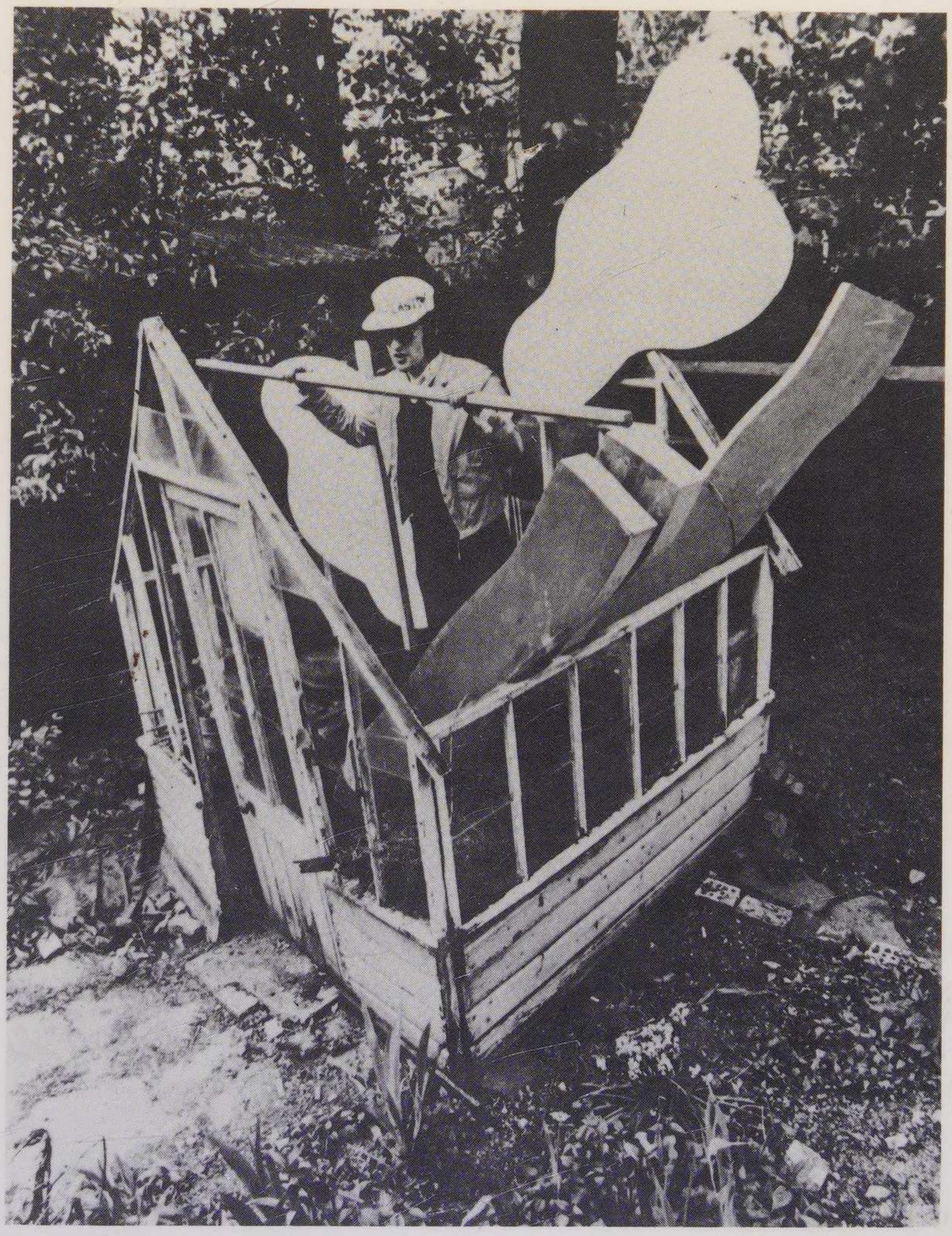
1965 to 1972 – when attitudes became form

.



1965 to 1972 – when attitudes became form

Kettle's Yard Gallery, Cambridge

Fruitmarket Gallery, Edinburgh

Contents

front cover: Bruce McLean, *People who make art in glass houses work*, 1969
(Collection of the National Galleries of Scotland)
back cover: Hamish Fulton, *The Pilgrims Way*, 1971

Catalogue published to accompany exhibition held at Kettle's Yard Gallery, Northampton Street, Cambridge CB3 0AQ, 14 July to 2 September 1984, and Fruitmarket Gallery, 29 Market Street, Edinburgh, 6 October to 17 November 1984.

Exhibition organised by Hilary Gresty, assisted by Andrew Nairne, Sara Pappworth and Penny Wheeler.

ISBN 0 907074 21 9

Kettle's Yard Gallery is subsidised by the Arts Council of Great Britain. This exhibition has been subsidised by the Cambridge Festival Association.

Catalogue designed by Sally Jeffery
Typesetting by Anglia Photoset
Printed in England by the Lavenham Press

Acknowledgements

On behalf of Kettle's Yard Gallery and the Fruitmarket Gallery I would like to thank the many people who have been involved in the organisation and origination of this exhibition, not least the artists themselves, who have not only lent work, but given me their time. I am particularly grateful to all the lenders: the Arts Council of Great Britain, Art and Project, Sue Brown, Gillian Dean, Eric Fabre, Nigel Greenwood, Alex Gregory-Hood, Jim Hopkins, the Lisson Gallery, Nicholas Medhurst, Anthony d'Offay, the Trustees of the Tate Gallery and Gerd de Vries.

I have received assistance in many different ways from the staff of the Tate Gallery Library, Archive, Registrar's and Paper Conservation Departments, Judy Adams at Anthony D'Offay Ltd, Sarah Shott of Waddington Galleries, David Brown (to whom I owe a lot), Richard Chapman, Claire Moore and Anthony Stokes. The idea for the exhibition comes from a period of research undertaken at the Courtauld Institute and I extend thanks once again to all those acknowledged at the beginning of my thesis.

I would also like to thank Victor Burgin and Charles Harrison, who have both willingly written essays for the catalogue.

We are particularly grateful for financial assistance provided by the Cambridge Festival Association.

Hilary Gresty *Curator, Kettle's Yard*

Photographs by
the artists
Corry Bevington
R I Cavendish
Prudence Cuming Associates
Jill Furmanovsky
Christopher Hurst
Hugh Gordon
Errol Jackson
Sue Ormerod
Tate Gallery Publications
Eileen Tweedy
John Webb

Barry Flanagan, *The New Art*, Hayward Gallery, 1972

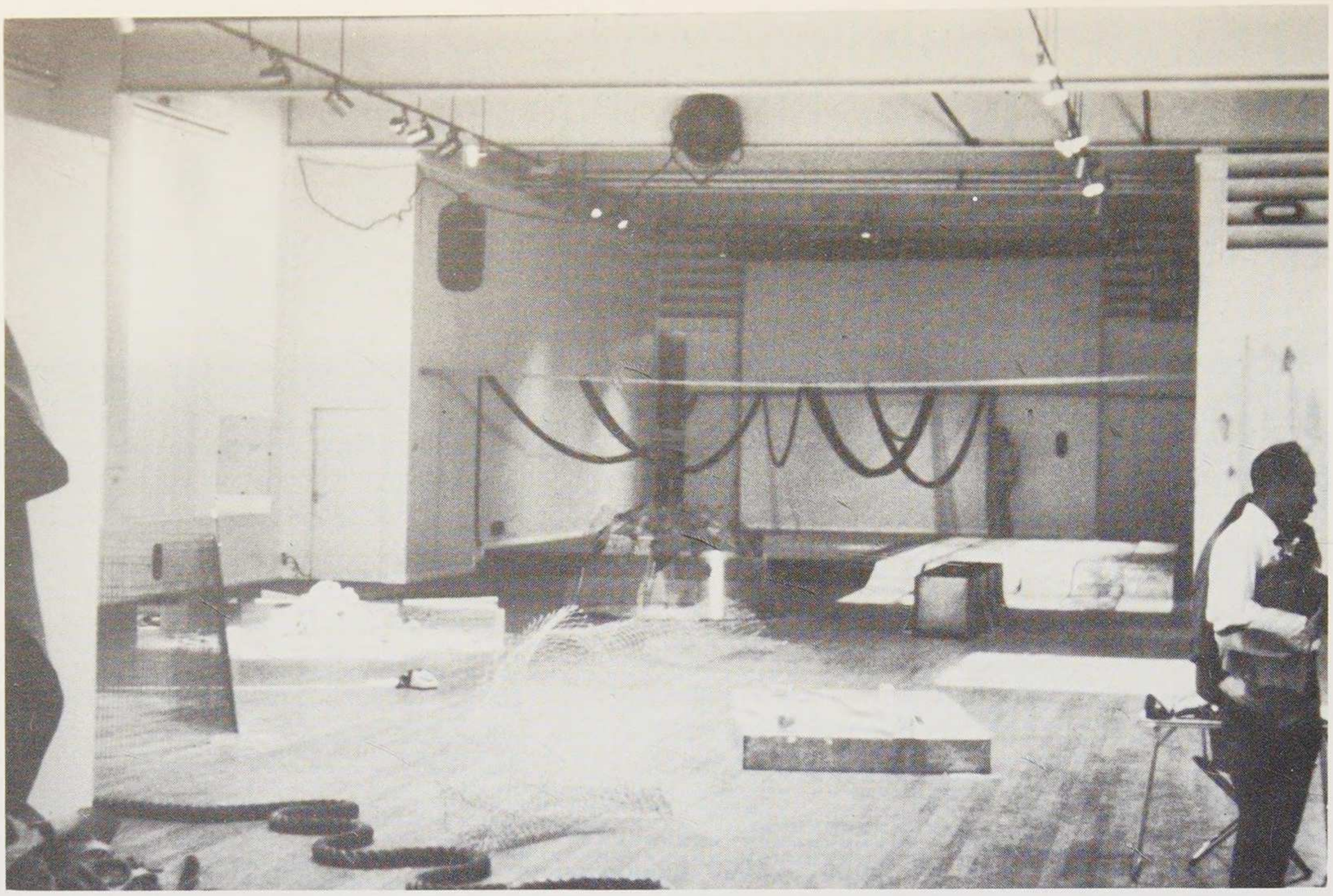
Introduction

Hilary Gresty

This exhibition is not intended to be a comprehensive or definitive survey, it is a look at some of the ideas which abounded in British art during the 1960s and which saw their first institutional recognition in Britain with *The New Art* held at the Hayward Gallery in 1972.[1] The latter was held some seven years after the *New Generation*, 1965[2] exhibition of young sculptors held at the Whitechapel Gallery. Although no notion of historical linearity, either within the terms of Greenbergian modernism[3] or within some cyclical notion of progress and reaction is to be implied, these two exhibitions are taken as alternative applications of the adjective 'new' together with all its connotations of progress, praise and hope. Within these seven years, the 'new' changed from static, coloured, abstract sculpture which fulfilled the criteria outlined by William Tucker of being floor-based, of human scale, having completeness of form which could be immediately comprehended, using materials in a controlled and determined way and was totally abstract[4], to being applicable to something which crossed the boundaries of many disciplines, which asked questions, not only about its own means, but also about knowledge itself.

Our structuring and perceptions of reality were presented through immediate rather than mediated experience and the forms were extended to encompass actual rather than implied space and real time. To paraphrase Marcel Duchamp, whose first retrospective was held in England at the Tate Gallery in 1966, not only was art once again put at the service of the mind, but also to some extent the spectator made the picture. Content rather than form, and the pinning of that content within everyday reality became of interest. It was seen as necessary, if art was to be operative within a rapidly changing social, political and technological context, to expose the relationship between perceptual and conceptual apprehension; to allow a little contemplation rather than to posit complete directive assertion. It became legitimate to call going for a walk sculpture, to use ephemeral materials with a limited life span over which the artist had no more than guiding control such as sand, cloth or light, and to present one's total life as 'living sculptures' – both subject and object of the work. Issues of perception, representation and form were not limited to an examination within the confines of the canvas surface, or to presentation within a hierarchically ordered, compositional and autonomous sculpture. Instead form was sought in the properties of the materials themselves, natural cycles, devised systems of ordering such as logic and mathematics, real space, natural and imposed time, the evolving relationship between the spectator and the object, and perception, behaviour and thought processes *per se*. Ordinary language, photography, the body itself and sound were used as media, within what can be seen as simply one of many heterogeneous and socially encoded languages. The photograph (itself dependent on an already fluctuating body of inscribed meaning) in particular, by virtue of its indexical quality (that is to use C S Pierce's term)

New Generation, 1965, Whitechapel Art Gallery



When Attitudes Become Form, Institute of Contemporary Arts, 1969

was widely exploited. The social and cultural institutions, frameworks and the mental constructs which gave the art object its defining status became as important as any object which could be bought, sold or owned.[5] Phrases such as the 'dematerialisation of the object' were rife. True enough, the proliferation of traditional objects was seen to be ideologically unsound by many of the artists in this exhibition, but as Lucy Lippard pointed out 'a piece of paper or a photograph was just as much an object, or as ''material'' as a ton of lead.'[6] It is not so much the object itself that was at issue, as whether the object could be seen in any way as independent, superior and removed from the ideas and strategies behind it; whether or not the mysterious 'rightness of form' could be sole adjudicator. Duchamp's example of the bottlerack, the placement of the found object within the culturally defined and self confirming context and its consequent change of status was extended to encompass and question the very structure of that context itself.

Anne Seymour, in her introduction to *The New Art* suggested that 'art may never be the same again.' Kynaston McShine in his introduction to the exhibition *Information* held at the Museum of Modern Art, New York, can be quoted: 'if you are living in the United States, you may fear you will be shot at, either in the universities, or more formally in Indo-China . . . it may therefore seem absurd to get up in the morning, walk into a room, and apply dabs of paint from a tube onto a square of canvas.' Charles Harrison, in his introduction to the London showing of *When Attitudes Become Form* – somewhat boldly entitled 'Against Precedents', proposed that the work by 'realigning the behaviour of natural materials, or readjusting the potentialities of certain processes of thought and action . . .' and so exposing 'the relative mutability of what we perceive, in contrast to the enduring faculty with which we order it . . . [may lead to] a changed attitude to life which may not affect our physical environment but will change the means by which we feel able to assert ourselves, within that environment.' There was an optimism as to the effect in the world at large that art could have, and a realisation of the indeterminacy of the world and that alternative forms were necessary to acknowledge this. Whatever one feels about the fruition of these ideals, the isolation and reconsideration of their conception as a particular 'moment' must be seen as important, especially now – the end of the 1970s and early 1980s have seen a reversion to 'traditional' media, which although equally dependent on ideas, have been largely considered in formal or expressive terms. Victor Burgin in this catalogue affirms the strength of an alternative.

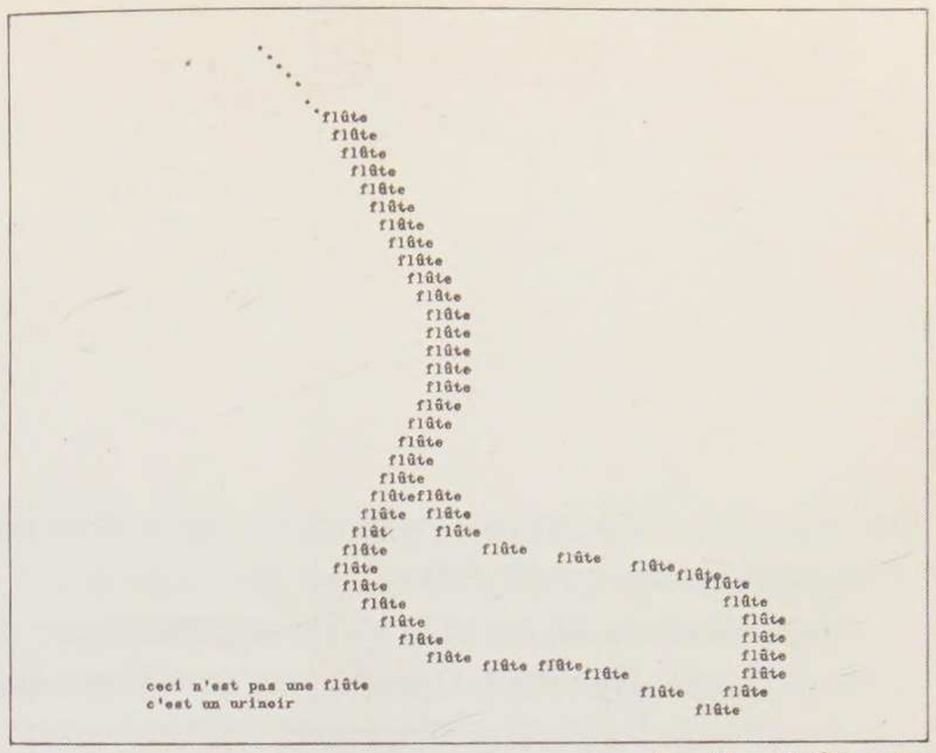
To some extent the period under review in this exhibition can be seen as the ultimate in 'art talking about art'. All the artists, from Barry Flanagan – 'I might claim to be a sculptor and do anything else but sculpture. This is my dilemma.'[7] to Gilbert and George's question 'oh Art, what are you?',[8] Victor Burgin's call for a ''moratorium' on things . . . [in favour of] the object analogue formed in consciousness'[9] or Bruce McLean's identification of 'not even crimble crumble' amongst his contemporaries,[10] were pushing the self-questioning of art to its limits. Once pushed to the limit, once the 'invisible hole' had been located, the boundaries could be crossed and wider issues of representation, concept, context, content and process confronted and taken on board not only by the artists themselves but also their chronological descendants.

Although not all the artists in this exhibition began working as sculptors it was through the very objecthood of sculpture, through the 'theatricality', to use Michael Fried's term, of the three-dimensional object in literal space that its status was questioned. Fried in his essay 'Art and Objecthood'[11] was referring to the work of the American Minimalists who with their placement of the bland object literally in the same space as the viewer pushed the formal properties to the extreme. Simple pre-recognisable, often pre-fabricated forms, smooth uninterrupted surfaces, repeated reductivist units, conventional systems of ordering, all forced knowledge away

Barry Flanagan's Bag Sculpture

Sand bag filled at Holywell Beach, Cornwall, Easter 1967

Flanagan writes:
"the structure and shape are manifest exactly.
the thesis is without language.
i.e. the sand bag is not evidently articulate within the semantics of the visual having meaning



by Henri Chopin

FILM DISTRIBUTION
The London Film-Makers Co-operative is an organisation which helps to distribute films that might be too avant-garde, way out, or too simple, to be accepted through the usual channels.

The Chairman of the Co-operative, Raymond Durgnat, invites film-makers to get in touch with him. Among those whose work is handled at the moment are: Peter Emmanuel Goldman, Jeff Keen and Steve Dwoskin.

The usual scheme is that the film-maker deposits the print with them and they distribute it returning 60% to him and keeping 40% for postage and expenses. They ask for no 'barring' rights on other prints he may have, and he can withdraw this when he wants. It makes a good system of informal distribution, and other propositions can always be discussed.

Raymond Durgnat can be contacted at St Martin's School of Art, 109 Charing Cross Road, WC2

Institute of Contemporary Arts Bulletin, June 1967

from the private self, relocating it in the public, shared domain of experience. Expression and investment of meaning were no longer the prerogatives of the author – one reading of the Duchampian ready-made is that the prefabricated object cannot express the innermost feelings of the artist as there is no logical connection, only one of contingent selection; new meaning is attributed through new context, and realisation of this context is necessarily a public and shared one. The formation of the concepts were aligned for scrutiny rather than the visual impact of the work. Their role was not to make definitive statements about the world – in William Tucker's words, to 'be seen as propositions about the physical world, about a finite order',[12] rather it was to question that finite order. There was no Minimalism as such in England, and little was even seen until the *Art of the Real* held at the Tate in 1969. Again at the risk of positing an untenable historical framework it was the work of Anthony Caro which can most usefully be compared with the Americans. Through the abolition of the pedestal and the adoption of the horizontal rather than vertical form, he shared their recognition of the body and its relationship to the work. However for Caro this relationship was one of narrating the experience rather than of discovering the elements that go to make up the narration; the difference between the syntax of a sentence and the semantics. Fried polarised the two opposing strands; for him, Minimal art was inherently theatrical in that it depended on time – the relationship between the object and the viewer was one of relational experience, a continual modification and learning, whereas the strengths of traditional modern art, as seen for example in the work of Caro, lay in the suspension of duration, the expression of a finite and discrete experience.

Anthony Caro and the St Martin's School of Art sculpture department have acquired an almost mythical status and although their importance must not be denied it must also not be over-exaggerated. Over half the artists in this exhibition were either students at St Martin's, or like John Latham and Harold Hurrell were at some time connected with it. Certainly through the joint efforts of Caro (who was appointed as a part-time lecturer from 1953) and Frank Martin (Head of Department from 1952) the status of the school was such that Bryan Robertson writing on the occasion of the *New Generation* exhibition credited the 'radically changed concepts of sculpture' which the exhibition displayed to the 'teaching methods at St Martin's and the wonderfully creative atmosphere'[13]. Caro's methods were highly innovative – Norbert Lynton writing in 1964 said of him, 'his students learn from him not a style or a dogma, but a discipline of doubt and enquiry',[14] and Jan Dibbets, the Dutch artist who attended St Martin's in 1967 and 1968 on a British Council scholarship, can be quoted as saying 'the only place that I ever learnt anything was in London with Caro. He said before you make anything you must think about it. Then I stopped making sculpture.'[15] Bruce McLean recalls that whereas at Glasgow School of Art he was told that hardboard was not a suitable material for making scupture, there was no such problem at St Martin's. Part-time evening classes, introduced at the end of the fifties, developed at the beginning of the sixties into the famous 'vocational' course. This was entirely unofficial and uncredited by the authorities; it provided opportunities for artists who otherwise could not continue their formal education. Mature students, foreigners, or those like Flanagan and Long whose early years of education had been interrupted, were all accepted. It was a competitive and somewhat controversial atmosphere, and the structure of the British art education system itself was going through an upheaval, all of which allowed a certain amount of healthy conflict. From 1966 to 1969 the vocational course was run by Peter Atkins. Atkins himself defines his own attitudes as being those which were not 'self-confirming', to question rather than to confirm. His emphasis on the analysis of the creative process rather than the form of the finished object, and in particular on this process as something shared, rising out of relations within groups of

people rather than necessarily private and individual, was stimulating and productive.[16]

In any selective survey of this kind, produced from an individual and particular viewpoint, many artists whose work can be seen to be dealing with similar concepts will be excluded. As I have already said, it is not intended to be a definitive survey, nor is any temporal or logical priority claimed. Amongst others, for a more complete picture, one would need to look at the activities of, for example, the Fluxus artists and Victor Musgrave's Gallery 1. The Signals Gallery, the Centre for Advanced Creative Study, opened in 1964 and was responsible for showing a large amount of optical and kinetic work which demanded increased spectator participation. David Medalla who was working with the creation of shape through the use of time and natural forces showed there. Concrete Poetry became recognised as an international movement – an interesting and telling juxtaposition is found in the *Institute of Contemporary Arts Bulletin*, June 1967, where a Barry Flanagan faces a Henri Chopin poem. When Flanagan compiled his portfolio of *Documentation of Primary Conceptual Art by British artists in 1966–1968*, he included Roelof Louw and the Event Structure Research Group, as well as himself, Richard Long, John Latham and Bruce McLean and so presented a far wider diversity of activity than has been covered here.[17]

The exhibition *A Survey of the Avant Garde in Britain* held at Gallery House[18] can be seen as complementary to *The New Art* exhibition. Included amongst others were John Stezaker (also in the *New Art*) Steven Willats, John Dugger and David Medalla. Stezaker from the early 1970s looked towards changing the conceptual framework of art in a way comparable to that of Art and Language. However whereas they looked at the logic and linguistics surrounding the 'discussion' of art he promoted a purely theoretical art, with self perpetuating prescriptive theses. Willats took behavioural aspects within a cybernetic framework in an attempt to give art a social function. The list could continue – which is indicative of the wide network and cross-fertilisation of ideas, all of which extended the notion of the art object beyond that of something static, permanent and discrete which displayed qualities of 'aesthetic rightness' and to which universal values could be applied. This exhibition represents one particular fragment of this network between the somewhat arbitrary dates 1965 and 1972. It is too soon, and perhaps not even particularly pertinent, to make any historical claims. Two of the artists in the exhibition have written extensive essays for the catalogue. Charles Harrison was assistant editor of *Studio International* from 1965 to 1975 whilst also working as an exhibitions organiser. Since 1971 he has been an active member of Art and Language. His essay is written therefore not only in retrospect but also from that particular viewpoint. Victor Burgin has written a general statement not so much in retrospect on the late 1960s but on what he sees as the important issues of the 1970s and 80s, for which they provided the groundwork.

1 *When Attitudes Become Form, Live in your Head* had travelled to the Institute of Contemporary Arts in the autumn of 1969 (only five of the artists were British), otherwise Britain had seen little of the new developments. Nearly all the artists in The New Art had shown abroad before doing so in England.

2 David Annesley, Michael Bolus, Phillip King, Roland Piche, Tim Scott, William Tucker, Isaac Witkin and Derek Woodham.

3 'The essence of Modernism lies as I see it in the use of the characteristic methods of the discipline itself, not in order to subvert it but to entrench it more firmly in its area of competence', 'Modernist painting', *Art and Literature*, Spring 1965; and the 'quality of art depends on inspired felt relations or proportions as on nothing else . . . The superior work of art exhibits in other words, rightness of form', 'Avant garde Attitudes', *Power Lecture*, University of Sydney, 1969.

4 'William Tucker', essay in *The Alistair McAlpine Gift*, Tate Gallery, 1971.

5 Ideologically many artists hoped to evade the battles of the market place with their rejection of the object and valuable materials; such ideals of course could not be sustained. The elevation of the concept to the work of art, however, did mean that work could be distributed widely and cheaply through for example artists' books, or the exhibitions organised by Seth Siegelaub – which existed in catalogue form only.

6 Introduction to *Six Years: the Dematerialization of the Art Object 1966–1972*, Lucy Lippard, New York 1973.

7 Letter to Anthony Caro, dated June 1963, published January 1965.

8 *To be with Art is all we ask*, London 1970.

9 'Thanks for the memory', *Architectural Design*, August 1970.

10 'Not even Crimble Crumble', *Studio International*, October 1970.

11 'Art and Objecthood', *Artforum*, June 1967.

12 Quoted in 'Reflections on sculpture, a commentary by Tim Scott on notes by William Tucker', *Tim Scott Sculptures*, Whitechapel Art Gallery, 1967.

13 Introduction to *The New Generation*, 1965, catalogue.

14 'Latest Developments in British Sculpture', *Art and Literature*, Summer 1964.

15 'Pieces of a talk', *Land Art*, Fernsehgalerie, Gerry Schum, Düsseldorf 1969.

16 For further details see *From the New Generation, 1965 to The New Art, 1972: a survey of work by Barry Flanagan, Hamish Fulton, John Hilliard, Richard Long and Bruce McLean*, Hilary Gresty, unpublished MPhil thesis, Courtauld Institute of Art, University of London, 1983. This looks in detail at the St Martin's Sculpture department.

17 Compiled by Flanagan as a reaction to reading 'The Avant Garde, Subtle, Cerebral and Elusive', *Time* magazine, 22 November 1968, which mentioned only two European artists.

18 Three parts, September to October 1972 (catalogue).

The late sixties in London and elsewhere

Charles Harrison

Artistic moments are notoriously hard to isolate. Acknowledged or not, prior assumptions about *what* is being singled out tend to decide how the singling out is done. In surveying the art of the recent past the confusion of memory and hindsight is liable to be further vexed on the one hand by sentimentality and on the other by desire for amnesia about whatever may be embarrassing or inconvenient to recall. As regards the late sixties, collective sentimentality and collective amnesia seem now to go hand in hand. In the memories of some it was a time of radical experiment or ferment or liberation or relaxation of limits; in the memories of others, of mindless and anarchic avant-gardism, of meaningless and quixotic endeavours, and of unprecedented critical and curatorial tolerance, in the face of which fundamental values were nevertheless upheld and maintained. The majority of those of both persuasions are now united in the belief that the dust has settled. With the grey and featureless seventies behind us we have a 'new spirit', 'post-conceptual painting', a new 'new movement' in sculpture and so on. It doesn't really matter whether one talks in terms of the continuity of Modernism or the achievement (again or at last) of a 'Post-Modernist' art. What matters is that the underlying curatorial categories have been restabilized.

History tends to be written like this. The normal procedure is to represent the art of the past as enabling the art of the present: we can understand the meaning and significance of the former, it is normally implied, insofar as its potential and its implications are discovered in the latter. By a neat inversion, the art of the present is thus ratified, its historical validity assured by demonstration of its continuity with the art of the recent past. Explanation of the experience of failure or of misapprehension or of disappointment at unrealised potential is not generally looked for in historical accounts. Such matters are seen as properly consigned to the realms of confessional autobiography and of psychology. What follows is not an exercise in wishful thinking: 'what if . . . ?' It is rather an attempt to remember with the minimum of sentimentality, but without presuming that an adequate representation of the past can be achieved in terms of the prevailing ratifications of the present. I hope that the personal elements in the following narrative can be interpreted as testimony to events and changes which have a better than psychological significance.

The moment I'm trying to identify is marked with a clear beginning and end in my own experience. In the summer of 1967, on an assignment for *Studio International*, I met Barry Flanagan at the Rowan Gallery. He was accompanied by a sixty-foot rope in a hessian bag. I'd been an assiduous visitor to modern art shows for half-a-dozen years and prided myself on being well informed and up-to-date, but there was something categorically different about this occasion. I found it difficult then to distinguish between response to some art and response to the artist, and have found it no easier since. There is a level at which the distinction loses meaning; or, to put it another way, can only effectively operate through some conceptual scheme in which the prising apart of artist and artwork follows from the separation of 'artist' and 'producer'.[1] Anyway, that meeting led to others, and to my becoming curious and relatively informed about what seemed like an informal international movement.

However this movement was to be identified it was clearly distinguished from the canonical new Modernist art of the early and mid sixties, which was firmly enough associated with the kind of American painting on show at Kasmin's and Waddington's (Frankenthaler, Louis, Noland, Olitski, Stella, Poons, Bannard, Davis), and with the kind of English sculpture identified particularly with St Martin's and with the 1965 'New Generation' show at the Whitechapel (Caro, and King, Tucker, Scott, Annesley, Bolus, Witkin). Many of the relevant distinctions came to seem much less clear within a few years, but what I remember from 1967 is the sense of something like opportunity. I had nourished an ideal or ambition, first stimulated, I think, by teenage reading: the best function of the critic, I was sure, was a comradely commitment, articulated in defence of the new. I had found my avant garde and felt qualified by an open and sympathetic disposition to act as ally and spokesman – a role with which I associated an unquestionable moral obligation.

So much for the beginning. The end came four years later, with the staging of an exhibition of 'The British Avant-Garde' which I had assembled for the New York Cultural Center in the spring of 1971.[2] The show was largely an embarrassment, thanks almost entirely to my own weakness in relations with the Center's management and to my tendency to compromise. The selection looked, and was, incoherent. (This incoherence was partly copied in the Arts Council's show of 'The New Art', staged at the Hayward Gallery eighteen months later.) Those American critics who didn't ignore the show mostly panned it. They did so for wrong and in some cases offensive reasons,[3] but this did little to mitigate the feeling that I had proved an incompetent ally and an ineffective spokesman. What made that feeling inescapable was the realisation that I was not myself in a position consistently to defend what I had caused to be published and put on view. The incoherence, that is to say, was effectively mine. To cut a long story short, it had become unavoidably clear that, though opportunism and avant-gardism might have been and might be reconcileable, opportunity and commitment were not, at least as they seemed to be defined in the early seventies. I didn't know then whether the 'movement' of the later sixties had somehow changed – lost virtue – during those four years, or whether I had been deceived in my perception of it from the start. Both, I think now. And it was certainly the case that after 1969, when I first met the four founders of Art & Language, their company, conversation and work increasingly seemed to set the pace for me, not so much to the exclusion of other concerns and interests but certainly in such a way as to shade and inflect them and to change my perception of their

meaning and value.[4]

Art & Language was not included in the exhibition 'When Attitudes become Form', which came to London from Berne in September 1969, in the middle of the four-year 'moment' I've described and at the point of my own most confident and least complicated indentification with the 'new avant garde' as a whole. The English representatives in this large international mélange were Flanagan, Roelof Louw, Bruce McLean and Victor Burgin. (Richard Long was represented by his inclusion in Gerry Schum's 'Land Art' film, shown during the exhibition.) None of these had been included by Harold Szeeman in his original selection, but were invited by me as organiser of the London showing.[5] John Latham ought to have been included but was not, either by Szeeman or myself. Gilbert and George protested at their exclusion. I wrote a new catalogue introduction for the London showing of 'Attitudes', under the misguided title 'Against Precedents'. (Others were supplied by Szeeman, Scott Burton, Gregoire Mullér and Tommaso Trini.) I made avant-garde claims for some of the work on show. These now seem largely self-regarding and indefensible.

I make no claim for the representativeness or authority of the foregoing – though one lesson I did learn (or hope I learned adequately) is that the parading of an 'open and sympathetic disposition' in respect of the culturally novel is indeed more often representative of a certain authority than it is of critical power. What I aim to do in what follows is to offer an independently checkable account of some artistic events during the period in question, and to attempt some explanation for my own views. Narrative and views will get enmeshed.

In accounting for the new avant-garde art of the late sixties a number of concerns and interests and changes could be singled out with different degrees of explanatory relevance for different countries and centres. In England, as elsewhere in the mid sixties, there had been a growth in 'fringe' activities of the kind associated with the development of the Arts Labs. These activities were pursued in a world in which film, music, performance, poetry and art were seen as the subjects of an overlapping interest and culture, rather than as strictly defined practical and intensional categories. Venues like Better Books became identified as centres for an informal 'dissenting' community. The 'Destruction in Art Symposium', held in 1966, was one occasion on which a small international group assembled in London. John Latham was involved in this and was a sympathetic figure to some younger artists outside the mainstream. (He and Flanagan shared an exhibition in Bangor in 1965.) The fringe also spread into the art schools in the mid sixties. A liberalisation and modernisation of art education during the fifties had coincided with the opening-up of routes to higher education for a more various social sample. By the mid sixties many of the beneficiaries of these changes were employed as teachers in colleges of art with a mandate to encourage experiment and individualism. By this time the canonical status of American Modernism was well established – if not always well understood – and was clearly manifest in what was on view in London galleries, in critical rhetoric and in the practices of many English artists. For younger art students at the time, the requirements of experiment and individualism were often interpreted in terms of a militant rejection or disregard of prevailing (Modernist) styles and interests.

American Modernism was probably better understood and absorbed at St Martin's than anywhere else at the time, and sculpture students there (including Flanagan, Long, McLean, Louw, Hilliard, and Gilbert and George) were therefore in a good position to make divergent moves and to have them identified as such. As a consequence of the critical success of Caro and the 'New Generation' sculptors, a policy of fostering contacts within the larger world of art and letters, and the effective self-promotion which helped keep it alive, the vocational sculpture course at St Martin's attracted considerable interest from critics and dealers alike. Both Flanagan (Rowan Gallery 1966) and Long (Konrad Fischer 1968) were given one-man shows, and the support of dealers, before the end of their respective terms as students. Both were also shown abroad in 1967, together with Jan Dibbets (then a student at St Martin's on a British Council scholarship from Holland), Bernhard Höke, John Johnson (who was doing work similar to Long's at that time), Konrad Lueg (Konrad Fischer), Charlotte Posenenske and Peter Roehr, in a little-noticed show at the Galerie Loehr in Frankfurt. The same autumn Flanagan was selected as one of the British representatives at the Biennale des Jeunes in Paris.[6]

Of the four founder-members of Art & Language, two, David Bainbridge and Harold Hurrell, were also briefly associated with the sculpture department at St Martin's (as student and part-time lecturer respectively), though not with its *esprit de corps*. Certainly neither was disposed to identify with the culture of Modernism, but nor were they able to lend much credence to artistic concepts of experiment and individuality. There were other topical interests at the time. One lay in the exploitation of a modern, urban, 'technological' imagery – the imagery of consumership and design – in pursuit of a cultural role for the supposedly uncultivated (i.e. unbourgeoisified) artist. This was manifest in Pop Art and its derivatives. The other lay in the artistic exploitation of technology itself in pursuit of modern-looking displays, and was manifest in Kinetic Art, Cybernetic Art and so on. These interests were brought together in the 'Hardware Show' which Bainbridge and Hurrell staged jointly at the Architectural Association in February 1967, though not without some sense of critical detachment on their own part, both from the investments which normally accompanied such interests and from any claims to avant-garde artistic status for the results. (As it has turned out neither Pop Art nor the celebrations of art-meets-technology furnished much better than chronic distractions from the more interesting and intractable

problems of modern art.)

Terry Atkinson had known Bainbridge and Hurrell for some years and was the point of contact between these two and Michael Baldwin, the fourth of Art & Language's founder-members.[7] In 1966 Atkinson was teaching at Coventry College of Art, where Baldwin was a student. Baldwin went to New York that Easter and the two began collaborating later in the year on works ('Temperature Show', 'Air Show' etc.) which owed something to the theoretical accompaniments and implications of American Minimal Art and especially of Robert Morris' work, but which were also informed by reading in the Anglo-Saxon philosophical tradition. What distinguished this work was its openly conjectural and hypothetical nature. Few people knew about it outside Coventry and Art & Language itself (though Baldwin's 'Remarks on Air-Conditioning' was published in the American *Arts* magazine in November 1967), and fewer understood it. The publication of Sol LeWitt's 'Paragraphs on Conceptual Art' (in *Artforum*, June 1967) provided a label under which such enterprises could be accorded a negociable 'work of art' status. Art & Language was founded as such in 1968 and the first issue of *Art-Language* was published in May of the next year with the subscript 'The Journal of Conceptual Art' (a designation dropped from the second and subsequent issues). By the end of '69 Baldwin had joined the part-time staff at Coventry, as had Bainbridge. The projective energies of Art & Language were then partly directed to the design and teaching of an 'Art Theory' course under the aegis of the DipAD at Coventry.

I first heard about Art & Language, and about the collaborative work of Atkinson and Baldwin, from Barbara Reise who'd got a part-time job teaching art history at Coventry. She'd recently come to London as an American graduate in modern art history with some knowledge of the contemporary New York art world, and she had made contact with *Studio International* as a prospective contributor. We shared an interest in current developments and in making *Studio* a forum for them. Barbara was responsible for importing into England the kind of historical reappraisal and critique of Clement Greenberg's Modernism which had been being pursued in America for a few years.[8] Her two-part article in *Studio* on 'Greenberg and the Group' (May and June 1968) put some history and theory (and gossip) behind those informal reactions against Modernist painting and sculpture which were prevalent in the art schools – though I don't know how many students took them as such. They also drew *Studio* to the attention of some American artists who weren't entirely comfortable with the Modernist domination of *Artforum*. That led to *Studio*'s special issue on Minimal Art in April '69, largely organised by Barbara, with contributions from Don Judd, Dan Flavin, Carl Andre, Robert Smithson and Sol Lewitt.

There's a point or two to be made here. It might seem that a special issue on Minimal art was hardly news in 1969, but two factors need to be taken into consideration. Firstly, given the central status of New York at the time, the importation into an English journal of American critical debate – or squabbling even – seemed like a measure of the possibility, at least, of overcoming the endemic provincialism of the national art press. This provincialism was crippling. It had been worse before and it has got a lot worse since. The comfortable pluralism of 'British Art' was and still is a misrepresentation both of the underlying mechanisms of art-world business and of the highly competitive nature of artistic practice (and particularly of avant-garde practice). In the polemics of the Americans this competition was at least out in the open.

The second factor relevant to *Studio*'s Minimal Art issue concerns the lateness of English exposure to the relevant work. I think I'm right in saying that nothing by Judd, Morris, Smithson, LeWitt or Andre was shown in any London gallery until 1969.[9] Interested parties without direct access to New York informed themselves through journals and catalogues, and particularly through Judd's writing in *Arts* (1959–65) and Morris' 'Notes on Sculpture' published in four parts in *Artforum* between February 1966 and April 1969. (*Artforum* had first become sporadically available in England in 1965.) To anyone who'd read *Artforum*'s special issue on sculpture, published in summer 1967, it was clear that a lively critical contest was being conducted between opposed factions. It was also clear that the issues engaged bore upon both the status and currency of Modernist theory and practice and the feasibility of supposed alternatives.[10] I can't have been alone in noticing how remote from such debates were the occasions of British critical and theoretical discourse, and in feeling an attendant frustration. The history of twentieth-century British Art is largely a history of attempts to catch up. Its high points are moments of almost managing to do so: between 1910 and 1915, between 1933 and 1937 and, perhaps, between 1967 and 1971. In fact, as Modernism was better understood in the St Martin's sculpture department than anywhere else in the mid sixties, so Minimalism, its theoretical or pseudo-theoretical character, its implications and extensions, was better understood at Coventry than anywhere else between 1966 and 1971, at which date the art college was purged of a significant proportion of its part-time staff.[11]

In Atkinson's and Baldwin's understanding of the implications of Minimalism one of the measures of sophistication was that they didn't see it as an encouragement simply to produce bland-looking objects or paintings. They were prompted rather to consider conditions of spectatorship, of physical and cultural location and of conceptual identification as these bore upon the ontology of art. These were precisely the kinds of questions which were ruled out of court in Modernist critical theory and which had been reintroduced in some American work of the early and mid sixties. Such questions may *ultimately* be irrelevant to the distinction between good and indifferent art, but if so that's not because they can be dogmatically excluded once raised. Appeals to the authority of intuition or to the involuntariness of

response are no answers to the problems raised by contingent conditions.

In America there were various artistic components of the challenge to the status of Modernism, and they are hard to identify without appearing to overemphasize some at the expense of others. Competition over the legacy of Pollock was always important. This entailed competition over the interpretation of that legacy and thus of Pollock's work itself, which became the subject of accounts so divergent as to read like accounts of entirely different oeuvres. (Compare, for example, Alan Kaprow's Pollock, Robert Morris' Pollock, and Michael Fried's Pollock.)[12] The avant-garde reading of Pollock (for present purposes reconcileable with Morris' rather than Kaprow's) emphasized materials and process at the expense of achieved formal organisation. 'Process Art' was in the air in New York by at least 1966, when Lucy Lippard organised a show of 'Eccentric Abstraction' at the Fischbach Gallery (September–October).[13] Soon after that Morris was playing impresario to a new 'Anti-Form' movement in sculpture.[14] This became a significant element in that international mélange which the 'Attitudes' show represented. (The coverall subtitle was 'Works – Concepts – Processes – Situations – Information'.) The Dwan Gallery staged some relevant group shows, 'Language I' (1967), II (1968) and III (1969), and 'Earthworks' in 1968.

Jasper Johns and Robert Rauschenberg were also important figures in American art and comparatively little exposed in England before their respective Whitechapel shows in 1964. They were known about by the knowing in the early sixties, but there's little evidence of any intelligent critical appraisal of their work by English writers at the time, or of any significant acknowledgement of it by English artists. In America, on the other hand, the great success of Johns and Rauschenberg in the late fifties had provided a practical basis on which to view the development of modern art in contrast to that representation of continuity in the Modernist tradition (through Frankenthaler, Louis, Noland and Olitski) furnished by Greenberg and by younger writers such as Michael Fried. Rauschenberg in particular was often cited in the late sixties as a forerunner of the new individualism and eclecticism – though more often by European than by American writers. John Cage, a close associate of both artists, was another source of slogans and precedents in a supposed battle against restraining conventions and decorum.[16] Both were held to have demonstrated that the penetration of 'art' by 'life' required liberation from formal precedents. (Johns' work could hardly have been conscripted in this cause, and perhaps for this reason was relatively neglected by the new avant garde.)

On the Continent, where there had been a general revival of interest in the Dada and Surrealist traditions in the later fifties, the first relevant public manifestations coincided roughly with those in England and America. The timing is not easy to establish since the American version of Modernism had not achieved the dominance in Europe that it had in England by the early sixties, and there is thus a less clearly defined background against which the emergence of a new informal art can be distinguished. In reviewing French art of the sixties, for instance, the local version of Pop Art merges with so-called Nouveau Réalisme or neo-Dadaisme, with the enterprises of such entertainers as César and Tinguely and with other pseudo-avant-garde productions involving things that sprawled and moved and flashed and made noises (and were thus not 'painting' or 'sculpture'). In fact, the French contribution to the new international avant garde was negligible, unless one counts the ubiquitous and indefatigable Daniel Buren, who first adopted stripes as his personal logo in 1966.

In Germany Joseph Beuys, a veteran of the Fluxus movement, had for some while been producing strange obsessive assemblages and picturesque tatty things and had a cult following at the Düsseldorf Academy, where he had been teaching since 1961. I don't think he was much known about outside Northern Europe till about 1968, when he was included in Documenta 4 and was featured as the doyen of a local movement at Prospect, an international dealers' showcase in Düsseldorf.[17] (It was at such occasions that it became clear, incidentally, that Germany had begun poaching a large share of the art market – and of its vitality – from America.) By the next year Beuys was internationally recognised as a progenitor. He was accorded four pages in the 'Attitudes' catalogue. No other European artist had more than two. (The Americans – artists and their dealers alike – were already more accustomed to the measuring of prestige in such terms, and thus more practised in exercising the appropriate clout.)

In Italy the first public appearance of 'Arte Povera' was a small show at Galleria La Bertesca, Genoa, in September 1967. A brief manifesto promised terrible reprisals against the oppressive system. There were several Arte Povera shows in the following year, and in 1969 the movement's impresario, Germano Celant, set the Italian group at the centre of the international tendency with a large compilation of texts and pictures from Europe, England and America. *Arte Povera* was the main title, above an evasive interrogatory: 'Conceptual, Actual or Impossible Art?'[18] Identification was indeed a problem. Local critics, curators and entrepreneurs tended to interpret an entire international tendency in terms of the variation they knew best. Others applied terms relevant to specific aspects – 'Conceptual Art' for instance – to embrace clearly incompatible endeavours. No one seemed very sure what they were dealing with. This was understandable. One of the more interesting aspects of the best work was its critical disengagement from morphologically-based concepts of style. Normal art criticism and curatorship tend to presuppose the security of such concepts for the purposes of grouping and demarcation. With this security undermined those slow on their feet were left grasping at straw categories, or listening

anxiously for gossip with the ring of authority and authenticity about it. The following are among the labels variously tried on for relevant components of the late sixties avant garde, or in attempts to catch the unifying flavour of the whole: Post-Object Art, Multiformal Art, Non-Rigid Art, Concept Art, Conceptual Art, Ideational Art, Earthworks, Earth Art, Land Art, Organic-Matter Art, Process Art, Procedural Art, Anti-Form, Systems Art, Micro-Emotive Art, Possible Art, Impossible Art, Arte Povera, Post-Studio Art, Meta Art.

1969 was the year of public and international recognition of the new tendency – at least of its recognition as avant-garde. The original showing of 'Attitudes' at the Kunsthalle in Berne (22 March to 27 April) coincided with a similar compilation at the Stedelijk Museum in Amsterdam (15 March to 27 April), 'Op Losse Schroeven' ('Square Pegs in Round Holes'), organised by Wim Beeren. One of the features of both shows was the invitation of artists to instal their own works. In some cases the components of the works were so apparently chaotic that curators can have had little confidence in their ability properly to arrange them; in others 'installation' was supposedly conceptually and practically indistinguishable from 'realization'; in still others the artist would insist that his or her 'work' entailed doing a special 'piece' relating to the specific environment or 'space', to local political or sociological conditions or whatever.[19] Such invitations became normal practice in the years that followed – at least within the limits of curatorial budgets and of the persuasive capabilities of dealers. The latter learned fast – if they had not already known – that artists' status could be measured in terms of plane tickets and hotel bills.

In the installation of these early shows at least, the bringing together of artists from several countries and continents led to a rapid exchange of information, and to the establishment of an international network of contacts and friendships. There may never have been so *potentially* cosmopolitan a movement in the history of art. Many similar shows followed in the next few months and years. Some aimed to single out specific movements within the overall tendency ('Konzeption-Conception', Leverkusen, 1969; 'Conceptual Art and Conceptual Aspects', New York Cultural Center, 1970; 'Art in the Mind', Oberlin, Ohio, 1970; 'Anti-Illusion: Procedures/ Materials', Whitney Museum, New York, 1969; there were shows of 'Earth Art' and 'Land Art' and 'Air Art' and so on); others aimed at all-inclusiveness (Lucy Lippard's Seattle and Vancouver shows of 1969 and 1970; the Museum of Modern Art's 'Information' of summer 1970; 'Conceptual Art, Arte Povera, Land Art', Turin, 1970; 'Situation Concepts', Galerie Nächts St Stephan, Vienna, 1971). 'Exhibition' itself became an elastic term. In some cases a well-endowed institution would assemble people, objects, documentation and films and stage performances, symposia and other encounters. In others the catalogue was the 'exhibition'. This latter genre was largely materminded by Seth Siegelaub, a pioneer in the curating and marketing of conceptual art, who guest-edited the summer 1970 issue of *Studio* as a global avant-garde 'exhibition', with selection delegated to an international panel of six sympathetic critics.

'Documenta 4', in 1968, had seemed at the time like a terminal celebration of the authority of American Modernism, with Louis, Noland, Olitski and Stella established as stars. Student demonstrations had attended its opening, as they did the Venice Biennale of the same year (when Bridget Riley and Phillip King were the British representatives). 'Documenta 5', held four years later, was the largest survey of the new avant garde that had then been staged. It was also a clear demonstration of its fragmentation, at least for me. The camaraderie of the cosmopolitan travelling circus seemed now to comport uneasily with the nervous competition and compulsive upstaging of a modern international salon. Virtually all the artists had found dealers (few artists get invited to Documenta if they don't), and Careers were on display. I was perhaps viewing such things from a different position by then, however, as one of the party installing Art & Language's *Index*.

Yet there were reasons for the original attraction of the new avant garde and they should not be forgotten. Its real cosmopolitanism was certainly one of them, particularly for someone concerned as I was with the lessons of modern English art history. There were other lessons that might have come to mind however. For instance Clive Bell in 1956, remembering an earlier avant-garde moment: 'In 1910, only statesmen dreamed of war, and quite a number of wide-awake people imagined the good times were just around the corner,[20] or Kandinsky writing in 1910 of 'the coming epoch of great spirituality',[21] or Barbara Hepworth's retrospect on the late thirties: 'Everywhere there seemed to be abundant energy, and hope, and a developing interest in the fusion of all the arts to some great purpose. But just when we felt the warmth and strength of this new understanding it eluded us'.[22] This is not to say that the avant garde of the late sixties was entirely without political and historical awareness. The strength of the Modernist tradition had always been relative to its oppositional character. As Modernism itself gradually came to be accepted as the representative culture of a dominant class – a process which took place during the cold-war fifties – its rhetoric lost virtue in a lack of contrast. In its response to this loss of virtue[23] lay the great strength of the new avant garde at its best. With hindsight, a unifying character can be found in its critical position with respect not simply to Modernist art or Modernist theory, but to the increasing implication of that art and that theory in a world of values. In the mid to late sixties the world of prevailing values seemed open to practical questioning. In the artistic practices of the new avant garde the representation of this world was identified with Modernism in its widest sense: not simply with the abstract painting and sculpture of the sixties, but also with the urban, commercial and distributive iconography of Pop Art and its various relatives in England, America and continental

Europe, with the angst-ridden sculpture of the post-war figurative tradition, and with more or less everything else with which institutional teaching, criticism and curatorship had established a secure relationship by the mid sixties. As early as 1963, Flanagan, then a student at St Martins, had written to Anthony Caro: 'Rejection has been a motivation for me . . . Am I deluded . . . or is it that in these times positive human assertion, directed in the channels that be, leads up to the clouds, perhaps a mushroom cloud. Is it that the only useful thing a sculptor can do, being a three-dimensional thinker, is to assert himself twice as hard in a negative way. Effort in this direction at this time is progress as it will encourage general redirection.'[24]

In his introduction to the 'Op Losse Schroeven' catalogue, Piero Gilardi articulated what has become a familiar – if only half-true – thesis.

> In the case of the art-trade establishment in New York, and, at second remove, the whole of [the] western avant-garde market, the driving force is no longer financial gain but the acquisition of cultural power as an end in itself; the gallery owners of the avant-garde are interested in controlling the informative structure of an artistic movement or of a group of artists; the making of a profit is a matter of secondary consideration.
>
> It is well known that the majority of the avant-garde galleries in the States run at a loss. Their financing, via the assistance of a notorious clause in the tax legislation, offers one of the many safety-valves for exuberant capital spending; at the same time, the avant-garde is held on a leash, channelled into political neutrality and, in a word, absorbed into the ideology of the 'system'.

As Gilardi's analysis suggests, the critical power of the new avant garde was not without limits. How was it to avoid a similar implication so long as claims to artistic status for any enterprise were liable to be tested and validated – or not – within the structures of the dominant culture?

In 1934, Walter Benjamin had addressed a similar issue with respect to the position of the progressive author.[25] His answer was that the work of 'the author who has reflected deeply on the conditions of present-day production will never be merely work on products but always, at the same time, on the means of production. In other words: his products must have, over and above their character as works, an organising function, and in no way must their organisational usefulness be confined to their value as propaganda. . . . What matters therefore is the exemplary character of production, which is able first to induce other producers to produce, and second to put an improved apparatus at their disposal. And this apparatus is better the more consumers it is able to turn into producers, that is, readers or spectators into collaborators.' Never supply a productive apparatus, Benjamin enjoined, without doing the utmost to change it. In the late sixties there did seem to be an ideal constituency: a constituency of potential participants and collaborators in forms of art which signified opposition to authority (however naively at times) through a breach of formal and aesthetic decorum. There was also much talk about the changes which new forms of artistic practice and awareness would enforce in the structures of distribution, exchange and curatorship of art, from the bravado of the Art Workers Coalition in New York to the enthusiastic utterances of participating writers. This is Gregoire Muller, in introduction to the 'Attitudes' show:

> For all those polemicists who, from the point of view of the sociology of art, fight against the traditional concepts of the museum, the gallery, the work of art . . . this movement is a godsend. The majority of the artists in this exhibition are, for other reasons, united with their position: their work is made everywhere or anywhere, in newspapers, on the walls of towns, in the sand, in the snow . . . some of these 'works' can be redone by no matter whom, others are untransportable, perishable, unsaleable, still others invisible and known solely through documentation. . . .
>
> With this new movement art is liberated from all its fetters.[26]

What happened to the constituency? An adequate answer to that question lies well outside the scope of this essay, but two relevant vignettes come to mind, one public and by now somewhat hackneyed, the other relatively personal. The first is of the streets of Paris, filled by triumphant Gaullist crowds where students and CRS had battled shortly before. The second is of my own return to art-school teaching in 1973 after a three-year break. I met a new breed, for whom obsessions with dope and pop music were the accompaniments neither to a laconic engagement nor to a picturesque anarchy, but rather to an apparently unbreachable and privatistic cynicism. I don't mean to suggest that some unrealised future or some potential for a collaborating constituency had lain in the hands of students alone, but rather that the articulate representatives of an entire generation seemed somehow to have been outmanoeuvered or disenfranchised or bought off.[27] The more feasible practical aspirations and implications of the late-sixties avant garde had been bound to the critical and emancipatory potential of this generation – had perhaps in a sense been produced by it. With the defeat of that potential, the avant garde was left isolated in a vacant and ghostly bohemia, a *psychological* bohemia of neurotic activities, fetishistic creations, picturesque empty places and radical fictions. There has always been a fascinated audience for bohemian activity, but it is not an audience of potential collaborators.

As to the hoped-for change in the productive and distributive apparatuses of art, such paeans as Muller's were journalistic idealisations and ring hollow enough now. The piper always found a way to get paid, after all. The more practical aims of some artists, however, were neither entirely idealistic nor hollow. The worst that can be said is that history

has shown many of them to have been unrealisable. Of those represented in the present exhibition, Victor Burgin and the members of Art & Language were certainly aware, and have remained aware, that the significant problems were never artistic ones and are never open to mere solution in thought. It *was* quixotic though to hope, as many did, that perturbations in the economic base would be achieved by superstructural artistic tinkering. That ideas can move mountains has been a recurrent fantasy in twentieth-century art. From the perspective of the present it seems that a massive underestimation of the economic, distributive, cultural and ideological power of the dominant order – an underestimation of the power which sustains its representations and misrepresentations – characterised the more idealistic and utopian aspects of the late-sixties avant garde to an extent which rendered it highly vulnerable to manipulation. Its incorporation into the world of business-as-normal was smooth enough, and by some was accomplished almost unnoticed. The vaunted undermining of curatorial power and competence generally amounted to no more than artists becoming the curators of themselves.

Since 1968 the concept of reality as 'ideological', and of radical activity as 'intervention' in ideology, has become all too familiar on the intellectual left. The artistic equivalents of the late sixties were more obviously individualistic. 'Live in your head', was the slogan printed above the title page of the 'Attitudes' catalogue. 'Never before has the inner bearing of the artist been turned so directly into a work of art', wrote Szeeman in his introduction. A year later Celant quoted Cage – 'Art comes from a kind of experimental condition in which one experiments with living' – and continued, 'To create art, then, one identifies with life and to exist takes on the meaning of re-inventing at every moment a new fantasy, pattern of behaviour, aestheticism, etc. of one's own life.'[28] While some exposed the repressive nature of administrative systems, others proclaimed the autonomy of the individual. In the late sixties these seemed like two sides of the same avant-garde coin. The proclamation of a general freedom and liberation – from artistic conventions, from materials, from social constraints, from authoritarian teaching, from the habituating patterns of domestic life – as so often swelled from the contingent critique of a specific set of conventions, specific models, specific social forms, specific doctrines.

Autonomy, however, is not simply to be proclaimed, for individual life or for art. It has to be struggled for, and is not won by forgetting aspects of the past or by ignoring aspects of the present. Its achievement is never more than relative. 'Relative to what?' is always an important consideration. The practice of art can't deal with everything. It can probably deal with very little. It must take account of the conditions of art and the best work will transform these in ways we can't predict. But in these transformations – in the how and the why of them – there is a critical requirement of realism. This requirement is irrespective both of the forms in which art contingently gets made and of any overt figurative or other reference. As the international art-world celebrates a return to the canvas, to the figure, to expressiveness, humanism, angst and enduring values, there recur a familiar temptation and a familiar nostalgia. Wasn't it *better* then, when it seemed possible to be 'open and sympathetic'? That the answer is still 'no' I owe, I think, to the persistence of the Art & Language project which began in the late sixties. In the mid eighties most of the best art around is still Modernist art. A minute percentage is perhaps different.

1 On this point see Walter Benjamin, 'The Author as Producer', 1934, edited version in F Frascina and C Harrison eds. *Modern Art and Modernism*, Harper & Row, London and New York, 1982. See also Art & Language, 'Author and Producer Revisited', in *Art-Language*, vol. 5 no. 1, October 1982.

2 The May 1971 issue of *Studio International* formed the catalogue for the exhibition.

3 One reviewer, for instance, dismissed the accompanying programme of artists' films on the grounds that they were poor imitations of American work. They may or may not have been, but at that point none of them had been screened.

4 I think Art & Language had a similar effect on some artists other than those directly associated with the group; that's to say that a few of those interested at some point in A & L work seemed subsequently to become more determined in the incompatible aspects of their own.

5 I had proposed to the ICA a group show of Burgin, Flanagan, Long, Louw and McLean, for which the artists would be invited (and paid), to do specific work or to instal their own selection. Management and artists had agreed (though as far as I remember Long wasn't too keen). The ICA was subsequently offered the 'Attitudes' show for the same period. The institution was hard up, 'Attitudes' had proved a success in Berne, and it came with generous sponsorship from Philip Morris. I was made an offer I couldn't refuse. The only conditions I managed to impose were that the artists still got paid and that they agreed to inclusion of their work in 'Attitudes' (which they did, with good grace). It had been Szeeman's idea anyway that the selection of artists and works might change from venue to venue.

6 The others were Jeremy Moon, Colin Self, Michael Sandle, Mark Boyle, Ian Stephenson and John Furnival.

7 For a more detailed account of the formation and early years of Art & Language see C Harrison and F Orton, *A Provisional History of Art & Language*, Editions Fabre, Paris, 1982.

8 There had been some protesting noises from Patrick Heron – see, for instance, his 'A Kind of Cultural Imperialism?', published in *Studio* in February 1968 – but 'historical reappraisal' doesn't exactly capture their flavour.

9 LeWitt, Andre, Smithson and Morris were included in 'Attitudes', and the same four, together with Judd and Tony Smith, in 'The Art of the Real', a Museum of Modern Art package shown at the Tate in April–June 1969. Most of the works in the latter were a few years old.

10 This issue included Michael Fried's sustained attack on Minimal Art, 'Art and Objecthood'. Judd's 'Complaints part I', published in the April '69 *Studio*, was partly written in response.

11 The circumstances of this purge, its consequences and implications, were discussed in *Studio* in October and November 1971 under the heading 'Some Concerns in Fine Art Education'. This coverage led to threats of legal action being issued from the directorate of Lanchester Polytechnic (into which Coventry College of Art had been merged) and from the Chief Officer of the NCDAD.

12 *Cf.* Kaprow, 'The Legacy of Jackson Pollock', *Art News*, October 1958; Morris, 'Notes on Sculpture 4: Beyond Objects', *Artforum*, April 1969, and 'Some Notes on the Phenomenology of Making', *Artforum*, April 1970;

Fried, *Three American Painters*, Fogg Art Museum, Harvard University, 1965.

13 The artists included were Alice Adams, Louise Bourgeois, Eva Hesse, Gary Kuehn, Bruce Nauman, Don Potts, Keith Sonnier and Frank Lincoln Viner.

14 Morris' first felt sculptures were begun in 1967. His article 'Anti-Form' was published in *Artforum* in April 1968.

15 See, for instance, Greenberg, 'After Abstract Expressionism', *Art International*, October 1962, and Fried, *Three American Painters*, *loc. cit.* For a discussion of Johns in relation to Modernism, and of the cultural distinctness of the Johns-Cage-Rauschenberg circle, see C Harrison and F Orton, 'Jasper Johns: "Meaning what you see" ', *Art History*, March 1984, and references cited therein.

16 Cage's *Silence* was published in 1961 (Wesleyan University Press), and reissued in 1969 (MIT Press, Cambridge, Mass. and London). *A Year from Monday* was published in 1969 (Wesleyan University Press).

17 The Beuys bibliography in 1969 listed no more than three mentions in English-language publications. One of these was Robert Kudielka's article 'Documenta IV: The German Contribution' (*Studio*, July/August 1968) in which he acknowledged that Beuys' inclusion 'may well be a puzzle to the foreign visitor'. My own review of Prospect '68, and of Beuys' contribution, was published in *Studio* in November 1968. I appear to have found it 'an interesting reflection on the art market in Germany that Beuys' dealers have an instant sale for every object he produced.' Prospect was co-organised by Konrad Fischer and Long's first one-man show was concurrently running at his gallery. This conjuncture must have helped get Long's name spread around the international art community. Within a couple of years Fischer had become a highly influential dealer.

18 Published in Italy by Gabriele Mazzota, Milan, and simultaneously in London by Studio Vista.

19 My own first encounter with the contents of the 'Attitudes' show took place in a warehouse at Pitt and Scott's. The crates were half-unpacked and it took some time – and a lot of black-and-white glossies of the Berne installation – to sort out the 'art' components from the real junk.

20 From Bell's essay on Roger Fry in *Old Friends: Personal Recollections*, London 1956.

21 At the conclusion of his *Concerning the Spiritual in Art*, published in Munich in 1912.

22 From a memoir in *Barbara Hepworth: Carving and Drawings*, London 1952.

23 I do not mean to equate virtue with whatever is referred to as 'quality' (for example by such as Greenberg). They may be related at some level, but it's important not to connive at the damning of what may happen to be good art through the exercise of a kind of moralizing social-historical innuendo. Very little of the present essay, it seems to me, could confidently be said to bear *directly* on the question of aesthetic merit.

24 Letter dated June 1963 published in *Silâns*, a magazine edited at St Martin's by Flanagan, Alistair Jackson and Rudy Leenders, in the sixth of sixteen issues, September 1964–June 1965.

25 'The Author as Producer', *loc. cit.* note 1. Benjamin was originally speaking at the Institute for the study of Fascism in Paris. His remarks appear to have been aimed largely at the Stalinists in his audience.

26 My translation.

27 While leafing through back numbers of *Studio* in preparation for this essay I came upon an item in the correspondence columns for December 1968. Two dismissed members of the staff of Guildford Art School were appealing for support for themselves and their colleagues. According to their account, following a student sit-in in June and July, thirty-five members of the part-time staff had been summarily dismissed, along with seven members of the full-time staff. Five further full-timers had appeared before a disciplinary committee and three had been asked 'to accept conditions which relieved them of their responsibilities and placed them amongst newly-hired staff. These dismissals and suspensions', the correspondents continued, 'have wiped out two entire departments – The Department of Foundation Studies, and the Department of Art History and Complementary Studies. . . .' What would we be acknowledging in saying, 'It couldn't happen now'?

28 In *Arte Povera*, *loc. cit.* note 18.

The absence of presence: conceptualism and post-modernisms

Victor Burgin

The 'conceptual art' of the late 1960s to early 1970s was an affront to established values, hostility to the new work being often so intense as to suggest that more than merely aesthetic values were at stake. Today the excitement has died down, recollected in tranquillity conceptual art is now being woven into the seamless tapestry of 'art history'. This assimilation however is being achieved only at the cost of amnesia in respect of all that was most radical in conceptual art. I want to say something of what I believe has been repressed in the almost universal tendency, in the art-world of the 1980s, to 'lose' an entire decade – the 1970s – as a period in which 'nothing happened'. As what characterises the present moment in the art-world is a certain notion of 'post-modernism', now being used to support a wholesale 'return to painting', then I shall address my remarks to these issues. In order to show you these objects from my own vantage-point however I shall have to pass by way of some history and theory which may at times appear to be leading nowhere in particular. I ask for your patience, there is no other route.

The conceptualism of the late 1960s was a revolt against modernism – specifically, we should add, as formulated in the writings of the American critic Clement Greenberg. Greenberg defined modernism as the historical tendency of an art practice towards complete self-referential autonomy, to be achieved by scrupulous attention to all that is *specific* to that practice: its own traditions and materials, its own *difference* from other art practices. This Greenbergian project is actually a particular nuancing of a more general set of assumptions. Simply put, the underlying assumptions of Greenberg's modernism go something like this: *Art* is an activity characteristic of humanity since the dawn of civilisation. In any epoch the *Artist*, by virtue of special gifts, expresses that which is finest in humanity (as Greenberg puts it, 'the historical essence of civilisation'). The visual artist achieves this through modes of understanding and expression which are 'purely visual' – radically distinct from, for example, verbalisation. This special characteristic of art necessarily makes it an autonomous sphere of activity, completely separate from the everyday world of social and political life. The autonomous nature of visual art means that questions asked of it may only be properly put, and answered, in its own terms – all other forms of interrogation are irrelevant. In the modern world the function of art is to preserve and enhance its own special sphere of civilising human values in an increasingly dehumanising technological environment.

If these beliefs sound familiar – perhaps even self-evident – it is because they long-ago became part of the received common-sense we in the West learn at our mother's knee. They are the extension, into the 20th century, of ideas which first began to emerge in the late 18th century as part of what we know today as 'romanticism' (although some are of much earlier origin). They underpin not only Greenberg's modernism but also some conceptualism, as well as those current forms of painting and sculpture which lay claim to a 'post-modernist' status in that they have reverted to the figurative image (Greenberg's modernism was to be rigorously abstract – content, he wrote, was 'something to be avoided like a plague'). Although the beliefs and values of romantic modernism are disseminated throughout Western culture, they tend to be inflected differently according to national location. Our dominant domestic variety – the unquestioned, and unquestionable, common-sense of the majority of British critics, historians, curators, dealers, teachers, collectors, amateurs, and artists – is the Bloomsbury version, derived principally from the Edwardian aesthetes Clive Bell and Roger Fry. Bell and Fry inherited a certitude from the moral philosophy of G E Moore, according to whom some things are simply 'good in themselves'; amongst these things is 'the enjoyment of beautiful objects'. It is unlikely that anyone would disagree that this pleasure is *good*, but the question which Bell and Fry systematically suppressed is whether it is *sufficient* to account for the complex of very different practices in history which we clumsily and a-historically lump together as 'Art'. This suppression Bell and Fry achieved with the doctrine of the 'purely visual' (specifically, the 'significant form' which can give rise to 'aesthetic emotion'), a notion which has a history going back to Plato. In the *Phaedo*, Plato puts into the mouth of Socrates a doctrine of two worlds: the world of murky imperfection to which our mortal senses have access, and an 'upper world' of perfection and light. Discursive speech is the tangled and inept medium to which we are condemned in the former, while in the latter all things are communicated visually as a pure and unmediated intelligibility which has no need for words. The idea that there are two quite distinct forms of communication, words and images, and that the latter is the more direct, passed via the Neo-Platonists into the Christian tradition. There was now held to be a divine language of *things*, richer than the language of words; those who apprehend the difficult but divine truths enshrined in things do so in a flash, without the need for words and arguments. As E H Gombrich has observed, such beliefs '. . . are of more than antiquarian interest. They still affect the way we talk and think about the art of our own time'.[1] The antiquated legacy of Bloomsbury is today a self-complacent cult of 'taste' and 'response' which stifles 'intellectualisation' to protect a supposed 'authenticity' of expression and feeling – that which comes as 'second nature', or as Pascal observed, 'first habit'. The source of stimulus of the aesthetic response (this aesthetics is unwittingly Pavlovian) is the *art-object*, which in turn is the representative of the sensibility of the *artist*. At this point we touch the bed-rock of conservative aesthetics, where two ideological elements are fused: 'humanism', and what the French philosopher Jacques Derrida has called 'logocentrism'.

'Humanism' is one of a complex of words which have as their common root the Latin word for *man*. Raymond Williams, in *Keywords*, notes the 16th century emergence of the word 'humanist' to describe a scholarly interest in 'human as distinct from divine matters'; a good part of this interest was involved in the rediscovery and re-evaluation of classical, 'pagan',

civilisation. In *Roget's Thesaurus*, which originated in the 19th century, the term 'humanism' is placed under the general heading *Philanthropy*, where it is flanked on the one side by 'benevolence' and on the other by 'internationalism'. Today, 'humanism' is perhaps most strongly connected with considerations of, and defence of, 'human rights' – usually, the defence of the rights of the *individual* against oppression, particularly from the various forms of the State and its representative bodies. The 'individual' presupposed in humanism is an autonomous being, possessed of self-knowledge and an irreducible core of 'humanity', a 'human essence' in which we all partake, an essence which strives over history progressively to perfect and realise itself. This individual is known to us as, for example, the star of such television shows as Lord Clark's *Civilisation* and Dr Bronowski's *The Ascent of Man*, and it is of course the central figure of that form of art history which likes to view the past as a parade of 'Great Men' (sic). From even this sketchy account we may appreciate the difficulties facing those who have argued against the humanist picture of history and individuality: to do so not only goes against the grain of common-sense, every 'theoretical anti-humanist', from Freud to Foucault, is assumed to be an enemy of civilised aspirations; the rejection of *humanism* (a philosophical doctrine) is understood as a callous assault on *humans* (people, or more heinously, on the left at least, *the people*). I shall come back to humanism, but first I want to say something about 'logocentrism'.

Derrida coined the term 'logocentrism' to refer to our tendency to refer all questions of the meaning of 'representations' – novels, films, photographs, paintings, and so on – to a singular founding presence which is imagined to be 'behind' them, whether it be the 'author', 'reality', 'history', 'zeitgeist', 'structure', or whatever. Derrida has argued that such ways of thinking are endemic throughout Western history. He points out that from its beginning the whole of the Western philosophical tradition has been suffused by what he calls a 'metaphysics of presence' founded on the privileging of speech over writing. When I speak I am aware of no real distinction between my thoughts and feelings and my words, and if the person to whom I am speaking doubts my meaning I can supply words of clarification. The words I speak seem transparently to reveal what is 'on my mind' or 'in my heart', but once committed to writing they are separated from me; they become subject to interpretation by the reader, and thus to possible *mis*interpretation; moreover, the reader cannot be certain that they are indeed *my* words – separated from their origin, and thus from the guarantor of their meaning and authenticity, written words become doubly suspect. However, the belief that meaning can ever be present, pre-constructed in its full integrity, 'behind' a unit of language, or any other representational form, is an *illusion* of language. In whatever form, meaning is only ever produced within a complex play of differential relationships in which the final *closure* of meaning upon a point of original certainty is endlessly deferred. In sharing this common condition of all signifying systems, speech is on the same level as writing, and any other form of representation (this includes so-called 'non-representational art'). If we think here of the rôle of the 'critic' we can see that it has extensively been to put an end to doubt concerning a work's meaning, and therefore its worth – to offer the reassuring security of an *explanation* and an *evaluation*: in short, to return the reader from the uncomfortable and precarious position of producer of meaning to the easier position of *consumer*.

When we consider what Derrida calls 'logocentrism' – the belief that all questions of meaning are to be referred to a privileged *origin* – together with 'humanism' – the view of 'man' as in full and spontaneous possession of himself and of his own expression – we can see one of the reasons why painting continues to be so very highly valued, not only in conservative aesthetics but also, to a somewhat lesser extent, on the left. In the 18th century, one of the earliest achievements of an emergent romanticism was the breaking down of the hierarchy of genres according to which 'history painting' had for two centuries been assumed to be inherently superior to such categories as 'still-life' or 'landscape'. One of the things conceptual art attempted was the dismantling of the hierarchy of media according to which painting (sculpture trailing slightly behind) is assumed inherently superior to, most notably, photography. The fact that this hierarchy, albeit shaken, is still intact is due I believe to a complex of reasons – the privileging of painting, we may say, is 'overdetermined' – one of them is to do with the conflation of humanism and logocentrism: 'humanity', 'the human essence', call it what you will (in theology, it is 'the soul'), is an abstraction, but it has a corporeal representative – the human body (we need only think here of the centrality of this body in Renaissance painting). Paint, the brush-mark (or the dribble, it makes no difference) is the index, the very *trace*, of this expressive body, and thus of the 'human essence' to which it plays host. In the original version of logocentrism the crucial distinction was between speech (authentic, valued) and writing (inauthentic, denigrated); in the modern period the ground of the distinction has been shifted: today, any form of inscription *directly* linked to human agency, without the mediation of modern technology, is to be valorised; other forms of inscription are to be denigrated on grounds precisely analogous to those invoked by Plato and Aristotle in their defence of the oral tradition against the progressive incursions of writing. The surface of the photograph offers no reassurance of the founding presence of a human subject. It is either glossy, 'slick', or it is matt, 'implacable' – both appearances are grounds for suspicion. From a distance the surface offers a seamless modulation of tones which seem distributed at the arbitrary whim of a brute and contingent reality, examined closely it fragments into infinitely evenly-spaced dispersions of grains – we can find no *trace* of an author. No humanity, only *technology* – optical, chemical, electronic – and there is no more fiercely defended tenet of the

humanist faith today than that of the inherently alien and alienating nature of modern technology (although I have yet to hear a single harsh word against central-heating).

The period of early humanism in which 'easel-painting' emerged in the West was a period of transition from feudalism to capitalism. Wealth, power, and privilege were no longer derived exclusively from the land ownership and hereditary rights of an aristocracy; wealth was now being amassed by a new and rapidly developing merchant class – socio-economic transformations which would have been unthinkable without a concomitant change in dominant beliefs from a rigid, theologically-based, view of individuals as fulfilling rôles in life ordained by God, to an emerging secularised belief in the autonomy of the individual. Two concepts within, and essential to, that new form of Western society – *exchange* and *individuality* – were embodied in the form of the easel-painting. First, the new easel-painting had the advantage over the previous mural-painting of being mobile, for the first time it became possible for painting to become not only an object of *use* – for example as decoration, or as instruction to the mainly illiterate congregation in a church – but painting now also became an object of *exchange*, a commodity amongst other commodities in a market-economy. Secondly, the value of a painting in this market, in these early days of humanism, became increasingly linked to the notion of individuality: the individuality of the consumer, certainly, hence all those portraits of princes and rich merchants which fill our picture-galleries to this day. Even more, however, the value of a painting was linked to the individuality of the producer, to the idea of authorship. Paintings were no longer produced entirely by anonymous craftsmen, they were the work of 'creative individuals'. In the Renaissance, when painting first became a market-commodity, the factor of *difference* necessary to establishing the relative value of such commodities became based on the *skill* of the painter. In those earliest days such things as the subject-matter of the painting, the compositional scheme and the main colours, were not decided by the artist, they were dictated by the client. The skill of the artist in executing the client's commission became the *significant* factor in establishing its value, this skill became the object of connoisseurship; a language concerned with judgements of taste and fashion came increasingly to establish and maintain the value of a painting, and much the same is true today. I have said that the prestige of painting today is 'overdetermined', here then is another determining factor – the economic – which is nevertheless not to be disentangled from the humanism and logocentrism to which I have already referred.

The major achievement of painting in the Renaissance was, of course, not the work of an individual, it was a collective achievement: the development of the perspectival system of representation. It is this same system of depiction that the camera was invented to reproduce. So it was that, on the occasion of the official launch of the Daguerrotype process at the Institut de France on the 19th August, 1839, the painter Paul Delaroche is reported to have exclaimed, 'From today painting is dead!' In a most fundamentally important sense Delaroche was right. We can clearly see from the course of history since the invention of photography that the central social rôle of picturing the world – whether real or imaginary – has passed from the old manual skills of painting and its allied technologies, such as engraving, to the so-called 'mass-media' technologies which are broadly photographic – still photography, in its various forms, together with cinemaphotography and video. I have a First-Class Diploma in painting from the Royal College of Art – which means, I suppose, that I am legally entitled to practise painting anywhere in the United Kingdom – at the time that I was a student at the RCA, during the early 1960s, there was a Stained Glass Department there. During the Mediaeval period, stained glass must have been *the* most impressive visual medium; in the 1960s however, at the RCA, the painting students thought the Stained Glass Department to be a bit of a joke, an anachronism, and in fact today it no longer exists. What happened to this once great visual technology was that it became displaced by other technologies more adapted to the changing forms of society. The experience of brilliant colour is a commonplace today, and if I want to be thrilled at a purely sensational level then I can sit in the front row of the cinema and fill my senses with the latest Spielberg epic – for, for most people today, religion also has been displaced from the centre of life. We can trace the historical emergence of stained glass; its period of ascendency, its period of superiority, its period of decline. Similarly, painting has not always existed, we know more or less when it began, we know a great deal about its development, and about its 'greatest moments'. It seems clear to me that, apart from Cubism's moment of brilliance, like a star that burns most brightly in the moment it extinguishes itself, painting has been in steady semiotic decline since the rise of the photographic technologies. It is practically impossible in Western societies to pass a normal day without seeing photographs. In one context or another – newspapers, magazines, billboards, books, family snapshots – photographs permeate the everyday environment almost to the extent of the written word. In such an environment, painting seems inevitably to speak only of the past; to say, 'I am a painting', to the almost total exclusion of anything else. (Greenberg saw this clearly, and celebrated the fact). Those RCA painters of the 1960s, to whom I belonged, sneering at the Stained Glass Department for being hopelessly out of its time, might have looked at themselves, with their antiquated paraphernalia of easels and palettes and hog's-hair brushes.

I have referred to painting as a technology which has been surpassed – in itself of course this argument would be mere technolog*ism*, an unthinking affiliation to whatever is new, a stupidity. The point I am trying to make however concerns a sense of the term 'apparatus' which goes beyond the mechanical to include institution and psychology. As I have

already observed, regardless of what we think about it, it just happens to be the case that we in contemporary Western society grow up with and within photographic imagery – I include cinema and television here because they act together with 'still' photography to form what I have called elsewhere an 'integrated specular régime'[2]: integrated at the level of the basic technology – the optical system designed to reproduce *quattrocento* perspective; integrated at the level of myth – in their mutual exchange and reinforcement of key themes and figures of our society; integrated at the psychic level – in that our society, saturated with hallucinatory imagery to an extent which is historically totally unprecedented, has become *phantasmagoric*. It seems to me that a form of visual art truly *involved* in the terms of *this* society, the one we live in – not the fantasy of a previous one, or some perpetually deferred future utopia – must of necessity speak this imaginary vernacular, must of necessity begin, as Brecht put it, 'not with the good old things, but with the bad new ones'. It is this reason, more than any other, which for me makes work in and *on* photography imperative. (Photography is itself, of course, quite capable of being assimilated to conservative aesthetics; but the assimilation is never entirely successful, something in photography *resists*, and a 'special effort' must be made to render photography, uneasily, assimilable. For example, as I have remarked, one of several reasons for the recourse to photography in conceptual art was to exorcise a ghostly 'logos' in the ideological machinery of art; the author as punctual origin of the meanings of the work. It is significant therefore that, in the intervening years, the photographic work which has had most critical, curatorial and commercial success has been that in which the images consistently feature either their own authors, or the landscape – 'Nature' in romanticism figuring as a surrogate authorial subject, equally a fount of 'higher' truths, equally in opposition to the 'de-humanising' modern world.)

The history I have very schematically summarised so far – humanist, logocentric, capitalist, technological – has resulted in a conception of art practice which has collapsed inwards upon itself to produce an entity of truly awesome ideological density: the *art object*. The art object is no more an *object* than the wine and wafer of Holy Communion are what they appear to be to our brute senses. The art object is the 'human essence' made form, 'civilisation' made substance. This is the object of Greenberg's modernism, the 'objecthood' of his disciple Michael Fried. Conceptual art, as we know, had a special relationship to this object: it wanted to explode it. It is as if conceptualism wanted to take that object – the historical accretion of so many things, so many practices, so many assumptions, but now so suffocatingly compact – and blow it apart, scattering its components so that they now lay *beyond*, as well as within, the confines of the museum and the art-journal, beyond the airless cloisters of official art-history and criticism (it is because of this fragmenting, analytical, impulse that the practices of conceptualism were heterogeneous – conceptualism cannot be slotted into a history of *style*). An inevitable consequence of this impulse, one in fact which had been inarticulately implicit from the beginning, was that artists began to recover the previously elided social and political dimensions of their practices – 'art history' could no longer appear as a sort of tunnel driven through history, a tunnel along which wander the spirits of 'Great Artists', shackled like the ghost of Marley to their 'Great Works' and calling upon the living to join their solemn procession. The impulse of conceptual art was not, as was widely misunderstood, to *leave* art (it was never an 'anti-art' – an empty avant-gardist gesture), it was rather to *open* the institution and its practices, to open the doors and windows of the museum onto the world around it. This world, certainly, is a world of objects, but these objects are constituted *as* objects only through the agency of representations – language and other forms of signifying practice. The idea of art as *object* began, as I have remarked, with commodity connoisseurship in the Renaissance; it further developed within 18th century aesthetics, primarily with Lessing, as a notion of the specificity of the 'visual' as against the 'literary'. Greenberg's aesthetics are the terminal point of this historical trajectory. There is *another* history of art however, a history of *representations* (hardly a dramatic revelation, and no more avant-gardist, or 'fashionable', than is the Warburg Institute). For me, and some other erstwhile conceptualists, conceptual art opened onto that *other* history, a history which opens onto history. Art practice was no longer to be defined as an artisanal activity, a process of crafting fine objects in a given medium, it was rather to be seen as a set of operations performed in a *field* of signifying practices, perhaps centred on a medium but certainly not bounded by it. The field of concern was to be, as I put it in a publication of 1973, 'the semiotic practices of a society seen, in their segmentation of the world, as a major factor in the social construction of the world, and thus of the values operative within it'.[3] As a statement of intent, this had the advantage of being sufficiently vague to allow *anything* to happen. The ensuing decade has been a period of working-out and working-through various specific responses to the problem of going beyond conceptual art. I have mentioned the re-emergence, out of conceptualism, of attention to the political; an initial, and continuing, consequence has been the production of work in which political issues of the day are represented – often, and it seems to me increasingly, by means of painting. Another response, one which has tended to eschew such means, has been based less upon a notion of the 'representation of politics' and more on a systematic attention to the *politics of representation*. It is in terms of this attention that a theory of the subject, involving a critique of humanist presuppositions, has become crucially important.

The theory of the subject which it is necessary to oppose to the traditional 'common-sense' picture of the individual is that of psychoanalysis. Psychoanalysis is a theory of the process by which the tiny human animal, the infant, is transformed into a socially functioning (or dysfunctioning) individual. It is often

believed that psychoanalysis is 'only about subjective experience' to the exclusion of considerations of society and history, but nothing could be further from the truth – psychoanalysis is a theory of the *internalisation* of the social in the formation of the individual. 'The motive of human society', wrote Freud, 'is in the last resort an economic one'. Just as Marx saw that the economic imperative, the need to produce the means to support life, gives rise to certain specific forms of society, so Freud saw that these same imperatives, and consequent social forms, engender particular structures of identity. One of Freud's books has the title *Civilisation and its Discontents*; it contains no utopian prescription for a contented society; its message is that there can be no civilisation *without* discontents. In submitting to the socio-economic imperative the gratification of the instinctual demands of the individual must be deferred or denied, 'repressed'; a result of this inevitable process of repression is the formation of an *unconscious* along with the conscious individual. 'To thine own self be true', wrote Shakespeare, when humanism was new; psychoanalysis shows us the difficulty, if not impossibility, of what is being asked of us here – not because of the material and social impediments which face us, but because the self we know by introspection – consciousness – does not know its unconscious; our self-image, and the images we have of others, are always to some degree *fictional*. The word 'fiction' here may bring with it such notions as 'narrative' and 'staging', a vocabulary of *representation* which is entirely appropriate to the field of human actions. To invoke Shakespeare again, 'All the world's a stage', but there is of course a difference between being in the world and being on stage; although we may speak of 'playing a rôle' in society, we are really thinking of such things as the jobs we may perform, we do not mean to imply that our *self*, our 'individuality' has in any way been 'written' elsewhere. The common-sense view, the one which just seems *obvious*, is that we are each born into the world as a little 'self' which is just as much simply *there* psychologically as it is physiologically – a little seed of individuality which over time sprouts to form the adult subject we eventually become; but psychoanalysis has built up a different picture: we become what we are only through our encounter, while growing up, with the multitude of representations of what we *may* become – the various positions that society allocates to us. There is no essential self which precedes the social *construction* of the self through the agency of representations. The most important question asked of any of us is a question which, at the time it is asked, we do not understand: 'Doctor, is it a boy or a girl?' – the answer to that question will determine the general form of the demands society will make of us. A normal baby has at birth either an anatomically male or a female body, but it is not born with a correspondingly 'male' or 'female' psychology. For example, we are all familiar with a certain stereotype of the woman: an essentially passive and dependent creature whose emotions rule her reason and whose exclusive aim in life is homemaking and motherhood. This version of essential 'femininity' was in the quite recent past represented as being as inescapably natural to women as their biological gender. If it is more difficult to get away with such an oppressive stereotype today it is due to the achievements of the women's movement. In the field of cultural theory, feminism has set out to describe the way in which the collusion of women in their own oppression has in the past been achieved precisely *through* representation.

Feminist theorists have argued that the predominant traditional verbal and visual representations of women do not reflect, 'represent', a biologically given 'feminine nature' – *natural*, therefore unchangeable; on the contrary, what women have to adapt to as their 'femininity', particularly in the process of growing up, is itself the *product* of representations. Representations therefore cannot be simply tested against the real, as this real is itself *constituted*, as everyday common-sense 'reality', *in* representations. (This is what it means to say: 'there is no reality outside representation'). A search for, or contestation of, the 'truth' of the representation therefore becomes irrelevant (for all that this violates common-sense intuition); what is to be interrogated is its *effects*. I have taken my example of the construction of subjectivity here from the recent history of feminism. It is comparatively recently that the perception and definition of the field of 'the political' has undergone a radical expansion beyond the traditional ghetto of party-politics and considerations of 'class struggle' to now include, amongst other things, considerations of sexuality; 'sexuality' understood not in the reductive terms of the caricature in which it appears in the popular media, but in the complex and subtle understandings to be derived from psychoanalysis, where considerations of sexual difference are seen as governing relations within and between the individual, language, and power. It has now become possible to ask a question which could not previously even have been thought: 'What are the *forms* of visual imagery consequent upon the forms of construction of the fiction of the subject?'

I have spoken of the peculiar status of the *art object* in traditional aesthetics: an object of awe – part holy relic, part gilt-edged security. It is significant that, independently, both Marx and Freud, in their very different but mutually complementary projects, found it necessary to invoke a concept of *fetishism*. In Freud the fetish is that which 'stands in for' the absent female penis, reassuring the male in his anxiety that the same loss might befall *him*. As a teacher I have found that of all of Freud's ideas this is the one which provokes the most hostility and derision – especially from men. We should remember three things: firstly, Freud is not talking about ideas which are consciously held – they are *unconscious*; secondly, unconscious castration anxiety originates in early childhood when the very small boy first takes account of the fact that not all bodies are like his own – given the primitive state of his thinking and information the idea that the female body is a body from which something has been removed is a perfectly reasonable hypothesis (and subsequent knowledge will not erase the

unconscious inscription of that phantasy); thirdly, in a patriarchal society, the little boy is becoming increasingly aware of the superior privileges afforded to men (TV action-films alone would be enough to instil this idea) – his penis is not only a narcissistically highly-invested source of masturbatory pleasure, it is also his ticket of access to an exclusive club. No man escapes castration anxiety; although not all men become 'clinical' fetishists as a result (that is, unable to achieve sexual pleasure without the fetish), nevertheless they are all fetishists to some degree or other. Marx pointed to the fact of 'commodity fetishism' in capitalist society, Freud identified a primary contributory cause. (The consequences for a classic Marxist theory of ideology will be obvious to those familiar with it – no change in the form of the economy could have the least effect on fetishism.)

It might be objected that although clinical fetishism in *women* may be rare almost to the point of non-existence, many women nevertheless appear to fetishise the commodity. One response to this observation would be to point out that an object may be overvalued for many reasons other than fetishism. This does not however dispose of the question of female fetishism. The French psychoanalyst Jacques Lacan has broadened the Freudian notion of castration anxiety to include both men and women. Lacan observes that from the moment we are expelled from the womb and suffer that first physical separation from the mother's body our lives are a succession of experiences of loss (chronologically, the next painful experience of separation we must suffer is that of weaning from the breast, or its substitute). Such early experiences instil a sense of 'lack' in all of us, men and women alike, and much of our subsequent behaviour may be seen as compensatory attempts to eradicate this sense: hence the often surprisingly excessive overvaluation of some thing, or person, or idea. Lacan sees sexual difference, the presence or absence of the penis, as simply the organising metaphor for all other experiences of lack, and it is thus that he differentiates the 'phallus' – the symbolic term – from the 'penis' – the organ. The reason for this, Lacan's, often criticised 'phallocentrism' is quite simply that, like Freud, he is describing the symbolic organisation of the society in which we in the West actually live – which is *patriarchal*; to *describe* something does not entail either that one approves or disapproves of it, and in fact what Freud or Lacan themselves thought about the society in which they lived should be a fact of some indifference to us compared with the more critical question of what *use* we can make of their theories.

It is precisely because society *is* patriarchal that I believe we should keep in mind Freud's original account of fetishism, premised on the *male* body, when we consider the forms of our society and its cultural products. In Freud's account, the fetish is revered as irreducibly and irreplaceably *unique*; moreover, it has a punctual quality, it is not in any way diffuse or extended in space or time, it is as if *framed*. The comparison with the art-object need not be laboured. The fetish is unique amongst signs (more correctly, 'signifiers'): it exists, paradoxically, to deny the existence of the very thing to which it refers – the absence of the female penis; in this it masquerades as entirely self-sufficient, not really a *sign* at all, but an *object* purely and simply. Again, the comparison with the art-object is obvious. The fetish, in short, is *pure presence*, its function being precisely to deny absence, to fill the 'lack in being' – and how many times have I been told that photographs 'lack presence', that paintings are to be valued precisely *because of their presence*!

I began by referring to the hostility with which conceptual art was initially received – it was the attack upon the *object*, upon *presence*, which caused it. For a short time it seemed as if the *object*, as we know it, had indeed been got rid of. Without losing their interest in, or indeed love of, the painting and sculpture of the past, a whole generation of artists were no longer interested in repeating the hard-won successes of their forbears. This situation did not last long. An apparatus set up precisely to process *objects* soon produced a flurry of revivals of painting. 'Pattern Painting' was one such short-lived cause of art-world excitement. I remember it only because when it was at its critical, curatorial, and commercial apogee, I was the guest of a French museum which had a particularly good Matisse. I had been given the use of an apartment in the museum and would often visit the painting 'after hours'. I was struck by the difference in accomplishment between that Matisse and the 'new' Matisse-inspired pictures which filled the art-magazines and galleries at that time – the latter were so much more *successful*. The Matisse itself was rather awkward, I had the impression of someone who did not quite *know* what they were doing, someone working 'at the edge' of what was possible and acceptable. Precisely what defines an *academy* is that it knows a success when it sees one, the criteria are already in place – success is then defined in terms of *conformity* to established criteria and *proficiency* in the execution of the exercise. Today, extreme dexterity in the manipulation of a pencil-line, such that a thigh may pop out from the paper and hit you in the eye, will again earn you a round of applause from the British Art establishment and a gold-medal from the Royal College of Art – such a talent being held to speak for the common humanity of us all – and we are in the middle of a massive revival*ism* of painting; but, it may be objected, is not such a return to the past precisely one of the features of that which is truly new – our present 'post-modernism'?

Perhaps the most publicly visible manifestations of post-modernism occurred first in architecture, where an eclectic collage of contrasting architectural styles pillaged from disparate periods of history, together with borrowings from the contemporary vernacular, came to disturb the austerely elegant functionalism of the International Style. A salient feature of post-modernism in general, although it is not to be reduced to this feature, is indeed the reference to tradition and to the vernacular. This is a feature of art since conceptualism,

where there has been not only a return to painting but a return to past *styles* of painting, together with a resurgence of the vernacular such as has not been seen, in painting, since Pop Art. This may certainly be called 'post-modernist' in so far as modernism saw tradition in terms of a perpetual and progressive *evolution* in which there was never any question of *regressing* to earlier, historically superseded, stages; as for the vernacular, this was quite simply anathema to modernism, whose very *raison d'être* was its opposition to modern 'mass culture'. However, we need to pay attention to what is actually represented in each individual instance of such post-modernist gestures. We may 'return to the past' in order to demonstrate that it is never simply past; rather, it is the locus of meanings which are lived by, and struggled over, in the present. On the other hand, we may return to the past in order to celebrate the timelessness and immutability of the values of the present *status quo*. Again, we may refer to the vernacular in order to open the art institution onto the wider semiotic environment in which we live, to bring about a mutual interrogation of 'art' and 'mass-media' meanings and values; or we may uncritically quote the vernacular, with a mixture of condescension and awe, to add a *frisson* of 'street credibility' to a product of high culture. The guardians of the *status quo* know that their main task – one which is massively undertaken by the advertising industry – is to peddle the old as if it were new, otherwise how could they get the young to go along with them? We must therefore be suspicious of the way in which the idea of 'post-modernism' is being appropriated by a currently ascendant Neo-conservatism, suspicious of that strategy – familiar from the firm of Saatchi, Saatchi, and Thatcher – which combines a rhetoric of renewal reminiscent of that used by manufacturers of detergents ('*New* Spirit in Painting', '*New* object' sculpture) with a reaffirmation of conservative values.

There is no more central item of the conservative credo in this 'new' period of economic 'realism' than the founding value of 'hard work' (present levels of unemployment notwithstanding). Hard work is one of those things which, like beautiful objects, simply are 'good in themselves'. It was an advertisement which brought this thought to my mind when, recently, I was standing waiting for a train in the London Underground. In series with the images of a motor-car, a young woman's legs, and a bottle of whisky, there appeared a poster for a Tate Gallery exhibition of British painting since 1960. The poster combines a colour photograph of what we instantly recognise as the corner of a painter's studio (all the signs of laboured and frantic activity: thick encrustations of paint, hastily pinned-up sketches) together with the exhibition title, 'The Hard-Won Image'. It flickered briefly in my attention and I have not seen it since, nor have I seen the show. The experience was momentary, but no less meaningful for that. The poster's headline – 'The hard-on', sorry, 'hard-*won* image' – tells me that I must interpret this scene as a *metaphor* of value and valour. I am reminded that raw materials are invested with value in direct proportion to the labour invested in them, and it seems to me that this metonymically represented artist is chosen to metonymically represent *all* painters because his toil is so conspicuously *muddy*; an honest, *natural*, form of labour which partakes of humanist myth: 'man's' eternal struggle with the brute earth in order to wrest from it its hard-won fruits. Beyond this image of muddy masculine prowess I find myself directed to another – the hard-won trenches of Flanders fields, the muddy sites of bloody manly pride. I could go on. (I am reminded for example of that simple infantile pleasure whose first displacement under the interdictions of socialisation is 'finger painting', for the hard-won image is clearly something one has to strain to achieve; and this brings me to an infantile theory of birth, and 'Little Hans' in the Freud case-history who is convinced that he and his father can both give birth to babies.)

'I could go on', but my attention has already been caught by another poster on the wall of the Underground, another scenario of masculine endeavour – an invitation to an 'adventure holiday' in which a glistening Marlboro cowboy pits his will against a mountain. I am reminded of the recent, massively capitalised, 'revival' of large-scale expressionist painting (we had better call it *exhumation* – this 'living tradition' proving itself to be merely *undead*). It is impossible not to suspect that such icons of frantic masculine mastery now have more than a little to do with the symptoms of anxieties generated by the feminist politics of the 1970s. Late-modernism stood for *order* – the obedience to function of the International Style, the respect for 'specificity' and 'tradition' in Greenberg's aesthetics – everything in its proper place, doing its duty, fulfilling its preordained rôle in patriarchal culture. We should remember that the word 'patriarchy' does not refer to 'men' in general, but to the *rule of the father*. It is precisely the terms of this rule, the terms of centralised *authority*, which are at stake across the various forms of today's politics, including the politics of culture. It seems likely that 'conceptualism' is destined, for the moment at least, to be represented as that 'movement' which, by undermining 'modernism', paved the way for 'post-modernism'. None of the 'isms' here however were, or are, unitary phenomena; nor do such cultural phenomena simply give way to one another like television programmes in an evening's viewing. Aesthetically, culturally, politically, conceptualism comprised both tendencies for change and conservative tendencies. The same is true of this present period of 'post-modernism'. What we can see happening in art today is a return to the symbolic underwriting of the patriarchal principle by means of the reaffirmation of the primacy of *presence*. The function of the insistence upon presence is to eradicate the threat to narcissistic self-integrity (the threat to the body of 'art', the body-politic) which comes from *taking account* of difference, *division* (rather than effectively *denying* difference by valorising one term of an opposition in order to suppress the other): division of form from content (political subject-matter can be fetishised as 'presence' just as much as can the avoidance of any subject-

matter whatsoever); division of the private (art as 'private experience') from the social (which after all only maps the division of family-life from work in industrial capitalist societies, including those in the East); division of the word from the image (I have written at length elsewhere about what a complete nonsense *that* is)[4]; division of the masculine from the feminine in the interests of producing 'men' and 'women'; division of theory from practice; division of the inside of the institution from its outside (for example, the almost complete isolation of art-historical and critical discourse from the wider analytical discourses – including psychoanalysis and semiotics – which surround them); and so on. What was radical in conceptual art, and what, I am thankful to say, has not yet been lost sight of, was the work it required – beyond the *object* – of recognising, intervening within, realigning, reorganising, these networks of differences in which the very definition of 'art' and what it *represents* is constituted: the glimpse it allowed us of the possibility of the absence of 'presence', and thus the possibility of *change*.

But nevertheless . . .

I have remarked that the history and pre-history of modern art in our patriarchal, phallocentric, culture is stamped by the presence of fetishism, the fetishism of *presence*. I do not intend to imply that art is to be *reduced* to fetishism, or that fetishism lies 'behind' all representations in a relation of cause to effect – I would rather prefer a metaphor used by Foucault in a different context and speak of the 'capillary action' of fetishism. Fundamental to Freud's account of fetishism is what he calls 'disavowal' – that splitting between knowledge and belief which takes the characteristic form, 'I know very well, but nevertheless . . .'. Disavowal is the *form* of fetishism – that which operates to protect a sense of narcissistic self-integrity by effacing difference, otherness, the *outside*. Today, what has become in effect the 'official' posture of the art establishment is a disavowal in respect of history.

I have been using the expression 'post-modernism' to refer to art produced after Greenberg's late-modernism lost its ideological hegemony – the moment of conceptualism and after. But if the expression 'post-modernism' is to take on anything more than such a merely tautological meaning then we have to look beyond the self-defined boundaries of the 'art world' – *Art* – to the more general cultural/political/intellectual *epistemological* upheavals of the post-war period. If, for expository convenience, and in the manner of allegory, we were to 'personify' a figure of 'pre-modernism' then it would be characterised by the self-knowing, punctual, subject of humanism, 'expressing' itself, and/or its world (a world simply there, as 'reality') via a transparent language. 'Modernism' came in with the social, political, and technological revolutions of the early 20th century and is to be characterised by an existentially uneasy subject speaking of a world of 'relativity' and 'uncertainty' while uncomfortably aware of the conventional nature of language. The 'post-modernist' subject must live with the fact that not only are its languages 'arbitrary' but it is *itself* an 'effect of language', a precipitate of the very symbolic order of which the humanist subject supposed itself to be the master. 'Must live with', *but nevertheless* may live 'as if' its condition were other than it is; may live 'as if' the grand narrative[5] of humanist history, 'the greatest story ever told', were not yet, long ago, over – over at the turn of the century, with Marx, Freud, and Saussure; over with nuclear weaponry and micro-chip technology; over, in the second half of the 20th century, with the ever-increasing political consciousness of women and the 'third world'. Yes, we know the 20th century has happened, and yet nevertheless it hasn't; thus, to speak only of this country, the press reporting of the Falklands conflict and the Royal marriage, and the return to heroism in painting and to hard-won images as dutiful and competent as a Victorian embroidery sampler.

'Truth' was a principal character in the allegorical canvases of humanism; in post-modernist allegories Truth has been replaced by the twins 'Relativity' and 'Legitimation'. A response to the radical heterogeneity of the possible has always been the homogeneity of the *permissible* – expressed in terms of narrative, in terms of allegory; offering us the images of those rôles we may adopt, those subjects we may become, if we are ourselves to become socially *meaningful*. It is these narratives, these subjects, which are at issue *now* in the moment of post-modernism. All this rummaging through the iconographic jumble of the past is symptomatic of it – in art and in fashion as well as, increasingly, in politics. As I have observed, this archaeological activity may reveal the foundations of our 'modern' belief-systems, simultaneously clearing the ground for reconstruction which will not *obliterate* the past but which will maintain, precisely, its *difference*; or the activity may end where it began, in nostalgia, in repetition, in the affirmation that the present and the past are somehow the *same*. It is the repression of difference in order to preserve, unthreatened, the same, which generates the symptom 'fetishism'. Psychoanalysis shows us how jealously, and with what skill, we guard our symptoms; they are not something we wish to give up for they speak our *desire*. But the same desire may find other symptomatic means, may find alternative symbolic forms (they are not all equal in terms of their consequences) *en route* to a 'redistribution of capital' in the economy of desire. In the meantime, the consequence of modern art's disavowal of modern history remains its almost total failure to be about anything of consequence.

1 *Symbolic images*, E H Gombrich, Phaidon, 1972
2 'Looking at photography', Victor Burgin, in *Thinking Photography*, Macmillan, 1982
3 *Work and Commentary*, Victor Burgin, Latimer Press, 1973
4 'Photography, Phantasy, Function', Victor Burgin, in *Thinking Photography*, op.cit; and, 'Seeing Sense', *Artforum*, February 1980.
5 *La Condition Postmoderne*, J F Lyotard, Les Editions de Minuit, 1979.

Chronology of exhibitions in which the artists in this exhibition participated

1967

19:45 – 21:55, September 9th, 1967 Galerie Dorothea Loehr for Paul Maenz, Frankfurt (Flanagan, Long). Catalogue published as documentation after the event.

1968

A3 Arte Povera, Azione Povere Amalfi (Long). Three days of events and performances organised by Germano Celant.
Language II Dwan Gallery, New York (Art and Language, [Atkinson and Baldwin]).

1969

Earth Art Andrew Dickson White Museum, Cornell University, Ithaca (Long). Organised by Willoughby Sharp. Catalogue includes proceedings of the symposium. Introduction suggests that 'earth art is a facet of a general tendency among younger artists to renounce the construction of art objects in favour of art experiences related to a broad physical and sociological environment. If this tendency prevails it could eventually alter the entire structure of the art world.'
One Month, March 1–31 Seth Siegelaub, New York (Atkinson, Baldwin, Flanagan, Long). Artists invited to make a work to contribute to the exhibition for one particular day. The exhibition existed in catalogue form only, and was distributed free through the post.
Prospect '69 Düsseldorf (Long). Organised by Konrad Fischer and Hans Strelow.
Land Art Fernsehgalerie, Gerry Schum, Düsseldorf (Flanagan, Long). Catalogue recording films which were commissioned by Gerry Schum and shown on German television on April 15th; to quote from the introduction 'one of our ideas is communication of art instead of possession of art objects.'
Op Losse Schroeven Stedelijk Museum, Amsterdam, travelling to Essen (Flanagan, Long, McLean [exhibited in volume 2 of the catalogue only]), 2 volume catalogue, introduction by Willem Beeren, Piero Gilardi, Harald Szeeman. Volume 2 consisted of page projects by each of the artists.
When Attitudes Become Form Kunsthalle, Berne, travelling to Krefeld and the Institute of Contemporary Arts (Burgin [London only], Flanagan [London only], Long [Berne only], McLean [London only]). Exhibition sub-titled 'Live in your head'. Organised by Harald Szeeman and Charles Harrison (for London). Catalogue in loose-leaf binder form, with additional introduction for London showing: 'Against Precedents', Charles Harrison, reprinted *Studio International*, October 1969.
Simon Fraser Exhibition Burnaby, (Atkinson and Baldwin) organised by Seth Siegelaub. Catalogue.
No 7 Paula Cooper Gallery, New York (Art and Language, Latham, Long), organised by Lucy Lippard.
Ecologic Art John Gibson, New York (Long).
July – August – September 1969 Seth Siegelaub, New York (Long). Catalogue of exhibition taking place simultaneously in eleven different worldwide locations – Long made piece for one day in Bristol. Catalogue in French, German and English and distributed worldwide.
Place and Process Edmonton Art Gallery (Latham, Long, McLean). Organised by Willoughby Sharp.
557,087 Seattle Art Museum. Travelling to Vancouver as *995000* and to Buenos Aires as *2972543* (Arnatt, Burgin, Flanagan, Gilbert and George [Buenos Aires only], Latham, Long McLean). Catalogue consisted of randomly filed index cards of which all the artists designed and contributed one. Titles referred to the population of each city, and the exhibitions took place in a radius of up to 50 miles. Organised by Lucy Lippard.
Konzeption – Conception Städtisches Museum, Leverkusen (Arnatt, Burgin, Fulton, Gilbert and George, McLean). Organised by Rolf Wedewer and Konrad Fischer. Catalogue.

Artists and Photographs Multiples, New York (Long).
Language III Dwan Gallery, New York (Art and Language).

1970

Art in Process IV Finch College of Art Museum, New York (Flanagan). Catalogue.
18 IV Paris 66 rue Mouffetard, Paris (Gilbert and George, Long). Organised by Michel Claura for Seth Siegelaub. All the artists were invited to submit projects by a certain date, these were returned to them two months later for any modification, both stages were documented in the catalogue which included an introduction and conclusion.
Conceptual Art, Arte Povera, Land Art Galleria Civica d'Arte Moderna, Turin (Fulton, Gilbert and George). Catalogue with text by Germano Celant, Lucy Lippard and Malle Passoni).
Art in the mind Allen Memorial Art Museum, Oberlin (Burgin, Art and Language, McLean).
Conceptual Art and Conceptual Aspects New York Cultural Center, New York (Art and Language). Organised by Donald Karshan. Catalogue.
Information Museum of Modern Art (Arnatt, Art and Language, Burgin, Flanagan, Fulton, Gilbert and George, Latham, Long, McLean). Organised by Kynaston McShine. Catalogue with individual artists' pages.
Idea Structures Camden Arts Centre (Arnatt, Art and Language, Burgin). Organised by Charles Harrison. Catalogue with work by the artists.
July – August Exhibition special edition of *Studio International*, edited by Seth Siegelaub (Arnatt, Art and Language, Burgin, Flanagan, Latham). Six critics were each asked to curate an eight page section. Charles Harrison chose the English artists (plus Joseph Kosuth and Roelof Louw).
Publication Nigel Greenwood (Arnatt, Burgin, Latham, Gilbert and George). An exhibition organised by the artist David Lamelas which consisted of the publication only. Each of the contributing artists was asked to respond to three statements: 1 use of oral and written language as an art form, 2 language can be considered as an art form, 3 language cannot be considered as an art form.
Identifications Fernsehegalerie, Gerry Schum, Düsseldorf, (Fulton, Gilbert and George). A Television exhibition transmitted on 30 November by SudWestFunk TV, Germany.
New English Inquiry: British Road Show São Paulo Bienale (Burgin, Flanagan, Hilliard, Long, McLean). British Council travelling exhibition. Catalogue.
Wall Show Lisson Gallery (Arnatt, Flanagan, Hilliard, Latham, Newman, Tremlett). Catalogue with artists' pages.
Language IV Dwan Gallery, New York (Art and Language).
Concept-Théorie Daniel Templon, Paris (Art and Language, Burgin).
String and Rope Sidney Janis, New York (Burgin, Flanagan).
British Sculpture out of the Sixties Institute of Contemporary Arts (Flanagan, Tremlett). Reviewed by Bruce McLean in article 'Not even Crimble Crumble'.
Akzente/die Expansion der Kunst, Mönschau (Arnatt).
Multiples Philadelphia Museum of Art (Tremlett).
Formulations Phillip's Academy, Andover, Massachusetts (Fulton).
Arte de Sistemas CAYC, Buenos Aires, a series of exhibitions through until 1972 organised by Jorge Glusberg (including Burgin, Dye, Flanagan, Fulton, Gilbert and George, Long); catalogue in card form.

1971

The British Avant Garde New York Cultural Center (Arnatt, Burgin, Dye, Flanagan, Long, McLean, Newman, Tremlett). Organised by Charles Harrison. Catalogue with artists' pages, also published as issue of *Studio International* May 1971.
Situation Concepts Galerie Im Taxis Palais, Innsbruck, travelling to Galerie Nächst St Stephan, Vienna, (Gilbert and George).
6th Guggenheim International Guggenheim Museum, New York (Burgin, Long).
Arte Come Idea en Ingleterra CAYC Buenos Aires (Arnatt, Art and Language, Burgin, Dye). Organised by Charles Harrison. Catalogue.
Sonsbeek '71 Sonsbeek Park (Flanagan, Long). Organised by Willem Beren. The

exhibition was not limited to the park and also took place in the form of publications and films. Catalogue.

Prospekt '71 Kunsthalle, Düsseldorf (Flanagan, Fulton, Gilbert and George, Hilliard, Long, McLean, Tremlett). Organised by Konrad Fischer and Hans Strelow. An exhibition entirely of films, slides and video projections.

Arte Concettuale Daniel Templon, Milan (Art and Language, Burgin).

Inno 70 APG Show Hayward Gallery (Flanagan, Latham). Exhibition about Artist's Placement Group. Broadsheet.

Activities, Inhibodress, Sydney (Hilliard, Newman).

Film Show Situation (Fulton, Tremlett).

Art Spectrum Alexandra Palace (Craig-Martin, Flanagan, Newman).

Biennale de Paris Musée d'Art Moderne de la Ville de Paris (Burgin).

Was die Schönheit sei Kunsthalle, Nuremberg (Gilbert and George).

Taal-Kunst en Saset van Konseptuele Kunst Utrecht (Art and Language).

1972

documenta 5 Kassel (Art and Language, Burgin, Fulton, Gilbert and George, Long, Tremlett). Catalogue with artists' statements.

Konzept-Kunst Kunstmuseum, Basle (Art and Language, Burgin, Gilbert and George). Organised by Konrad Fischer. Catalogue.

De Europa John Weber Gallery, New York (Art and Language, Long, Fulton). Catalogue.

The New Art The Hayward Gallery (Arnatt, Art and Language, Burgin, Craig-Martin, Dye, Flanagan, Fulton, Gilbert and George, Hilliard, Long, Newman, Tremlett). Organised by Anne Seymour. Catalogue with notes by Anne Seymour, interviews and statements by the artists.

Seven Exhibitions Tate Gallery (Arnatt, Craig-Martin, Fulton, McLean, Tremlett). Seven individual exhibitions with accompanying 'project' broadsheets.

Concept Art Phaidon Verlag, Cologne (Gilbert and George).

Conceptual Art Gallery of the Student's Cultural Centre, Belgrade (Art and Language).

British Festival of Art Henie-Onstad Foundation, Oslo (Dye, Flanagan, Hilliard, McLean).

Drawing Museum of Modern Art, Oxford (Flanagan, Newman).

Actualité d'un Bilan Yvon Lambert, Paris (Fulton, Long).

Biennale di Venezia (Burgin, Gilbert and George). Catalogue.

SETH SIEGELAUB

Dear Mr. _____,

I am organizing an International Exhibition of the "work" of 31 artists during each of the 31 days in March 1969. The exhibition is titled "One Month."

The invited artists and their dates are:

March 1	Carl Andre	17	On Kawara
2	Mike Asher	18	Joseph Kosuth
3	Terry Atkinson	19	Christine Kozlov
4	Michael Baldwin	20	Sol LeWitt
5	Robert Barry	21	Richard Long
6	Rick Barthelme	22	Robert Morris
7	Iain Baxter	23	Bruce Nauman
8	James Byars	24	Claes Oldenburg
9	John Chamberlain	25	Dennis Oppenheim
10	Ron Cooper	26	Alan Ruppersberg
11	Barry Flanagan	27	Ed Ruscha
12	Dan Flavin	28	Robert Smithson
13	Alex Hay	29	De Wain Valentine
14	Douglas Huebler	30	Lawrence Weiner
15	Robert Huot	31	Ian Wilson
16	Stephen Kaltenbach		

You have been assigned March __, 1969.

Kindly return to me, as soon as possible, any relevant information regarding the nature of the "work" you intend to contribute to the exhibition on your day.

Your reply should specify one of the following:
1) You want your name listed, with a description of your "work" and/or relevant information.
2) You want your name listed, with no other information.
3) You do not want your name listed at all.

A list of the artists and their "work" will be published, and internationally distributed. (All replies become the property of the publisher.)

Kindly confine your replies to just verbal information.

All replies must be received by February 15th. If you do not reply by that time, your name will not be listed at all.

Thank you for your cooperation.

Sincerely,

SETH SIEGELAUB

21st January 1969

1100 Madison Avenue, New York 10028. (212) 288-5031

One month, Seth Siegelaub, March 1969

Selected bibliography

For more specific references see artists' individual biographies and bibliographies.

General

Idea art, Gregory Battcock, New York 1973.
Minimal art: a critical anthology, Gregory Battcock, New York 1968.
Structure of art, Jack Burnham, rev. ed., New York 1973.
Arte povera, Germano Celant, Milan 1969.
The book as art work, 1960–72, Germano Celant, Nigel Greenwood, 1972.
'The book as art work – bibliographie 1960–1974', Germano Celant, *Interfunktionen* 11, 1974.
Precronistoria, Germano Celant, Florence, 1976.
Six years: the dematerialisation of the art object, 1966–1972, Lucy Lippard, New York, 1973.
Conceptual art, Ursula Meyer, New York, 1972.
'A Rhetoric of Silence', Stuart Morgan ed. in *British Sculpture in the Twentieth Century*, Sandy Nairne and Nicholas Serota, 1981.
Post-minimalism: American art 1966–1976, Robert Pincus-Witten, New York, 1977.
Il Corpo come Linguaggio, Lea Vergine, Milan, 1974.

Chronology of periodical articles

1966
'Notes on sculpture', Robert Morris, *Artforum*, February.
'Notes on sculpture part 2', Robert Morris, *Artforum*, October.
'Eccentric abstraction', Lucy Lippard, *Art International*, October 1966 (reprinted with additional references to British artists in *Changing; essays in art criticism*, Lucy Lippard ed. New York, 1971).

1967
'Art and Objecthood', Michael Fried, *Artforum*, June.
'Notes on sculpture part 3', Robert Morris, *Artforum*, summer.
'"Arte Povera": Appunti per una guerrigula', Germano Celant, *Flash Art*, November/December.

1968
'The Dematerialisation of art', Lucy Lippard and John Chandler, *Art International*, February.
'Da Londra', Piero Gilardi, *Flash Art*, Jan–Feb.
'Anti form', Robert Morris, *Artforum*, April.
'Systems aesthetics', Jack Burnham, *Artforum*, September.
'Primary Energy and the micro-emotive arts', Piero Gilardi, *Arts Magazine*, September/October.

1969
'Some recent British sculpture', Charles Harrison, *Studio International*, January.
'Exercises in anti-style', Doré Ashton, *Arts Magazine*, April.
'Real time systems', Jack Burnham, *Artforum*, September.
'Beyond objects', Robert Morris, *Artforum*, April.
'Place and process', Willoughby Sharp, *Artforum*, November.
'Against precedents', Charles Harrison, *Studio International*, September.
'Art after philosophy', Joseph Kosuth, *Studio International*, October – December.
'Seth Siegelaub in conversation', Charles Harrison, *Studio International*, December.

1970
'Bodyworks', Willoughby Sharp, *Avalanche* no. 1.
'Conceptual art', Germano Celant, *Casabella*, April.
'A very abstract context', Charles Harrison, *Studio International*, November.
'On exhibitions in the world at large', Charles Harrison, *Studio International*, December.
'Travelling ideas Germany, England', Elizabeth C Baker, *Art News*, summer.

1971
'Art for TV', Charles Harrison, *Studio International*, January.
'Interview with Konrad Fischer', George Jappe, *Studio International*, February.
Studio International, May (whole issue published on the occasion of the *British Avant Garde Exhibition*, held at the New York Cultural Center).
'Land art, earth works', *Interfunktionen 7*, September.

1972
'Three modes of conceptual art', Lizzie Borden, *Artforum*, June.
Reviews of *documenta 5* held Kassel June–October: B Kurtz, *Arts Magazine*, summer; Jurgen Harten, *Studio International*, July–August; Tomaso Trini, *Domus*, September; Carter Ratcliff, *Artforum*, October; Lizzie Borden, *Artforum*, October.
Reviews of *The New Art* held Hayward Gallery, London, August–September: Rosetta Brooks, *Studio International*, October; Robert Melville, *The Architectural Review*, October; Rudi Fuchs, *Studio International*, November; William Feaver, *Art International*, November; Jasia Reichardt, *Architectural Design*, November.

1973
'The British avant-garde', Germano Celant, *Domus*, January.

The artists

Unless otherwise stated location of exhibitions and imprint of publications is London.

For full details of group exhibitions prior to 1973 see exhibitions chronology; only specific exhibitions have been cited under individual artists. From 1973 selected exhibitions only have been included under individual artists.

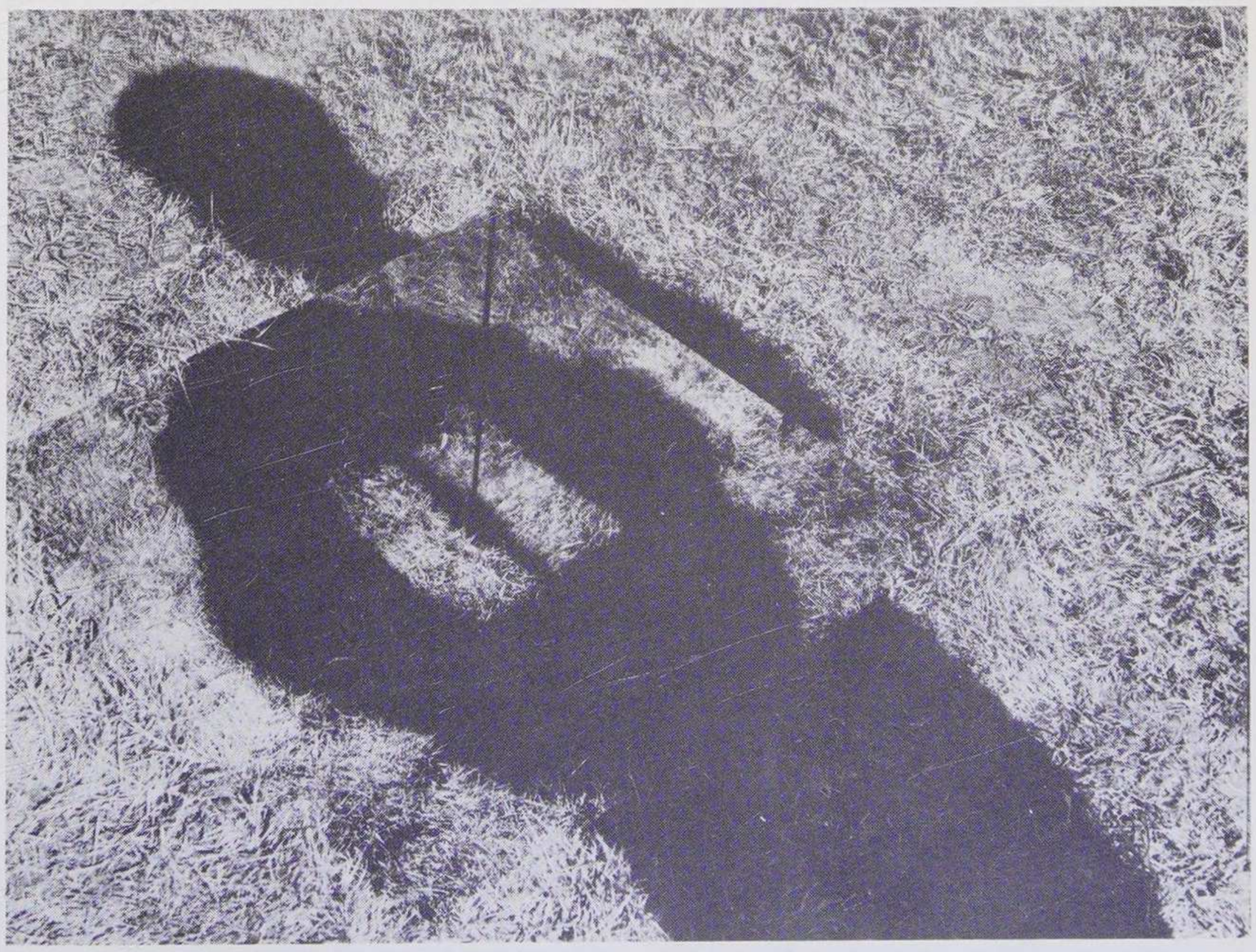
Catalogues and documentation published on the occasion of exhibitions are cited in the exhibition lists and have not been repeated in the bibliographies.

Keith Arnatt

Arnatt's work between the late 1960s and early 1970s served as a commentary on what he saw as the condition of the avant-garde art at the time, and eventually he became more interested in the behaviour surrounding an art practice than the formal content of that practice itself. This arose from a concern not so much with the self-contained object but with the relationship between the object and its immediate environment – both physical and cultural. He cites a description of Claes Oldenburg's contribution to the *Sculpture in the Environment* exhibition in New York, 1967, as a catalyst.[1] This particular sculpture was a hole, dug by grave-diggers in Central Park and then filled in again, the sculpture thereby becoming a filled-in hole. The idea of something which one could not see becoming an art-work, and that of the process of making something of which there was no evidence of any activity having taken place, intrigued Arnatt. *Invisible hole revealed by the shadow of the artist*, 1969, was a simple self-effacing statement of the division between the concept, the process of making the art-work and the actual finished result. A mirror-lined hole, with the turfs removed from the surface of the ground having been replaced on the bottom, only becomes visible under certain natural conditions and according to the relative position of the percipient. The absurdity of creating a work with the specific notion that it should not be visible seemed an almost ritualistic process of reduction which could be treated with a certain amount of irony. *Self-burial (television interference project)*, 1969, which was originally called the 'disappearance of the artist' was conceived as a behavioural response to thoughts about such 'art' behaviour. The burial was carried out in order to arrive at a photographic series which was not intended simply as a record but was to convey the idea that something was happening to the artist. To quote from Keith Arnatt 'the continual reference to the disappearance of the art object suggested to me the eventual disappearance of the artist himself. The photographic sequence may be seen as a metaphor for this imagined impending condition. My work then was an oblique way of examining my own position as an artist as well as that of others.'[2]

The interest in context and the relationship of the object to that context which was examined in the minimal interference of the mirror-lined hole, was taken further with the random interjection of photographs from the self-burial sequence on the German television network. Such interference was seen as direct questioning of all preconceptions. The idea first arose in conversation with John Latham as to how the Artists Placement Group could exploit the nature of television. Photographs were transmitted daily between 11 and 18 October 1969 on West German Television, for a period of 4 seconds at 8.15 and 9.15 pm, without any comment or explanation. The disruptive effect depended on the nature of the particular programme which was

Keith Arnatt, *Self Burial (Television Interference Project)*, 1969 (Tate Gallery)



Keith Arnatt, *Invisible hole revealed by the shadow of the artist*, 1969

A SPECIFICATION FOR AN ART CONDITION:

The information presented in this text specifies those circumstances in which the art condition may be said to be actualised; neither the information expressed in the text, nor the text itself, is to be construed as part of the art condition being actualised.
It will become apparent that this information, both in its present form, that is, expressed in an exhibited text, and in any other form which it could take, creates an obstacle to the actualisation of the art condition.
Let me explain. In the context of this exhibition, or if similarly presented in any other context, this information needs to satisfy a certain requirement such that it can properly be said to be information about the art condition. This is that this information be such as to be conveyable to at least one person; that is, this information must be presentable to a spectator such that he is able to see it, read it, consider it, understand it, or otherwise stand in a cognitive relation to what is expressed in the text. To this end the information is expressed in the form of a written text which exists continuously with, and can be seen, read, etc. at any time throughout, the duration of this exhibition. This is not to preclude other ways of presenting this information; for instance, there could be a tape of the information being read, or a slide projection of this text, or the artist could read out this information, etc.
The obstacle mentioned above concerning the actualisation of the art condition arises just because such a requirement, as stated in the preceding section, needs to be met. For part of this information is the following condition, which must be satisfied for the art condition to be actualised.
THAT NO INFORMATION, IN ANY FORM WHATSOEVER, WHICH SPECIFIES THOSE CIRCUMSTANCES IN WHICH THE ART CONDITION IS ACTUALISED, EXISTS AT THE SAME TIME AS THE ART CONDITION.

Thus, the requirement which needs to be satisfied for the art condition to be actualised is that there exists in no form any information which specifies those circumstances in which the art condition may be said to be actualised. In short, the existence of information about the art condition is incompatible with the art condition being actualised.
To secure the satisfaction of this requirement, two further conditions need to be met:
WHEN THIS INFORMATION IS SEEN, READ, CONSIDERED, UNDERSTOOD, OR OTHERWISE MENTALLY ACKNOWLEDGED BY THE PRESENT READER, THE ART CONDITION CANNOT TAKE PLACE.
ANY RECOLLECTION, OR ANY RETRIEVAL IN ANY FORM, BY A PAST READER OF THIS INFORMATION, IS INCOMPATIBLE WITH THE ACTUALISATION OF THE ART CONDITION.
From the above we can derive the following conclusion:
The art condition may be said to be actualised if and only if

a) NO PERSON IS PRESENTLY EITHER SEEING, READING, UNDERSTANDING, OR OTHERWISE STANDING IN A COGNITIVE RELATION TO THIS INFORMATION.
b) NO PERSON IS PRESENTLY EITHER REMEMBERING, RECALLING OR OTHERWISE RETROSPECTIVELY CONTEMPLATING THIS INFORMATION.
c) THIS INFORMATION, EITHER IN ITS PRESENT FORM OR IN ANY OTHER FORM POSSIBLE, DOES NOT EXIST.

KEITH ARNATT, 1970

Keith Arnatt, text for *A specification for an art condition*, 1970 (Collection of the Arts Council of Great Britain)

being interfered with.

The idea of art as both something and nothing which was parodied in *Self-burial* and explored within the formal conventions of sculpture in works such as *Invisible hole revealed by the shadow of the artist* was self-reflectively and conceptually examined in the *Specification for an art condition*, 1970. This looked at conventions and institutions for exhibiting. Attention was drawn to the life of a piece of information – the more often it is exhibited the more difficult it becomes for the specified circumstances to be fulfilled and therefore for the art condition to take place. The problem as to the status of the specification itself is clear – if it is to be regarded as an art work it will have to disappear before the art condition can take place.

'I was trying to convey ambivalence – . . . My fascination with the urge towards reduction was tempered with a degree of doubt and scepticism . . . Having mentioned value, do I place any value upon my work of the period in question? If it has any value at all, I feel it can only be the value of a cautionary tale. If it doesn't have this then it must be taken as merely another spasm in the terminal illness of modernism.' (Keith Arnatt, 1984.)

1 An account of the exhibition was seen in an article in *Time* magazine.
2 In conversation with the artist, 1984.

Keith Arnatt

Born 1930.
1951–5 Oxford School of Art.
1956–8 Royal Academy Schools.
1961–4 Teaching, Liverpool College of Art.
1964–9 Teaching, Manchester College of Art.
1969– Teaching, Newport College of Art.

One person exhibitions
1969 *Self Burial* (Television Interference Project, transmitted on German television, 11–18 October).
1970 *1220400 – 0000000*, Art and Project, Amsterdam.

Selected one person exhibitions from 1973
1977 *Looking at me*, Whitechapel Art Gallery.
1980 *Walking the dog*, Anthony d'Offay.

Group exhibitions
For further details see page 25.
1969 *Environmental Reversal*, Camden Arts Centre.

Selected group exhibitions from 1973
1974 *Beyond Painting and Sculpture*, Arts Council touring exhibition (catalogue with artist's statements).
1976 *Arte Inglesi Oggi*, Palazzo Reale, Milan, (catalogue with artist's statement).
1979 *Museum of Drawers*, Institute of Contemporary Arts.
1984 *The Prosaic Landscape*, Museum of Modern Art, Oxford.

Bibliography
See exhibition list for catalogues.

Artist's published work
1970 'Decay', *Interfunktionen* no 4.

Art and Language

Formed in 1968 as a working group by Terry Atkinson, David Bainbridge, Michael Baldwin and Harold Hurrell to give 'some formal identity and practical substance to a discourse which had been more or less accidentally developed'. They were united by an 'intuition that, under the specific circumstances of art at the time, the production of first order art was a virtual impossibility, unless assent was given to those fraudulent conceptualisations by means of which normal art was supported and entrenched. Defensible work must first and foremost entail a critique of those conceptualisations – the development of the ''second order'' discourse in terms of which this normal discourse and production might be described and explained.'[1]

Their work is entirely the result of the realisation that to ask the question 'what is the meaning of art?' is fruitless, rather one should ask 'what sort of concept is art?' Undermining the premise of Greenbergian modernism that our recognition of something as an art object depends on some mysterious notion of 'aesthetic sensibility', it was suggested that underlying all forms of cultural production (and in particular non-representational art) was description and therefore it is to the discourse rather than to the object that one should look.

The Art and Language Press was founded in 1968 and the first volume of *Art-Language* was published in May 1969. These publications were to be as representative of their practice as anything that might be shown in, or on the walls of a gallery. Initially it was to the tools of analytical philosophy that they looked in order to articulate the concepts surrounding art and its practice – 'Conversation, discussion and conceptualism became their primary practice as art.'[2]

As early as 1967 Michael Baldwin in his article 'Remarks on air conditioning'[3] challenges the conceptual presuppositions of minimalism – 'it is absurd to suggest that spatial considerations are at all bound to the relations of things at a certain level above that of a minimum visibility.' In positing a volume of free air, which has no 'natural' designation, only those formed within a conceptual framework, it was suggested that things do not function as art objects, much less minimal ones, through natural qualities but simply according to culturally conditioned discourse and designation. The declaration series of March-April 1967 is a series of assertions which looked at how things were singled out rather than what was singled out. Following Duchamp something can gain or lose its 'art object' status, simply according to changes of ambience – to quote from the Introduction to *Art-Language*, vol 1 no 1, 'if a bottlerack can be asserted as a member of the class ''art object'', then why not the department store that the bottlerack was displayed in, and if the department store, then why not the town in which the department store is situated, and if the town then why not the country . . . and so on up to the universe scale (and further if you like!)' The decisions were concerned not so much with the spatial characteristics of the situation, but with the temporal dimensions that are the beginning or ending of a situation becoming an art ambience: 'the question is not, ''what or where becomes an art ambience?'' but more ''when, what or where becomes an art ambience?'' ' Visually such questions were explored in a series of maps, for example *Map to not indicate . . .*, 1967, which by listing all the states not delineated on the map creates a tension between the visual content of the work and its concept, as well as raising the issues of declaration and assertion regarding visual entities. A work such as *Ingot*, 1968–70, and the accompanying *Handbook to Ingot*, 1971, takes the examination of content and declaration, the nomination of context, further using the example of 75 different ingots of aluminium alloy and applying the tools of linguistic philosophy in order to establish a description of them. It represents a rigorous and highly analytic search for a paradigm:

'The first thing to point out is that ''ingot-as-object'' is what Strawson called a ''Sortal Universal'' rather than a ''Feature Universal''. Conceptually this is decisive. If one has one ''ingot-as-object'' and another ''ingot-as-object'', he has just one ''ingot-as-object'': the criterion for reaching this conceptual position is a purely syntactic one. ''Ingot-as-object'' doesn't place features; even if someone made it do that then there would still be (notwithstanding that) no distributive form. It could be suggested that with this sort of start, one's going to have to examine the discipline taxonomically: the assertion is (following Quine's one about Ontology) that this is what he's doing at the outset, but with a broader range of interest. And this is to some extent a problematic assertion.'[4]

These attempts to construct a new paradigm for art were accompanied by the role they undertook as teachers. The content of the art theory course which was taught at Coventry College of Art by Atkinson and Baldwin and whether or not the products could be considered as assessable within the institutional framework of the Dip AD (there were no tangible visual art objects) led to the disbandment of the course and the dismissal of the staff.[5]

The work and the problems which the work engendered and confronted are brought together in the indexes of 1972. 'The Art-Language association is characterised by the desire and ability of its members to talk to each other. It is important that there should not be any subjects we tacitly agree not to talk about . . . it's easier for a group of practitioners, as a group, to hold a concept open, than it would be for one individual . . . Among a community you (presumably) need some consistency of reference. Of course, you may not know at any given stage whether you have it or not, but if you can still talk to each other and learn in the context of such talks, then you have some guarantee.'[6] The indexes, the first of which was shown at *documenta 5*, consisted of a series of filing cabinets with the entire output of Art-Language subdivided and cross-related in terms of ideological compatibility or incompatibility, or the transformations of logical space which rendered decisions of compatibility or incompatibility irrelevant. They were therefore able to assess areas of divergence and identify areas which showed necessity and objectivity in their discourse within the terms of the discourse itself. It was hoped to circumvent misrepresentation. Their work has continued to be centred around the discussion of what a picture is 'of'. Visual artifacts, such as the painting by mouth pictures, have been made not as first order art works but as the means to make specific artifacts available for second order activity and enquiry. The aim of this enquiry is to show that 'the expressive meaning of the picture is determined not by the autobiographical and psychological pronouncements of cultural mandarins or would-be mandarins, but by the causal conditions of production of the picture itself. The claim as to what a given painting expresses is a claim about its history, its causal and genetic character . . .'[7] The critical analysis of the language use of the art society of these early years laid the foundations for this.

1 *A Provisional History of Art & Language*, Charles Harrison and Fred Orton, Paris 1982.
2 ibid.
3 'Remarks on Air-Conditioning', Michael Baldwin, *Arts Magazine*, November 1967.
4 *Handbook to Ingot*, New York Cultural Center, 1971.
5 See 'Some Concerns in Fine Art Education', *Studio International*, October and November 1971, and 'Educating Artists', *Studio International*, June 1972.
6 'Mapping and Filing', Charles Harrison in *The New Art*, Hayward Gallery, 1972.
7 *A Provisional History . . .*, op. cit.

Map to not indicate: CANADA, JAMES BAY, ONTARIO, QUEBEC, ST. LAWRENCE RIVER, NEW BRUNSWICK, MANITOBA, AKIMISKI ISLAND, LAKE WINNIPEG, LAKE OF THE WOODS, LAKE NIPIGON, LAKE SUPERIOR, LAKE HURON, LAKE MICHIGAN, LAKE ONTARIO, LAKE ERIE, MAINE, NEW HAMPSHIRE, MASSACHUSETTS, VERMONT, CONNECTICUT, RHODE ISLAND, NEW YORK, NEW JERSEY, PENNSYLVANIA, DELAWARE, MARYLAND, WEST VIRGINIA, VIRGINIA, OHIO, MICHIGAN, WISCONSIN, MINNESOTA, EASTERN BORDERS OF NORTH DAKOTA, SOUTH DAKOTA, NEBRASKA, KANSAS, OKLAHOMA, TEXAS, MISSOURI, ILLINOIS, INDIANA, TENNESSEE, ARKANSAS, LOUISIANA, MISSISSIPPI, ALABAMA, GEORGIA, NORTH CAROLINA, SOUTH CAROLINA, FLORIDA, CUBA, BAHAMAS, ATLANTIC OCEAN, ANDROS ISLANDS, GULF OF MEXICO, STRAITS OF FLORIDA.

Art and Language, *Map to not indicate . . .*, 1967 (Collection of the Tate Gallery)

Art and Language

Formed as a group in 1968
between 1968 and 1972 members of the group included:

Terry Atkinson
born 1939
1960–64 Slade School of Art

David Bainbridge
born 1941
1963–69 St Martin's School of Art

Michael Baldwin
born 1945
1964–67 Coventry College of Art

Charles Harrison
born 1941
1961–67 Cambridge University, Courtauld Institute of Art

Harold Hurrell
born 1940
1961–64 Sheffield College of Art
1964–65 Institute of Education, London University

Mel Ramsden
born 1944
1960–62 Nottingham School of Art

For full details of membership of Art and Language and their associates see *A Provisional History of Art and Language*, Charles Harrison and Fred Orton, Eric Fabre, Paris 1982.

Selected individual exhibitions
1967 *Hardware show* Architectural Association.
1968 *Vat 68*, The Herbert Art Gallery, Coventry.
1969 *Dematerialisation show*, Ikon Gallery, Birmingham.
1971 Pinacotheca Gallery, Melbourne (Australia).
Galerie Daniel Templon, Paris.
Galleria Sperone, Turin.
1972 *Tape Show: exhibition of Lectures*, Dwan Gallery, New York.
Questionnaire, Galleria Daniel Templon, Milan.
The Air-Conditioning Show, Visual Arts Gallery, New York.
The Art & Language Institute, Galerie Daniel Templon, Paris.
Documenta Memorandum (Indexing), Paul Maenz, Cologne.
Analytical Art, Galerie Daniel Templon, Paris.

Selected individual exhibitions from 1973
Exhibited with Paul Maenz, Cologne; Lisson Gallery; Daniel Templon, Paris; John Weber Gallery, New York; Galerie Bischofberger, Zurich; Galleria Schema, Florence; MTL, Brussels; Eric Fabre, Paris; Robert Self Gallery.
1975 '*Art and Language 1966–1975*, Museum of Modern Art, Oxford (book of artists' writing).
Gallery of the Students' Cultural Centre, Zagreb.
Art Gallery of New South Wales, National Gallery of Victoria, Melbourne.
Foksal Gallery, Warsaw.
1976 Auckland City Art Gallery.
1978 *Flags for organisations*, Cultureel Informatief Centrum, Ghent; Jan Sack, Antwerp.
1980 University Gallery, Leeds.
Van Abbemuseum, Eindhoven (book of artists' writing).
1981 Museum Association, Ghent.
Centre d'Art Contemporain, Geneva.
1982 Musée de Toulon (catalogue).
De Vleeshal, Middelburg (catalogue with artists' writings).
1983 Los Angeles Institute of Contemporary Art (catalogue).
Ikon Gallery, Birmingham (catalogue).

Group exhibitions
See page 25.

Selected group exhibitions from 1973

1973 *Einige frühe Beispiele Konzeptueller Kunst Analytischen Charakters*, Paul Maenz, Cologne.
Contemporanea, Villa Borghese, Rome.

1974 *Projekt '74*, Cologne.
Kunst über Kunst, Kunstverein, Cologne (catalogue with artists writings).
Victor Burgin and Art and Language, Musée d'Art et d'Industrie, St-Étienne.
Art as Thought Process, Arts Council of Great Britain travelling exhibition (catalogue).

1975 *Report from SoHo*, Gray Gallery, New York University.

1976 *Drawing Now*, Museum of Modern Art, New York.
Arte Inglese Oggi 1960–76, Palazzo Reale, Milan (catalogue).
Radical Attitudes to the Gallery, Art Net.
Mural, *'Ils donnent leur sang: donnez votre travail'*, Eldon Square Shopping Centre, contribution to an exhibition in public spaces throughout Newcastle-upon-Tyne.

1978 *Poster-work*, Belgrade Museum, Belgrade.

1979 *Un Certain Art Anglais*, Musée d'Art Moderne de la Ville de Paris (catalogue).
Languages, Arts Council travelling exhibition.

1980 *Kunst in Europa na '68*, Museum van Hedendaagse Kunst, Ghent (catalogue).

1982 *Aspects of British Art Now*, Metropolitan Museum of Art, Tokyo and touring Japan (catalogue with artists' writing).
documenta 7, Kassel (catalogue).

Bibliography

See also exhibition list for catalogues.

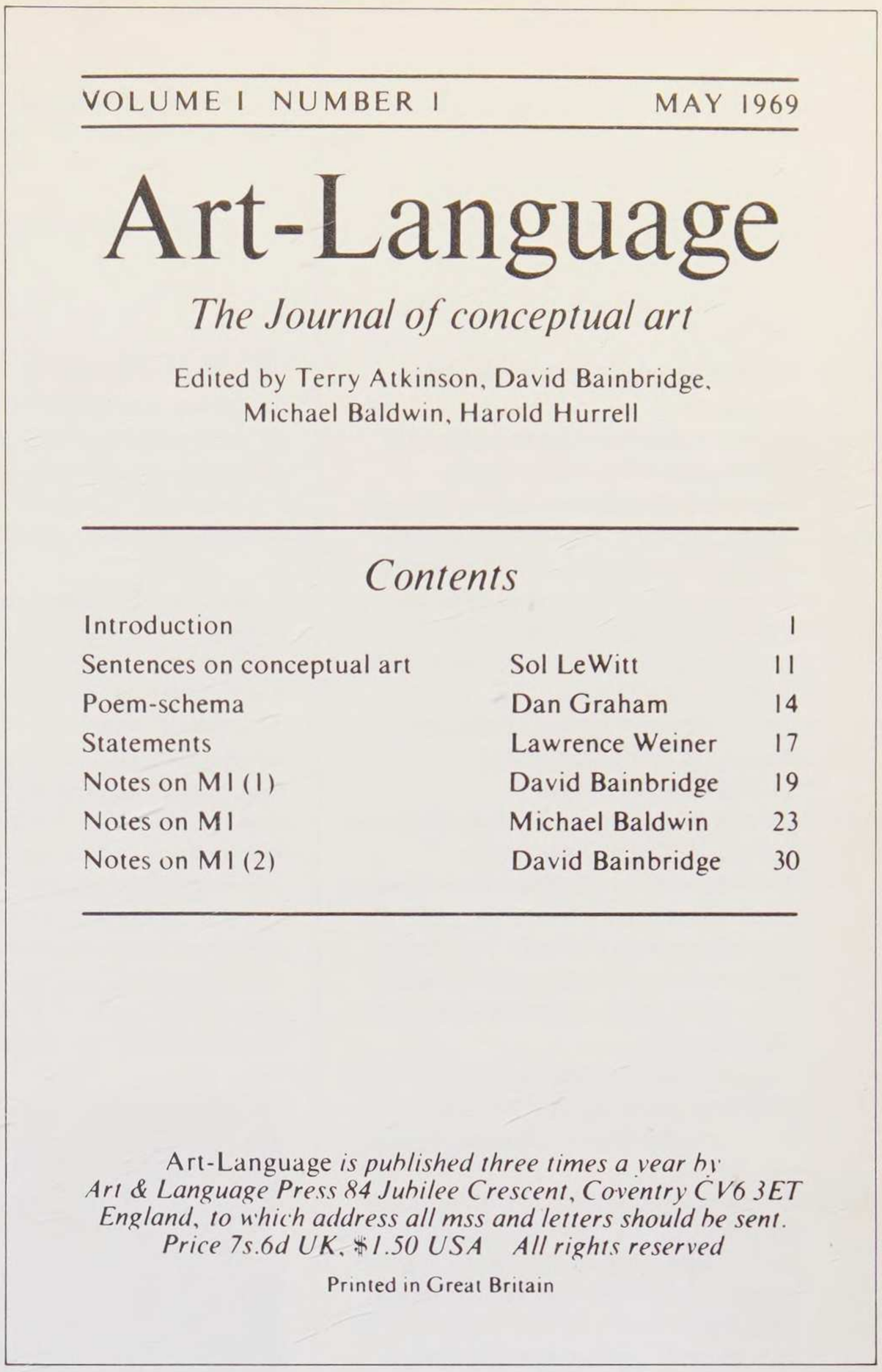
Selected writings by the group (either individually or collectively). All published by Art and Language Press, Coventry, unless otherwise stated.

1967 *Frameworks – air conditioning.*
Hot-Cold.
'Remarks on Air-Conditioning', *Arts Magazine*, November.

1968 *22 Sentences: The French Army.*
Six Negatives, The Society for Theoretical Art, New York.

1969 'Against Precedents', *Studio International*, September.
'On Exhibitions and the World at Large', *Studio International*, December.

1970 'Status and Priority', *Studio International*, January.
'Notes towards Art Work', *Studio International*, February.
'A Very Abstract Context', *Studio International*, May.



VOLUME I NUMBER I MAY 1969

Art-Language

The Journal of conceptual art

Edited by Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell

Contents

Art-Language *is published three times a year by Art & Language Press 84 Jubilee Crescent, Coventry CV6 3ET England, to which address all mss and letters should be sent. Price 7s.6d UK, $1.50 USA*

Printed in Great Britain

Art and Language, *Art-Language*, cover of vol. 1, no. 1, May 1969

1971 'Lecher System', *Studio International*, July–August.
Theories of Ethics, New York Cultural Center, New York.
Handbook to Ingot, New York Cultural Center, New York.
'Virgin Soils and Old Land' (Introduction to 'The British Avant Garde'), *Studio International*, May.
'De Legibus Naturae', *Studio International*, May.
'A Question of Epistemic Adequacy', *Studio International*, October.
'Some Concerns in Fine Art Education', *Studio International*, Part I October, part II November.

1972 *Art & Language: Texte zum Phänomen Kunst und Sprache*, selected essays by Art & Language (German-English edition), Verlag Dumont-Schauberg, Cologne.
'Some Post-War American Work and Art & Language: Ideological Responsiveness', *Studio International*, April.
'Forget the paintings', *Studio International*, June.
'Educating Artists', *Studio International*, June.
'Art and Terminology', *Studio International*, November.

1973 'Proceedings', *Audio Arts* no. 1, June.
Letter to *Artforum*, September.
Contributions to *Deurle* 11/7/73 ('Art and its Cultural Context'), catalogue and conference organised by Anny de Decker, Fernand Spillemaekers and Paul Maenz, Cologne.
'The Problem of Context', *Frameworks Journal*, June.
'Possible Models for Propositional Attitudes' *Studio International*, October.
'Introduction to a Partial Problematic' and 'Artworks and Explications', essays on Joseph Kosuth in *Joseph Kosuth: Investigations über Kunst und Problemkreise*, Kunstmuseum, Lucerne.

1974 'Dialectical Materialism', *Extra* number 2, October.
Corrected Slogans, 21 songs written and produced by Art & Language, Music-Language, New York/Banbury.

1976 'And Now for Something Completely Different', film of 4 songs written and performed by Art & Language as a contribution to *Borba U New York*, a film by Zoran Popvic, Centar za Fotografija Film i TV, Zagreb.

1977 'Us, Us and Away', *Data* February–March.
'Nous ne donnons pas notre travail', *Newcastle Writings*, Robert Self Publications.

Victor Burgin

'British Painting 52–77', *Art Monthly*, November.
Contribution to *What do you Expect: A Question put to Seven Politically Orientated Artists*, Paul Maenz, Cologne.

1978 'Art for Society?', *Art Monthly*, October.
Art & Language: 1975–1978, selected essays by Art and Language (French-English edition). Eric Fabre, Paris.

1979 'Artists and Philosophers' (reply to Willis Domingo), *Art Monthly*, May.
'Art for Society?' *Issue* (published by students at Trent Polytechnic, Nottingham), November.

1980 'Portrait of V I Lenin in the style of Jackson Pollock', *Artforum*, February.
'The Ratification of Abstract Art' in *Towards a New Art: essays on the back ground to abstract painting 1919–20*, Tate Gallery.
'Modern Art and the Concept of Risk' in *U201: Risk*, Open University Publications, Milton Keynes.
'Joseph Stalin Gazing Enigmatically at the Body of V I Lenin as it Lies in State in Moscow in the Style of Jackson Pollock.' *File*, Fall.

1981 *Kangaroo?* LP. Art & Language with The Red Crayola, Rough Trade Records.
An Old Man's Dream, single, Art and Language with The Red Crayola, Rough Trade Records.
Portrait de V I Lenine, Eric Fabre, Paris.
Rattenmensch/Gewichtwächter, single, Art & Language with The Red Crayola, Rough Trade Record Production, Phonogram GmbH.
'Manet's Olympia and Contradiction', *Block 5*, September.
'Art History, Art Criticism and Explanation', *Art History*, December.

1982 *A Provisional History of Art and Language*, Charles Harrison and Fred Orton, Eric Fabre, Paris.

1984 'Jasper Johns: meaning what you see' *Art History*, March.

Periodicals

Art-Language vol. 1 no. 1, May 1969–.
Analytical Art no. 1, July 1971; no. 2, June 1972
The Fox no. 1, March 1975; no. 2, October 1975; no. 3, April 1976.

'Perhaps it is time for a moratorium on things – a temporary withdrawal from real objects during which the object analogue formed in consciousness may be examined as the origin of a new generating system.' ('Thanks for the memory', *Architectural Design*, August 1970).

Burgin, having studied painting at the Royal College of Art, spent the years 1965 to 1967 at Yale University studying Philosophy and Fine Art. It was here that he came into direct contact with minimalism, which together with the problem solving presuppositions of Modernism initiated his enquiry into the structuring of our perceptual systems, the relationships between concept and appearance, and subsequently the modes of communication prevalent in society. He became increasingly aware that 'no image is just perceived. It is comprehended, interpreted, to an extent invented, by the individual observer who also invests it with its precise range of significance for him. Communication takes place between the range of interpretation which different individuals place on a given image. Art's primary situation is not unique to art: it is that to which a person or group of persons seeks by displaying images to alter the apprehension of the second person or group of persons.'[1] Art is not a sub-class of objects, but a sub-class of information – 'part of the impulse of conceptual art in the aftermath of McLuhanism was towards the notion that art transmitted *information* in an age of electronic technology, not materials. Part of the impetus was to make sculpture you could send by telex. There were enough paintings and sculptures silting up basements in museums all over the world – why produce more?'[2]

Photopath was the result of a search for an object that was both 'here and not here'[3] – to fulfil Robert Morris's desire for a non-allusory object that was simply 'one of the terms in the room, no more important than any of the other terms'. The work existed initially as an instruction, which once carried out exposed the conceptual processes of

A path along the floor, proportions 1 × 21 units, photographed. Photographs printed to the actual size of objects and prints attached to the floor so that the images are perfectly congruent with their objects, 1968.
Victor Burgin, *Photopath*, installation When Attitudes Become Form, 1969

1
ALL CRITERIA BY WHICH YOU MIGHT DECIDE THAT ANY SERIES OF BODILY ACTS, DIRECTLY KNOWN TO YOU AT ANY MOMENT PREVIOUS TO THE PRESENT MOMENT, CONSTITUTES A DISCRETE EVENT

2
ALL CRITERIA BY WHICH YOU MIGHT ASSESS THE SIMILARITY OF ANY ONE EVENT TO ANY OTHER EVENT

3
ANY SERIES OF SIMILAR EVENTS DIRECTLY KNOWN TO YOU PREVIOUSLY TO THE PRESENT MOMENT

4
ANY OBJECT WITHIN 3 WHICH YOU KNOW TO BE THE SAME INDIVIDUAL THROUGHOUT 3 AND TOWARDS WHICH ANY BODILY ACTS WERE DIRECTED

5
ALL CRITERIA BY WHICH YOU MIGHT ASCRIBE INDIVIDUALITY TO THINGS OTHER THAN OBJECTS

6
ALL INDIVIDUALS WITHIN 3 OTHER THAN OBJECTS

7
A HYPOTHETICAL EVENT IN SERIES WITH 3 OCCURRING LATER THAN THE PRESENT MOMENT

8
AN OBJECT WITHIN 7 WHICH IS THE SAME INDIVIDUAL AS 4

9
ALL HYPOTHETICAL INDIVIDUALS WITHIN 7 OTHER THAN OBJECTS

10
ALL INDIVIDUALS WHICH ARE BOTH MEMBERS OF 9 AND OF 6

11
ANY OBJECT DIRECTLY KNOWN TO YOU AT THE PRESENT MOMENT TOWARDS WHICH ANY BODILY ACT IS DIRECTED

12
ALL INDIVIDUALS DIRECTLY KNOWN TO YOU AT THE PRESENT MOMENT OTHER THAN OBJECTS

13
THE SUBSTITUTION OF 11 FOR 8 AND FOR 4

14
THE SUBSTITUTION OF 12 FOR 9 AND FOR 6

Victor Burgin, *All Criteria*, 1970

thinking about an object and also looking at it, and the inter-relation between the two. The viewer is activated, but because it was a photographic and therefore indexical (ie supposedly 'true') representation superimposed over the object it was concealing/represents, the processes of visual form and mental form are implicitly compared. 'It was a piece of "sculpture" in as much as it was material on the floor, in an art gallery, and had no other function than to be looked at by an art audience. But it was very ephemeral at the same time – just paper – photographs, that only showed what was already there. So there was a play, a paradox, on seeing and not seeing, revealing while concealing. I was reading Wittgenstein, and I was interested in a passage where he talks about thinking of something and looking at it at the same time. The photograph on the floor was supposed to be some sort of analogue of the act; also, it was an inchoate anti-capitalist gesture, because it would make no sense to move it – you couldn't collect it, it could only be where it was.'[4]

The instruction for *Photopath* describes the conditions for making the object, and once the object was made, the instruction became redundant. However, there was a logical problem as to whether the set of conditions was the work, or the object that was made in fulfilment of the conditions. Once the conditions were fulfilled the file card instruction became redundant. Within the programme which Burgin has set himself, following the reductivism of Modernism it was the object that had to be eliminated. A series of entirely written pieces followed – these were designed to allow the viewers to construct their own experiences – not through the artist's instructions or directions, but as a series of logical and sequentially calculated propositions. They formed a structure that had no material form, but of which every detail was conclusive for each individual observer. *ALL CRITERIA* was written for the catalogue of the exhibition *Idea Structures*. It therefore had to be applicable to any situation in which the catalogue might happen to be read.

From 1971 he began to combine text and photographic images, initially these retained an open, neutral structure, as in *Performative/ Narrative*. This eventually proved unsatisfactory in the consideration of a world made up of socially inscribed relations rather than one of objects, and he turned to using photographs, as the most common mode of communication in contemporary society in conjunction with texts within the framework of 'the social mediation of the physical world through the agency of sign'[5] – 'a job for the artist which no one else does is to dismantle existing communication codes, and to recombine some of their elements into structures which can be used to generate new pictures of the world. This definition of an art activity allows for the use of all codes across the entire range of the technologies by which they are expressed.'[6] For Burgin this ideological restructuring spans a field far beyond that of the traditional artist's studio to include extensive writing, sitting on committees, symposia and lecturing.

1 *Work and Commentary*, Latimer Press, 1973.
2 'Sex, Text, Politics: an interview with Victor Burgin', Tony Godfrey, *Block 7*.
3 ibid. Morris's 'Notes on sculpture' outlining a minimal theory were published in *Artforum*, February 1966 – summer 1967.
4 ibid.
5 *Work and commentary*, op. cit.
6 ibid.

Victor Burgin

Born 1941
1962–1965 Royal College of Art.
1965–1967 Yale University, New Haven.
1967–1973 Teaching Trent Polytechnic, Nottingham.
1973– Teaching Polytechnic of Central London.
1976–1977 US/UK Bicentennial Arts Exchange Fellowship, New York.
1978–1979 DAAD Fellowship, Berlin.
1980 Picker Professorship, Colgate University, Hamilton, New York.

One person exhibitions

1971 Galerie Daniel Templon, Paris.
Paul Maenz, Cologne.
Galerie Daniel Templon, Paris.
Galleria Daniel Templon, Milan.
1972 Galerie Daniel Templon, Paris.
Protetch-Rivkin, Washington.
Paul Maenz, Cologne.
Galleria Daniel Templon, Milan.

Selected one person exhibitions from 1973

Exhibitions with Galerie Daniel Templon, Paris, Milan; Paul Maenz, Cologne; Lisson Gallery; John Weber Gallery, New York; Galerie Durand-Dessert, Paris; Max Hetzler Gallery, Stuttgart; Yarlow-Salzman Gallery, Toronto.

1976 Institute of Contemporary Arts.
Newcastle upon Tyne: 500 copies of poster 'What does possession mean to you?' posted on street sites throughout the city.
1977 Stedelijk Van Abbemuseum, Eindhoven (catalogue).
1978 Museum of Modern Art, Oxford.
1979 DAAD Gallery, Berlin.

1980 Espace Lyonnais d'Art Contemporain, Lyon.
Picker Art Gallery, Colgate University, Hamilton, New York (catalogue).
1981 Zwiczek Polskich Artstow Fotogufikow, Warsaw.
Musée de la Ville de Calais, Calais.
1984 *The Bridge*, Impressions Gallery of Photography, York and travelling.

Group exhibitions

For further details see page 25.

1965 *Four young artists*, Institute of Contemporary Arts.
1967 *British painting*, British Pavilion, Expo '67, Montreal.
British Painting from the Leicestershire Collection, Whitechapel Art Gallery.

Selected group exhibitions from 1973

1973 *Henry Moore to Gilbert and George*, Palais des Beaux-Arts, Brussels (catalogue).
1974 *Beyond Painting and Sculpture*, Arts Council of Great Britain travelling exhibition (catalogue).
1975 *Kunst – Überkunst*, Kölnischer Kunstverein, Cologne.
Art as Thought Process, Arts Council of Great Britain travelling exhibition (catalogue).
Projekt '74, Kunst bleibt Kunst, Cologne (catalogue).
Carl André, Marcel Broodthaers, Daniel Buren, Victor Burgin, Gilbert and George, On Kawara, Richard Long, Gerhardt Richter, Palais des Beaux Arts, Brussels (catalogue).
Art and Language/Victor Burgin, Musée d'Art et d'Industrie, St-Étienne.
1976 *Robert Barry, Victor Burgin, Hamish Fulton, Gilbert and George, Hans Haacke, John Hilliard, Kosuth/Charlesworth, David Tremlett, Lawrence Weiner*, Fruitmarket Gallery, Edinburgh.
Arte Inglesi Oggi, Palazzo Reale, Milan (catalogue).
1977 *1977 Hayward Annual*, Hayward Gallery, London (catalogue).
Europe in the Seventies, Aspects of Recent Art, Art Institute of Chicago and travelling (catalogue).
1979 *Un Certain Art Anglais*, ARC, Musée d'Art Moderne de la Ville de Paris (catalogue).
Three Perspectives on Photography, Hayward Gallery (catalogue).
Hayward Annual 1979, Hayward Gallery (catalogue).
Languages, Arts Council travelling exhibition (catalogue).
JP2, Palais des Beaux-Arts, Brussels.
1980 *Kunst in Europa na '68*, Museum van Hedendaagse Kunst, Ghent (catalogue).
Foto Text, Museum Folkwang, Essen.
1981 *British Artists in Berlin*, Goethe Institut, (catalogue with artist's work).
Malmoe, Malmö Konsthall, Malmö, March 2–May 3 (catalogue with artist's work).
Ils se disent . . . Musée d'Art Moderne de la ville de Paris, Paris.
Artist and Camera: Arts Council of Great Britain travelling exhibition.
1982 *British Sculpture in the Twentieth Century, part 2*, Whitechapel Art Gallery.
1983 *Masterworks of Conceptual Art*, Paul Maenz, Cologne.
Photography in Contemporary Art, the National Museum of Modern Art, Tokyo, travelled to the National Museum of Art, Kyoto.
New Art, Tate Gallery (catalogue).
1984 *The Critical Eye/I*, Paul Mellon Center for British Art, Yale University (catalogue).

Bibliography

See also exhibitions list for catalogues.

Artist's published work

1969 *This position signifies*, privately printed.
1970 *13 Proposizioni*, Galerie Daniel Templon, Paris.
1972 'ALL SUBSTANTIAL THINGS WHICH CONSTITUTE THIS ROOM . . .', *DATA*, April.
1973 *Work and Commentary (1969–1973)*, Latimer Press.
1976 'What does possession mean to you?' *Camerawork 3*.
1977 *Family*, New York, Lapp Princess Press Ltd, in association with Printed Matter Inc.
1980 'In Lyon', 'Apropo Fotografie', *Kunstforum*, June 1980.
1981 'Centrefold', *ZG*, no 1.
1982 *Hotel Latone*, Calais, Édition du Musée.
'US77' *The Un/necessary Image*, Tanam Press, New York.
'Victor Burgin: Gradiva', *Creative Camera*, November, also published in *Formations*, 1983.
1983 'Center Pages', *Block 8*.
1984 'Tea with Madeleine', *Wedge*, no 6.

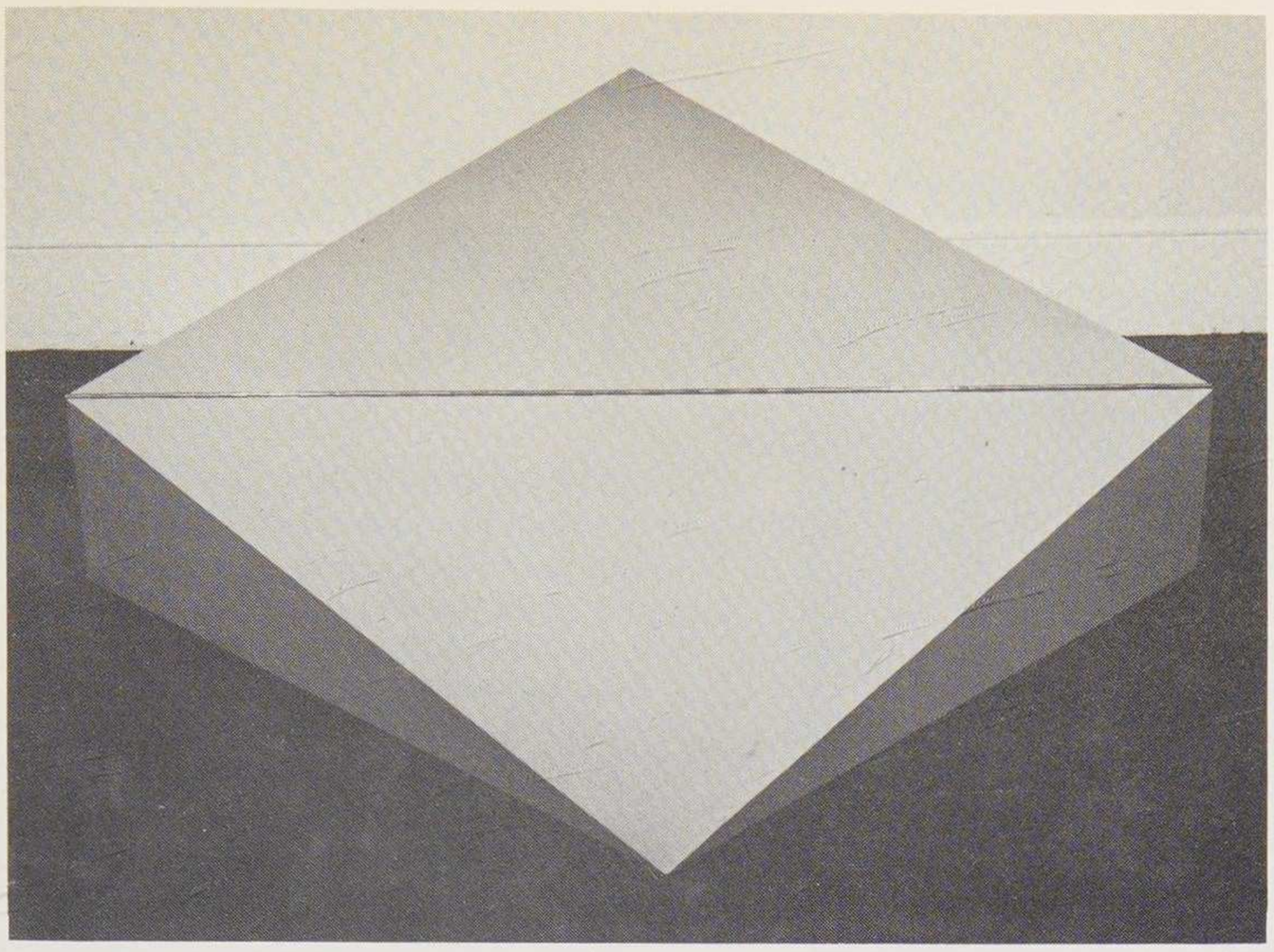
Artist's writings and publications

1968 'Art Society System', *Control* 4.
1969 'Situational Aesthetics', *Studio International*, October.
1970 'Thanks for the memory . . .', *Architectural Design*, August.
1972 'Victor Burgin – A consistently ignored aspect of what might be termed "the problem of legitimation" in art is the question of art's use . . .', *Flash Art*, May/July.
'In Reply', *Art-Language* 2, Summer.
1975 'Photographic Practice and Art Theory', *Studio International*, July/August.
'Art, Common Sense and Photography', *Camerawork 3*.
'Socialist Formalism', *Studio International*, March/April.
'Modernism and the work of art', *20th Century Studies*, December.
Two essays on art photography and Semiotics, Robert Self Publications.
1977 'Looking at Photographs', *Screen Education*, Autumn.
1978 'Images of People', *Studio International*, February.
1980 'Photography, Fantasy [sic] Fiction' [should read 'Photography, Phantasy, Function']. *Screen*, Spring.
'Radical Attitudes to the Gallery', (edited by Tony Rickaby), *Studio International* vol. 195, no. 990.
'Seeing Sense', *Artforum*, February.
1982 *Thinking Photography*, Macmillan.
'Dictators and empiricists', *Creative Camera*.
'Re-reading Camera Lucida', *Creative Camera*, November.
'Tales from Freud', typescript in files of John Weber Gallery, New York.
1984 'Something about photography theory . . .', *Screen*, January/February.
Essays/Interview/work, Berlin, DAAD (to appear).

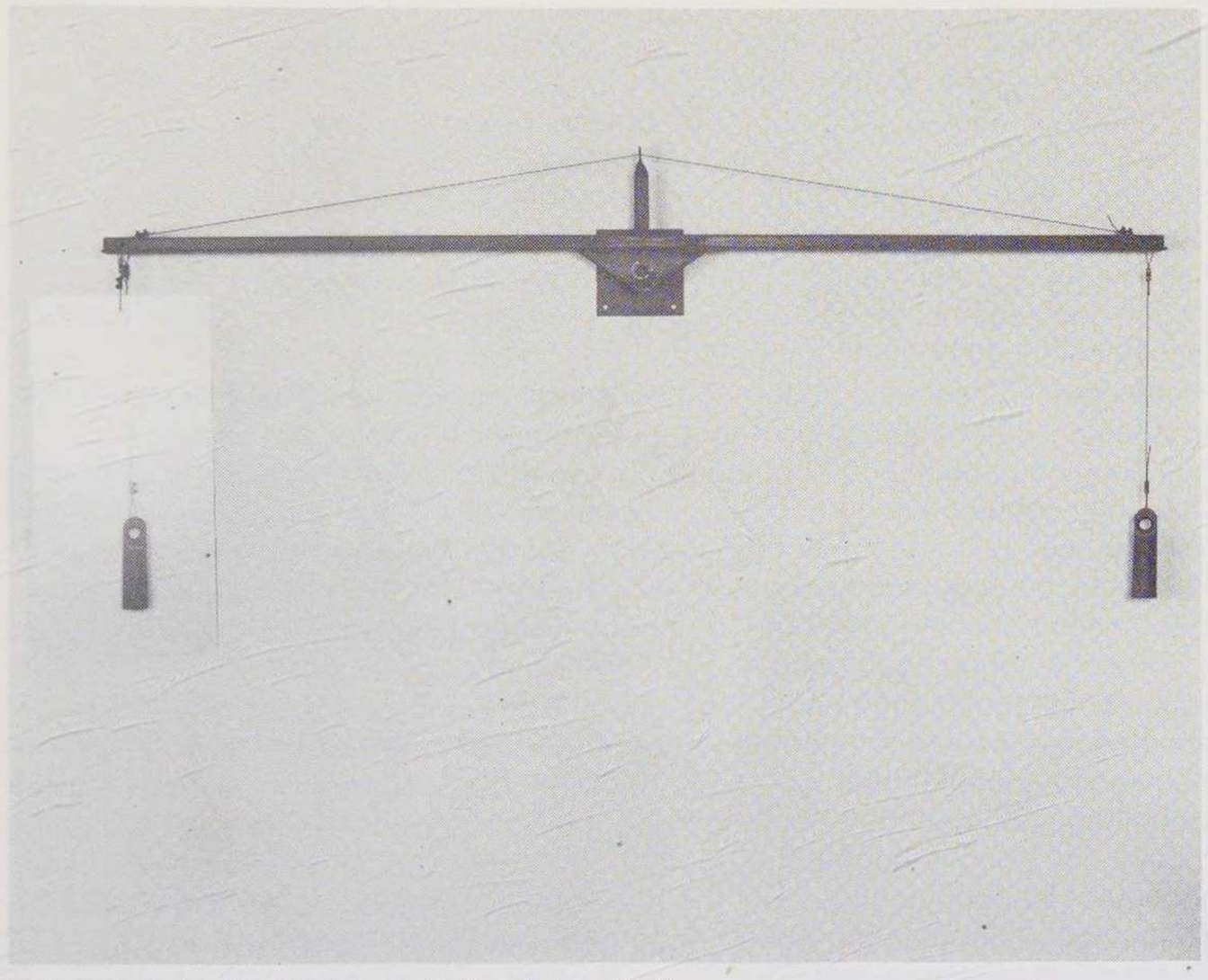
Selected literature

1970 'A Very Abstract Context', Charles Harrison, *Studio International*, November.
1971 'Conceptual Art: Interview with Victor Burgin', *Varsity*, October.
1972 'Victor Burgin', Catherine Miller, *DATA*, April.
1973 'Victor Burgin, La Représentation par le Texte', Alfred Pacquement, *Art Press*, July/August.
1974 'Victor Burgin: language and perception', Roelof Louw, *Artforum*, February.
1976 'Victor Burgin', Tynam Eirlys, *Studio International*, September/October.
1980 *Discussion*, Nosei Weber (ed), New York 1980 (text of video interview with Tom Wolf, May 10–13 1977).
1981 'Victor Burgin', Rosetta Brooks interview, *ZG* 1.
'Victor Burgin, sexualité, pouvoir, histoire', Claude Gintz, *Art Press*.
1982 'Sex, Text, Politics: an interview with Victor Burgin', Tony Godfrey, *Block* no. 7.
1984 'Chasing Dreams, Victor Hitchcock and Alfred Burgin', Jean Fisher, *Artforum*, May.

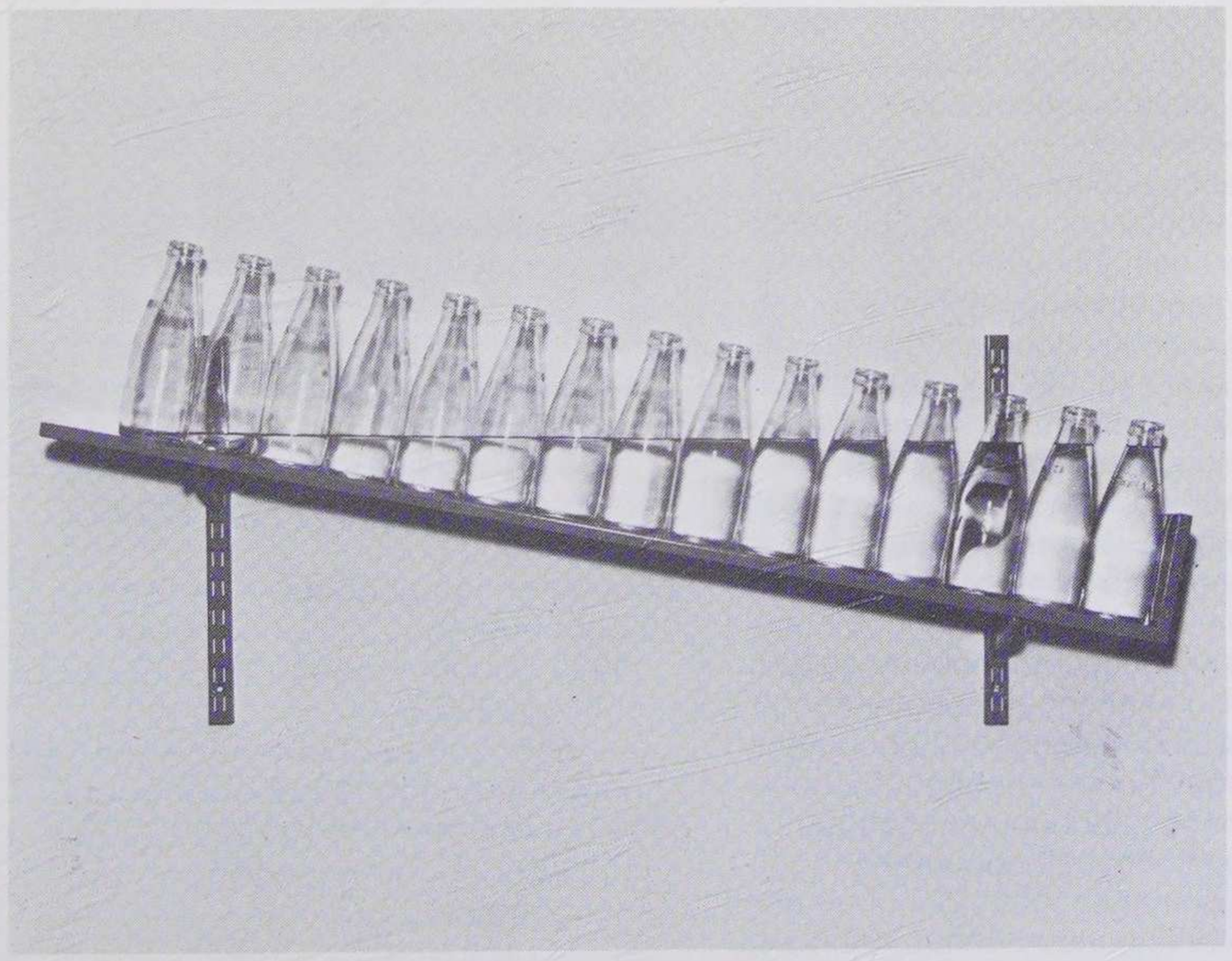
Michael Craig-Martin



Michael Craig-Martin, *Half box* (open), 1968



Michael Craig-Martin, *6' balance with 4lbs of glass*, 1970



Michael Craig-Martin, *On the shelf*, 1971

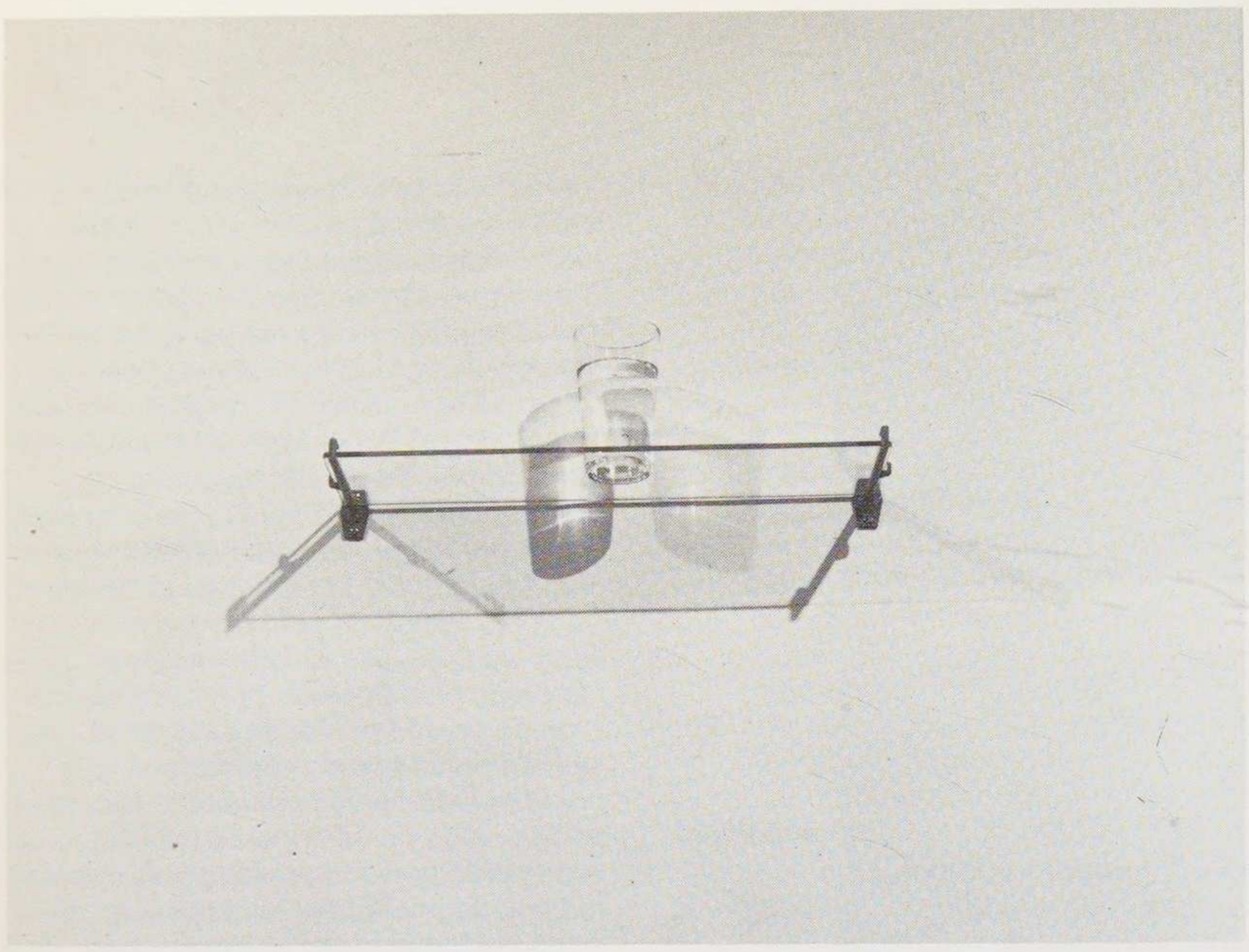
'I do not believe that the art object is the symbol of the art idea. It is its embodiment. The relation of idea to object is directly equivalent to the relation of colour, or material, or scale to object. They are all basically formal ie internally determined considerations. I feel that the idea achieves or fails to achieve credence and significance from their relation. The idea itself can be simple, even banal, and yet give rise to provocative form, which in turn raises the significance of the idea' (statement in *The Tate Gallery Biennial Report, Acquisitions 1968–70*, Tate Gallery, 1970).

Craig-Martin studied at Yale University and it was there that he confronted minimalism. His work shares many of the same preoccupations – the self referentiality, use of impersonal shapes, materials dictating their own uses, scale, interval and repetition; however then as today he sought to reveal other levels of meaning in such a way that they have to be acknowledged as apparent and contained within the structure of the work. In all his work the process of image recognition and illusion are linked with forcing the percipient to become actively and mentally engaged.

Half-box, 1968, is an easily recognisable shape of domestic proportions and apparently functional design which on being opened totally confounds our visual and mental (as far as they can be distinguished) expectations, becoming an object with no apparent function and a shape which was mentally unpredictable.

In *6' balance with 4lbs of glass* function and causes and effect are to the fore. Using prefabricated components which can be assembled by anyone the series of balance pieces have the appearance of mechanical devices rather than art objects. Their appearance versus their behaviour is put to the test. The balance looks both as though it should and should not balance, as though the 4lb weight is both real and unreal – framed within the glass and also obviously on the wall behind it. There is the irony of a trick which in fact on close inspection is not a trick. *On the shelf*, 1971, similarly brings together prefabricated objects of a functional nature – in this case milk bottles and office shelving – all entirely unchanged by the artist. There is no conundrum to discover, all our expectations are confusingly confirmed. The entire content of the piece is visible in its structure and although we anticipate a state of change – given the limitations imposed by the artist – the objects behave entirely as they should; it is simply our 'habits' of looking and recognition that are confused.

An oak tree, 1973 is a *tour de force* which brings together, by the simplest of means, all Craig-Martin's earlier concerns. The clinically austere glass on a bathroom shelf is patently nothing but itself. The accompanying text in which the artist takes part in a dialogue with himself draws the viewer in as questioner. Naming, processes of knowledge, of object recognition and 'image' creation within an art



Q: To begin with, could you describe this work?
A: Yes, of course. What I've done is change a glass of water into a full-grown oak tree without altering the accidents of the glass of water.
Q: The accidents?
A: Yes. The colour, feel, weight, size . . .
Q: Do you mean that the glass of water is a symbol of an oak tree?
A: No. It's not a symbol. I've changed the physical substance of the glass of water into that of an oak tree.
Q: It looks like a glass of water . . .
A: Of course it does. I didn't change its appearance. But it's not a glass of water. It's an oak tree.
Q: Can you prove what you claim to have done?
A: Well, yes and no. I claim to have maintained the physical form of the glass of water and, as you can see, I have. However, as one normally looks for evidence of physical change in terms of altered form, no such proof exists.
Q: Haven't you simply called this glass of water an oak tree?
A: Absolutely not. It is not a glass of water any more. I have changed its actual substance. It would no longer be accurate to call it a glass of water. One could call it anything one wished but that would not alter the fact that it is an oak tree.
A: Isn't this just a case of the emperor's new clothes?
Q: No. With the emperor's new clothes people claimed to see something which wasn't there because they felt they should. I would be very surprised if anyone told me they saw an oak tree.
Q: Was it difficult to effect the change?
A: No effort at all. But it took me years of work before I realized I could do it.
Q: When precisely did the glass of water become an oak tree?
A: When I put water in the glass.
Q: Does this happen every time you fill a glass with water?
A: No, of course not. Only when I intend to change it into an oak tree.
Q: Then intention causes the change?
A: I would say it precipitates the change.
Q: You don't know how you do it?
A: It contradicts what I feel I know about cause and effect.
Q: It seems to me you're claiming to have worked a miracle. Isn't that the case?
A: I'm flattered that you think so.
Q: But aren't you the only person who can do something like this?
A: How could I know?
Q: Could you teach others to do it?
A: No. It's not something one can teach.
Q: Do you consider that changing the glass of water into an oak tree constitutes an artwork?
A: Yes.
Q: What precisely is the artwork? The glass of water?
A: There is no glass of water any more.
Q: The process of change?
A: There is no process involved in the change.
Q: The oak tree?
A: Yes. The oak tree.
Q: But the oak tree only exists in the mind.
A: No. The actual oak is physically present but in the form of the glass of water. As the glass of water was a particular glass of water, the oak tree is also particular. To conceive the category 'oak tree' or to picture a particular oak tree is not to understand and experience what appears to be a glass of water as an oak tree. Just as it is imperceivable, it is also inconceivable.
Q: Did the particular oak tree exist somewhere else before it took the form of the glass of water?
A: No. This particular oak tree did not exist previously. I should also point out that it does not and will not ever have any other form but that of a glass of water.
Q: How long will it continue to be an oak tree?
A: Until I change it.

Michael Craig-Martin, *An oak tree*, 1973, Collection National Gallery of Australia

context are all brought into question. Functional relationships and states of change within objects, and our powers of recognition and mental constructions, are all subsumed in this act of pure, self-affirming faith –
Q. 'How long will it continue to be an oak tree?'
A. 'Until I change it.'

Michael Craig-Martin

Born 1941
1961–1966 Yale University.
1970–1972 Artist in Residence, King's College, Cambridge.

One person exhibitions
1969 Rowan Gallery.
1970 Rowan Gallery.
1971 Arnolfini Gallery, Bristol.
Richard Demarco Gallery, Edinburgh.
1972 Rowan Gallery.

Selected one person exhibitions from 1973
Exhibited with Rowan Gallery; Galerie Dezember, Münster and Düsseldorf; Oliver Dowling Gallery, Dublin; Waddington Galleries.
1976 *Michael Craig-Martin's Selected Works 1966–1975*, Turnpike Gallery, Leigh, travelling to Bristol, London, Swansea and Bradford (catalogue).
1977 Third Eye Centre, Glasgow.
1978 *Michael Craig-Martin, 10 works 1970–1977*, organised by the Australian Gallery directors Board, the British Council and the Visual Arts Board of the Australian Council, and travelling to Brisbane, Melbourne University, Adelaide, Newcastle, Wollongong City Gallery, and Sydney.
1979 Galeria Foksal, Warsaw.
Galeria Akumlatory, Poznań.
1981 Studio Gallery, Zagreb.
1982 Fifth Triennale, New Delhi, India.
1983 Midland Bank, New York.

Group exhibitions
For further details see page 25.
1970 *Critic's Choice*, Tooth's Gallery (catalogue).
Drawings from Sculpture, CAYC, Buenos Aires.
Works on paper, Canterbury.
1971 Richard Demarco Gallery, Edinburgh.

Selected group exhibitions from 1973
1973 *11 Englische Zeichner*, Kunsthalle, Baden-Baden and travelling to Bremen (catalogue).
Henry Moore to Gilbert and George, Palais des Beaux Arts, Brussels (catalogue).
1974 *Art as Thought Process*, Arts Council of Great Britain touring exhibition (catalogue).

David Dye

1975 *Body and Soul, Peter Moores Liverpool Project 3*, Walker Art Gallery, Liverpool (catalogue).
1976 *Sydney Biennale*, Art Gallery of New South Wales (catalogue).
1977 *Hayward Annual* (catalogue).
documenta 6, Kassel (catalogue).
1978 *John Moores Liverpool Project 11*, Walker Art Gallery, Liverpool (catalogue).
1979 *Un Certain Art Anglais*, ARC, Musée D'Art Moderne de la Ville de Paris (catalogue).
1980 *ROSC*, University College, Dublin, & National Gallery of Ireland.
1981 *British Sculpture in the Twentieth Century, part 2*, Whitechapel Art Gallery.
Construction in Process, Muzeum Sztuki, Łodź.
1982 *Aspects of British Art Today*, Metropolitan Museum of Art, Tokyo and touring (catalogue).

Bibliography

See also exhibitions list for catalogues.

Selected literature

1969 'London One', Simon Field, *Art and Artists*, September.
'London Commentary', Richard Morphet, *Studio International*, September.
1970 'Craig-Martin', Guy Burn, *Arts Review*, September.
1972 'What are the intentions behind your three mirror/light pieces at the Tate?', J Du Caine, *Time Out*, March 17.

Artist's Writings and Interviews

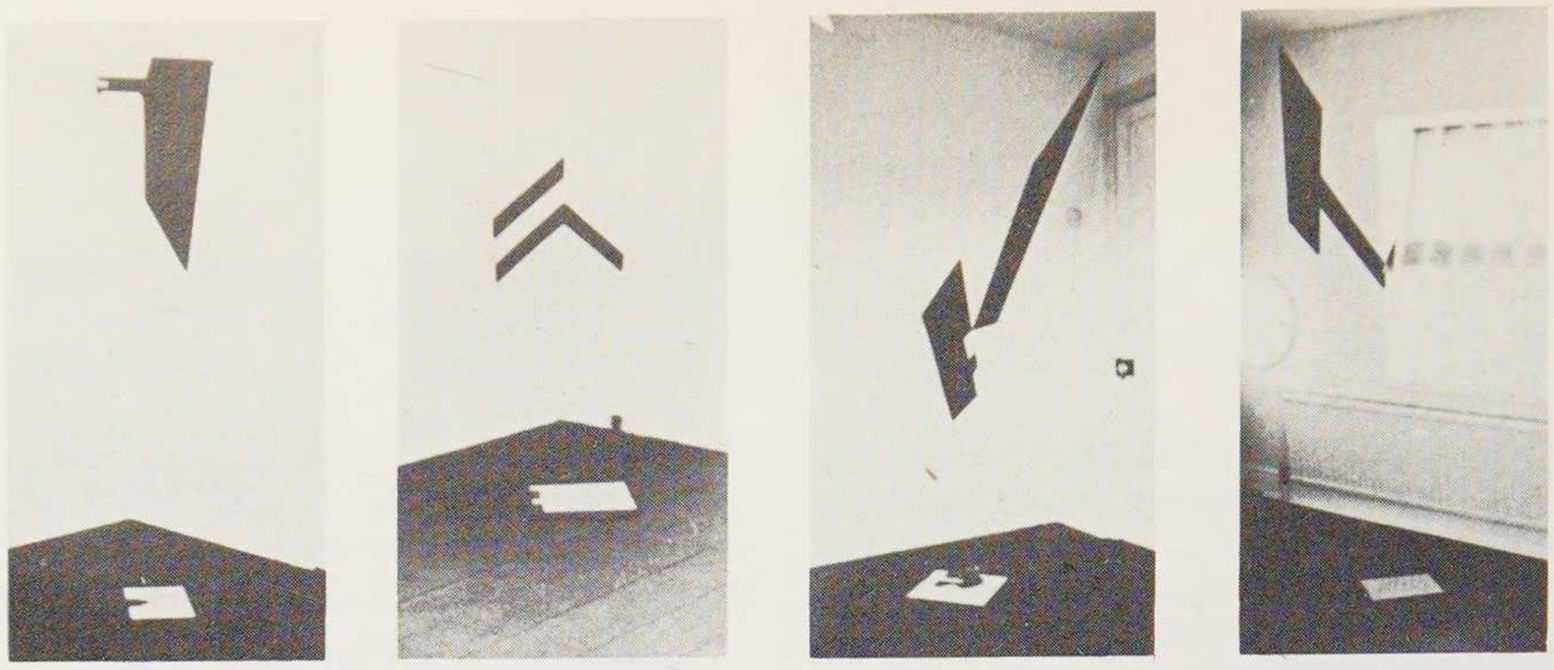
1970 Statement in *Tate Gallery Biennial Report, Acquisitions, 1968–1970*.
1971 'A Procedural Proposition: Selection, Repetition, Extension, Exchange', *Studio International*, September.
1972 'Michael Craig-Martin: an interview with Simon Field' *Art and Artists*, May.
Statement in *Tate Gallery Biennial Report, Acquisitions, 1970–1972*.
1974 Statement in *Tate Gallery Biennial Report, Acquisitions 1972–1974*.
1977 Statement *Art Actuel*, Skira, Geneva.
1978 'Picturing', *Artscribe*, October.

'My work also exists as a critique of that other triad of the filmic/art situation – artist, work, spectator. A negation, a subversion of the artist's traditional role is involved; images are deprived of autonomy, forced back on the means that produce them; the spectator is frustrated of his expectations, encouraged to see the work not as a framed slice of "reality", but as a device for posing certain questions about communication through images', its refusal to purvey 'illusion'. 'I feel something like nausea for the rich diet of images that are served up for our constant consumption'. . . 'We are living in a camera/image saturated age. What has drawn me to film is not the image and all its expressive possibilities; my concern is with the filmic situation as a whole, stripped down to its basic components, with its imagistic illusion torn away. From being the unseen producers of the image, camera, projector and screen themselves become the object of the image – cameraman faces mirror, a projector projects an image of itself onto itself, images of a screen are projected onto that screen' ('Artist as filmmaker', Annabel Nicholson, *Art and Artists*, December 1972).

Dye trained as a sculptor at St Martin's and his use of film within installations and performances retained a sculptural use of real, rather than illusionistic, time and space. An early work, called *Window Piece*, installed on the stairway outside the sculpture department contained the essence of his future work. A pane of window glass was removed and replaced by a mirror the centre of which was left transparent, as the spectator approached not only was his own image interrupted but also the view through the window was incomplete – both the window and the spectator were to some extent negated but also, paradoxically it was the negation of the window by the mirror which drew the viewer to look both at and through it.

Another early piece (or 'device' as the artist calls them) involving the inseparability of spectator, image and context was *Here*, 1970. Various shapes were painted on the walls of a room in relation to mirrors placed on the floor so that as one moved one was able to read the word *Here*. One had to relate directly to the work for it to exist, it was 'here' and not 'here'. The strange distance of the author from the work in these pieces was a direct attempt to undermine the myths of subjectivity and self expression and to reveal as clearly as possible the material means of the work, the process of the image making. *Mirror film*, 1971, self referentially (and through negation of the expected image) reveals completely its own process and so demystifies the elevated role of the artist. *Unsigning: for eight projectors* (installation 'The New Art', 1972) combines all these facets whilst at the same time structurally using and ordering the space in a way that can only be called sculptural – the two dimensional linear quality of 'naming' becoming a three dimensional synchronic image with the added irony that extensive equipment was being used not only to produce a very, in traditional terms, negative effect, but also to undermine the tradition of the ownership implied through the artist's signature – 'I wanted to do a work which was the opposite of the meaning behind a signature, identity and fixture'.[1] Conceptually the signature remained but was at the same time being denied.

1 Statement, *Beyond Painting and Sculpture*, Arts Council of Great Britain, 1974.

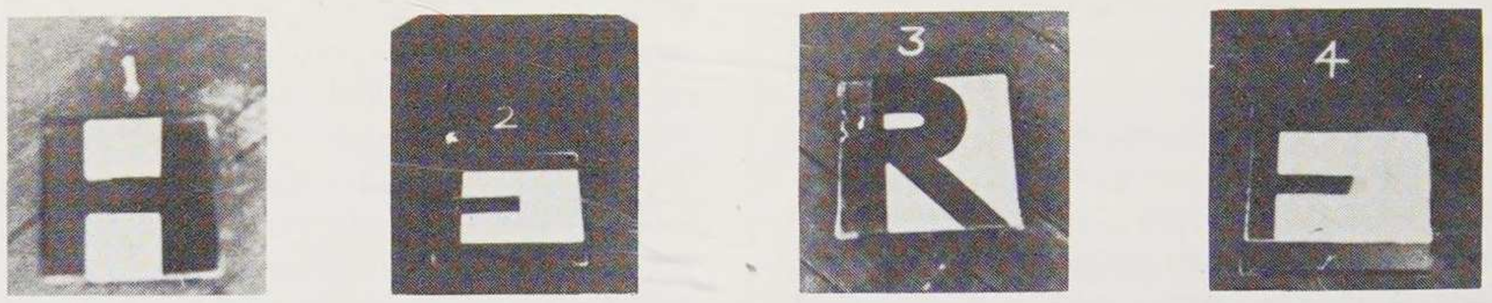


David Dye, *Here*, 1970

(Towards making the formulation of a word and the situation it refers to inseperable)

A sculpture for a whole room. Paint and four 15 inch square mirrors.

The shapes painted on the wall, reflected in the mirrors beneath them, form letters with the shapes painted on the mirrors.



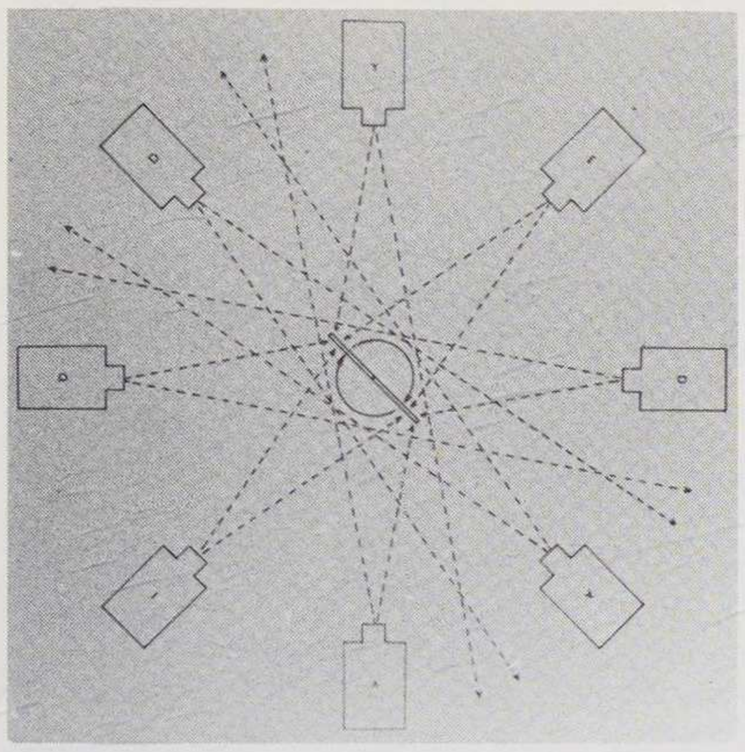
David Dye, *Mirror film*, 1971

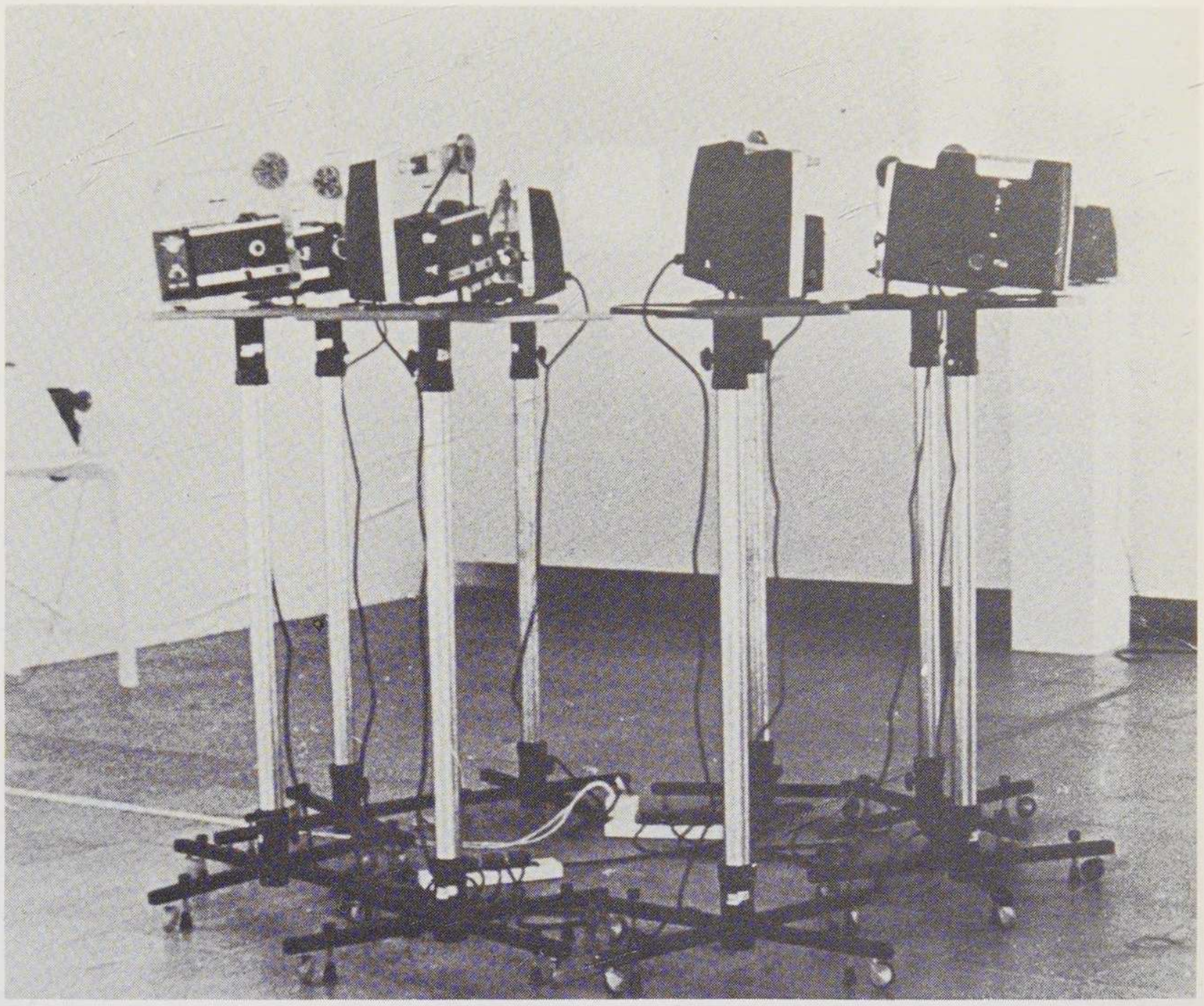
The first image is of a cameraman behind his camera. It is not clear whether the image is of another cameraman or a reflection in a mirror. Gradually, a 'hole' appears at the centre of the image, thus effacing the cameraman's head and shoulders and confirming the supposition that it is a mirror image. The image is gradually replaced by that of a person behind the mirror, scraping away the silvering. The original image is then reasserted by gradually moving another mirror into position behind the first.

Duration: 6 minutes

David Dye, *Unsigning: for eight projectors*, installation, *The New Art*, Hayward Gallery, 1972

Eight projectors are placed in a circle, facing inwards, at a height of five feet. In the centre, at the same level, is a small screen (9″ × 6″), freely suspended from the ceiling by a single thread. Each projector contains a short loop of film, consisting of 10 seconds of image and 5 seconds of darkness. Each image shows my hand writing one letter of my name, i.e. one letter per projector. Some of the images are caught by the screen as it revolves and, because the projectors are directed at one central point, an overlapping – and also a partial bleaching – of the images occurs. As the projectors are not synchronized, the letters come up in innumberable combinations of sequences and overlaps. Those images that are not caught by the screen are projected, out of focus, on to the walls of the room. The name is never fixed. The linear, two-dimensional, diachronic qualities of naming are converted into an over-lapping, three-dimensional, synchronic image.





David Dye

Born 1945
1967–71 St Martin's School of Art.
1972–76 Teaching, Brighton Polytechnic.
1979– Teaching part-time, Newcastle Polytechnic.
1982 Artist in Residence, Reading University.

One-person exhibitions
1972 *A week of installations and film performance*, Institute of Contemporary Arts.

Selected one person exhibitions from 1973
1975 Lisson Gallery.
1976 Robert Self Gallery, London and Newcastle.

Group exhibitions
For further details see page 25.
1970 *Young Contemporaries*, Royal Academy.

Selected group exhibitions from 1973
1973 *Critic's Choice*, Arthur Tooth's (catalogue).
1974 *Beyond Painting and Sculpture*, Arts Council travelling exhibition (catalogue with artist's statement).
Projekt '74, Kunsthalle, Cologne.
Expanded Cinema, with Tony Hill, Stedelijk Museum, Amsterdam.
Films with Anthony McCall and Tim Head, Garage Gallery.
1976 *Arte Inglese Oggi*, Palazzo Reale, Milan (catalogue).
1977 *Time, Words and the Camera*, Graz and travelling in Austria and Germany.
Film installation with Tony Sinden, Arnolfini, Bristol.
1979 *Film as Film*, Hayward Gallery (catalogue).
1981 *Construction in Process* Muzeum Sztuki, Łódź.

Film festivals
1973 *Independent Film Festival*, Institute of Contemporary Arts.
1975 *Independent Film Festival*, Arnolfini Gallery, Bristol.
1976 *The Festival of Expanded Cinema*, Institute of Contemporary Arts.

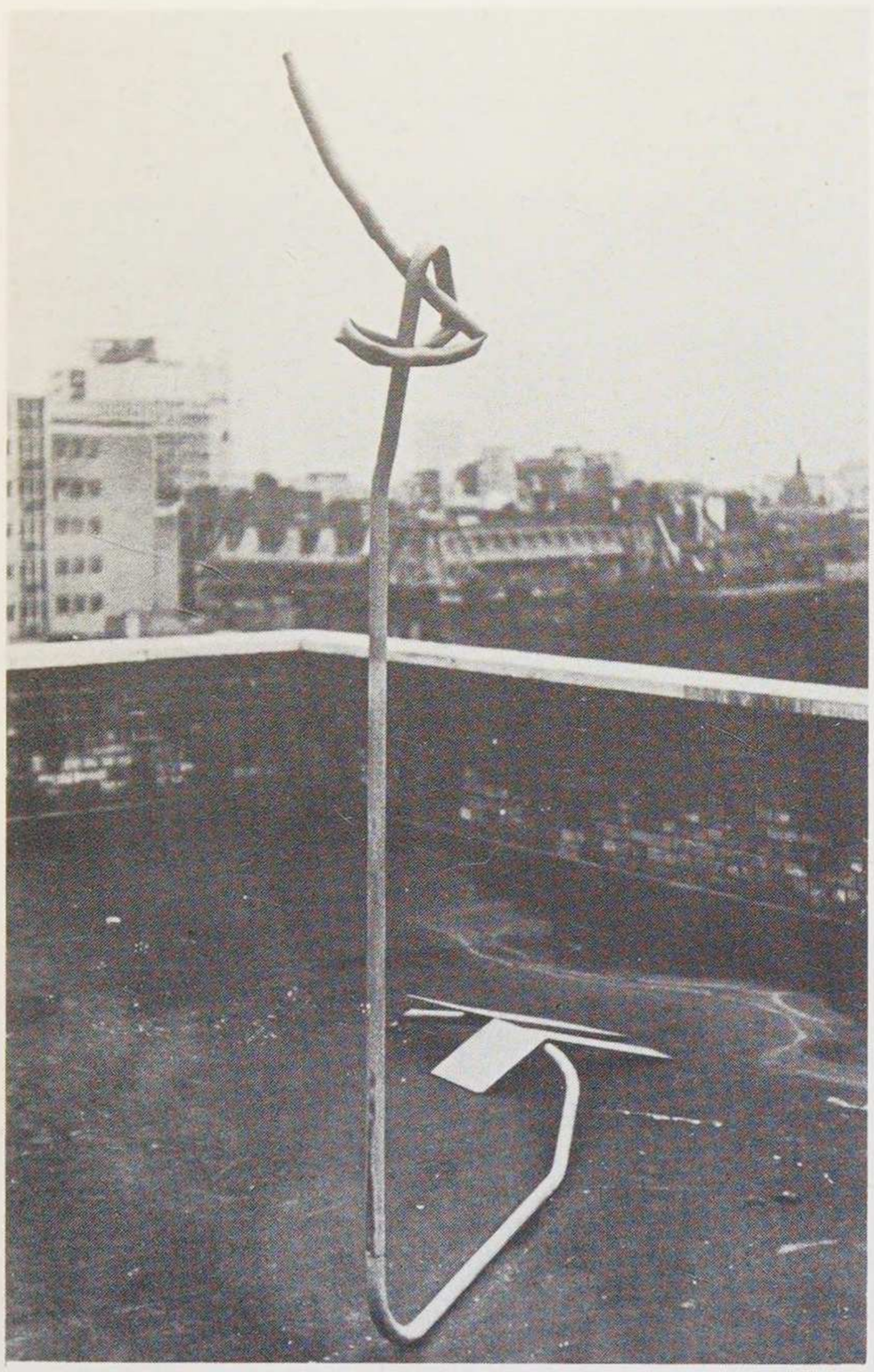
Bibliography

See also exhibitions list for catalogues.

Interview
1972 'David Dye, an interview with Simon Field', *Art and Artists*, December.

Selected literature
1972 'Artist as Filmmaker', Annabel Nicholson, *Art and Artists*, December.
1975 'David Dye, Artist/Filmmaker', Alan Sheridan, *Studio International November/December*.
1977 'David Dye', Hugh Adams, *Studio International*, January.

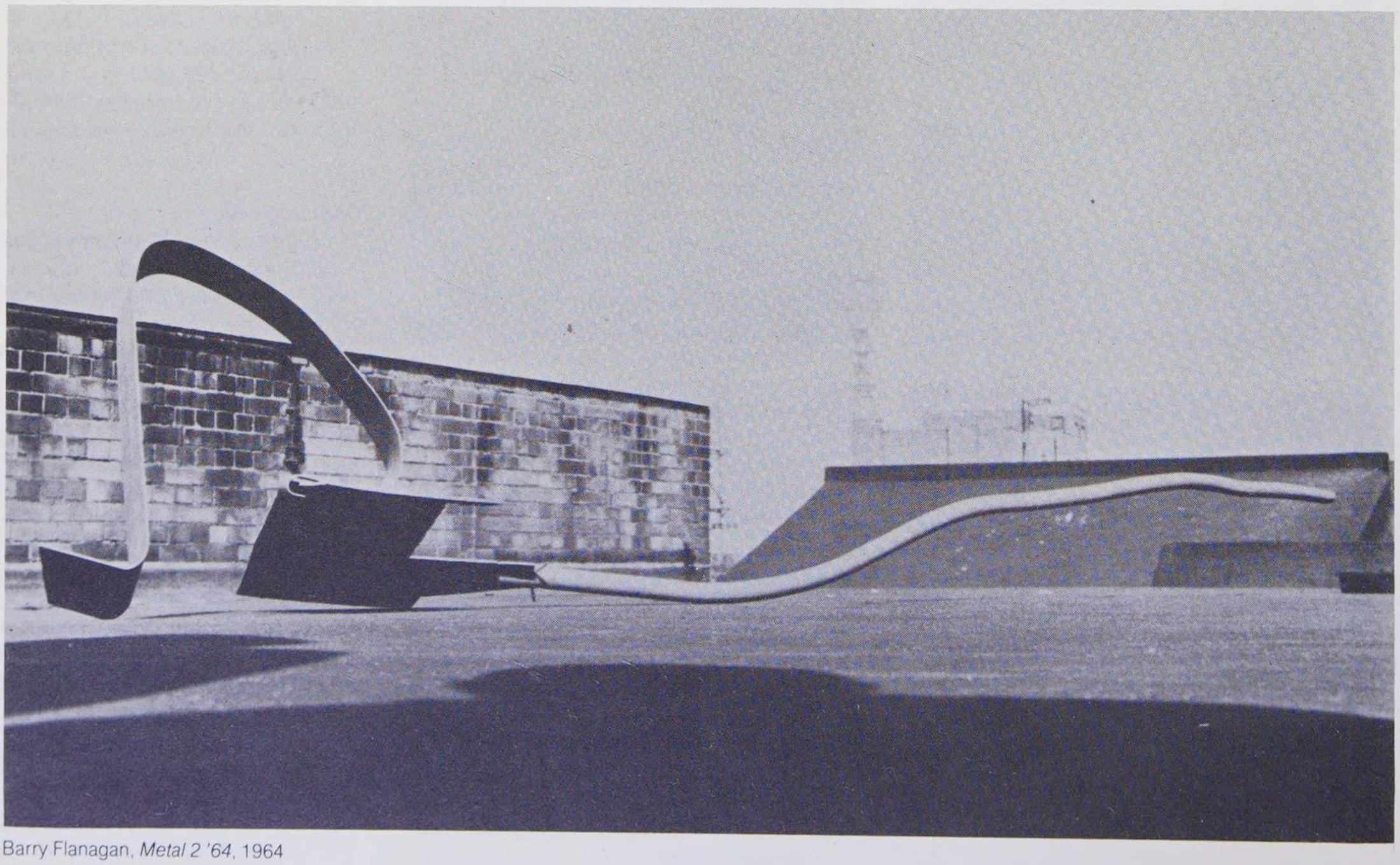
Barry Flanagan



Barry Flanagan, *Metal 1 '64*, 1964

'One merely causes things to reveal themselves to the sculptural awareness. It is the awareness that develops, not the agents of the sculptural phenomena' (Quoted in the catalogue for *When Attitudes Become Form*, ICA, 1969).

Flanagan trained as a sculptor on the 'vocational' course at St Martin's School of Art. He arrived there along with Hilliard, McLean and George Passmore at the height of its success – Caro had had his first exhibition in London in October 1963 and was being shown in New York while the second generation of St Martin's students were about to be fêted en masse in the *New Generation*, 1965 exhibition. It was Flanagan's use of materials (a reliance on the self-forming process) and context which distinguished his work from his 'New Generation' contemporaries. The need to revert to the basics of vocabulary can be compared with the minimalist endeavour to relocate meaning in experience, for Flanagan this took the form of ridding his work of all references beyond that which was immediately present and physical. Optimistically, this understanding of the physical world in visual terms rather than through a dense literary heritage would lead to a better world: 'it is time that the guardians and observers of the culture recognised the fact of the basic operative drive in men to think, structure and organise their existence in a visual way. Understanding and thought process can have a



Barry Flanagan, *Metal 2 '64*, 1964

Barry Flanagan, *Aaing j gni aa*, 1965 (collection of the Tate Gallery)

Barry Flanagan, *Pdreeoo*, 1965

foundation in another and particular premise, it is the job of the affiliates to seek that out wherever it shows itself . . . it is to trap a whole thought process servile to particular local literary priorities of conduct and inspiration, still with their differences, and still people starve and bombs drop, while the brain with its habitual training has outstripped the compromise by its own speculative investment.'[1]

Flanagan's work at this time can be divided into three broad and roughly chronological areas: early constructed metal pieces 1964–65, followed by those using more ephemeral materials which generated their own forms, later developing into a more comprehensive use of the total environment and light.

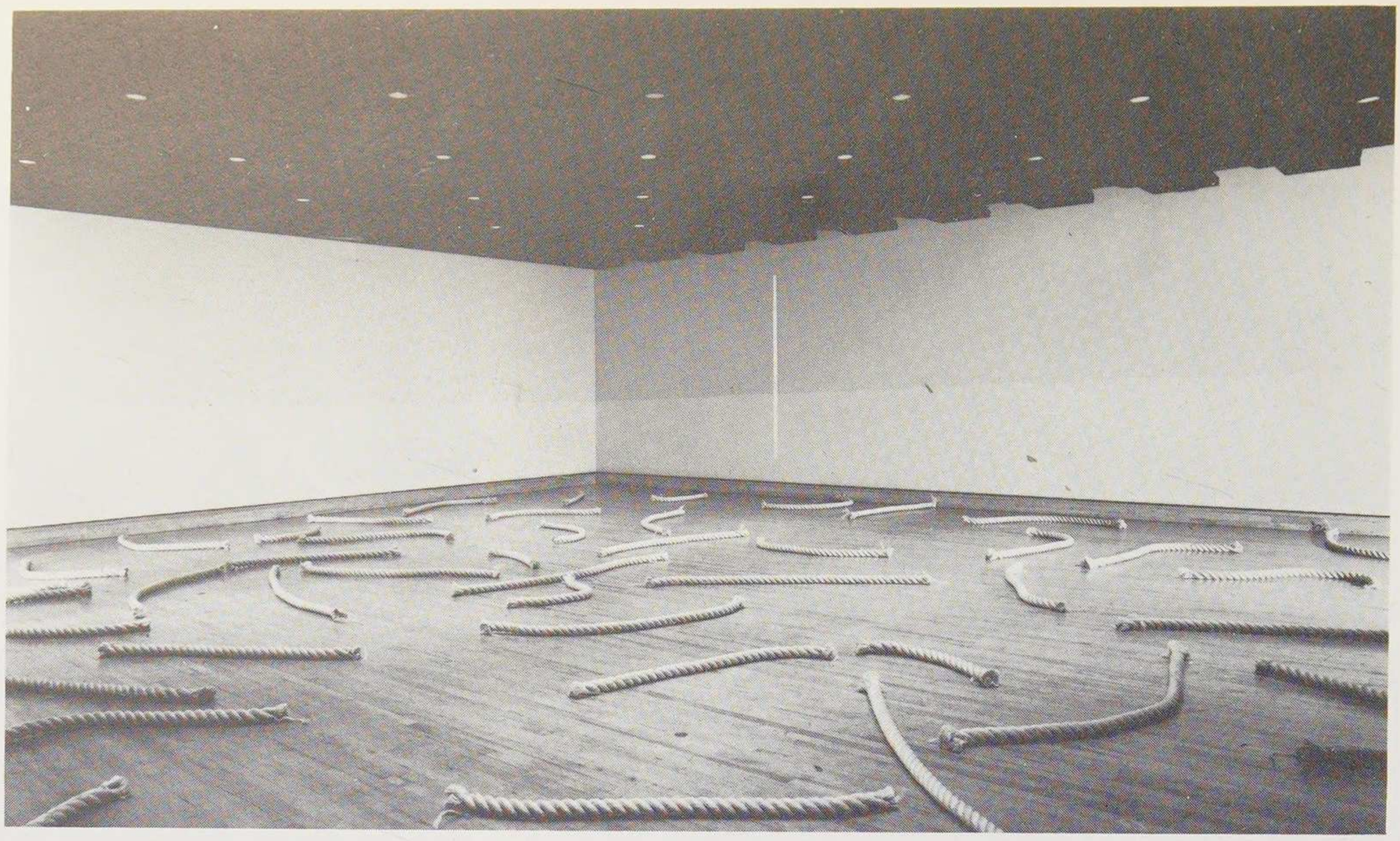
The early additive metal pieces were abstract renderings of a rather didactic nature which appear to 'cock a snook' at the constructed metal sculpture being made by Caro and his followers. They clearly display the mode of their physical production – simple methods of jointing are left clearly visible, and a strange deployment of balance – of cause and effect – becomes apparent. *Metal 2 '64*, 1964, shows the intuitive application of unpredictable laws – a precarious balance is attained, the pipe being gently bent to display the possibilities of the material, the final form being off-set by the clean cut of the metal strip which is so positioned as to allow the plate to balance on an apex. The predictability of metal was unsatisfying – whereas the 'New Generation' exploited their materials to make statements, for Flanagan it was a question of contemplation.

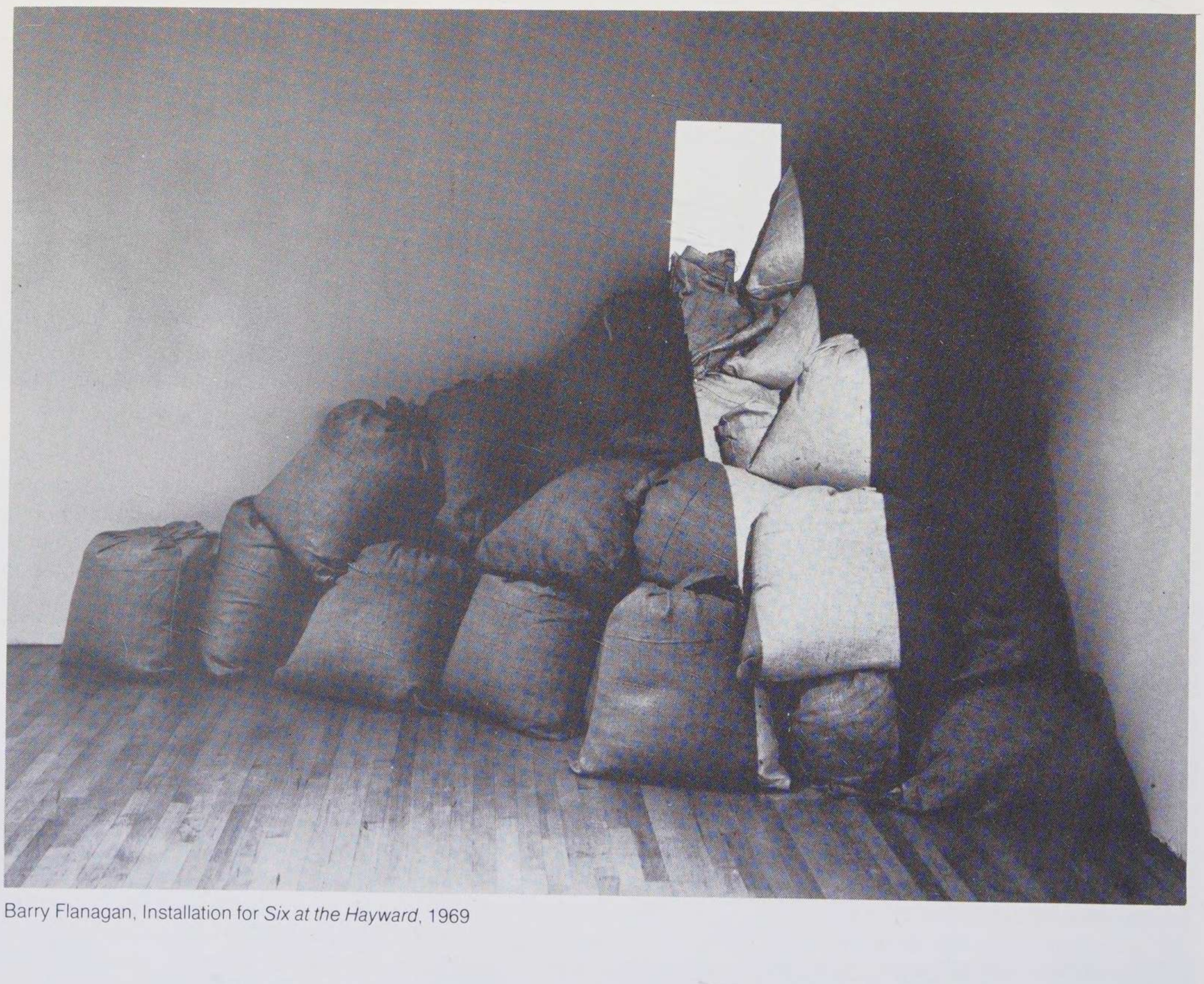
From 1965 Flanagan began to use more malleable materials allowing them to test their own properties. In *Aaing j gni aa*, 1965 and *Pdreeoo*, 1965, he used pre-sewn shapes which are then filled with plaster. The plaster hardens within the restricting skin, the final shape therefore depending on factors such as gravity and drying time which ultimately are outside the artist's control. In some cases the plaster was allowed to harden and then the form was reversed to stand on its top end, making us acutely aware of the denial of natural gravity and therefore the laws governing natural behaviour. These extraordinary, more or less abstract, highly organic forms do not appear as metaphors for people or feelings, but rather have a complete life of their own, thus reinforcing Flanagan's desire to learn rather than to control and so to ascertain a total integrity for sculptural practice. In other works simple found materials of an unstable and ambiguous nature such as glass, sand, or rope, were investigated for their shape-making qualities: *ring n*, 1966, is a pile of sand which was allowed to find its own shape through being poured onto the floor from the sack and was then worked on slightly by the removal of scoops from the top. One of the interests in making this was to bring the studio situation (the 'making') into the gallery.

Flanagan gradually became more aware of the relation of the pieces to the space. He now began to realise the significance of light as the 'medium of perception' and use it as a material element in works made for specific spaces, for example in the installation for *Six at the Hayward*, 1969. A dado of white was was superimposed around the walls, creating a minimal change of surface and yet modifying the whole environment. The floor was strewn with a hundred pieces of rope of variable lengths, the rest of the space was left as a void with the walls acting as a skin. In one corner this was interrupted by a pile of polystyrene-filled sacks and the whole space was activated by a number of distinct and active light sources. Flanagan himself describes the work as a 'kind of expanding minimalism',[2] the spectator being thrown back on his own self reflective activity by the temporary and ephemeral nature of materials which alter but do not impose upon the space, on which they are totally dependent, the work having been created specifically for it. In this work, all the strands of Flanagan's thought have been brought together: materials which by their change of context jolt our perceptions, the sculpture expanding to use the total space and the use of self forming, self evident process in the materials of the polystyrene-stuffed sacks.

1 'A literary work', *Studio International*, July/August 1969.

2 Quoted in *The New Art*, Hayward Gallery, 1972.





Barry Flanagan, Installation for *Six at the Hayward*, 1969

Barry Flanagan

Born 1941
1964–1966 St Martin's School of Art.

One person exhibitions
1966 Rowan Gallery.
1968 *Barry Flanagan: Environment Skulpturen*, Galerie Ricke, Kassel, and travelling to Milan and Turin.
Rowan Gallery.
1969 *Barry Flanagan: Object Sculpture*, Museum Haus Lange, Krefeld.
Fischbach Gallery, New York.
1970 Rowan Gallery.
1971 Rowan Gallery.
Galleria del Leone, Venice.
1972 Rowan Gallery.

Selected one-person exhibitions from 1973
Exhibited with Rowan Gallery; Galleria dell'Ariete, Milan; Hester van Royen Gallery; Art and Project, Amsterdam; Galerie Durand-Dessert, Paris; Waddington Galleries.
1974 *Projects*, Museum of Modern Art, New York.
Bluecoat Gallery, Liverpool.
Museum of Modern Art, Oxford.
1976 CAYC, Buenos Aires.
1977 Van Abbemuseum, Eindhoven travelling to Arnolfini, Bristol (retrospective catalogue).
1978 Serpentine Gallery (catalogue).
1980 New 57 Gallery, Edinburgh (catalogue).
1982 British Pavilion, Venice Biennale and travelling to Krefeld and Whitechapel Art Gallery (retrospective catalogue).
1983 Centre Georges Pompidou, Paris (catalogue).

Group exhibitions
For further details see page 25.
1965 *London Group*, F B A Galleries.

Beyond Poetry and Painting, ICA.
Three Painters and Two Sculptors, FBSA Gallery, Birmingham.

1966 *Exhibition with John Latham*, Bangor City Art Gallery.
Young Contemporaries, F B A Galleries.
An Exhibition of Concrete/Spatial poetry, Midland Group Gallery, Nottingham (catalogue).
Arlington Une International Exhibition of Concrete Poetry, Arlington Mill, Bibury.
New Dimensions, Camden Arts Centre (catalogue).
Group H, Drian Gallery.
Winter Exhibition, Rowan Gallery.

1967 *Ventures*, Arts Council of Great Britain Touring Exhibition (catalogue).
British Drawing Today, Brighton Arts Festival.
5ème Biennale des Jeunes, Paris.
Ninth International Art Exhibition of Japan, Tokyo Metropolitan Art Gallery.
29 artists pay homage to Robert Fraser, Robert Fraser Gallery.
Premier Inventaire International de la Poésie Élementaire, Galerie Denis Davey, Paris.
Sculpture in a Civic Setting, Camden Arts Centre.

1968 *British artists: 6 painters, 6 sculptors*, Museum of Modern Art, New York, touring exhibition.
Summer exhibition, Rowan Gallery.
Kunstmarkt, Galerie Ricke, Cologne.

1969 *Nine Young Artists:* Theodoron Awards, Guggenheim Museum, New York.
Camden Arts Centre.
Six at the Hayward Gallery, Hayward Gallery (catalogue).
John Moores Liverpool exhibition 7, Walker Art Gallery, Liverpool.

1970 *Some Recent Art in Britain*, Leeds City Art Gallery.
Tenth International Art Exhibition of Japan – Between Man and Matter, Tokyo Metropolitan Art Gallery and touring.
New Materials, Trinity College, Austin, Texas.
Contemporary British Art, National Museum of Modern Art, Tokyo.
Drawing and Projects of 16 British Sculptors, Bonino Gallery, Buenos Aires.
British Art, Museum of Modern Art, New York and touring.
Christo, Barry Flanagan, CAYC, Buenos Aires.

1972 *Burleighfield Printing House at the New Arts Centre*, New Arts Centre.
Contemporary Prints, Ulster Museum, Belfast.
Eight Individuals, Arts Council of Great Britain touring exhibition.

Selected group exhibitions from 1973

1973 *Henry Moore to Gilbert and George*, Palais des Beaux Arts, Brussels (catalogue).

1976 *Arte Inglesi Oggi*, Palazzo Reale, Milan (catalogue).

1979 *JP2*, Palais des Beaux Arts, Brussels.

1980 *Pier and Ocean*, Hayward Gallery (catalogue).
ROSC 80, University College, Dublin.
Kunst in Europa na '68, Museum van Hedendaagse Kunst, Ghent (catalogue).

1982 *British Sculpture in the Twentieth Century Part 2*, Whitechapel Art Gallery.
Aspects of British Art Today, Metropolitan Art Museum, Tokyo and travelling (catalogue).
documenta 7, Kassel, (catalogue).
Zeitgeist, Berlin (catalogue).

1983 *Peter Moore's Liverpool Project 7: As of Now*, Walker Art Gallery, Liverpool (catalogue).
New Art, Tate Gallery (catalogue).
Ars '83, Museum of the Atheneum, Helsinki (catalogue).

1984 *Liverpool International Garden Festival.*

Bibliography

See also exhibitions list for catalogues.

Artist's writings

1964 *Silâns*, October 1964 – June 1965, St Martin's School of Art, Sculpture Department; unpublished periodical edited by Barry Flanagan, Alistair Jackson and Rudi Leenders.

1966 'Barry Flanagan writes', *Institute of Contemporary Arts Bulletin*, November.

1967 'Barry Flanagan's Bag Sculpture, with quote from Barry Flanagan', *Institute of Contemporary Arts Bulletin*, June.
'British Artists at the Biennale des Jeunes in Paris', with text by Barry Flanagan, *Studio International*, September.
'Eyeliners: some leaves from Barry Flanagan's notebook', *Art and Artists*, April 1968.
'From Notes 1967–68', *Studio International*, July/August.
'An Open Letter to K', *Studio International*.

1969 'A Literary Work', *Studio International*, July/August.
'Sculpture made visible', Barry Flanagan in discussion with Gene Baro, *Studio International*, October.

1972 'Cambridge', statement in 'Public Sculpture', Jeremy Rees, *Studio International*, July/August.

Selected literature

1965 'Britain's Young Sculptors', Gene Baro, *Arts Magazine*, December.

1966 'Barry Flanagan', Conroy Maddox, *Arts Review*, 6 August.
'Animal, Vegetable and Mineral', Gene Baro, *Art and Artists*, September.
'British Sculpture – the developing Scene', Gene Baro, *Studio International*, October.

1967 'British Sculpture Now.' Christopher Finch, *Art and Artists*, May.

1968 'Da Londra', Piero Gilardi, *Flash Art*, January – February.
'Barry Flanagan', Oswell Blakeston, *Arts Review*, April.
'Inflation', Paul Overy, *Listener*, 18 April.
'Barry Flanagan's sculpture', Charles Harrison, *Studio International*, May.
'Barry Flanagan', Peter Fuller, *Arts Review*.

1970 'Barry Flanagan', Peter Fuller, *Connoisseur*, July.

1971 Barry Flanagan, *Studio International*, May.
Bernard Denvir, *Art International*, Summer.

1974 'Barry Flanagan and Richard Long', Rosetta Brooks, *Flash Art*, April.
'Barry Flanagan drawings 1966–1974', Catherine Lampert, *Studio International*, December.

1975 'Barry Flanagan', Vivian Reed, *Art Press*, September/October.

1979 'Barry Flanagan', Nena Dimitrijevic, *Aspects* no. 6.
'Barry Flanagan', Catherine Lampert, *Artistes*, December-January.

1980 'Barry Flanagan', John Glaves-Smith, *Art Monthly* no 36.

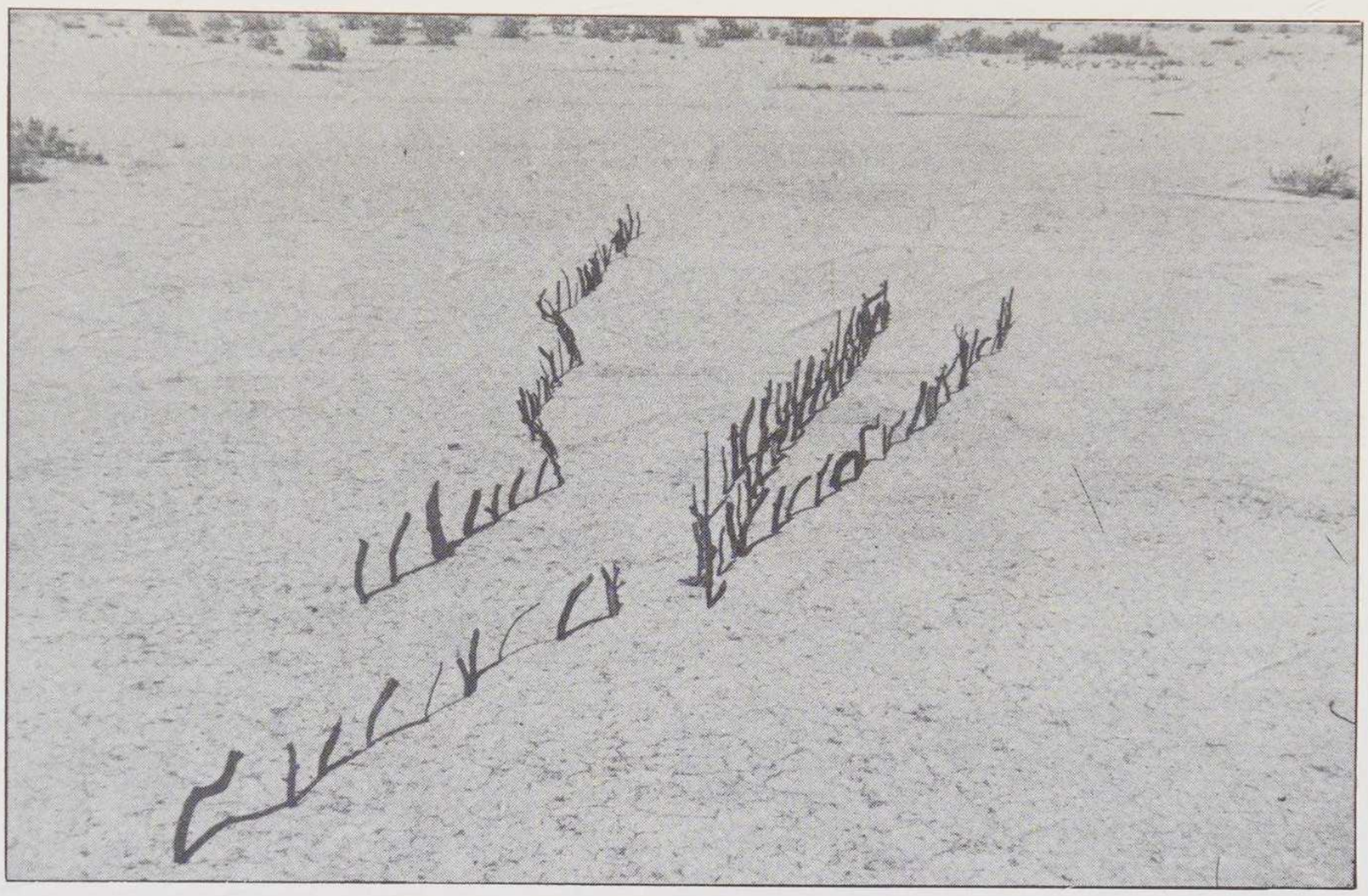
1982 'Barry Flanagan: The Role of Parody and Irony', John Glaves-Smith, *Art Monthly*, July-August.

1983 'Barry Flanagan at the Whitechapel and at Waddington', Lynne Cooke, *Art in America*, March.

April, 1967

Times of Lifts from London to Andorra and from Andorra to London

England		
London	8.30a.m.	April 9th
Lydd Airport	10.15a.m.	April 9th
Lydd Airport (take off ~~Bristol~~)	11.00a.m.	April 9th
France		
Le Touquet Airport (LANDING)	11.20a.m.	April 9th
Le Touquet Airport	11.30a.m.	April 9th
1 km. south of Etaples	1.25p.m.	April 9th
Montreuil	1.40p.m.	April 9th
Montreuil	2.2.p.m.	April 9th
4 kms. south of Beauvais	3.50p.m.	April 9th
4 kms. south of Beauvais	3.50p.m.	April 9th
Paris	7.15p.m.	April 9th
Paris Port D' Clichy	7.18p.m.	April 9th
Paris Port D'Orleans (metro)	7.50p.m.	April 9th
Paris Port d'Orleans (bus)	8.00p.m.	April 9th
Outskirts of Paris Route N20 toOrleans	8.30pm.	April 9th
Outskirts of Paris Route N20 to Orleans	9.25p.m.	April 9th
Petrol Station on Route N20 to Orleans	10.00p.m.	April 9th
Petrol Station on Route N20 to Orleans	10.30p.m.	April 9th
Unmarked Area on Route N20 to Orleans	11.00p.m.	April 9th
Unmarked Area on Route N20 to Orleans	11.15p.m.	April 9th
5 kms. south of Orleans	11.50p.m.	April 9th
5 kms. south of Orleans	5.40 a.m.	April 10th
Sallris	6.20a.m.	April 10th
Sallris	8.20a.m.	April 10th
Chateauroux	9.50a.m.	April 10th
Chateauroux	10.15a.m.	April 10th
89 kms. north of Limoges	10.40a.m.	April 10th
89 kms. north of Limoges	12.20p.m.	April 10th
Toulouse (centre)	8.50p.m.	April 10th
Toulouse (centre)	9.20p.m.	April 10th
Toulouse (outskirts)	9.30p.m.	April 10th
Toulouse (outskirts)	11.5p.m.	April 10th
Saverdun	11.45p.m.	April 10th
Saverdun	7.30a.m.	April 11th
Saverdun (outskirts)	7.40a.m.	April 11th
Saverdun (outskirts)	7.45a.m.	April 11th
France/Andorra frontier	10.00a.m.	April 11th
Andorra		
Pas de la Casa (bus)	11.45a.m.	April 11th
Andorra (centre)	12.50p.m.	April 11th
Andorra (centre)	4.05p.m.	April 11th
Encamp	4.10p.m.	April 11th
Encamp	4.30p.m.	April 11th
Pas de la Casa	5.20p.m.	April 11th
France/Andorra frontier	5.45p.m.	April 11th
France		
Crossroads of Bourge Madame and Ax les Thermes	6.05p.m.	April 11th
Crossroads of Bourge Madame and Ax les Thermes	6.35p.m.	April 11th
Ax les Thermes	7.00p.m.	April 11th
Ax les Thermes	7.25p.m.	April 11th
Tarascon	7.55p.m.	April 11th
Tarascon	8.10p.m.	April 11th
Unmarked area north of Tarascon	8.30p.m.	April 11th
Unmarked area north of Tarascon + 8 kms	11.30p.m.	April 11th
Toulouse	11.30a.m.	April 12th
3 kms. north of Toulouse	11.50a.m.	April 12th
Montauban	12.30p.m.	April 12th
Montauban	5.50p.m.	April 12th
Cahors	6.45p.m.	April 12th
Cahors	9,20p.m.	April 12th
Brive	12.15a.m.	April 13th
Brive	10.25a.m.	April 13th
Uzerche	11.5 a.m.	April 13th
Uzerche	12.00	April 13th
Paris	8.10p.m.	April 13th
Paris Port d'Orleans (metro)	9.00p.m.	April 13th
Paris (Clignancourt)	9.05 p.m.	April 13th
Paris (Clignancourt)	10.10p.m.	April 13th
Paris outskirts	10.30p.m.	April 13th
Paris outskirts	6.30a.m.	April 14th
Beauvais	7.10a.m.	April 14th
Beauvais	8.45a.m.	April 14th
Abbeville	9.50a.m.	April 14th
Abbeville	11.25a.m.	April 14th
Wailly Beauchamp	12.15p.m.	April 14th
Wailly Beauchamp	1.10p.m.	April 14th
Montreuil	1.20p.m.	April 14th
Montreuil	3.25p.m.	April 14th
Boulogne	4.00p.m.	April 14th
Boulogne	4.40p.m.	April 14th
Calais	5.05p.m.	April 14th
Calais	6.10p.m.	April 14th
Gravelines	7.05p.m.	April 14th
Gravelines	7.10pm.	April 14th
Dunkerque	7.30p.m.	April 14th
Dunkerque (car ferry)	2.28a.m.	April 15th
England		
Dover	6.10a.m.	April 15th
Dover	6.55a.m.	April 15th
London	9.05a.m.	April 15th



SHADOW STICK LINE

UTAH 1969

Fulton was a student on the 'vocational' course at St Martin's between 1966 and 1968 and it was here that he first began to work outside the studio or the gallery and in the landscape. His work intrinsically formalises the measurement of time and distance within the actuality of real space, and although being presented through photographs and texts, retains a deep sculptural sensibility. It was not until 1969 that it consolidated into the form which it still retains today – 'my work is about content, specific connections and the state of the planet. It started as an idea at St Martin's and became a reality in South Dakota, Montana and Wyoming in 1969'.[1]

An early project carried out at St Martin's however isolated time and distance and the physical reality through which they are ordered and towards which the individual adapts and also to some extent controls. Three students, Fulton, Rodney Milne and Alistair McDonald initiated a project which involved hitch-hiking to Andorra and back again. The strictures imposed were that they had to stay together, therefore making them aware of the concept of the group (and yet the aim was one that could have been attributed to an individual), and to travel continuously. The project was completed with the recording and listing of each lift, place, date and time.

On a trip to Utah in 1969 he first began to use photographs. These were of a snapshot quality and post card size – commercially printed. The works were made up on his return, photographs from different times and locations being juxtaposed to emphasise particular aspects of landscape and his perception (and so experience) of distance within it.[2] Unlike Long, he seldom makes alterations to the landscape, except very temporary ones, for example *Shadow stick line*, Utah 1969, which captured the movement of the sun.

In 1971 Fulton began to make works relating to specific walks. The first of these was *The Pilgrims Way*, a 165 mile walk for ten days in April 1971. The journeys are presented through photographs – usually only one for each occasion and so narrative content or exposition of particular individual incidents is excluded. The whole experience is condensed into a form of 'memento' or 'sign' of the artist's activity – the photograph forming an indexical link not only with the landscape or view but also with the journey itself and the artist's presence – his 'having been there'. As with Long's work the photographs themselves are without human presence although often showing the traces of previous travellers; the pilgrimage and ancient pathways were the source of many of the early works. The captions identify disparate places and poetically allude to climate, season or time of day inviting the viewer to recall similar subjective total responses. For Fulton there is an ideological desire to eliminate all that is superfluous and unnecessary – this is closely related to the respect for the natural world and understanding of it that other cultures such as the American Indians have. He recalls that the book *Black Elk Speaks: Being the Life Story of a Holy Man of the Ogalala Sioux*,[3] with its account of the almost religious distillation of their experience of nature and their surroundings, seemed to him to reflect a primitive sensibility that the West had lost.

1 Letter to the author, Spring 1983.
2 For examples see *Nine Works, 1969–1973*.
3 Recounted by John G Neihardt, first published 1931.

Hamish Fulton

Born 1946
1964–66 Hammersmith College of Art.
1966–68 St Martin's School of Art.
1969 Royal College of Art.

One person exhibitions
1969 Galerie Konrad Fischer, Düsseldorf.
1970 Galleria Sperone, Turin.
1971 Situation (artist's book).
Richard Demarco Gallery, Edinburgh.
1972 Galleria Sperone, Turin.
Art and Project, Amsterdam.
Galleria Toselli, Milan.
Museum of Modern Art, Oxford.
Galerie Yvon Lambert, Paris.

Selected one-person exhibitions from 1973
Exhibited with Konrad Fischer, Düsseldorf; Art and Project, Amsterdam; Galleria Sperone, Turin; Massimo Valsecchi, Milan; Galerie Rolf Preisig, Basel; Galerie Gillespie de Laage, Paris; Sperone Westwater, Fischer, New York; John Weber Gallery, New York; Waddington Galleries, Kanronska Gallery, Tokyo.
1973 Stedelijk Museum, Amsterdam (artist's book).
1974 Museum of Modern Art, Oxford.
1975 Kunstmuseum, Basle.
1977 Van Abbemuseum, Eindhoven (artist's book).
1978 *Projects*, Museum of Modern Art, New York.
1979 Whitechapel Art Gallery.
1980 Graeme Murray Gallery, Edinburgh.
1981 Centre Georges Pompidou, Paris.
1982 Orchard Gallery, Londonderry.
1983 Coracle Press.
CAPC Bordeaux (artist's book).

Group exhibitions
See page 25.

Selected group exhibitions from 1973
1973 *Medium Fotographie*, Städtisches Museum, Leverkusen.
1974 *Beyond Painting and Sculpture*, Arts Council of Great Britain touring exhibition (catalogue).
Projekt 74, Kunsthalle, Cologne (catalogue).
1977 *Hayward Annual*, Hayward Gallery (catalogue).
1977–79 *Europe in the Seventies*, Art Institute of Chicago, travelling show in the USA (catalogue).
1978 *Art as Photography, Photography as Art*, Institute of Contemporary Arts (catalogue).
1979 *Un Certain Art Anglais*, ARC, Musée d'Art Moderne de la Ville de Paris (catalogue).
Hayward Annual, Hayward Gallery (catalogue).
Concept-Narrative-Document, Museum of Contemporary Art, Chicago (catalogue).

Gilbert and George

1980 *The British Art Show*, Arts Council of Great Britain touring exhibition (catalogue).
1980–81 *Ils se disent Peintres, ils se disent Photographes*, ARC, Musée d'Art Moderne de la Ville de Paris.
1981 *The Panoramic Image*, John Hansard Gallery, Southampton (catalogue).
Photography as Medium, British Council travelling exhibition.
Books by Artists, Art Metropole, Toronto.
1982 *Aspects of British Art Today*, Metropolitan Museum of Art, Tokyo and travelling.
documenta 7, Kassel (catalogue).
Common Ground: Five Artists in the Florida landscape, The John and Mabel Ringling Museum of Art, Florida (catalogue with artist's statement).
New Art, Tate Gallery (catalogue).
1983–4 *As of Now:* Peter Moore's Exhibition, Walker Art Gallery, Liverpool.
Douglas Hyde Gallery, Dublin.
1984 *Photographs in Contemporary Art; The 1960s to 1980s*, National Museum of Modern Art, Kyoto, Japan.

Bibliography

See also exhibitions list for catalogues.

Publications by the artist

1971 *Hollow Lane*, Situation Publications.
The Sweet Grass Hills of Montana, Sperone Editore, Turin.
1973 *Ten Views of Brockmans Mount*, Stedelijk Museum, Amsterdam.
1974 *Hamish Fulton*, Galleria Toselli, Milan.
1977 *Skyline Ridge*, PMJ Self.
Nepal 1975, Van Abbemuseum, Eindhoven.
Nine Works 1969–73, Robert Self.
1978 *Roads and Paths*, Schirmer Mosel, Munich.
1981 *Wild Flowers*, Centre Georges Pompidou, Paris.
1982 *Song of the Skylark*, Waddington Galleries.
1983 *Horizon to Horizon*, Orchard Gallery, Londonderry.
Twilight Horizons, CAPC Bordeaux.

Selected literature

1971 'Long et Fulton: sculpture dans la nature', Barbara Reise, *Chronique de l'Art Vivant*, April.
1973 'Photography as Sculpture', R Fuchs, *Studio International*, October.
1977 'Space and Time in British Land Art', Andrew Causey, *Studio International*, March.
1980 'La Marche dans le Paysage Anglais', Bernard Lamarche-Vadel, *Artistes* no. 2.
1983 'Moral Landscapes', Michael Auping, *Art in America*, February.

'BEING LIVING SCULPTURES is our life-blood, our destiny, our romance, our disaster, our light and life. As day breaks over us, we rise into our vacuum and the cold morning light filters dusty through the window. We step into the responsibility suits of our art. We put on our shoes for the coming walk, our limbs begin to stir and form actions of looseness, as though without gravity they bounce about for the new day . . . we like it because we are so stupid, artistic and shy. Because we have come from nowhere and where we go nobody knows . . .' (Quoted from *a Day in the Life of George and Gilbert*, 1971.)

Gilbert and George met on the 'vocational' course at St Martin's and began working together in 1967. George had completed the Dip AD and Gilbert had come from Munich. Asking themselves the *faux naif* question 'oh Art, what are you?'[1] they pushed the parameters of sculpture so as to include their controlled and self-constructed outer persona (through which they distance themselves from their own art work) and their everyday lives as both the content and the subject of their work. Tautologous, whimsical and mannered in their self-abstraction, they are able to turn the everyday, though nonetheless beautiful, activity of looking out of the window into sculpture – 'it began to snow, so we positioned ourselves at the window. As we began to look we felt ourselves taken into a sculpture of overwhelming purity, life and peace, a rare and new art-piece. We thank you all for being with us for these few moments.'[2] Their fusion of life and art refuses to acknowledge the simplistic reading of Duchamp which relies on the preservation of the 'art context'. For Gilbert and George, the boundaries between art and non art are, with persistent irony, to be erased.

Initially they produced small, minimal and almost trace-like object sculptures which were jointly presented within totally contrived situations – for example their first exhibition, held at Frank's sandwich bar, was a tasteful and formal 'invitation only' affair. Their assumption of life as art and art as life took many forms. Meal sculptures, lecture sculptures, post-card sculptures, magazine sculptures and singing

Gilbert and George, *The Singing Sculpture*, Kunsthalle, Düsseldorf, 1970

Gilbert and George, *1st post card*, 1972

May we describe to you with picture and words a sculpture which began on the last Saterday in November of '69 we had just made some cocoa when it began to snow so we positioned ourselves at the window as we began to look we felt ourselves taken into a sculpture of overwhelming purity life and peace a rare and new art-piece we thank you for being with us for these few moments

Yours sincerely Gilbert and George

'Art for All,' 12 Fournier Street, London, E.1. England

Gilbert and George, *Postal sculpture*, 1969

sculptures; all used everyday occurrences and elements which were set within a stylised totality. Ironically ill-fitting suits, an air of adopted gentility, simple pencil depiction and parody of popular verse for example were all used to deny the personality in order to expose the persona.

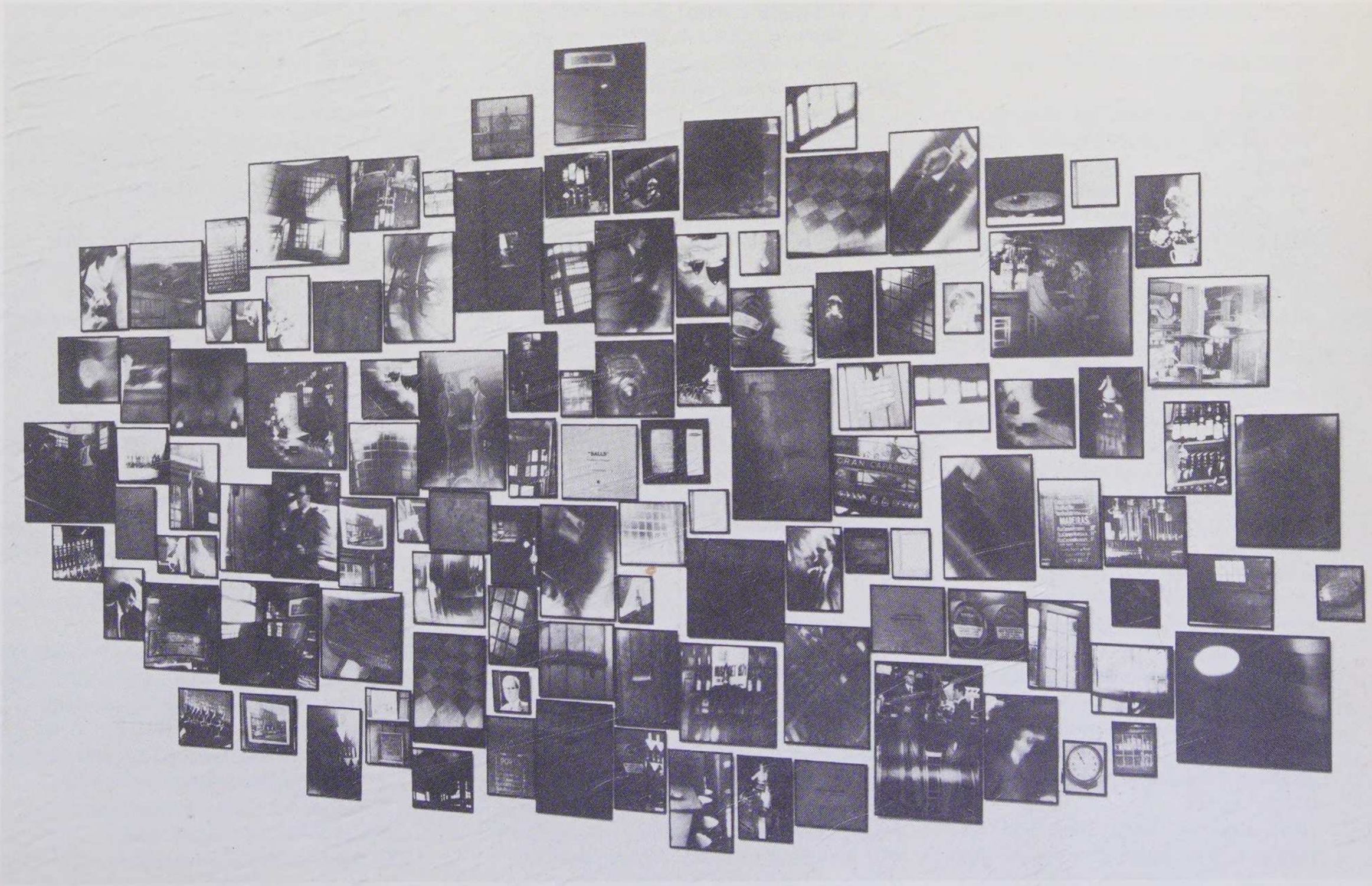
The *Singing Sculpture*, originally presented in 1969 as *Our new sculpture*, was a repetitious monotonous performance of Flanagan and Allan's English music hall song 'Underneath the Arches'. Complete with the Vaudeville accoutrements of a walking stick and gloves and bronzed faces, they performed for up to 8 hours at a time. Physically arduous and involving total self-control, '*Underneath the arches* is still our most important realistic abstract wording. It lives along with us as we dream our dreams away, realising how few people have had thoughts on these our sculptural words, for we are really working at dreaming our dreams away.'[3] They were destined as the tramps in Underneath the Arches to stand apart.

The double self-portrait, George by Gilbert and Gilbert by George, presented as a life-size two part drawing piece under the title *All my life I give you nothing and still you ask for more*, 1970, represents them with a shared style, obliterating their physical differences. They represent no-one but themselves, and in doing so there is a direct presence, comparable to that found in the abstract repetitive form, which denies narrative or self-expression, of the singing sculpture. 'We dislike so much the form of art dominating the meaning: we like people to be spoken to, so if people come to see an art work and they start admiring the brush or pen work we feel it's decadent and misleading, the picture is there to speak to the person.'[4] This desire for directness can be seen in the use of accessible forms such as in the post card sculptures, or within the interjection of their work into ordinary situations – 'when we left college we left all the sculptures behind. We had no studio. We found that we could reach people through mailing pieces or walking sculptures. We had no galleries, just ourselves'[5] – they appeared for example at the London Lyceum with the Kinks in 1969, and *Magazine Sculpture* appeared in the Sunday Times colour supplement. Although partly pragmatic in that on leaving art school there were no other resources available to them, it does seem that perhaps there was the underlying common ideology in their rejection of the art object, as a self-contained internally composed formal entity.

From 1971 they began to make photo-pieces. In *Balls – the evening before the morning after, drinking sculpture*, 1972, the everyday reality of an evening in the pub is their subject. Drunkenness has become a duty, a way of widening their total aesthetic to include the indelicate. 'It was our job to be involved with drunkenness . . . not a pleasure, a duty to explore.'[6] Presented as a composed piece rather than documentation , it begs the question of the self-intoxicated creative personality, instead the self is divided into two.

1 *To be with art is all we ask . . .*, Autumn 1970.
2 *Postal sculpture*, November 1969.
3 *A Guide to the Singing Sculpture*, 1970.
4 Quoted 'The Believing World of Gilbert and George', Lynn MacRitchie, *Performance Magazine* April/May 1984.
5 Ibid.
6 Ibid.

Gilbert and George, *All my life I give you nothing and still you ask for more*, 1970



Gilbert and George, *Balls – the evening before the morning after, drinking sculpture*, 1972 (collection of the Tate Gallery)

Gilbert and George

Gilbert, born Gilbert Proesch, Dolomites, Italy, 1943
George, born George Passmore, Devon, 1942
Gilbert studied Wolkenstein School of Art, Hallein School of Art, Munich Academy of Art; St Martin's School of Art 1967–1968.
George studied Dartington Adult Education Centre, Dartington Hall College of Art, Oxford School of Art, St Martin's School of Art 1966–1968.

Living sculpture presentations

1969 *Our New Sculpture*, St Martin's School of Art, Royal College of Art, Camberwell School of Art.
Underneath the Arches, Slade School of Fine Art, Cable Street.
Sculpture in the 60s, Royal College of Art (with Bruce McLean).
In the Underworld, St Martin's School of Art, (with Bruce McLean).
Impresarios of the Art World, Hanover Grand Preview Theatre (with Bruce McLean).
Meeting Sculptures, various locations.
The Meal, Ripley, Bromley, Kent (with David Hockney).
Metallised Heads, Studio International office.
Telling a Story, Marquee Club, The Lyceum.
The Singing Sculpture, The Lyceum, National Jazz and Blues Festival, Plumpton.
A Living Sculpture, at the opening of 'When Attitudes Become Form'. ICA.
Posing on the Stairs, Stedelijk Museum, Amsterdam.
Readings from a stick, Geffrye Museum.

1970 *3 Living Pieces*, BBC Studios, Bristol.
Lecture Sculpture, Museum of Modern Art, Oxford; Leeds Polytechnic.
Underneath the Arches, Kunsthalle, Düsseldorf; Kunsverein, Hanover; Block Gallery Forum Theatre, Berlin; Kunstverein, Recklinghausen; Heiner Friedrich Gallery, Munich; Kunstverein, Nuremberg; Württembergischer Kunstverein, Stuttgart; Museum of Modern Art, Turin; Henie-Onstad Foundation, Oslo; Städsbiblioteket Lyngby, Copenhagen; Gegenverkehr, Aachen; Heiner Friedrich Gallery, Cologne; Kunstverein, Krefeld; Nigel Greenwood.
Posing Piece, Art and Project, Amsterdam; Konrad Fischer, Düsseldorf.
Standing Sculpture, Folker Skulima Gallery, Berlin.

1971 *Underneath the Arches*, Show Room du Garden Stores Louise, Brussels; for BBC play 'The Cowshed'; Sonnabend Gallery, New York.

1972 *Underneath the Arches*, Kunstmuseum, Lucerne; Galleria L'Attico, Rome.

Selected living sculpture presentations from 1973

1973 *Underneath the Arches*, National Gallery of New South Wales; John Kaldor Project, Sydney.
1975 *Shao Lin Martial Arts* (Film Presentation), Collegiate Theatre.
The Red Sculpture, Art Agency, Tokyo, and throughout 1976–77. For full details see major retrospective catalogues.

Gallery exhibitions

1968 *Three Works/Three Works*, Frank's Sandwich Bar.
Snow Show, St Martin's School of Art.
Bacon 32, Allied Services.
Christmas Show, Robert Fraser Gallery.
1969 *Anniversary*, Frank's Sandwich Bar.
Shit and Cunt, Robert Fraser Gallery.
1970 *George by Gilbert and Gilbert by George*, Fournier Street.
The Pencil on Paper Descriptive Works, Konrad Fischer Gallery, Düsseldorf.
Art Notes and Thoughts, Art & Project, Amsterdam.
Frozen into the Nature for you Art, Francoise Lambert Gallery, Milan.
To be With Art is All We Ask, Nigel Greenwood Gallery.
1971 *There Were Two Young men*, Galleria Sperone, Turin.
The General Jungle, Sonnabend Gallery, New York.
The Paintings, Whitechapel Art Gallery, travelling to Amsterdam and Düsseldorf.
The Ten Speeches, Nigel Greenwood Gallery.
New Photo-Pieces, Art and Project.
1972 *New Photo-Pieces*, Konrad Fischer Gallery, Düsseldorf.
Three sculptures on video-tape, Gerry Schum Video Gallery, Düsseldorf.
The Bar, Anthony d'Offay Gallery.
The Evening Before the Morning After, Nigel Greenwood.
It takes a boy to understand a boy's point of view, Situation.
A New Sculpture, Galleria Sperone, Rome.
The Paintings, Kon Museum voor Schone Kunsten, Antwerp.

Selected exhibitions from 1973

Exhibited with Nigel Greenwood Gallery; Sonnabend Gallery, New York; Robert Self; Konrad Fischer, Düsseldorf; Art and Project, Amsterdam; Galleria Sperone, Rome; Galleria Lucio Aurelio, Naples; Sperone-Westwater-Fischer, New York; Art Agency, Tokyo; Karen and Jean Bernier Gallery, Athens; Anthony d'Offay; Chantal-Crousel Gallery, Paris; David Bellman, Toronto.

1973 *The Shrubberies and Singing Sculpture*, National Gallery of New South Wales; National Gallery of Victoria; John Kaldor Project, Melbourne (catalogue).
1976 *The General Jungle*, Albright-Knox Gallery, Buffalo.
1980–81 *Photo-Pieces, 1971–1980*, Stedelijk Van Abbe Museum, Eindhoven and travelling to Düsseldorf, Berne, Paris and London (retrospective catalogue).
1982 *New Photopieces*, Gewand, Ghent.
1984 Baltimore Museum of Art travelling to Houston, Florida, Milwaukee and New York (retrospective catalogue).

Group exhibitions

See page 25.

Selected group exhibitions from 1973

1973 *Critic's choice*, Arthur Tooth (catalogue).
11 Englische Zeichner, Kunsthalle, Baden-Baden; travelled to Bremen (catalogue).
Henry Moore to Gilbert and George, Palais des Beaux-Arts, Brussels (catalogue).
Contemporanea, Villa Borghese, Rome (catalogue).
Kunst als Fotografie, Kunstverein, Hanover, travelled to Paris.
1974 *Carl André/Marcel Broodthaers/David Buren/Victor Burgin/Gilbert and George/On Kawara/Richard Long/Gerhardt Richter* Palais des Beaux Arts, Brussels (catalogue).
Kunst bleibt Kunst, Kunsthalle, Cologne (catalogue).
1976 *Arte Inglesi Oggi*, Palazzo Reale, Milan (catalogue).
Robert Barry, Victor Burgin, Hamish Fulton, Gilbert & George, Hans Haacke, John Hilliard, Kosuth/Charlesworth, David Tremlett, Lawrence Weiner, Fruitmarket Gallery, Edinburgh.
1977 *documenta 6*, Kassel (catalogue).
Europe in the Seventies: Aspects of Recent Art, Art Institute of Chicago and tour (catalogue).
1978 *La Biennale di Venezia: Dalla nattura all'arte, dall'arte alla nattura* (catalogue).
1979 *Un Certain Art Anglais*, ARC, Musée d'Art Moderne de la Ville de Paris and travelled to Brussels (catalogue).
Hayward Annual, Hayward Gallery (catalogue).
1980 *La Biennale di Venezia: Arte Visive '80 (catalogue).*
Kunst in Europa na '68, Museum van Hedendaagse Kunst, Ghent.
1982 *British Sculpture in the Twentieth Century, Part 2*, Whitechapel Art Gallery.
Westkunst, Cologne (catalogue).
Zeitgeist, Berlin (catalogue).
1983 *New Art*, Tate Gallery (catalogue).
Masterworks of Conceptual Art, Paul Maenz, Cologne.

Photography in Contemporary Art, National Museum of Modern Art, Tokyo and travelled to Kyoto (catalogue).
1984 *Sydney Biennale.*
The Critical Eye/I, Paul Mellon Center for British Art, Yale University (catalogue).
Artistic Collaborations in the Twentieth Century, Hirshhorn Museum and Sculpture Garden, Washington (catalogue).

Publications

(All publications unless otherwise stated are published by the artists)
1970 *The pencil on paper descriptive works.*
Art notes and thoughts.
To be with art is all we ask.
A guide to the singing sculpture.
1971 *The paintings*, Kunstverein, Düsseldorf.
Side by side, König, Cologne.
A day in the life of Gilbert and George.
1972 *The grand old Duke of York*, Kunstmuseum, Lucerne.
1976 *Dark shadow*, Nigel Greenwood.

Postal sculptures and works in edition

See listings in major retrospective catalogues.

Magazine sculptures

1969 *The words of the sculptors*, *Jam Magazine*, Autumn.
1970 *The shit and the cunt*, *Studio International*, May.
With us in nature, Kunstmarkt, Cologne (catalogue).
1971 *Two text pages describing our position*, *Sunday Times Magazine*, 10 January.
There were two young men, *Studio International*, May.
1973 *Balls*, *Avalanche*, Summer-Fall, 1973.

Films and video

1970 *The nature of our looking.*
1972 *Gordon's makes us drunk.*
In the bush.
Portrait of the artists as young men.
1981 *The world of Gilbert and George*, produced by Philip Haas for the Arts Council of Great Britain.

Bibliography

See also exhibitions list for catalogues.

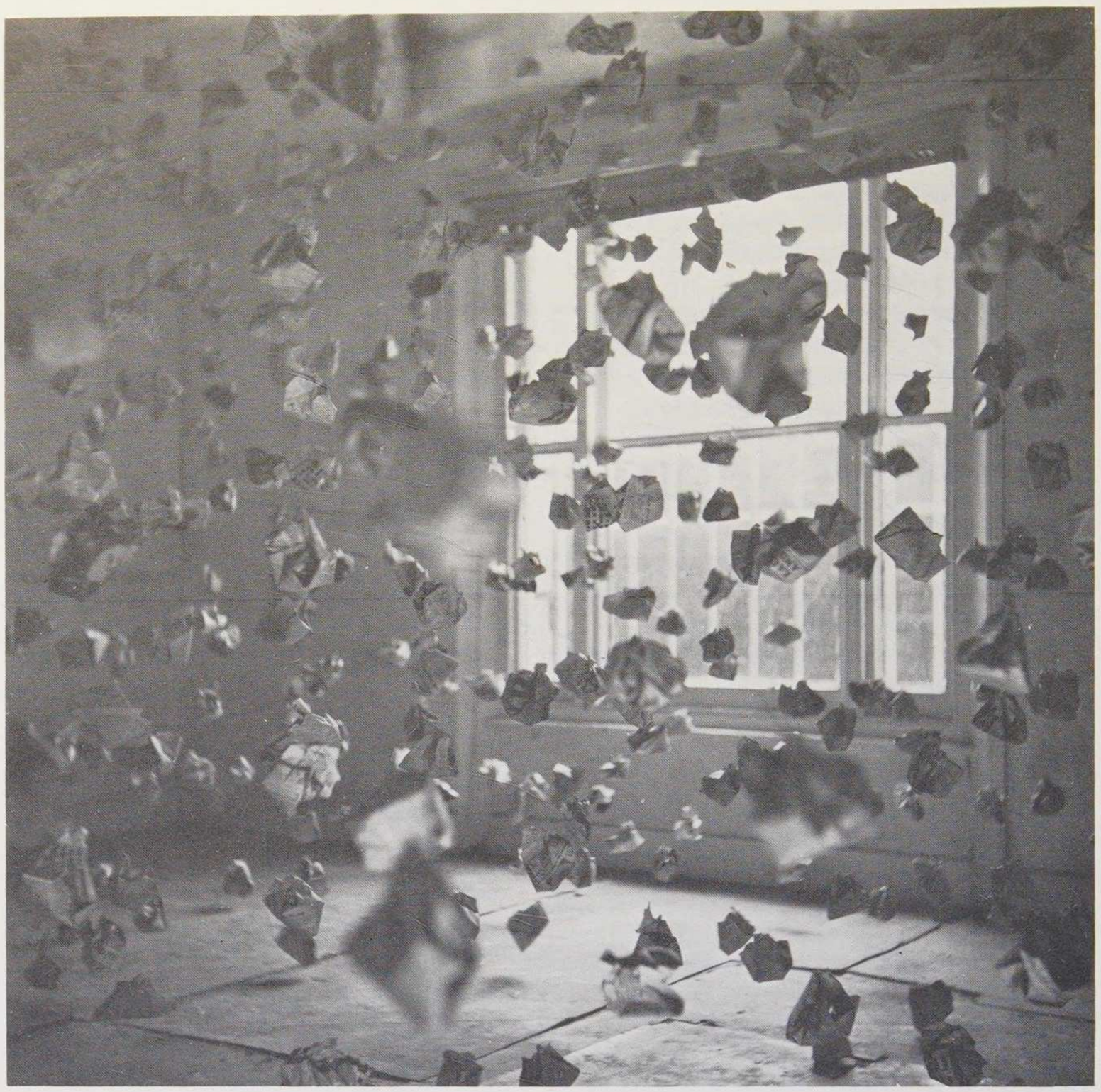
Interviews

1981 'Gilbert and George: un entretien avec Jean-Hubert Martin', Centre Pompidou, Paris.
'Gilbert and George: An interview with Mark Francis', Whitechapel Art Gallery.
'Gilbert and George talk with Edward Lucie-Smith', Edward Lucie-Smith, BBC Radio 3, broadcast July 12.
'Interview: Gilbert and George', Rona Elisabeth, *Revue d'Art Contemporain*, October.
1983 'Gilbert and George', Robert Becker, *Interview* vol. XIII no. 8, August.
1984 'The Believing World of Gilbert and George', Lynn MacRitchie, *Performance Magazine*, April/May.

Selected literature

1969 'We would honestly like to say how happy we are to be Sculptors', Ger van Elk, *Museumjournaal*, October.
1971 'Gilbert and George', Francis Wyndham, *Sunday times*, January 10.
'Nothing breathtaking will occur here but . . .', John Perreault, *Village Voice*, October 7.
'Presenting Gilbert and George', Barbara Reise, *Art News*, November.
1972 'Gilbert and George', Germano Celant, *Domus*, March.
1974 'Gilbert and George the human sculptors', *Data*, Summer.
'Gilbert and George', Lynda Morris, *Studio International*, July/August 1974.
1976 'The art and artlessness of Gilbert and George', Carter Ratcliff, *Arts Magazine*, January.
1977 'Ever so nice', Edward Lucie-Smith, *Art and Artists*, March.
'Gilbert and George, Dark Shadow,' R Fuchs, *Art Monthly*, April.
1978 'Down and out with Gilbert and George', Carter Ratclift, *Art in America*, May/June.
1980 'Gilbert and George arrive beyond alcohol and sex', Ted Castle, *Art Monthly*, November.
1981 'The Living Sculptures Look at Life', Lynn MacRitchie, *Performance Magazine*, September/October.
'People like objects', Nick Collins, *Creative Camera*, November.
'The world of Gilbert and George', Robert Brown, *British Film Institute Monthly Film Bulletin*, December.
1983 'Gilbert and George', Emmanuel Cooper, *Gay News*, February 17.

John Hilliard



John Hilliard, *765 paper balls*, 1969

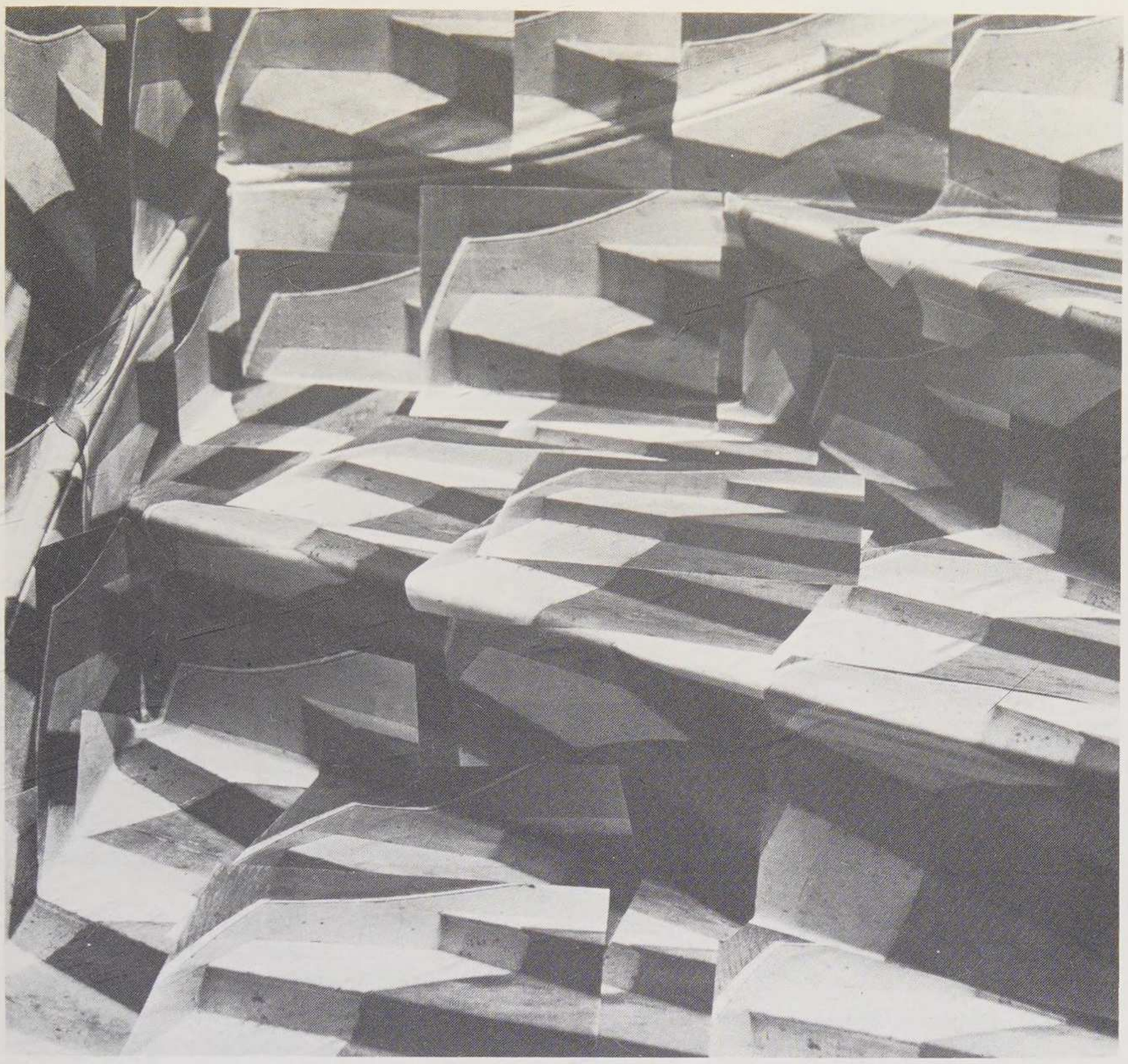
Hilliard trained as a sculptor at St Martin's School of Art on the DipAD course, however he gave up making sculpture entirely in 1970 and developed a concentrated and strict photographic practice which essentially involved a self reflective investigation of the material means of the medium and the limits and powers of the meaning available to it.

In 1965, a travel scholarship to the United States made him aware of the expanse and scale of the landscape and urban environment and to some extent it was this which made him question the traditionally accepted contemplative viewing as demanded by the sculpture of the 'New Generation'. It made 'sense' of the large scale abstract paintings of Barnett Newman and Morris Louis which seemed to demand a complete sensory participation on the part of the viewer. Hilliard was also very interested in rock music which during the sixties was increasingly demanding total bodily participation.

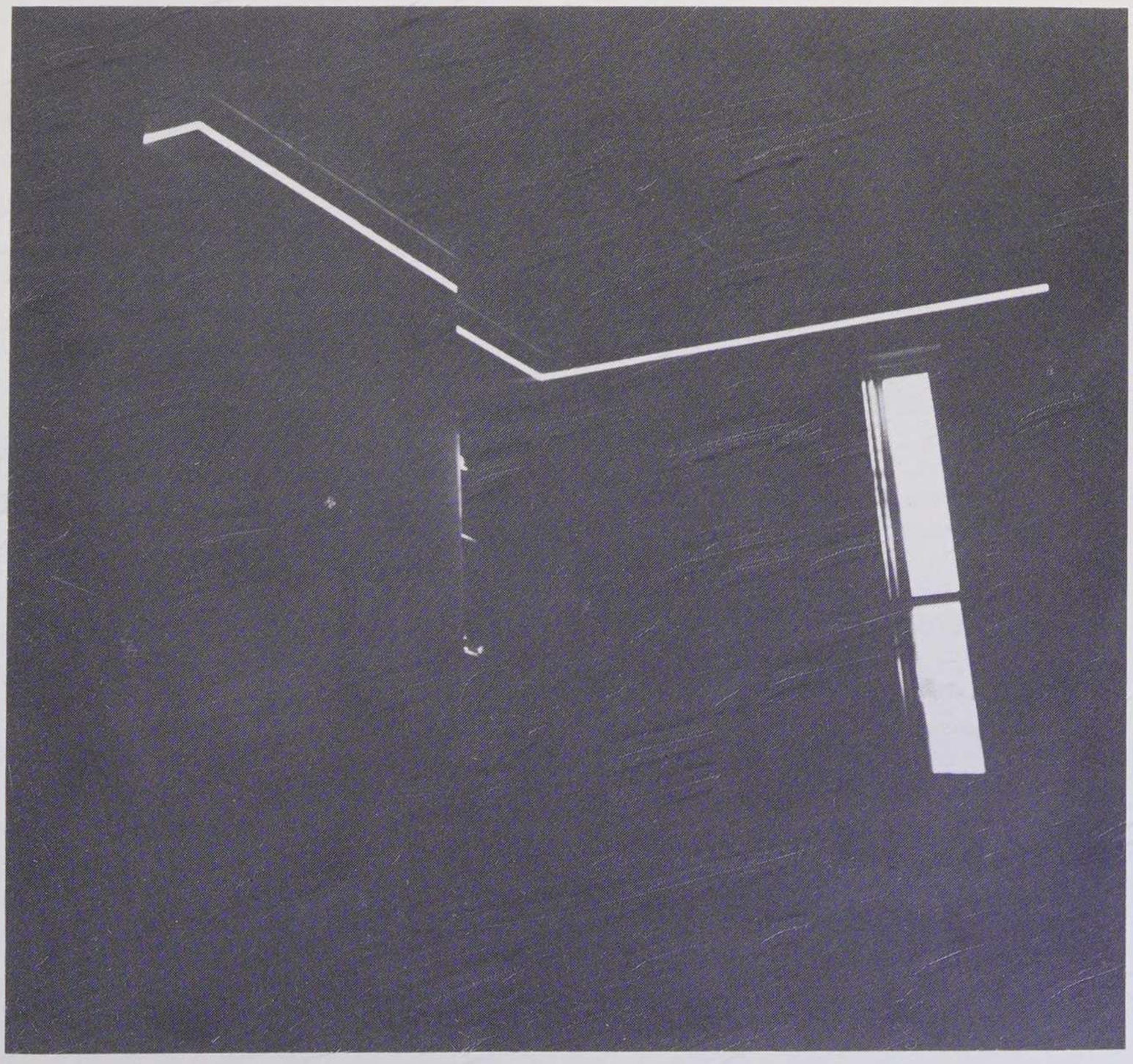
There were two main factors which made Hilliard realise that the only course open to him was to work with photography – that supposedly 'true' representation of the physical world. The sort of sculpture which he saw as reasonable to make was large, physically obtrusive and with an anonymous presence which made the percipient engage in a direct rather than mediated experience. Such structures were often of a temporary and site specific nature, the only permanent record of which was the photograph. If they were not of a temporary nature they only added more objects to an already saturated world – deteriorating rapidly through storage and movement to become part of the growing 'sculptural graveyard'. Secondly not only were most art works known solely in reproduction and so through the monocular view of the camera lens, but also with site specific and context related works, conceptual strategies were developed to present photographs as forms of the work itself.

Between 1968 and 1970 Hilliard made various transitory works. *765 paper balls*, 1969, was a work constructed specifically to be photographed. Although in reality a total environment (a room filled with 765 paper balls) the photograph only records a single and therefore partial view of the work. *Photostairs*, 1970, similarly emphasises the disparity between the object and its photographic representation – a stairway was covered with multiple identical images of itself and then re-photographed. In *Peripheral illumination*, 1970, photo-luminescent tape was fixed around the ceiling perimeter of an entire room, creating a work whose interference in the space was minimal but also all-encompassing. The work only became visible in the dark and it was the tape itself which provided the material means by which the space was thus revealed and our engagement with it activated. The means were tied closely and naturally to the desired end – a 'dematerialized' form which was omnipresent but for most of the time invisible and unobtrusive. The tape was a material which had its own built-in limitations and rationale and so was beyond the direct control of the artist. It was to these factors which Hilliard looked in his first purely photographic works.

Camera recording its own condition (7 apertures, 10 speeds, 2 mirrors), 1971, is a concise and logical examination of the mechanism of image production which subtly and critically discusses representation in its own terms. Using all the logical permutations of the seven different apertures and ten different shutter speeds available on his camera, and two mirrors, one to reflect the controls and one to provide the image (of itself) for the camera to take, we are able to reconstruct the entire means of the work. In fact it is only along the central axis where the more 'correct' combinations of speed and aperture are approximated that one is able to read the image, otherwise inference is essential. This semi-abstract appearance calls into question not only the power of the camera and the role of the photographer as author, but also questions the whole process of the acquisition of knowledge through induction, and the dissemination of this knowledge particularly through photographic means. The 'same' picture after all changes according to the camera's condition.



John Hilliard, *Photostairs*, 1970



John Hilliard, *Peripheral illumination*, 1970

John Hilliard

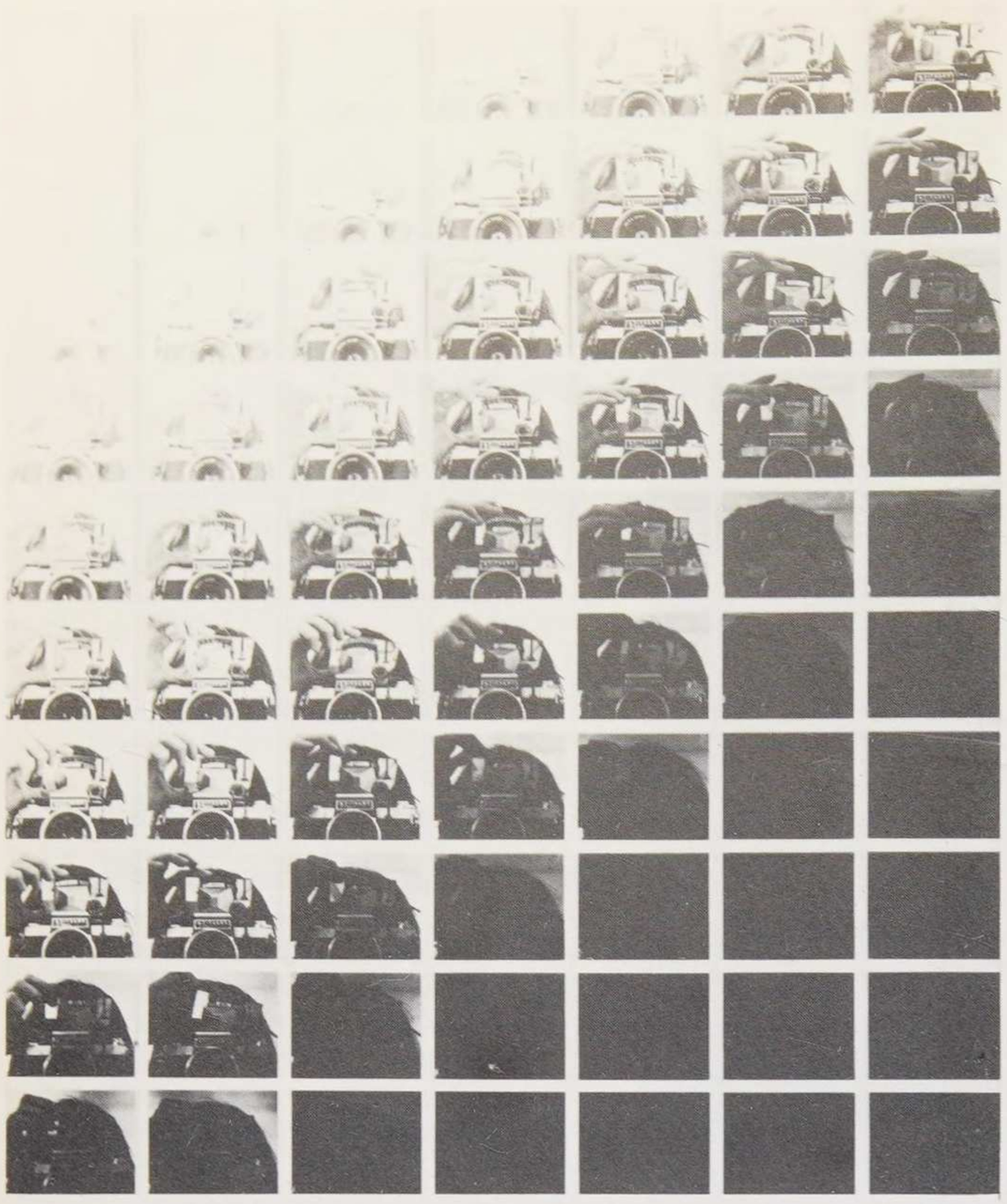
Born 1945
1964–1967 St Martin's School of Art.
1965 Travel scholarship to USA.
1976–78 Northern Arts Fellow in Visual Art, Newcastle-upon-Tyne.

One-person exhibitions
1969 Camden Arts Centre.
1970 Lisson Gallery.
1971 Lisson Gallery.
1972 Nova Scotia College of Art and Design.

Selected one-person exhibitions from 1973
Exhibited with Lisson Gallery, Galleria Toscelli, Milan; Galleria Banco, Brescia; Galerie Hetzler and Ketter, Stuttgart; Robert Self, Newcastle-upon-Tyne; Galerie Durand-Dessert, Paris.
1974 Museum of Modern Art, Oxford (artist's book).
1977 Badischer Kunstverein, Karlsruhe (artist's book).
1978 Laing Art Gallery, Newcastle-upon-Tyne (artist's book).
1979 Ikon Gallery, Birmingham.
Galerie Foksal, Warsaw.
1981 Orchard Gallery, Londonderry (artist's book).
1982 Amano Gallery, Osaka.
Ryo Gallery, Kyoto.
1983–84 Kölnischer Kunstverein, travelling to Bremen and Frankfurt (retrospective catalogue).
1984 Kettle's Yard Gallery, Cambridge (catalogue with artist's statement).
Institute of Contemporary Arts (forthcoming, with catalogue).

Group exhibitions
See page 25.

Selected group exhibitions from 1973
1973 *Critic's Choice*, Tooth's Gallery (catalogue).
From Henry Moore to Gilbert and George, Palais Des Beaux-Arts, Brussels (catalogue).
1974 *Beyond Painting and Sculpture*, Arts Council touring exhibition (catalogue with artist's statement).
Art as Thought Process, Arts Council touring exhibition (catalogue).
1976 *Arte Inglesi Oggi*, Palazzo Reale, Milan (catalogue with interview).
Barry, Burgin, Fulton, Gilbert and George, Haacke, Hilliard, Kosuth/Charlesworth, Tremlett, Weiner, Fruit Market Gallery, Edinburgh.
1977 *Malerei und Photographie im Dialog*, Kunsthaus, Zürich.
documenta 6, Kassel (catalogue).
Hayward Annual, Hayward Gallery (catalogue).



John Hilliard, *Camera recording its own condition (7 apertures, 10 speeds, 2 mirrors)*, 1971 (Collection of the Tate Gallery)

1979 *Art as Photography, Photography as Art*, Institute of Contemporary Arts (catalogue).
Un Certain Art Anglais, Musée d'Art Moderne, Paris (catalogue).
JP2, Palais Des Beaux-Arts, Brussels (catalogue).
1980 *Pier and Ocean*, Hayward Gallery (catalogue).
Art Anglais d'Aujourd'hui, Musée d'Art et d'Histoire, Geneva (catalogue).
1981 *Extended Photography*, 5th Vienna Biennale, Vienna Secession.
1982 *Aspects of British Art Today*, Metropolitan Museum, Tokyo and tour (catalogue).
British Sculpture in the Twentieth Century, part 2, Whitechapel Art Gallery.
1983 *Kunst mit Photographie*, Nationalgalerie, Berlin (catalogue).
Ars 83, Museum of the Atheneum, Helsinki (catalogue).
New Art, Tate Gallery (catalogue).

Bibliography

See also exhibitions list for catalogues.

Artist's writings

1970 'John Hilliard and Ian Breakwell', *Studio International*, September.
1977 'Unpopulated Rural Black and White Exteriors, Populated Urban coloured Interiors', *Aspects*, no. 1, winter.
1978 *Triads from the Northern Counties*, Lisson Gallery.
1979 Introductory notes in *Hayward Annual* catalogue, Arts Council of Great Britain.
1980 'Interview with Charlie Hooker and Vincent Brown', *Aspects* no. 11, summer.
1981 'Drawings (in anticipation) of photographs', *Aspects* no. 16, autumn.
1983 'Inverse Correspondences', *Furor* no 10.

Published work

1972 'Three pieces by John Hilliard', *Studio International*, April.
1978 *British Journal of Photography Annual*.
1979 *Creative Camera*, April.
Kunstforum International no. 33.
Fotografie als Kunst/Kunst als Fotografie, Floris Neusüss, Cologne.
Kunst als Photographie, 1949–1979, Peter Weiermair, Vienna.
1980 'About 70 photographs', Chris Steele-Perkins, Arts Council of Great Britain.
1981 'Time, Light and Motion', *Furor* no 4.
1982 *Vision* no. 5.
1983 *Undercut* no. 7/8.
'Inverse Correspondences', *Furor* no. 10.
1984 'Three works', *ZG*, summer.

Artist's publications

See artist's books cited in exhibitions list.

Selected literature

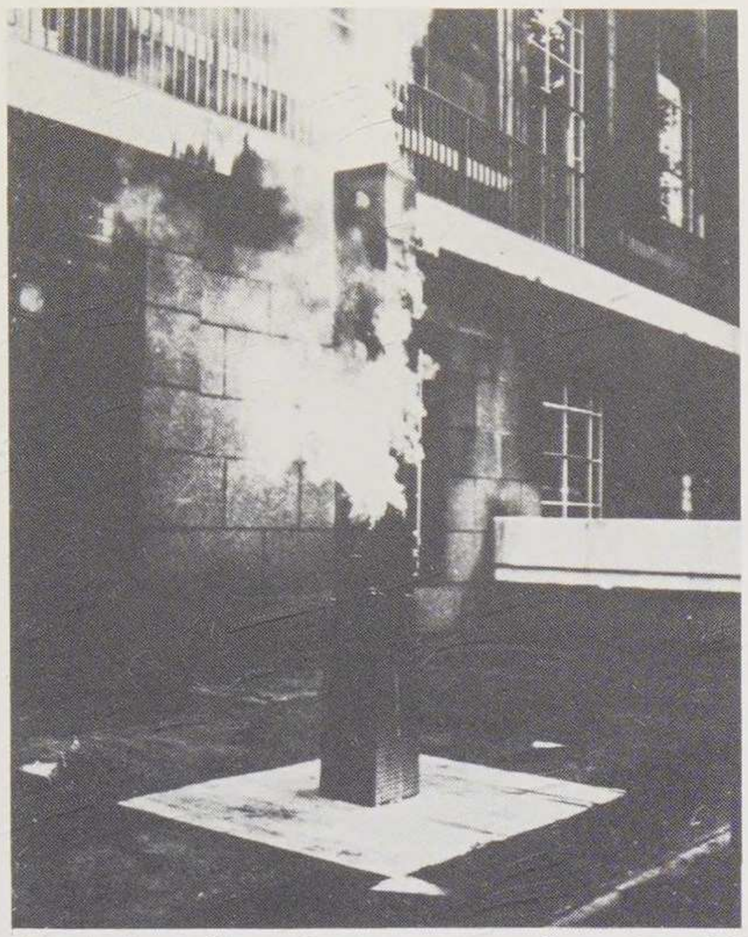
1972 'Artist as Filmmaker', Annabel Nicolson, *Art and Artists*, December.
1975 'From Sculpture to Photography: John Hilliard and the Issue of Self-Awareness in Medium Use', Richard Cork, *Studio International*, July-Augst.
1978 'Interview' by Ian Kirkwood, *Art Log* no. 1, summer.
1984 'John Hilliard – Scènes gelées par des temps différents', Régis Durand, *Art Press*, March.

John Latham

Latham's career began earlier than the other artists in this exhibition but his ideas must be seen as seminal.
It is the *event* rather than the *object* which is the basic unit for understanding the world. Politically and socially we must re-structure our entire thought in these terms, a reordering of values will result from the realisations that the "cultural base is burnt out".[1] This re-ordering is a cosmological one transcending the limits and conventions of art and will lead to a better world politically and socially.

'(. . . when attitudes became form . . .)
A position was reached prior to distinctions – extendedness, space and time, art and science, art and language, mental and physical etcetera.
Certain beacon figures of the first half 20C. are well known as influencing life everywhere today, – we can name Planck and Einstein, Joyce and Wittgenstein, Marcel Duchamp, – they are summarised together in the (1951) exhibit of a blank canvas as a Work. It says
(all) expression at zero action, or perhaps
(all) expression as zero action.
The several disparate expressions came together and are each implicit in this new position, which was reached *as a formal procedure* in 1954. A one second drawing.
Verbal interpretation of the formal procedure has been compromised by the dimensionality of this verbal medium, but it has progressed. Meanwhile during the intervening 30 years human society has been progressively over-heating, due to the fission effect used in Western countries to fuel its concept of economic growth.
Options for this society seem to be in two categories:
Category 1 includes stratagems adopted to prolong the status quo for as long as possible by strapping insurgencies.
Category 2, (invisible to category 1), is to follow out advices given (but subjected to a campaign to discredit them). If the world is an accretive recurrent event, (cf. Hawkins 1983, The Quantum State of the Universe), then the sources of action cannot be those assumed in current political and economic theory.' *jL 8 June 84*

His work takes many forms – paintings, assemblages, happenings and events as well as theoretical writings. The art work is seen as a way of breaking the habit of thoughts – this can be seen in his use of the term Noit which is the reversal of the suffix 'tion' through which verbs are converted into nouns (i.e. things).
Books were used in a number of ways – as the basis of reliefs and in the 'Skoob towers'. The conciseness of the black ink on the printed page could be seen as the result of process, of event. In the Skoob tower ceremonies – which took place throughout the mid sixties – towers of books were ceremonially burnt. These were seen as 'reverse order sculptures . . . there is a museum ordered notion that sculpture has to aim



John Latham, *Skoob Tower* ceremony, September 1966

at permanence'.[2] The burning was not an iconoclastic gesture, rather it was intended to put the proposition in the mind that perhaps the cultural base had extinguished itself.

The distillation of Clement Greenberg's *Art and Culture* in the 'Distill and Chew' event held in August 1966 was another such openly didactic gesture. Greenberg's text was ceremonially chewed by invited guests, the remnants being left to decompose through the introduction of yeast as an alien culture. The book was recalled by the St Martin's School of Art (where he was a part-time lecturer) library a year later whereupon Latham decanted the liquid and returned it in a labelled screw top bottle. The following day he received a letter politely telling him that his services as a teacher were no longer required. Realising the establishment's lack of seriousness the whole was assembled in a leather case, carefully labelled and documented as a formal art work with a distinctly 'Duchampian' flavour. The event was not so much an attack on the aesthetic of Greenberg and American formalism as a comment on the nature of structured knowledge. The title of the book itself was enough to suggest a division of the world into categories alien to Latham's view of the totality and this was reinforced by the content which was such that all was in order 'for alchemical restatement'.

Whereas the Skoob towers and *Art and Culture* can be seen to represent time-consciousness and be reflective of the proposed 'new reality' the *One second drawings* made between 1970 and 1975 could be seen as expressing the 'physics' of the new reality. His first spray painting was made in 1954 – the space created within the works was a direct product of the process, their content thereby could be seen simply as the event of their making. This idea was crystallized in the *One second drawing*. Whereas the paintings included some conscious control over the configurations, the drawings which consisted of one second of black spray paint administered at a fixed distance onto a surface, with the exact time recorded on the back of the work, were a pure statement of process. They are to be seen as the summation of the least possible event and as objects they must be considered as only part of the work – when they were first exhibited at the Lisson Gallery in 1970 it was suggested that several reproductions of each work could be exhibited and each would carry a different 'meaning', leaving the spectator to complete the process:

'The proposal is that six identical reproductions of a one second drawing be reproduced with a different prefix. Each reproduction of the same drawing will then carry a different 'meaning'. Vis: A key to the prefix numbers should be given in

John Latham, *Art and Culture*, 1966–1969, (Collection of the Museum of Modern Art, New York, Blanchette Rockefeller Fund)

the manner of an index, on another page . . .

Minit 1 The make event. When stated as primary it indicates that the work is about the making rather than the showing.

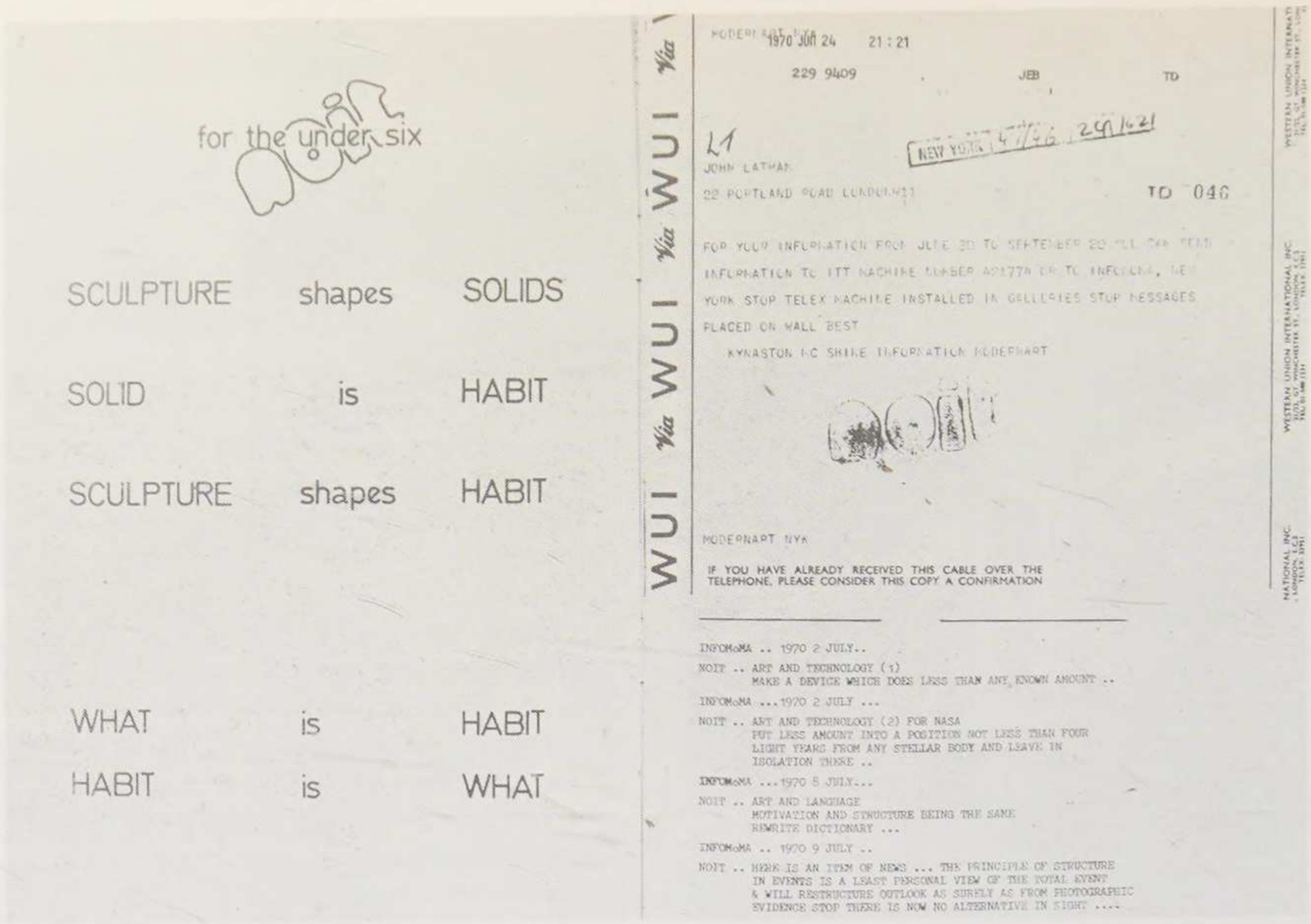
Minit 2 The spectator event. When stated as primary it signifies that the showing of it is the work, rather than the doing of the drawing.

Minit 4 Change-of-state. Kinetic and movie, or what is generally meant by event and movement.

Minit 5 An event referred to, extrinsic to the 'work'. A work that refers to an event other than its own structure, e.g. words, illustration, or at a stretch resonance.'[3]

Parallel with these attempts to restructure our knowledge Latham and his wife Barbara were and still are concerned to penetrate the superstructures of culture through the accepted channels. The formation of the Artist Placement Group in 1966 was one example of this by which it was hoped to establish contacts between artists and industry and infiltrate the ideas directly into the economic structure.[4]

1 Quoted, *The State of Mind*, Rosetta Brooks and John Stezaker, Kunsthalle, Düsseldorf, 1975.
2 'When does the collision happen? John Latham in conversation with Charles Harrison', *Studio International*, May 1968.
3 *Least event . . .*, Lisson Gallery, 1970.
4 For further details see 'APG, the individual and the organisation, a decade of conceptual engineering', John A Walker, *Studio International*, March/April 1976.



John Latham, *Least Event, One Second Drawings . . .*, Lisson Gallery 1970, double page spread from the catalogue

John Latham

Born 1921
1946–50 Chelsea School of Art.
1966–70 Taught part-time, St Martins School of Art.

One person exhibitions

1948 Kingly Gallery.
1955 Obelisk Gallery.
1957 Obelisk Gallery.
1960 Institute of Contemporary Arts (catalogue).
Galerie Schmela, Düsseldorf.
New Forms New Media, Martha Jackson Gallery, New York.
1962 Galerie Internationale d'Art Moderne, Paris.
1963 Bear Lane Gallery, Oxford.
Alan Gallery, New York.
Kasmin Gallery.
1970 Lisson Gallery (artist's publication).
1972 Gallery House.

Selected exhibitions from 1973

1975 Städtische Kunsthalle, Düsseldorf (catalogue).
1976 Tate Gallery, (catalogue).
1978 Riverside Studios.
1982 Riverside Studios.

Performances and Events

1964 *Skoob Tower* ceremonies, Oxford and Edinburgh.
1966 *Destruction in Art Symposium – Tower Ceremony and Wordless Play*, *Chew Art and Culture* event, London.
1967 *Book Plumbing* at Better Books.
1968 *Industrial Negative Symposium*, Mermaid Theatre.
1973 *Big Breather, What can we do with the Sea?*, Imperial College.

Group exhibitions

For further details see page 25.

1959 Group exhibition, Galleria dell'Ariete, Milan.
1961 *Art of Assemblage*, Museum of Modern Art, New York.
1962 *The New Realists*, Sidney Janis Gallery, New York.
1964 *Painting and Sculpture of a Decade, 1954–1964*, Tate Gallery.
1965 *John Latham, Barry Flanagan*, Bangor City Art Gallery.
Between Poetry and Painting, ICA (catalogue).
Ventures, Arts Council of Great Britain touring exhibition.
1967 *The 1960s*, Museum of Modern Art, New York.

Selected group exhibitions from 1973

1973 *Critic's choice*, Arthur Tooth's (catalogue).
1975 *Structures and Codes*, Royal College of Art.
1976 *Arte Inglesi Oggi*, Palazzo Reale, Milan (catalogue with artist's statements).
1977 *documenta 6*, Kassel (catalogue).

Bibliography

See also exhibitions list for catalogues.

Artist's publications and interviews

1960 Statement in *Alloways Gazette*.
1968 'Where does the collision happen?' John Latham in conversation with Charles Harrison, *Studio International*, May.
1982 Interview with Richard Dunares, *Studio International*, August.

Selected Literature

1966 'In the Beginning Was the Word', Eddie Wolfram, *Art and Artists*, August.
1975 John Latham at the Gallery and at Art Net', Rosetta Brooks, *Studio International*, January/February.
1976 'Ten Years of Conceptual Enquiring', John A Walker, *Studio International*, September.
1982 Article by Waldemar Januszczak, *New Scientist*, Feburary.

Richard Long

Richard Long, *Untitled*, 1966–67

Richard Long, *Untitled*, 1966–67

Long trained as a sculptor on the 'vocational' course at St Martin's. His practice, which has remained remarkably consistent throughout his career, is based around his experience of being in a landscape: 'my art is the essence of my experience not a representation of it', and the core of this experience is the walk – 'a walk defines the form of the land in space and time (and an understanding of it), beyond the scale of sculpture or the fixed image.'[1] Outdoor site sculptures, which may or may not be seen by anyone other than the artist and which remain as slight alterations to the landscape changing with the rhythms and patterns of nature; indoor gallery sculptures made for specific spaces; photographs which are not only evidence of some view or scene but are also a record of the artist's journey, of his *having been there*; maps which indicate finite boundaries to the distance travelled and texts which help to locate and inscribe the images with meaning are all used with simplicity and directness. More recently his work has also included wall drawings, and word pieces which 'suggest' but do not 'state' sequential relationships between the objects they list. All forms of the work attempt to eliminate mediation – to present to us as straightforwardly as possible the event of the walk and the experience of the landscape, which is something which can never be possessed or in commercial terms owned.

As early as 1965 he was examining the formal properties of natural materials, looking at the patterns of nature as compared with those of man.[2] A seminal work is *A sculpture in Bristol*, 1965, which was his first outdoor piece. A riverway was gouged out of the grass and was filled with wet plaster which then dried taking up the exact contours of the excavation. The transitory nature of the work was recorded in a series of simple photographs. Another interesting early work, *Untitled*, 1966–67, which shows the seeds of his interest in the relation between man and nature, was a classically shaped earthenware pot. This he initially buried in the ground while still working in Bristol, and then when he came to London the pot was painted with a representational landscape, and an exactly modelled and contoured reproduction of a landscape – which did not attempt to represent, simply to map – was made of plaster to fill the lip. A link was thus made both physically and conceptually, not only between man and nature, but also between its corollary, the urban and the landscape. The juxtaposition of elements, or 'signs', between one sphere and another, and the conceptual ordering which link them remain one of the cornerstones of his work.

Long works with simple geometric forms, which do not set up internal relations of their own, but allow our knowledge of the landscape and the natural materials to be re-experienced. Our knowledge of the landscape is then continuously and contingently faced with the potential for reassessment. Simple alterations to the landscape are made, or natural materials are removed from their environment and introduced to a new context. For example, for his first public exhibition Paul Maenz's event *19:45 to 21:55, September 9th*, 1967 held at the Galerie Dorothea Loehr, Frankfurt, Long collected some sticks in England and made a piece outdoors in Bristol to the exact form and dimensions of his proposal for the gallery space in Frankfurt. The sticks were then posted to Frankfurt with complete instructions for their installation. The point seems to have been that they had been

Richard Long, *A Line made by Walking*, England, 1967

arranged 'in outdoor environment without people or other objects'. A contrast was thus made by the simple displacement of bringing them into the gallery. The form of the work was decided by the shape of the space into which they were to be installed and this had in turn been imposed on and so compared with natural environment (a slightly sloping, open piece of closely cut grassland in Bristol). A conceptual and a physical link engendering time and distance had been established. This was later to develop most cohesively through the use of the photograph and text.

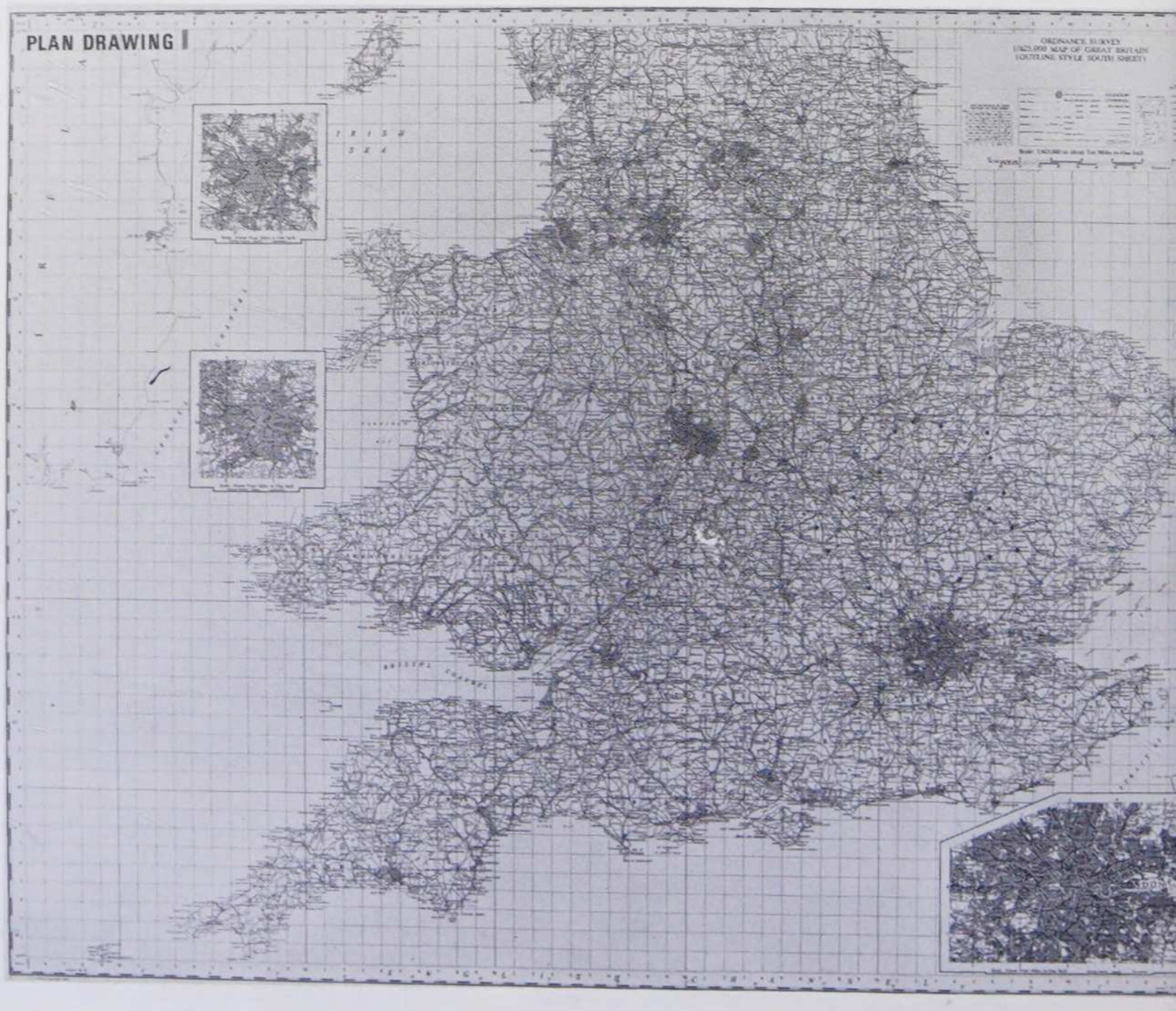
Long's first use of the walk and therefore the actual extended line through time and space can also be seen to originate from a work of 1967: *A line made by walking, England*, 1967. He walked backwards and forwards across a field wearing down the grass with his feet. His actual experience of being in the landscape as part of it, adding his mark to the thousands of others, so became the actual material means of the work. It seemed that one of the most respectful and ultimately direct ways to make one's mark, to give a different definition to the place, was by walking. This could be done once or many times, only the visibility would differ. The means of execution and the means by which the work is perceived are directly and causally linked, through this everyday act. There is no translation or use of symbolic code, only a simple indexical marking

SCULPTURE 1st–3rd December 1967
Transported by bicycle and assembled at the points shown on the map. At each location was placed a notice which read:

THIS IS ONE PART OF A PIECE OF SCULPTURE
WHICH SURROUNDS AN AREA OF 2401 SQ. MILES.
THERE ARE FIFTEEN OTHER SIMILAR PARTS;
PLACED IRREGULARLY.

ANY COMMENTS etc., TO:
RICHARD LONG
31, FOURNIER STREET, LONDON E1

No photographs.



Richard Long, *Sculpture 1st–3rd December*, 1967

(translation and encoding only take place when the viewpoint is chosen for photography and a caption provided). Whether a visible result is left or not does not alter the concept – the definition of space and time through the traversing of distance remains essentially the same whether the work is seen or not.

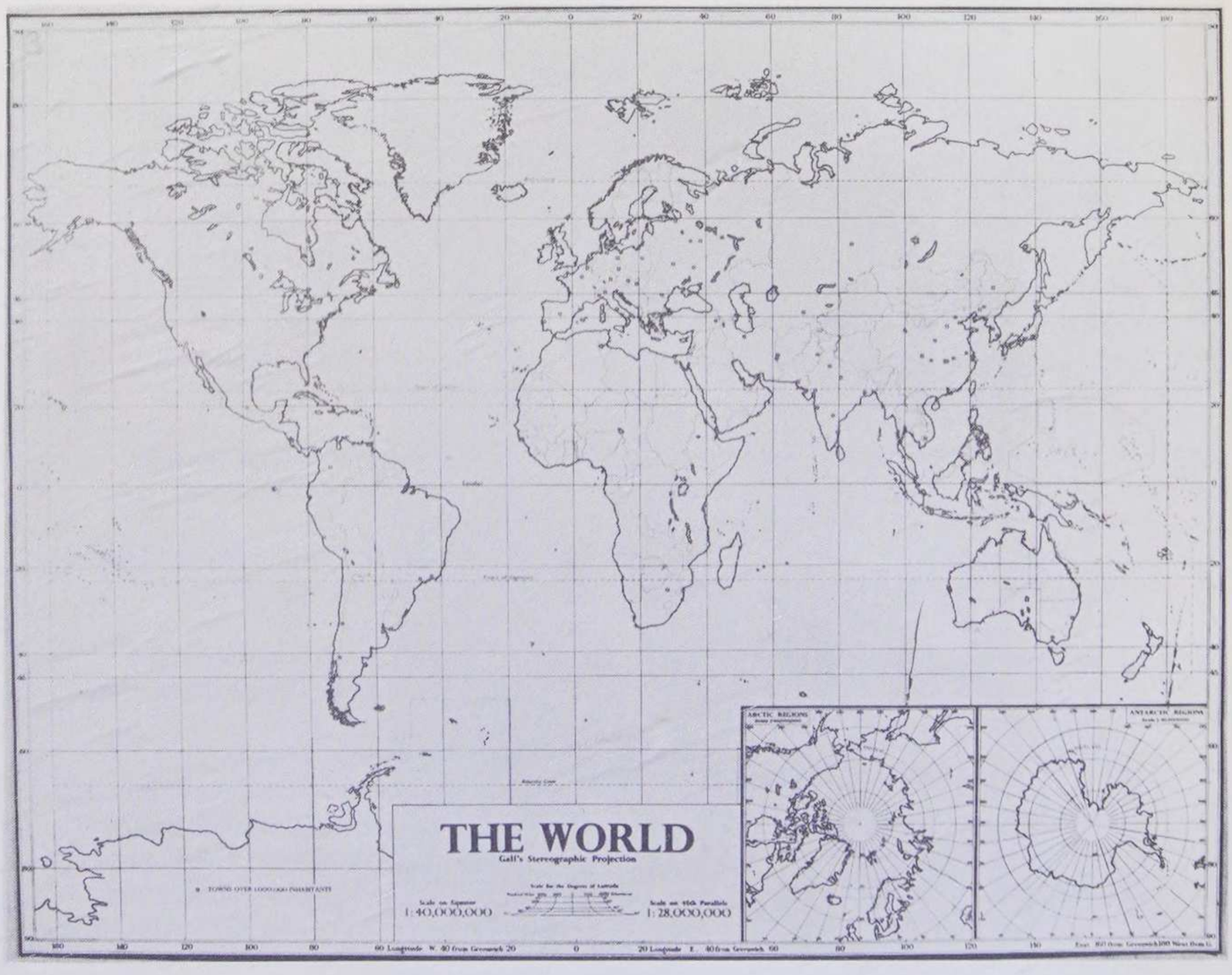
The first actual journey which Long himself made and documented in order to produce a complete work was a hitch-hiking trip from London to Ben Nevis and back again. A further journey executed in December of 1967 did not actually produce any photographs, rather a reconstruction of the piece was available mentally for anyone who chanced upon it. Long bicycled for three days around the east of England leaving a semi-permanent structure in 16 different places. Each carried a notice reading 'This is one part of a sculpture which surrounds an area 2,401 square miles. There are 15 other parts placed irregularly.' The work existed visibly, but only part of it could be seen at any one time, the rest was connected through idea and through the actual journey. The spectator had to mentally realise the whole, which was not dependent on being seen, the structure having been provided through its conception. On his return, the work was presented in the form of three outline maps: one of the east of England, one of Great Britain, and one of the world. Each was marked with the 16 locations. Three different relative systems of distance and relations of space were thus identified.

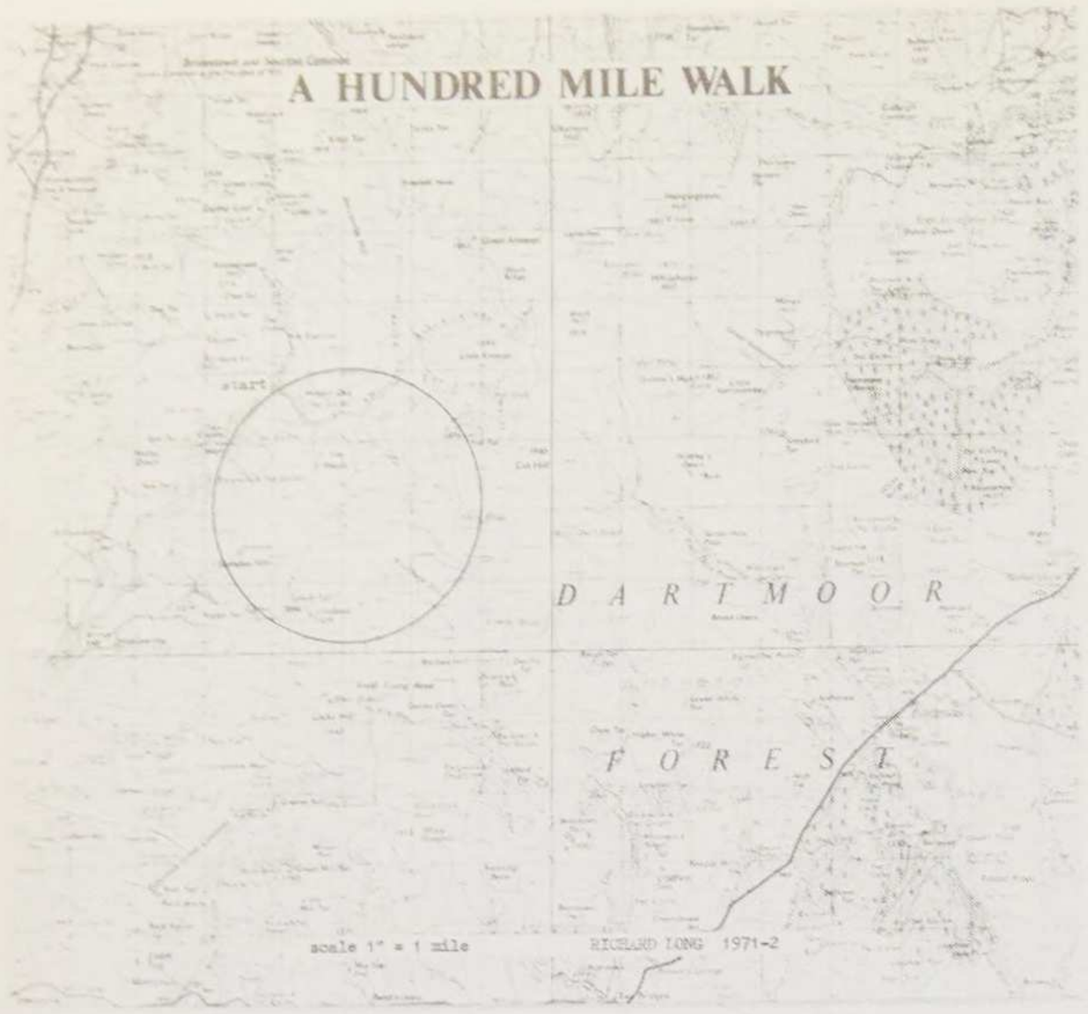
A work such as *A hundred mile walk, 1971–1972*, uses photographs, maps and words to present the journey. The map functions as in the 'Bicycle' sculpture, whilst the photographs function like Long's written notices – presenting part of the continuum of the walk. Likewise the text records particular moments leaving us to fill in the rest. An extreme example of the latter was the 'poster work' shown in *When Attitudes become Form*, Berne Kunsthalle, 1969: 'RICHARD LONG MARCH 19–22 1969 A WALKING TOUR OF THE BERNER OBERLAND'.

All his gallery installations make specific links with particular parts of the landscape. For practical reasons materials are often chosen from locations near the gallery, or rather those that are in an easily transportable form such as the sticks used in his first one person exhibition with Konrad Fischer in 1968. In this case a further link was forged with the source of the materials, Long's process in selecting them and the gallery space, through the private view card. Long simply appropriated a commercially produced post card which depicted a scene along the River Avon from where the sticks had originated.

A statement made in 1980 sums Long's work up then and now: 'real time, real action, . . . (whether) the work is invisible or visible . . . [it] can be an object to possess, or an idea carried out and equally shared by anyone who knows about it . . .', the walk is a 'mark laid upon thousands of other layers of human and geographic history on the surface of the land . . . a pile of stones or a walk both have equal physical reality, though the walk is "invisible" '.[4] Simple formal units accessible to everyone, man's attempt at the creation of order are juxtaposed with chthonic patterns. The need was felt to invest the power back into the work as opposed to the work becoming increasingly an expression of the personality of the artist: 'In the mid sixties, the language and ambition of art was due for renewal . . . nature has more effect on me than I on it . . . I am content with a vocabulary of universal and common means.'[5]

1 Quoted *Richard Long*, National Gallery of Canada, 1982.
2 Interesting early works include one based on Einstein's theory of relativity. Others involved materials such as sand and piles of blankets which were allowed to find their own shape and then fixed with size.
3 *Five, six, pick up sticks, seven, eight, lay them straight*, Anthony d'Offay, 1980.
4 *Touchstones: words after the fact*, Arnolfini Gallery, Bristol, 1983.
5 ibid.





Day 1 Winter skyline, a north wind

Day 2 The Earth turns effortlessly under my feet

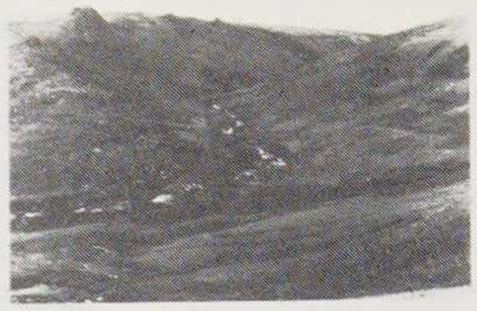
Day 3 Suck icicles from the grass stems

Day 4 As though I had never been born

Day 5 In and out the sound of rivers over familiar stepping stones

Day 6 Corrina, Corrina

Day 7 Flop down on my back with tiredness
Stare up at the sky and watch it recede



Richard Long, *A Hundred Mile Walk*, 1971–1972 (collection of the Tate Gallery)

Richard Long

Born 1945
1963–1966 West of England School of Art, Bristol.
1966–1968 St Martin's School of Art.

One person exhibitions

1968 Konrad Fischer, Düsseldorf.
1969 John Gibson, New York.
Museum Haus Lange, Krefeld.
Yvon Lambert, Paris.
Konrad Fischer, Düsseldorf.
Galleria Yvon Lambert, Milan.
1970 Dwan Gallery, New York.
Städtisches Museum, Mönchengladbach (artist's book).
Konrad Fischer, Düsseldorf.
1971 Gian Enzo Sperone, Turin.
Museum of Modern Art, Oxford.
Art and Project, Amsterdam (artist's book).
1972 Whitechapel Art Gallery.
Projects, The Museum of Modern Art, New York.

Selected one-person exhibitions from 1973

Exhibited with Konrad Fischer, Düsseldorf; Lisson Gallery; Wide White Space, Antwerp; Yvon Lambert, Paris, Milan; Art and Project, Amsterdam; Gian Enzo Sperone, Turin; Rolf Preisig, Basle; John Weber Gallery, New York; Sperone Westwater Fischer, New York; Anthony d'Offay; Art Agency, Tokyo; Karen and Jean Bernier, Athens; David Bellman, Toronto.

1973 Stedelijk Museum, Amsterdam (artist's book).
1974 Scottish National Gallery of Modern Art, Edinburgh (artist's book).
1976 British Pavilion, Venice Biennale (catalogue).
Arnolfini, Bristol.
1977 Whitechapel Art Gallery (artist's book).
Kunsthalle, Berne.
National Gallery of Victoria, Melbourne.
Art Gallery of New South Wales, Sydney.
Gallery Akumalatory, Poznań.
1978 Ausstellungsraum Ulrich Rückriem, Hamburg.
InK, Zürich.
1979 InK, Zürich.
Orchard Gallery, Londonderry.
Photographic Gallery, University of Southampton.
Van Abbe Museum, Eindhoven (artist's book).
Museum of Modern Art, Oxford.
1980 Fogg Art Museum, Harvard University, Cambridge, Mass. (catalogue).
1981 Graeme Murray, Edinburgh.
Centre d'Arts Plastiques Contemporains, Bordeaux (artist's book).
1982 National Gallery of Canada, Ottawa (catalogue).
1983 Arnolfini, Bristol (artist's book).
Century Cultural Center, Tokyo.

Group exhibitions

For further details see page 25.

1968 *Young Contemporaries*, Piccadilly Galleries.
Bethnal Green Institute.
1970 *Six Fugitives*, The Museum of Contemporary Art, Chicago.
Tabernakel, Louisiana Museum Humlebaek, Denmark.
Visions Projects Proposals, Midland Group Gallery, Nottingham.

Selected group exhibitions from 1973

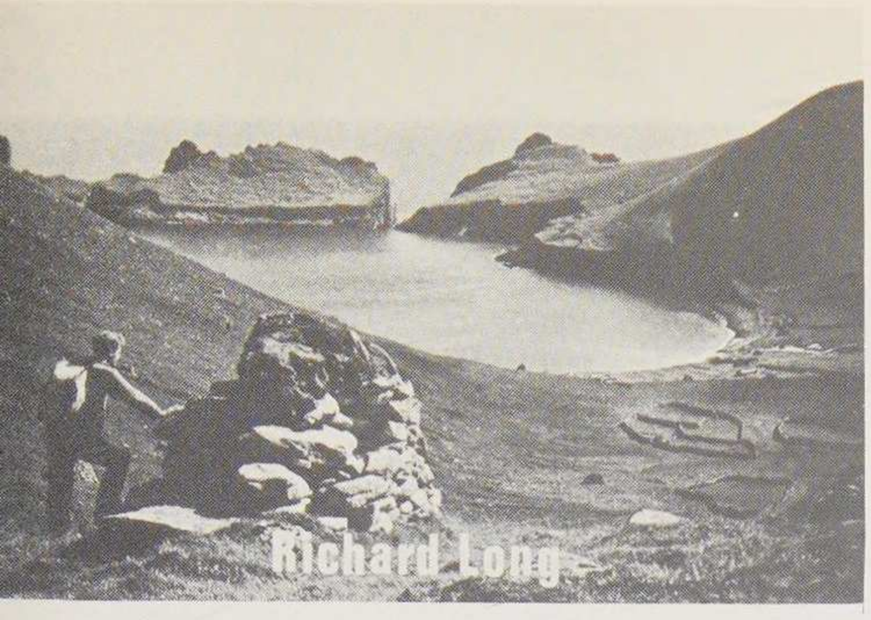
1973 *Critic's Choice*, Tooths Gallery (catalogue).
1974 *From Henry Moore to Gilbert and George*, Palais des Beaux-Arts, Brussels (catalogue).
1975 *Artists over Land*, Arnolfini, Bristol.
1976 *Arte Inglese Oggi*, Palazzo Reale, Milan (catalogue).
1977 *On Site*, Arnolfini, Bristol.
Europe in the Seventies: Aspects of Recent Art, Art Institute of Chicago and travelling to Washington, San Francisco, Fort Worth and Cincinnati (catalogue).
1978 *La Biennale di Venezia 1978: dalla Natura all'Arte: dall'Arte alla Natura*, Venice.
1979 *Concept, Narration, Document*, Museum of Contemporary Art, Chicago.
Un Certain Art Anglais, ARC Musée d'Art Moderne de la Ville de Paris (catalogue).
Hayward Annual (catalogue).
1980 *Pier and Ocean*, Hayward Gallery (catalogue).
Art Anglais d'Aujourd'hui, Musée d'Art et d'Histoire, Geneva (catalogue).
Kunst in Europa na '68, Museum van Hedendaagse Kunst, Ghent, (catalogue).
1981 *New Works of Contemporary Art and Music*, Fruit Market Gallery, Edinburgh and travelling to Orchard Gallery.
The Panoramic Image, John Hansard Gallery, Southampton (catalogue).
1982 *British Sculpture in the Twentieth Century, part 2*, Whitechapel Art Gallery.
Aspects of British Art today, Metropolitan Museum of Art, Tokyo and travelling (catalogue, artist's statement).
'60–'80 Attitudes/Concepts/Images, Stedelijk Museum, Amsterdam (catalogue).
documenta 7, Kassel (catalogue).
1983 *New Art*, Tate Gallery (catalogue).
Photography in Contemporary Art, National Museum of Modern Art, Tokyo.
Ars 83, Art Museum of the Atheneum, Helsinki.
1984 *The Critical Eye/I*, Paul Mellon Center for British Art, Yale University (catalogue).

Bibliography

See also exhibition list for catalogues and artist's books.

Artist's books

1971 *Two sheepdogs cross in and out of the passing shadows the clouds drift over the hill with a storm*, Lisson Gallery.
1972 *South America*, Konrad Fischer, Düsseldorf.
1973 *From around a lake*, Art and Project, Amsterdam.
1977 *A Hundred Stones*, Kunsthalle, Berne.
A straight hundred mile walk in Australia, John Kaldor, Project 6, Sydney.



Private view card for exhibition, Galerie Konrad Fischer, Düsseldorf 1969

1978 *Rivers and Stones*, Newlyn Art Gallery, Cornwall.
1979 *River Avon Book*, Anthony d'Offay.
Aggie Weston's no. 16, Coracle Press.
1980 *A Walk Past Standing Stones*, Anthony d'Offay.
Five, Six, Pick up Sticks, Anthony d'Offay.
1981 *Twelve Works 1979–1981*, Anthony d'Offay.
Mexico 1979, Van Abbemuseum, Eindhoven.
1982 *Selected Works/Oeuvres Choisies 1979–1982*, National Gallery of Canada.
1983 *Fango Pietre Legni*, Tucci Russo, Turin.
Countless Stones, Van Abbemuseum, Eindhoven.
1984 *Sixteen works*, Anthony d'Offay.

Published work

1970 *Rain Dance*, Multiples, New York.
'Nineteen Stills from the work of Richard Long', *Studio International*, March.
1971 *Art and Project Bulletin* no. 35.
1973 *Art and Project Bulletin* no. 71.
1976 *Art and Project Bulletin* no. 90.
1979 'A Straight northwards walk across Dartmoor', 'Stones in Switzerland', *Art History*, December.
1980 'Project', *Art Forum*, February.
Art and Project Bulletin no. 116.
1981 'A Line in Scotland, Cul Mor', *Vision* no. 5.
1982 *Art and Project Bulletin* no. 135.
1983 'Letter', *Art Monthly*, July/August.

Selected literature

1970 'Retrospective: Richard Long', *Avalanche*, Fall.
1971 'Land art/earth works' *Interfunktionen 7*, September.
'Long et Fulton: Sculpture dans la nature', Barbara Reise, *Chronique de l'Art vivant*, April.
1972 'Three modes of conceptual art', Lizzie Borden, *Artforum*, June.
'Richard Long', Germano Celant, *Domus*, June.
1974 'A note on Richard Long', Rudi Fuchs, *Studio International*, April.
1977 'Space and time in British land art', Andrew Causey, *Studio International*, March-April.
1980 'Long Walks', N Foote, *Artforum*, summer.
'Richard Long at Anthony d'Offay', Michael Craig-Martin, *The Burlington Magazine*, November.
1981 'Richard Long', Jean Fisher, *Aspects*, Spring.

Bruce McLean

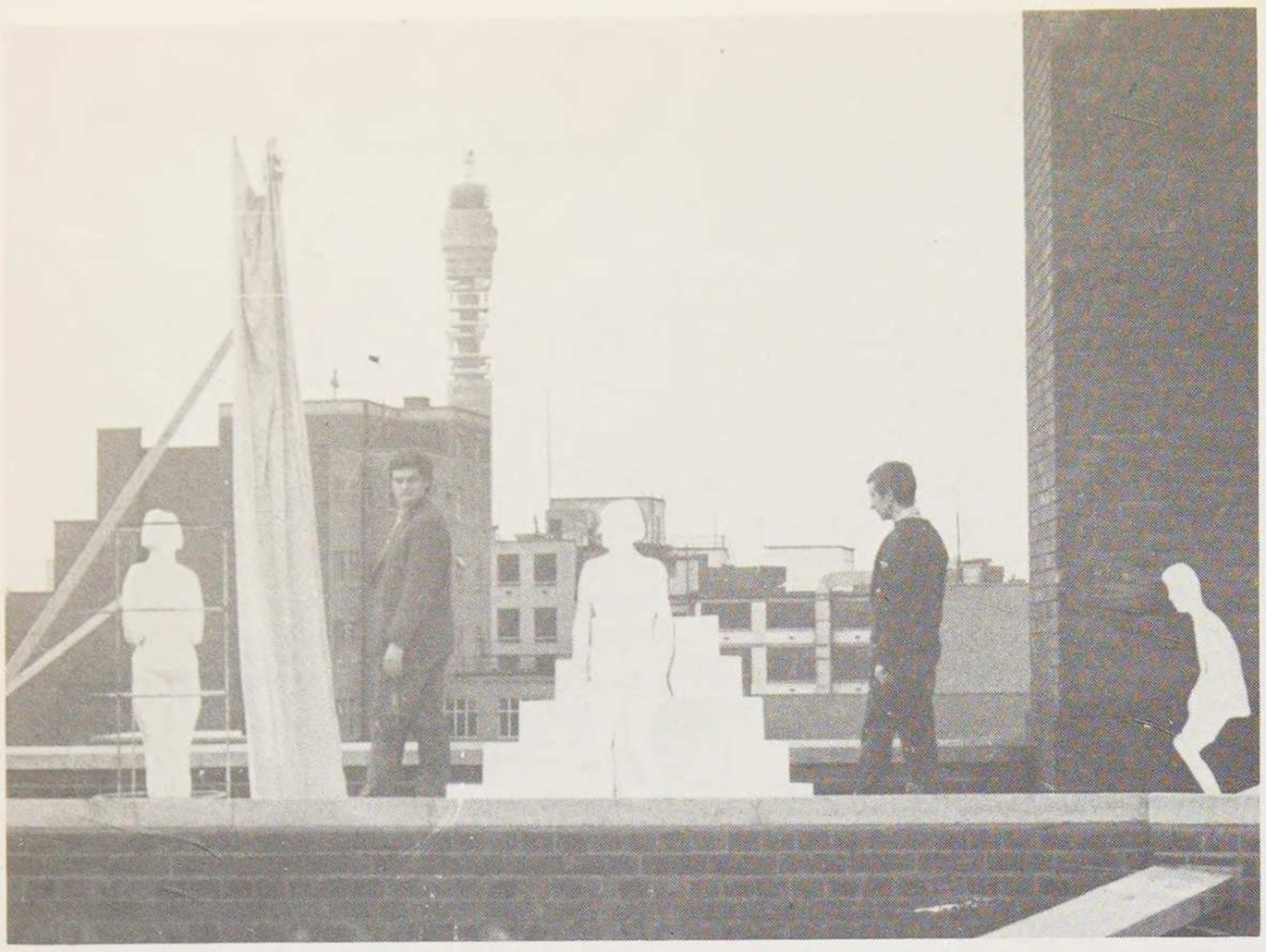
McLean trained as sculptor at St Martin's – completing his NDD and spending a final year on the 'vocational' course. From his earliest work he was more interested in the relationship between objects, or the modification of a space by a series of elements than the objects themselves. This encompassed the relationships between people, the environment as a whole and within society. The art world – especially the rarefied atmosphere of St Martin's – was seen as a microcosm of society itself where, ultimately, it was style and maintenance of style which was all-important. The behaviour surrounding, and therefore informing the production of the art works seemed as interesting and as suitable for critical comment as the art works themselves – 'The St Martin's sculpture forum would avoid every broader issue, discussing the position of one piece of metal in relation to another for hours. Twelve adult men with pipes would walk around for hours and mumble'.[1]

Style could be seen as a touch of the 'crimble crumbles . . . It is a sort of ease, a style that some people have, cultivate a bit because they know when they've got it, work on it; it has to do with 'craft' tricks, then perpetuating the tricks, never letting them become completely boring'.[2] It was the predominance of style which led him in 1971, in a rather Duchampian gesture to 'give up art' in favour of 'pose performance' and to form with Paul Richards and Ron Carr *Nice Style: the world's first pose band*. Underlying all the forms which his work has taken there has been the idea of a series of proposals and suggestions as to how art might expose the facades of life; this originated in the problem (paraphrasing Caro) as to what sculpture might possibly be. In McLean's own words once 'sculpture was on the floor it could go anywhere'.[3]

His early abstract sculptures explored the mutability of their composing elements and the relationship of these to their context – for example *Piece for wall and floor*, 1966. This was placed outside in order to photograph it and it was from this point that McLean realised the possibility of working outside with transient elements and using found materials such as bricks, ice, or mud. He was thus able to examine the formal properties of volume, space, movement and time with the least amount of intervention in or disturbance to the environment; so making sculptures of which he was almost agent rather than author. Photographed by a friend or by himself they were intended to have no permanent life, it was the idea and the moment which was important rather than the record of the work – titles were crudely typed on as simple descriptive, identifying labels.

As early as 1961 he had carried out his first impromptu performance[4] and in 1965 he and

Bruce McLean, *Piece for wall and floor*, 1966



Bruce McLean, *Mary waving goodbye to the trains*, 1965

Bruce McLean, *Fallen Warrior*, 1969

Andrew Hall performed *Mary waving goodbye to the trains* on the roof of St Martin's – this had been inspired by Robert Morris's performance work *Site*.[5]

In an attempt not only to explore the relationship of one's body to the environment but also to avoid the materialist trap of objects which could be bought and sold McLean turned to a series of pieces using his own body. *People who make art in glass houses work*, 1969, in which he stands in a miniature glasshouse with the relics of one of his early 'New Generation' works, was a parody of his own stone throwing at the doctrines of his student years. *Fallen warrior*, 1969 and *Pose work for plinths*, 1971 were both comments on the debates surrounding the dictum that all sculpture should be floor based. The mock heroism which was echoed in *King for a day* – a list of 1,000 proposals which McLean presented as a one day retrospective[5] – referred to the fickleness of those attributing the 'crimble crumbles'. Henry Moore, for example, had not been recognised as a great sculptor until relatively late in his life.

It was not only the doctrines of Caro and the 'New Generation' which were brought under scrutiny but those of the more recent 'avant garde' – *Objects no concepts*, held at Situation in 1971, displayed photographs of consumer desirables carefully installed on plinths, and his first one man exhibition was a *Rubbish reallocation piece* – a comment on the ubiquitous piles of rubbish which were being brought into galleries and exhibited under the label of process or earth works.[6]

King for a day summarises McLean's attitude and thoughts – each copy included a rough working drawing which having been scrunched up and thrown away was rescued from the floor and carefully ironed – ready for sale. The final proposal is one for a 'Goodbye sculpture, art pieces – things/works/stuff/everything piece (incorporating the Fastest 1,000 pieces in the world show) ''Song and Dance Act''. Love pieces etc. etc. etc. piece/work/things/stuff'.

1 Quoted *Bruce McLean*, Nena Dimitrijevic, Kunsthalle, Basle and Whitechapel Art Gallery, 1981.

2 'Not even crimble crumble', review of the 'British sculpture out of the sixties exhibition' held at the ICA, 1970 and published in *Studio International*, October 1970. The text was later assembled as a work with *People who make art in glass houses work* (version in National Gallery of Scotland).

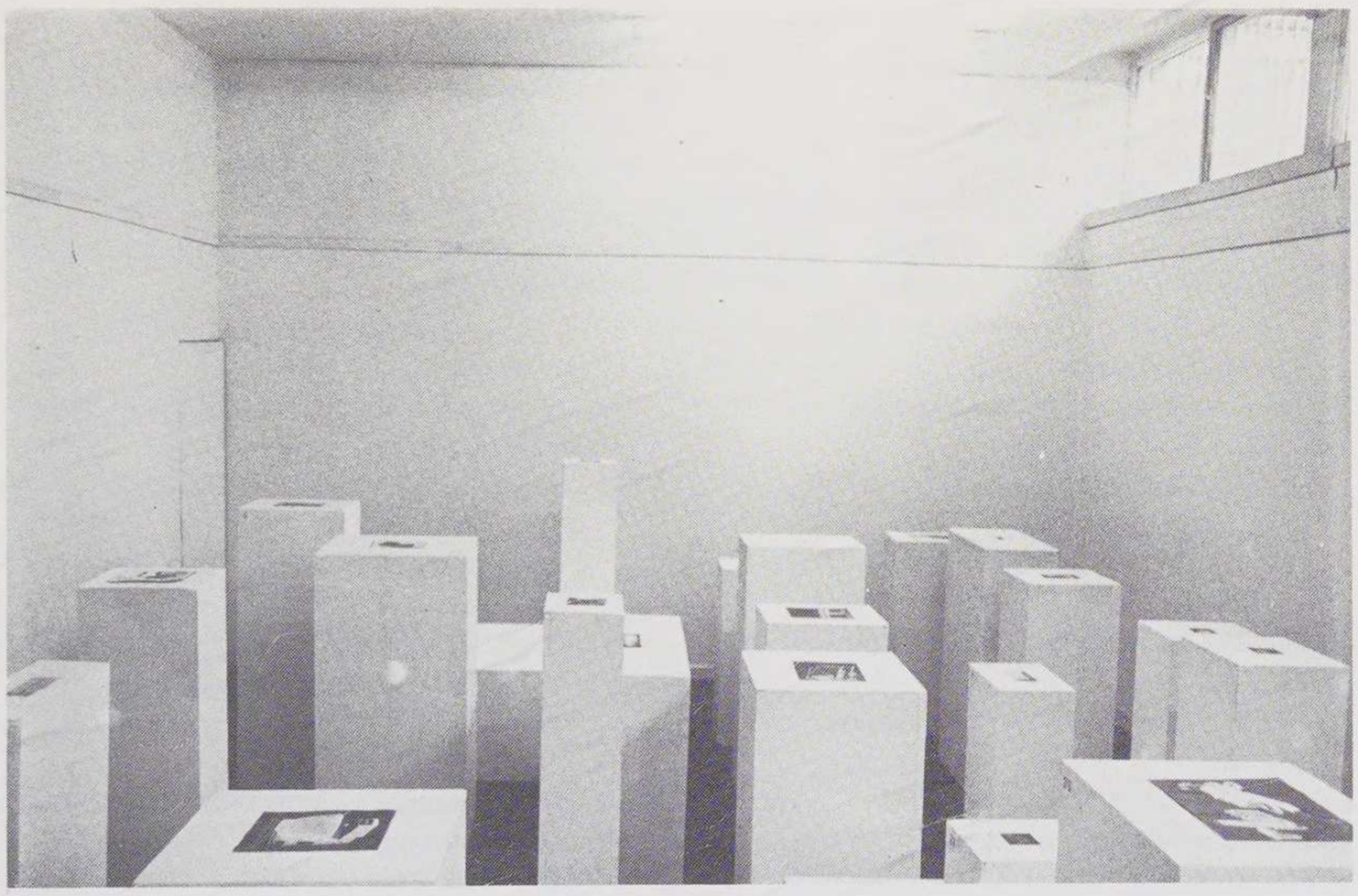
3 In conversation with the author, spring 1983.

4 In this performance, (first held Judson Church, New York, 1969) the artist wears a mask of his own image in order to present a controlled facade whilst he rearranges several large white panels, eventually revealing Carolee Schneeman reclining on a couch as Manet's Olympia – the art work thereby becoming a person and the artist an artwork. In *Mary waving goodbye to the trains* various cut-out figures are rearranged with elements of domestic paraphernalia to form a changing tableau.

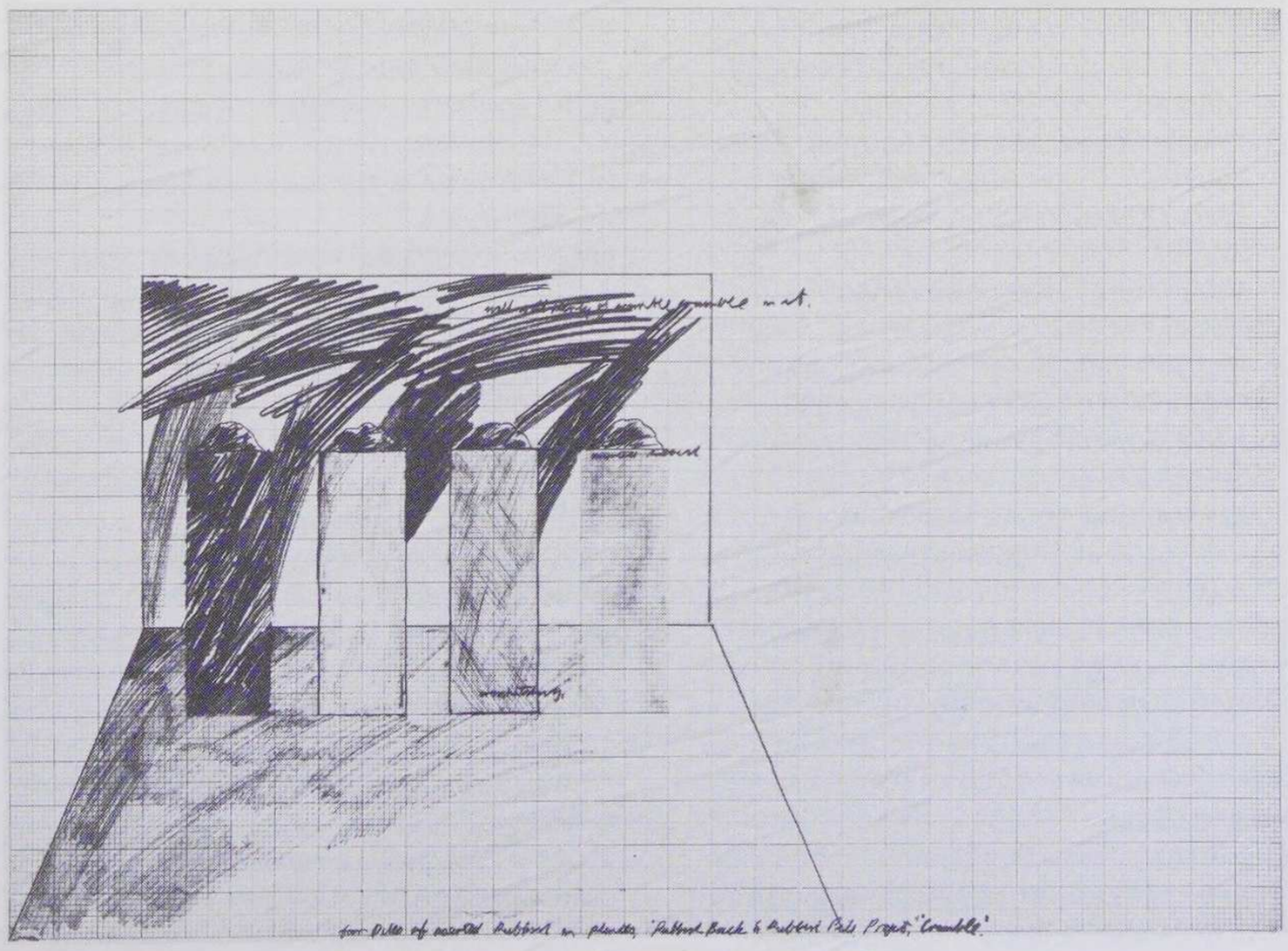
5 *King for a day*, originally proposed in 1969, was held at the Tate Gallery in 1972. The 1,000 copies were arranged on the floor in a fashion reminiscent of a Carl Andre floor piece and as homage to the abolition of the pedestal by Caro. Throughout the day visitors bought copies of the book and so the work gradually disappeared.

6 A similar gesture was the 'artists project', published in volume two of the *Op Losse schroeven* catalogue, 1969 – McLean in an anarchic gesture returned the page ripped up. This was then without his knowledge taken as the art work and published.

Bruce McLean, *King for a day*, 1969 (published 1972), detail



Bruce McLean, *Objects no concepts*, Situation, 1971



Bruce McLean, drawing for *Rubbish reallocation piece*, Konrad Fischer, 1969

Bruce McLean

Born 1944
1961–3 Glasgow School of Art.
1963–6 St Martin's School of Art.
1981 DAAD Fellowship.

One-person exhibitions

1969 Galerie Konrad Fischer, Düsseldorf.
1970 *King for a Day*, Nova Scotia College of Art Gallery, Halifax, Canada.
1971 *Objects no Concepts*, Situation. Galerie Yvon Lambert, Paris.
1972 Galleria Françoise Lambert, Milan.

Selected one-person exhibitions from 1973

Exhibited with Robert Self; Galerie Chantal Crousel, Paris; Art & Project, Amsterdam; Anthony d'Offay; Mary Boone Gallery, New York; Modern Art Galerie, Vienna; Kanransha, Tokyo; Galerie Maier-Hahn, Düsseldorf; Dany Keller Galerie, Munich.
1975 *Early Works 1967–75*, Museum of Modern Art, Oxford.
1978 *The Object of the Exercise*, The Kitchen, New York.
1979 University Gallery, Southampton.
Barry Barker Gallery.
InK, Zürich.
1980 Third Eye Centre, Glasgow, travelled to Edinburgh and Bristol, (catalogue).
1981 Musée d'Art et d'Industrie, St Étienne (catalogue).
Modern Art Gallery, Vienna.
Kunsthalle, Basle, travelled to Whitechapel Art Gallery, 1982, and Stedelijk Van Abbemuseum, Eindhoven, 1983 (retrospective catalogue).
1983 DAAD Gallery, Berlin.
Whitechapel Art Gallery (book: Bruce McLean Berlin/London).
ICA.
1984 Badischer Kunstverein, Karlsruhe (catalogue).

Group exhibitions

For further details see page 25.
1965 *Four Young Artists*, ICA (catalogue with artist's statement).
1966 *Painting and Sculpture Today*, Grabowski Gallery.
Young Britain, Altman and Co, New York.

Selected group exhibitions from 1973

1977 *documenta 6*, Kassel (catalogue).
Biennale des Jeunes, Musée d'Art Moderne de la Ville de Paris.
1979 *Un Certain Art Anglais*, ARC, Musée d'Art Moderne de la Ville de Paris (catalogue).
A Certain Smile, InK, Zürich.
Hayward Annual, Hayward Gallery (catalogues with artist's interview).
1980 *Art of the Seventies*, Biennale, Venice.
1981 *A New Spirit in Painting*, Royal Academy of Arts (catalogue).

1982 *Aspects of British Art Today*, Metropolitan Museum of Art, Tokyo and tour (catalogue).
Vision in Disbelief: 4th Sydney Biennale, Art Gallery of New South Wales (catalogue).
documenta 7, Kassel (catalogue).
Zeitgeist, Berlin (catalogue).
British Sculpture in the Twentieth Century, Part 2, Whitechapel Art Gallery.
1983 *New Art*, Tate Gallery (catalogue).
1984 *The Critical Eye/I*, Paul Mellon Center for British Art, Yale University (catalogue).

Performances

1965 *Mary Waving Goodbye to the Trains* (performance for street and roof), St Martin's School of Art.
1969 *Interview Sculpture: Sculpture in the 60s* (with Gilbert and George), Royal College of Art.
Interview Sculpture: In the Underworld (with Gilbert and George) St Martin's School of Art.
Interview Sculpture: Impresarios of the Art World (with Gilbert and George, April 28), Hanover Grand Preview Theatre.
King for a Day, Brighton College of Art, Brighton.
1971 *There's a Sculpture on My Shoulder*, Situation.
1973 *Semi-Domestic Poses*, Royal College of Art.
1975 *Concept/Comic*, Robert Self Gallery.
Objects no Concepts, Museum of Modern Art, Oxford.
Twelve Artists for Twelve Hours, PMJ Self Gallery.
1976 *Academic Board* (in collaboration with William Furlong), Battersea Arts Centre.
1977 *Sorry! a Minimal Musical in Parts.* Part 3, *Trying for Grey* (with Sylvia Ziranek), Battersea Arts Centre.
In Terms of . . ., Serpentine Gallery, (also performed at *documenta 6*, Kassel).
Observations Observed; performed during the *Biennale des Jeunes*, Musée d'Art Moderne de la Ville de Paris, Paris.
The Object of the Exercise (with Rosi McLean, December), The Kitchen, New York.
Performance Week, Vienna.
1979 *ABC* (with Peter Lacoux and Sylvia Ziranek); performed during *Un Certain Art Anglais*, ARC, Musée d'Art Moderne de la Ville de Paris.
Action at a Distance (with Peter Lacoux, Rosi McLean, and Sylvia Ziranek; performed during the Performance Festival), Southampton.
Un Morceau de Gateau (with Sylvia Ziranek; performed as part of *Inside Outside*), Royal College of Art.
Sorry! a Minimal Musical in Parts (with Rosi McLean), Hayward Gallery.
The Masterwork, Award Winning Fishknife (1976–1977; in collaboration with Paul Richards; November), Riverside Studios.
Performance Festival, Palazzo Grassi, Venice.
Performance Symposium, Centre Georges Pompidou, Paris.
It's a Can Opener, Performance Festival, Vienna.
A Certain Smile, InK, Zürich.
1980 *Action at a Distance no. 2*, Basement Group, Newcastle.
Action at a Distance, Questions of Misinterpretation, Fruit Market Gallery, Edinburgh.
A Thinner Brim, Third Eye Centre, Glasgow.
Possibly a Nude by a Coal Bunker, Riverside Studios.
High Up on a Baroque Palazzo (with Paul Richards), The Mickery Theatre, Amsterdam.
1981 *A Contemporary Dance* (May 11–12), Kunsthalle, Basle.
1982 'Farewell' Performance, Riverside Studios.
Une Danse Contemporaine, Folkwang Museum, Essen.
Painting on the Angst, Anthony d'Offay Gallery.
1983 *Painting on the Angst*, Dany Keller Galerie, Munich.
Yet Another Bad Turn-up, Riverside Studios.

Performances with 'Nice Style'

1971 Maidstone College of Art (with the Kinks; May 26).
Croydon College of Art (with Ian Dury).
1972 *Grab it While You Can* (performed during *British Thing*), Henie-Onstad Foundation, Oslo.
1973 *Critic's Choice* (with Paul Lacoux), Arthur Tooth's.
Semi-Domestic Poses, Royal College of Art.
Deep Freeze (with press conference; November), Hanover Grand.
Modern Posture and Stance Moulds (in collaboration with RoseLee Goldberg).
1974 *A Problem of Positioning* (lecture/demonstration with Paul Richards), Architectural Association.
Nice Style: High Up on a Baroque Palazzo, Garage.
1975 *Final Pose Piece*, Morton's Restaurant, Berkeley Square.
Nice Style: End of an Era 1971–1975, Robert Self Gallery.

Films and Videos

1970 *6 Waiter, Waiter Works.*
In the Shadow of Your Smile, Bob.
The Elusive Sculptor, Richard Long.
Wheedle, Deedle Work.
1971 *A Million Smiles for One of Your Miles, Walter.*
1973 *Seen from the Side.*
Crease Crisis (Nice Style).
The Masterwork.
The Crease Crisis Kid.
Detached in Sussex.
The pleasures of sparse mod versus the treasures of lavish trad.

Bibliography

See also exhibitions list for catalogues.

Artist's writings, published work and recordings

1970 'Not even crimble crumble', *Studio International*, October.
1971 'King for a Day', *Avalanche* 2, winter.
1972 *King for a Day*, Situation.
1973 'Nice style at Hanover Grand', *Audio Arts* vol. 1 no. 2.
'Nice style at Garage', *Audio Arts* supplement.
1977 'Sorry: a minimal musical in parts' *Audio Arts* supplement.
1978 'I want to be a Seagull', *Salon Arts Magazine*.
'Ways of Viewing Mackerels and Mandolins', *Aspects* no. 4.
1979 'Titles, Teacups', *Salon Arts Magazine*.
'The Masterwork, Award Winning Fishknife', *Audio Arts* Supplement.
'Tape/Slide Piece', *Audio Arts* Supplement.
1981 'Bruce McLean: Drawing', *Aspects* 16, Autumn.

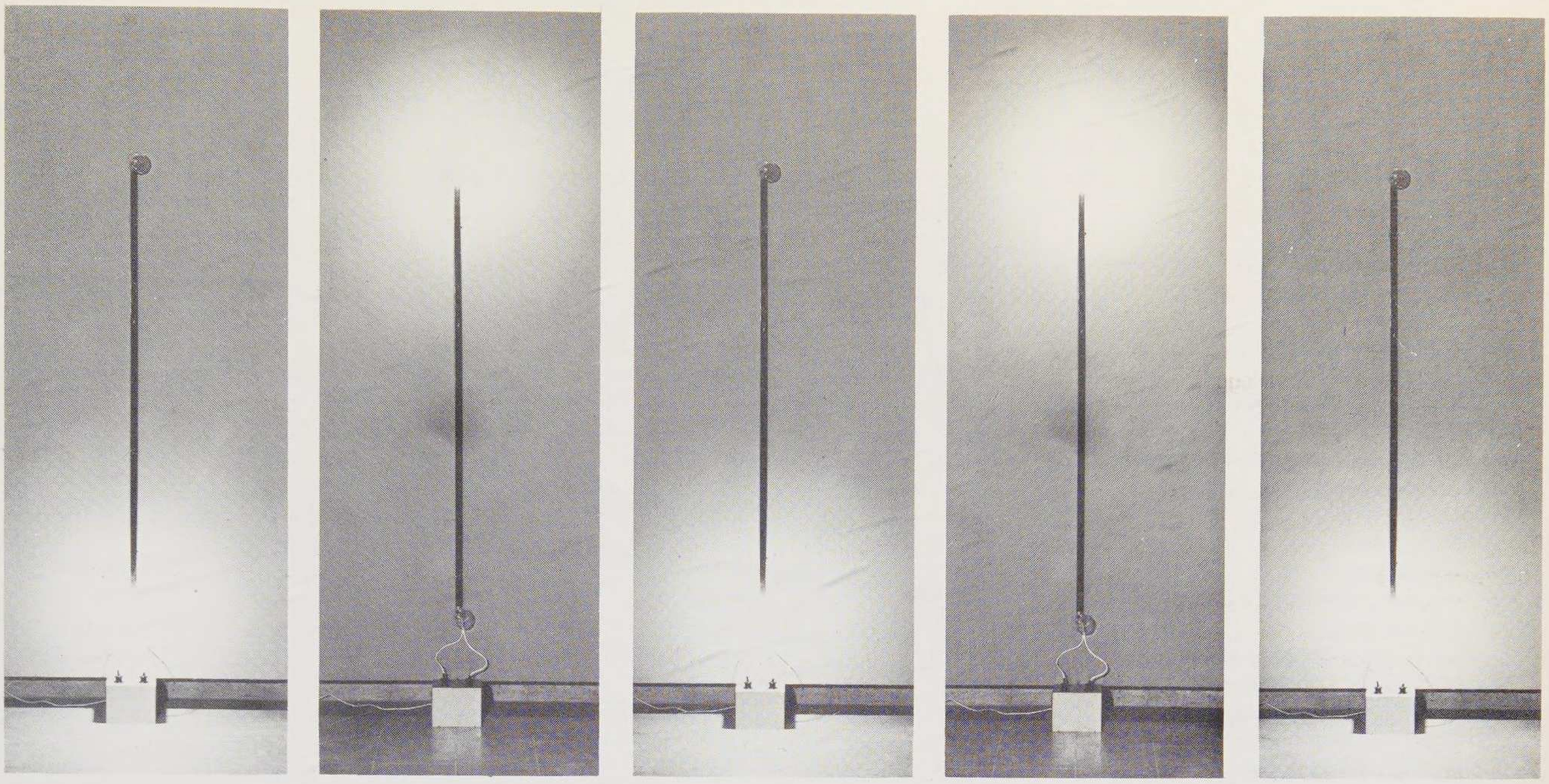
Interviews

1979 'Four interviews', William Furlong, *Hayward Annual*, Hayward Gallery.
1980 Tape/slide interview with William Furlong, *Audio Arts*, (on the occasion of McLean's exhibition at the Third Eye Centre, Glasgow).
1981 'Bruce McLean interviewed by John Roberts', *Artscribe* 32, December.
1983 'Talking with Bruce McLean', Michael Archer, *Art Monthly*, May.

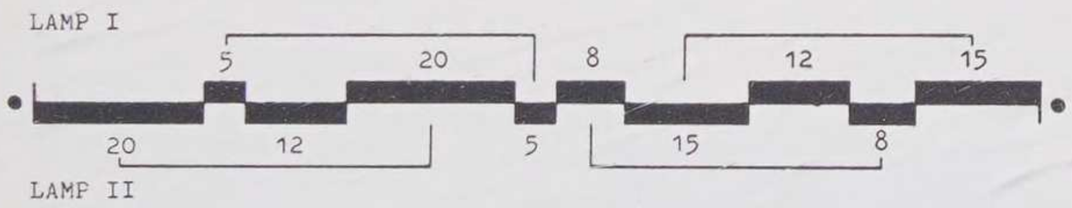
Selected literature

1969 'Some recent sculpture in Britain', Charles Harrison, *Studio International*.
1970 'Body works', Willoughby Sharp, *Avalanche 1*.
1977 Performing Burden and the Legendary Bruce McLean Piece', Roselee Goldberg, *Art-Rite*.
1979 'Pose performance of Bruce McLean', Nena Dimitrijevic, *Art Monthly* 24.
1983 'Poses and overposes', Deanna Petherbridge, *Architectural Review*, September.

Gerald Newman



NOTE:
Rhythmical structure comprising 5 × 2 measures of duration:
20 + 15 + 12 + 8 + 5 units of duration
20 + 0 = 20 U.D.
15 + 5 = 20 U.D.
12 + 8 = 20 U.D.
PHASE (sequence of durations):



Interval of 4 durations (always amounting to 48 U.D.) between every recurrence of 12 units.
Interval of 2 durations before the recurrence of units 20, 15, 8 & 5 within each phase.

Gerald Newman, *Piece for two lights*, 1970 (Collection of the Arts Council of Great Britain)

'I suppose all the pieces so far are to do with regulating change. Changes of time, duration as well as the way one experiences changes of atmosphere. And essentially the time and the configuration relate to actual time.' (Interview with Anne Seymour, *The New Art*, Hayward Gallery, 1972)

Newman trained as a painter at the Slade, however since 1968 he has worked entirely with first light and then sound. His last paintings were concerned with interval – strokes of colour of varying lengths and distance between them were applied to the edges of long monochromatic canvases. In order to relate from one side of the canvas to the other the viewer had to use memory and so time was induced in the perception of the structuring of the interval between the strokes.

His first light piece related directly to these paintings – two units of five acrylic rods of varying lengths protruded horizontally from opposite walls of the room. The rods were lit at varying intervals, and so as with the paintings one's memory was called into play across the visual field. However the light has a rather more active and environmentally encompassing effect, drawing the viewer in, but also activating the space and punctuating the intervals of time.

Piece for two lights, 1970, is less directly concerned with space and more with duration and interval and the creation of space mentally through the recognition of interval. Constructed around durations of numerical proportions the work achieves an eerily compelling effect, it continually redefines space by the modulated effects of the light changes.

From 1971, Newman has worked with sound rather than with light, again dealing with interval and duration and amassing effects which rely on the quality and differentiation of sound and volume. Initially using short-loop tapes, total environments were created of gradual rather than abrupt change. The sounds were ones drawn from the minutiae of our everyday experience – *Piece 1971 – XXI.II*, for example, consisted of six sound layers of people saying 'Six, six, six, six' which were then superimposed on one another creating dominant and subsidiary rhythms. This tape was then transferred onto two tape loops of slightly differing lengths, which when played together never totally coincided. One could hear them moving together and away again.

His work has become increasingly complexly structured, however he still relies on 'found' sound. The subjects for the pieces are drawn from information which has been transmitted through the information channels of our multi-media society – consequently they have a heavy political and social content so pinning both their structure and content in everyday reality.

David Tremlett

Gerald Newman

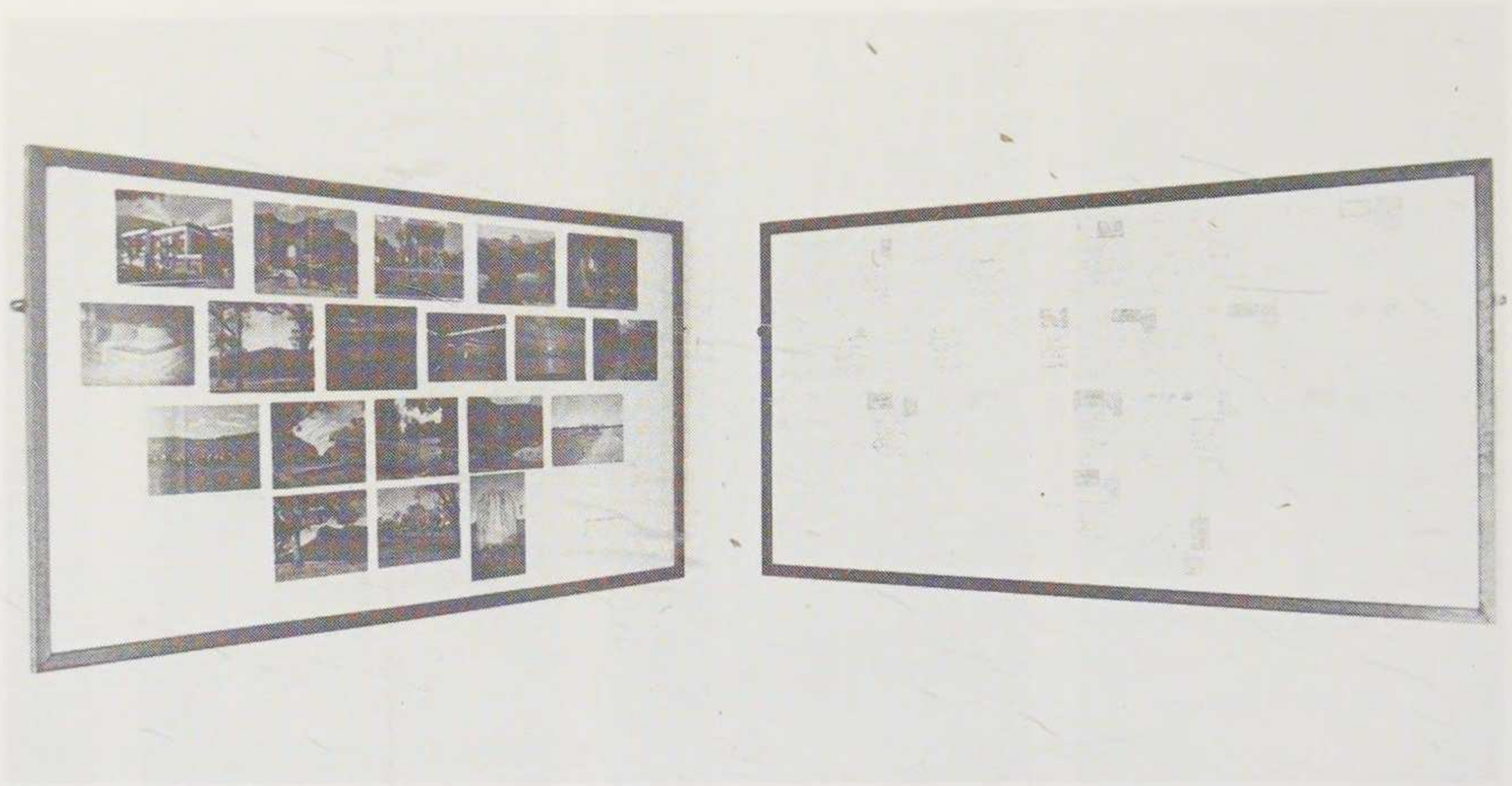
Born 1945
1964–1970 Slade School of Fine Art, University College, London.

One person exhibitions
1970 Lisson Gallery.
1971 Museum of Modern Art, Oxford.

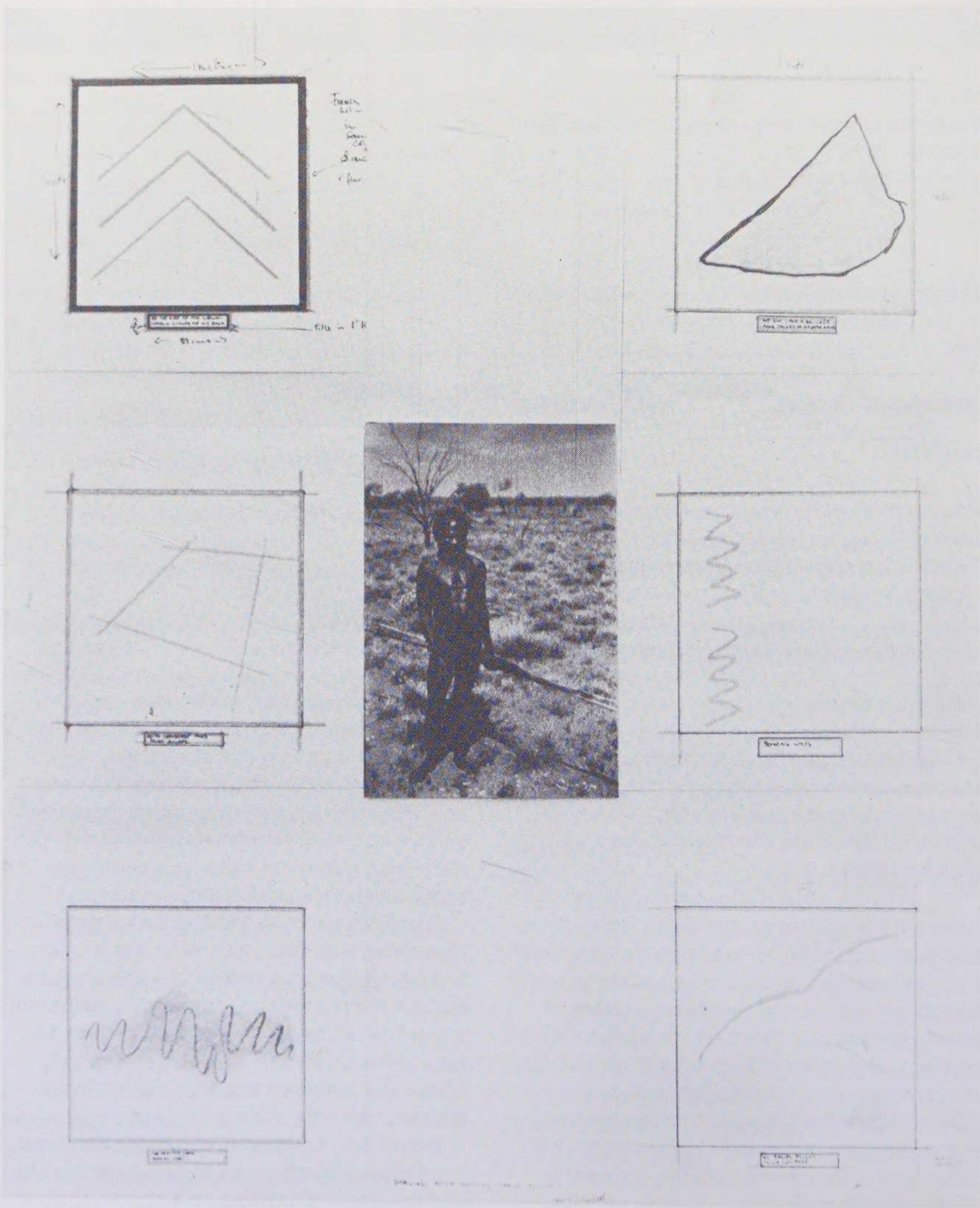
Selected one-person exhibitions from 1973
Exhibited with Robert Self.
1974 Tate Gallery.
RCA Gallery.
1975 The Gallery.
1981 Institute of Contemporary Arts (Broadsheet).
Ikon Gallery, Birmingham.
1982 Matts Gallery (Broadsheet).
Tate Gallery (Broadsheet).
1983 Basement Group, Newcastle upon Tyne.
Darlington Arts Centre.
VPRO Radio Broadcast, Hilversum, Netherlands.

Group exhibitions
For further details see page 25.
1970 *Young Generation*, Philadelphia, Washington and Houston.

Selected group exhibitions from 1973
1973 *Critic's Choice*, Arthur Tooth's (catalogue).
1974 *Beyond Painting and Sculpture*, Arts Council touring exhibition (catalogue).
Air, Arnolfini Gallery, Bristol.
1979 *Linguistic Structures*, Arts Council touring exhibition.
1982 *New Works of Contemporary Art and Music*, Fruit Market Gallery, Edinburgh, travelling to Londonderry.
Art and the Sea, Hansard Gallery, Southampton and Institute of Contemporary Arts.
4th Biennale of Sydney, Australia.
1983 *British Sound Works*, Franklin Furnace, New York.

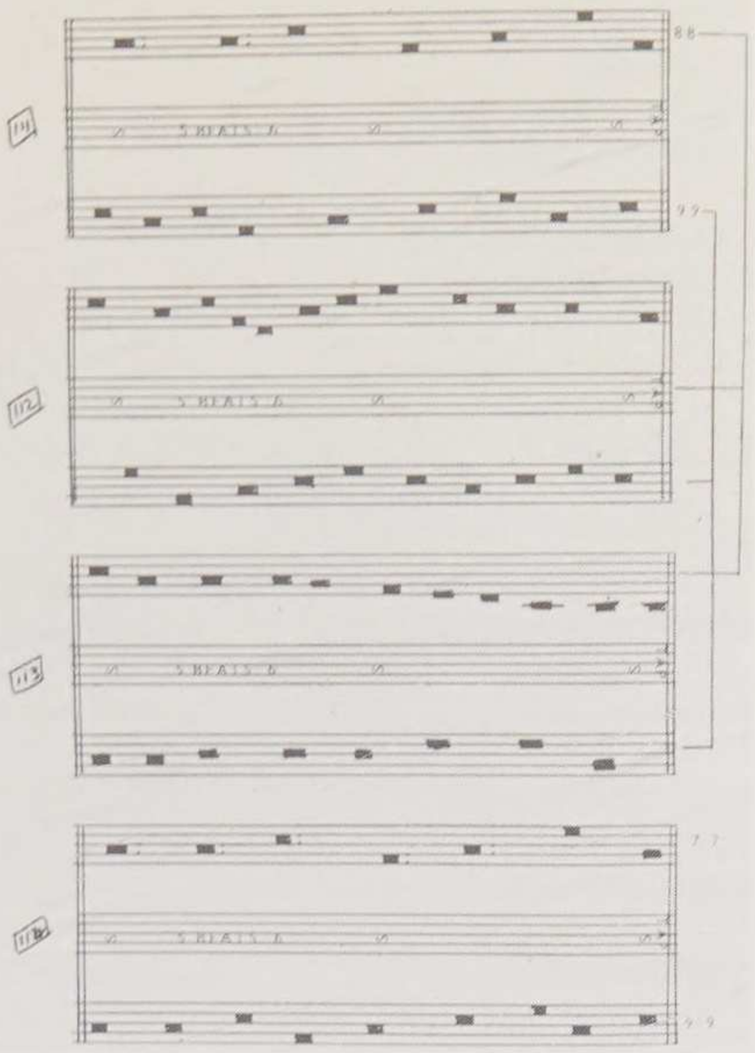


David Tremlett, *A hike from Düsseldorf to Australia*, 1971

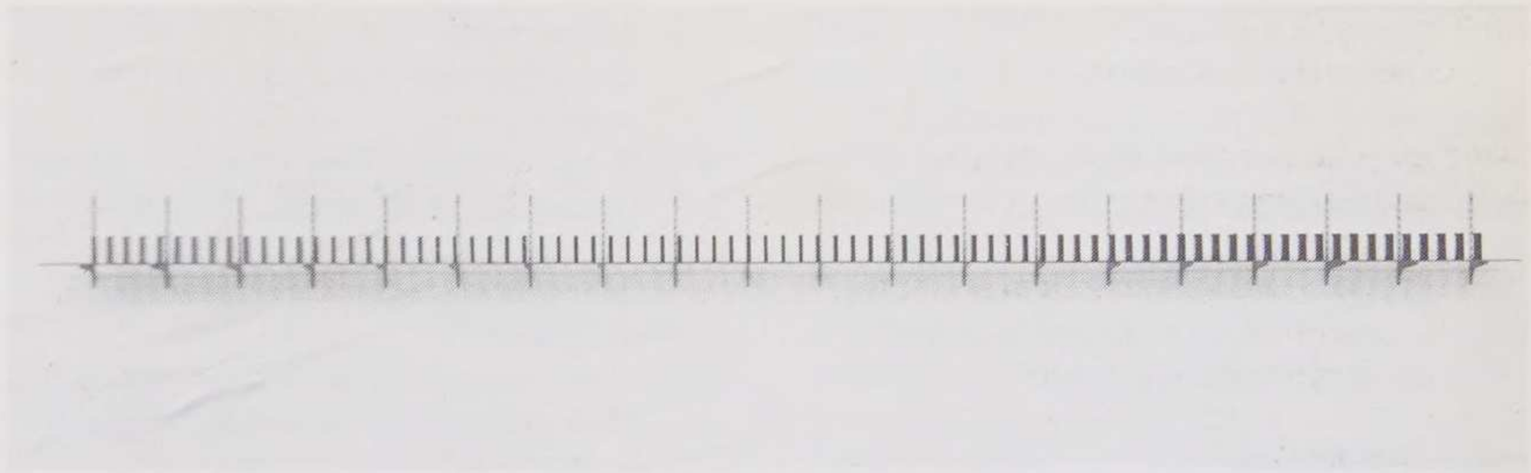


David Tremlett, *Drawings after meeting Charlie*, 1971

David Tremlett



David Tremlett, *Tap piece*, 1971, from catalogue for *The British Avant Garde*, New York Cultural Center, 1971



David Tremlett, *The Spring recordings*, 1972 (Collection of the Tate Gallery)

'Notation becomes the ordering of those properties that are quasi rational (digital accumulation, hieroglyphic, tone, rhythm, etc.), and those which are 'zeitgeist' (relaxation, co-ordination, etc.)' (quoted, *The New Art*, Hayward Gallery, 1972).

Tremlett trained as a sculptor and it is the reality of space and the relationship of the body to the space which informs his work. On leaving the Royal College he rented a railway arch as a studio in which he made a variety of works relating to the particular space – recycling found components into temporary structures. Lack of money forced him to give up the studio and from 1970 his work was concerned almost entirely with the expansiveness of the landscape. Photographs, tape recordings, postcards, simple pictographic drawings, words and systems of written notation were all used to capture the reality of his experience – the rhythms and patterns of the environment in relation to his own energy. They spatially structure, through almost casually non-descriptive terms, the cumulative sensations of a particular duration.

A hike from Düsseldorf to Australia, 1971, for example consists of a series of brightly coloured and unrealistic postcards sent back to England from un-predetermined stops on his journey. There is no previously encoded symbolic interpretation; the form of the work is found simply in the artist's selection of postcards and his straightforward comments – 'Getting hot', 'getting tired', 'Problems' – and the order which was determined by the route, the availability of the postcards and the postal system. *Drawings after meeting Charlie*, 1971, likewise record through the simplest of sparse abstract drawing and brief captions a series of events. This search for a non reductive notation was combined with the use of sound in a series of pieces using a tap dancer, in which the artist provided a simple cycle of minimal variations which were then danced. Inspired by a particular dancer they can be seen as a way of using observed patterns of rhythm and movement to structure space through sound.

In *Spring recordings*, 1972, it is the eighty-one counties of England which allow the structure for the work. Tapes were made in each county of the incidents, natural sounds of spring – the sounds and the site of each recording were randomly chosen (though the artist did try to avoid individualising noises such as passing aircraft). The tapes were simply introduced with a statement of time, date, location and weather. At each spot he also made two sets of outline drawings in green felt tip pen on postcards, one of which was then posted from the same county to a friend. Thus the work immediately took on a form which was directly concurrent with its duration. None of the sounds can be specifically related to a particular site, and yet there is an overall feeling of familiarity. It is this, together with the physical presentation (the serial arrangement of the eighty-one cassettes along a metal shelf as a sculpture along which one has to walk) and the spoken information which allows us to reconstruct mentally the event. Formally the tapes operate both as a physical 'sculpture' and as the structuring of space through the geographical mapping of sound, which also forms an auditory indexical link between the listener and the place. The immediacy of the artist's experience is directly and relaxingly distilled for us.

David Tremlett

Born 1945
1962–1963 Falmouth School of Art.
1963–1966 Birmingham School of Art.
1966–1969 Royal College of Art.

One person exhibitions
1969 Grabowski Gallery.
1970 Nigel Greenwood Gallery.
Galerie Folker Skulima, Berlin.
1971 Nigel Greenwood Gallery.
Galerie Ernst, Hanover.
1972 Nigel Greenwood Gallery.
Galerie Konrad Fischer, Düsseldorf.

Selected one person exhibitions from 1973
Exhibited with Nigel Greenwood; Galleria Marilena Bonomo, Bari; Galerie Rolf Preisig; Art and Project, Amsterdam; Robert Self, Newcastle upon Tyne; Galerie Durand Dessert, Paris; Galleria Massimo Valsecchi, Milan; Waddington Galleries.
1973 The Museum of Modern Art, New York.
Harold Rivkin Gallery, Washington DC.
1974 Museum of Modern Art, Oxford.
1976 ICA New Gallery.
1978 Plymouth Arts Centre.
Zomba Road, Malawi.
1979 Librairie Post Scriptum, Brussels.
Stedelijk Museum, Amsterdam.
1980 Gordon Jetty, Tasmania.
1981 John Hansard Gallery, Southampton (artist's statement).
1982 Riverside Studios, (artist's statement).
1983 Raum für Kunst, Hamburg.

Group exhibitions
For further details see page 25.
1969 *Young Contemporaries*, Piccadilly Galleries.

Selected group exhibitions from 1973
1973 *11 Englische Zeichner*, Kunsthalle, Baden-Baden, travelled to Kunsthalle, Bremen (catalogue).
1976 *Robert Barry, Victor Burgin, Hamish Fulton, Gilbert and George, Hans Haacke, John Hilliard, Kosuth/Charlesworth, David Tremlett, Lawrence Weiner*, Fruit Market Gallery, Edinburgh.
1977 *On site*, Arnolfini, Bristol.
Aspects du Paysage, Musée d'Art et d'Industrie, St-Étienne.
1979 *Un Certain Art Anglais*, ARC, Musee d'Art Moderne de la Ville de Paris and travelled to Brussels (catalogue).
1980 *Europe '80*, Espace Lyonnaise de l'Art Contemporain, Lyons.
1981 *New Works of Contemporary Art and Music*, Fruit Market Gallery, Edinburgh and travelled to Londonderry.
Murs, Centre Georges Pompidou, Paris (catalogue with artist's statement).
British Sculpture in the Twentieth Century, part 2, Whitechapel Art Gallery.
1982 Exhibition of individual works throughout the city, Centre d'Art Contemporain, Chambéry.
1984 *The Critical Eye/I*, Paul Mellon Center for British Art, Yale University (catalogue).

Bibliography

See also exhibition list for catalogues.

Artist's Publications
1974 *Flash Art*, April.
1975 *Some Places to Visit*, Nigel Greenwood Inc. Books.
1978 *On the Waterfront*, Newlyn Orion Galleries, Newlyn.
Scrub, Galleria Marilena Bonomo, Bari; Durand-Dessert, Paris.
1979 *On the Border*, Stedelijk Museum, Amsterdam.
1983 *Restless*, Waddington Galleries.

Selected literature
1971 'The Art of Searching; an interview with David Tremlett', Willoughby Sharp, *Avalanche* 3.
'David Tremlett', Guy Brett, *Flash Art*, June/July.
1973 'A Note on David Tremlett's work', Lizzie Borden, *Studio International*, June.
1974 'Facteur Chevals Pottasche: die Bildpostkarte in der Kunst', *Kunstwerk*, January.
1977 *Towards another picture*, Andrew Brighton and Lynda Morris, Midland Group Gallery, Nottingham.
1981 'The flashes, slow dawns and guiding lights of British art' William Feaver, *Art News*, May.
1982 'La Marche dans le Paysage Anglais' Bernard Lamarche-Vadel, *Artistes*, 2.

List of works

Arnatt, Keith

Invisible hole revealed by the shadow of the artist 1969
Tate Gallery Archive 7226.7

Self burial (television interference project) 1969
Tate Gallery 1747

Art and Language

Map not to indicate . . . 1967
Tate Gallery DP1357

Ingot 1969–70
Eric Fabre, Paris

Burgin, Victor

Photopath 1968/9
(remade 1984)
Gerd de Vries

Performative/Narrative 1971
Arts Council of Great Britain

Craig-Martin, Michael

Half-box 1968
Nicholas Medhurst, courtesy Anthony Stokes Ltd

6' balance with 4 lbs of glass 1970
the artist

On the shelf 1971
Jim Hopkins

An oak tree 1973
Collection of National Gallery of Australia, artist's exhibition copy

Dye, David

Mirror film 1971
(documentary photograph)

Unsigning: for eight projectors,
(documentary photograph of installation at The New Art 1972)

Flanagan, Barry

Metal 2 '64 1964
Sue Brown

Pdreeoo 1965
Alex Gregory-Hood

ring n 1966
the artist

Bleach 1 1970
Art and Project, Amsterdam

Fulton, Hamish

Untitled 1969
artist's proof, the artist

Bicycle journey 1970
artist's proof, the artist

Facing both ways 1970–71
artist's proof, the artist

The Swiss Alps 1971
artist's proof, the artist

The Pilgrims' Way 1971
artist's proof, the artist

Gilbert and George

All my life I give you nothing and still you ask for more 1970
Anthony d'Offay Ltd

Balls: the evening before the morning after – drinking sculpture 1972
Tate Gallery T1701

Postcard sculpture 1972
private collection

Easter card 1969
Postcard 1969
Ticket for lecture sculpture 1969
Gilbert and George relaxing, spring 1968
A message from the sculptors 1969
A guide to the singing sculpture 1970
Five souvenirs 1969
Invitation to the meal 1969
To be with art is all we ask 1969
Pencil on paper descriptive works 1970
Tate Gallery Archive 839

Hilliard, John

Camera recording its own condition 1971
Tate Gallery T3115

Latham, John

One second drawing 46" 1126 on 10 Oct '70 1970
John Paul Latham

Long, Richard

A sculpture in Bristol 1965
Tate Gallery

Untitled 1966–67
Gillian Deane

A line made by walking 1967
the artist

A hundred mile walk 1971–72
Tate Gallery T1720

A circle in the Andes
Lisson Gallery

McLean, Bruce

Six sculptures 1967–8
Tate Gallery T1740

Evaporated puddle work 1968
private collection

People who make art in glass houses work 1969
Anthony d'Offay Ltd

Fallen warrior 1969
private collection

Their grassy places 1969
private collection

Pose work for plinths 2 1971
private collection

Newman, Gerald

Piece for two lights 1970
Arts Council of Great Britain

Tremlett, David

A hike from Düsseldorf to Australia 1971
the artist

A HOLLOW LANE ON THE NORTH DOWNS

THE PILGRIMS WAY 1971 10 DAYS IN APRIL A 165 MILE WALK

ANCIENT PATHS FORMING A ROUTE BETWEEN WINCHESTER AND CANTERBURY

ISBN 0 907074 21 9