

TERRY MEASHAM

# John Latham





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TATE GALLERY

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Cover  
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Catalogue No.29



## Foreword

This booklet accompanies an exhibition which comprises twenty years of work developing and exemplifying a radical and original idea. The layout of the exhibition is itself a formulation of that idea which is discussed here in an essay by Terry Measham and illustrated by recent projects which have not been published before.

I should like to thank John Latham for his essential collaboration in the exhibition and in this publication.

Norman Reid *Director*

## JOHN LATHAM

### An inevitably unfinished and undefinitive account of his work

'Latham has continued to work in relative solitude, isolated by his insistence on signalling the end of culture and affirming a cosmology that no one but he can quite understand'.<sup>1</sup>

What Latham has been isolated from is the artist – dealer system, the main structure of the London art world, which relies, like any other commercial network on enough big sales to keep everybody, dealers and artists, in business. Latham's attitudes are a dead loss commercially and the new culture which he signals would have no place for art as exchangeable capitalist stock. It would most likely have no place for art at all as such since his concept 'asks for a status anterior to the distinctions Art, Science, Philosophy, Metaphysics'.<sup>2</sup> In other words the separateness, the very existence of such disciplines, is symptomatic of the dislocated and dualistic thinking to which Latham is opposed. Today, there is a focus of attention among younger artists on the function, role and use of art in society. That includes the function of a work of art consciously intended by its maker but also the use society makes of a work, which may be quite different. There is a great awareness that in the past, the producer of a work of art has renounced effective interest in what happens to it

when it leaves his studio. Such ostensible neutrality on the part of the artist vis-a-vis social and political problems is now under heavy attack from artists and critics writing in a New York magazine *The Fox* but who are active in other parts of the world. The March/April 1976 issue of *Studio International* in this country, was entirely devoted to the theme of the social purpose of art. Artists and writers such as Rosetta Brooks, Mel Ramsden, Ian Burn, Terry Smith, Sarah Charlesworth, Michael Baldwin argue insistently that making art cannot be divorced from social context and that the artist cannot evade a social responsibility. Now none of this is new. Such ideas have been amply stated before in philosophy and economics, yet many artists and critics continue to behave as though there were such a thing as a self-contained aesthetic world, one which exists through the generosity of the tax-payer or on private donations.

Art and Finance is a much avoided subject among art lovers and cognoscenti. Art itself is a much avoided subject among everybody else. Occasionally a funny Art story makes front page news where, with pictures of tired politicians falling down steps, boobs, knockers and bums, it gives a momentary respite between one national or world crisis and the next. When such an occasion arises and popular attention *is* turned towards art, our art critics grab the opportunity with the speed of Pall-Bearers climbing up difficult Cathedral steps. And they seldom talk about money.

The growing recognition of the artist's social responsibility, the growing refusal to gloss over bogus neutrality masquerading as 'formal values' or 'private art' certainly had some of its origins in



this country in the work of John Latham. He is not a 'younger' artist but was born in 1921. Latham's name became well known, even among people who had no idea what he was about, in 1966, when he made a literal distillation of Clement Greenberg's *Art and Culture*, a volume of which he had withdrawn from the library of St. Martin's School of Art where, until this event was discovered, he was a teacher. The resultant work, now in the collection of the Museum of Modern Art, New York, was not available for the present exhibition. An account of the making of 'Art and Culture' is included in *State of Mind*.<sup>3</sup> However books as compendia of 'knowledge' had interested him for many years previously, since 1958 in fact. Frequently the preposterous titles of books have provoked Latham to burn them or make monuments of them. (*A Handbook of Reason* is a volume which he has recently chosen to monumentalise to a proposed height of seventy feet in Scotland). But clearly he is ambivalent in his feeling towards the book form and for Latham a book is frequently an attractive and clear record of the processes which went to make it. In some of his film work, for example, books are treated with humour and delicacy – they are *played with* enjoyably. 'Unclassified Material', 1959 is a case in point. However Latham's dealings with books, like other concerns, flow from his preoccupation with *time* and what he calls 'event-structure'. This overriding enquiry began as early as 1954 when he meditated on the implications of the paint-spray technique he was then using. It seemed to offer the possibility of a language analagous to natural laws. As droplets of paint passed through the air and settled on to a surface

he witnessed what appeared to be a statement of pure process. The statement was a direct record of what had occurred to make it. At about this time Latham began to collaborate with, or to work in parallel with, two scientists, Gregory and Kohsen who welcomed him as an Honorary Founder Member of their Institute for the Study of Mental Images. Gregory and Kohsen were critical of orthodox science and its methodologies. In particular, they were dissatisfied with the traditional separations in science which make it impossible for one 'specialist' to communicate with another. They expressed the view that physics and psychology, for example, have no common language or concerns. Their newly formulated 'Psychophysical Cosmology' was published as *The O-Structure* in 1959. Needless to say the book is difficult, its diagram complex (though much of it is eminently and enjoyably readable) but one of its fundamentals is the establishment of a micro-event as the basic unit of the universe. John Latham's concept of 'Least Event' seems pretty much the same thing. Both *The O-Structure* and Latham's *General Theory of Motivation* cross-reference 'disciplines' and dualities which have traditionally been regarded as incompatible. And just as Gregory and Kohsen, in 1959, proposed a system by which the Universe, the Galaxy and, say, the brain's alpha rhythm can be seen as *events* and are therefore comparable, so Latham's 'Time-based Roller' of 1972, offers a model for a retrieval system from which can be read the range from the wavelength of light, which is short-based, through to human life which is more or less in the middle of the spectrum, to long-based events which include

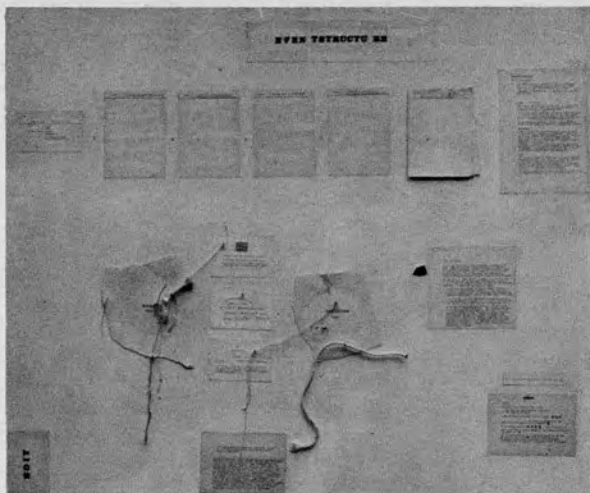
the stellar systems. Now such a system offers, Latham claims, the chance of utter specificity. Most writers on Latham have missed this point. It has been recognised that Latham attaches importance to an awareness of time but only at the level of commonsense, so that he might be held to criticise the shortsighted attitudes of, for example, economists who concentrate on profits regardless of the long-term consequences. However, this is incorrect. The answer to the commonsense criticism would be better economists who weren't so shortsighted. The Latham view, in contrast, would dispense with economics altogether as a space-based, fragmental approach. The time-spectrum, as Latham sees it, would offer *precise* time-readings when required. He himself frequently talks and writes in specific terms. He is willing to quantify in unexpected places: he will say that the despair of London is 'on twenty-five times the scale' of that of Glasgow and the final crisis of London will take just that little bit longer to occur. Quite obviously, Latham's quantifications are frequently rhetorical or poetic but they serve a useful purpose. They draw attention to the fact that much human misery *is* quantifiable and that so is the constant waste of human potential, not to mention that of the earth's potential. The speed at which the earth is plundered for oil, for cod, whales, etc makes human kind seem like a disease or malignant organism attacking the host or parent earth. Latham not only draws attention to this scene obliquely, he states it in blunt, factual terms. It is also the message of his blow-up photos of the earth, seen, as it were, from the moon. 'We have become not humans but a species of rodent' he wrote recently. (Precisely

at the time of writing this, I hear a news item on the radio which bizarrely illustrates human destructive potential but also puts the problem of quantification on a sharp perspective. Apparently we have a new anti-submarine nuclear weapon which *removes the need for pin-point accuracy*).

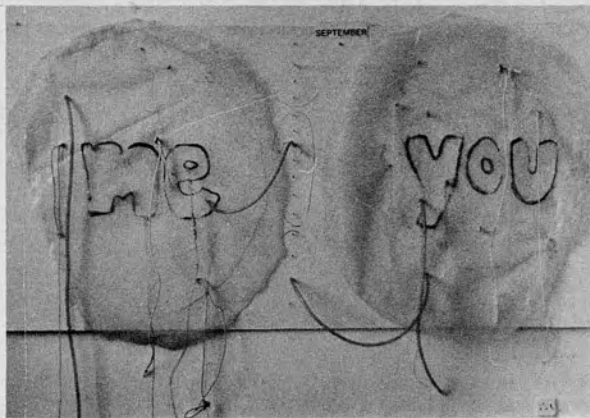
If the social and political implications of Latham's cosmology are obvious, they are also endless. He has had to face the task of calling in question the very institutions in which he grew up. And questioning is insufficient: he has had to make the best possible use of them. He has tried to reveal to institutions their true nature, but at the same time indicate how they might develop. He has achieved much through the Artist Placement Group and by personal example. The APG has recently been extremely well described by John A. Walker.<sup>4</sup> The organisation was formed ten years ago to tackle the problem of 'relating' artists to industry, commerce and government. Latham has played a central motivating role in the group whose practice of 'seconding' artists to non-art organisations has gained acceptance thanks to the unremitting efforts of Barbara Latham and a small number of artists, as well as John Latham's own relentless work. The gradual success of the movement has been achieved without much help, relatively speaking, from 'official' art bureaucrats and still less from art critics, those traditional mediators between art and public.

As for personal example, in his role of Incidental Person, Latham has fully lived out his ideas and, by using his own person demonstratively, he has foreshadowed much of today's 'body art' and 'life-style' art of the kind we see in Gilbert and

**Eventstructure Board 1967**  
Catalogue No. 23



**ME YOU 1970 (Detail)**  
This work is now lost



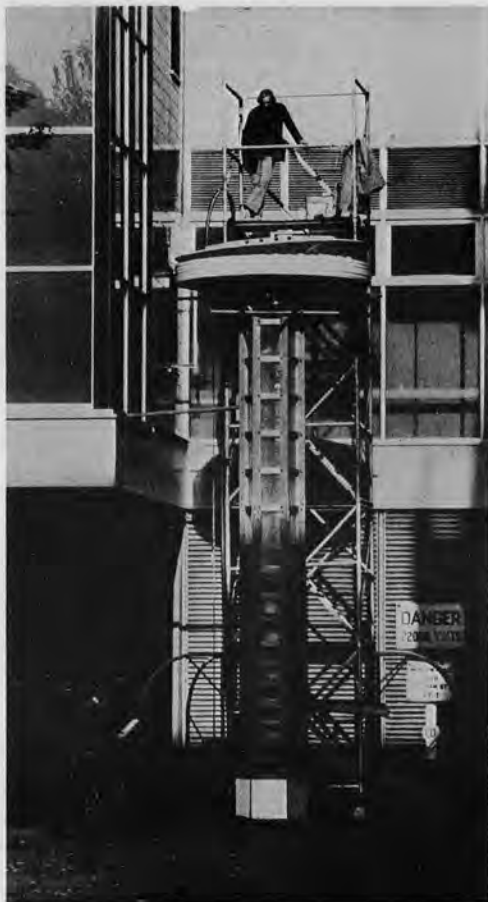
George. In the face of his enormous, self-imposed task, Latham never seems daunted. On the contrary his activities are ceaseless and varied. A piece of direct action was a recent statement of concern, couched in urgent terms and sent to the Queen. His letter to the Queen, signed 'your loyal subject' shows something of his political standpoint. Unlike many young artists who are socially concerned, he is in no sense a Marxist. In the past, Latham has been denounced by anarchists, nihilists and people of the far left. He recently gave a cogent statement of his attitudes to traditional political stances:

'Ground-level "politics" are a form of sectional-interest civil war. Even if you take politics to mean the ideological see-saw, an Incidental Person on the site takes the stand of a third ideological position which is off the plane of their obvious collision areas. The function is more to watch the doings and listen to the noises . . . In doing this, (s)he represents people who would not accept their premises, time bases, ambitions, formulations as valid, and who will occupy the scene later'.<sup>5</sup>

The works in this exhibition testify further to Latham's varied output. They are presented conventionally as artwork but each individual piece should not be scrutinised for evidence of personal expression but seen as a didactic statement which embodies some aspect of Latham's developing body of ideas. Because of his respect for intuitive processes, Latham acknowledges that earlier works express notions which he had not consciously recognised at the time but which have surfaced later. It is for this reason, more than any other, that there is little difference between a 'retrospective' exhibition of his work and one

titled 'work in progress'. He continually revises earlier statements by adjusting not the works themselves *but his attitude to them*. In this way their significance changes, not radically, but in emphasis.<sup>6</sup> He allows, in his thinking, for a work to be auto-generative; that means that each work has a life of its own, that it came into being through a series of events in which he, Latham, played only a part. (This is the significance of his spray experiments back in 1954). The works on view also function on an *art-theoretical* level. Many younger artists today propose as works of art theoretical texts or aesthetic texts. Conversely, some critics have come to regard their writings as works of visual art and themselves as artists. This is a development which in some senses Latham anticipated. He has always regarded his sculptures and paintings as embodying their own physical commentary since he believes matters of theory can be expressed in sculptural vocabulary without having to resort to the use of the English language. That said, he has also committed himself to written formulations for many years; and he seems now to give equal status to written or 'made' statements. Some works, such as 'Eventstructure Board', use painting, sculpture and text altogether. New work, that is, work done in 1976 in the period right up to the opening of the current exhibition consists of two main categories.

Firstly Latham never stops revising his time-based formulations in the hope of getting across to, for example, the present author, what he feels are their glaring obviousness. The latest compact revision handed to me at the point of going to press reads as follows:



**Big Breather** 1973  
Catalogue No.25

Time-based formulations – bring within mathematically determined framework a singular and comprehensive method of identifying universal motivatedness and its inter-relativity. They have been put together in graphic and literal terms, from three corner-poles in the disciplinary constellations, and the point-of origin was the recognition of the idiom, or 'language which shall copy nature.'

Secondly, Latham has begun a new body of work, this year, in Scotland. There he has made proposals under two different headings: Derelict Land Art and Urban Renewal. Derelict Land Art proposes a solution to the colossal problem of slag-heaps, or 'Bings', to give them their local name. The removal of the Bings is an enormous undertaking physically and financially. Latham has proposed the idea of changing people's attitudes to some of the Bings so that they will not need to be moved. He has spent much time examining these man-made 'mountains' and drawn attention to their individual characteristics. His artwork consists of a report on how the qualities of the Bings can be put across so as to make them not merely desirable, but a tourist attraction. In the present exhibition, his photographs and his arrangement of existing photographs show his line of thought. His most startling proposal is to place, on the top of the Bings, colossal book monuments which would be visible for miles.

Under 'Urban Renewal' Latham has looked at the plight of Glasgow, a city which is running down. He has confronted the task of finding a 'motivating principle' to enable the city to find new life. As one way of tapping the

potential of the region, he has proposed a sea cultivation project and has looked at the marine-engineering problems which would be involved. He has also proposed the use of his 'Big Breather' first created in 1973 and now re-assembled in the present exhibition. In the Tate, the machine's function is simulated; water is pumped into it but in reality the Breather would be erected in estuary waters where it would use the six-hour cycle of tidal levels to make energy available for a number of purposes, such as fog lamps, sound-warnings, etc. Latham's machine is a prototype but the principle it demonstrates could be applied on a large scale.<sup>7</sup>

## **Short glossary of the terms Latham uses**

### **Incidental Person**

Latham proposes this term to be used, for the moment, instead of 'the artist'. An Incidental Person, the sort of person preferred by the APG is 'one in whom certain specially formulative capabilities show up'.<sup>8</sup> Latham recently suggested that 'perhaps we should dispense with the public use of this word artist, in the same way that we are supposed to be dispensing with sex-discriminatory and value-judging language'.<sup>9</sup>

### **Knowledge**

One of the chief products of the MFI, 'Knowledge is a modern equivalent for the opium once said to be religion'.<sup>10</sup> Knowledge is for experts and renders thought unnecessary.

### **Mental Furniture Industry (MFI)**

This term refers mainly to the educational system. Like any other industry, it has profiteers, vested interests and controllers of ideas. Latham calls the MFI 'our form of KGB'.

### **Minits or Time Signatures**

Latham's recognition that a work of art has different functions for its maker and for those to whom it is addressed (see Observer Principle) led him to formulate, in 1970, a system of 'Time Signatures' for his one second drawings. Virtually identical drawings may carry different time signatures which indicate intended functions.

Latham explained the code in the following extract from a Lisson Publication, 'The numbers refer to the event track which is of primary import for the "reading" of a work, as designated by the artist, if he wishes to specify or avoid an ambiguity.' viz:

**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 3** The frequency greater than alpha or  $\frac{1}{10}$  ". i.e. what is in apparent steady-state, like colour, texture, pitch, tone. The intrinsic vibes.

**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.

Although the time signatures were invented for One Second Drawings, of which there is a representative selection in the present exhibition, this functional code—or intentionality code—is applicable to all the works Latham has made. Thus 'Big Breather' can be assigned the signature 5:4. The first figure indicates that the work has as its subject a problem, an event, or a system, outside itself: in this case, the lunar and solar effect on the sea. The second figure, 4, indicates that the work is either kinetic or undergoes a change of state—in this case, plainly both.

## Noit

### See **Reversal**

This word reverses the suffix normally used to reify and objectify abstractions and generalisations.

### **Observer Principle**

Latham's system emphasizes the importance of the observer role. The witnessing of events is a separate event in itself. In general terms that is a simple notion of relativism which is nevertheless surprising and illuminating. For example the art world got into a twist in the 50s about the 'event' nature of Jackson Pollock's painting. Harold Rosenberg, the New York art critic, wrote of Action Painting that 'what was to go on the canvas was not a picture but an event'. To which his reviewer, May McCarthy, gave her celebrated reply: 'You cannot hang an event on the wall, only a picture.' Latham's solution to the puzzle is simple: making a picture is one event and showing it is another. Latham's recognition of the separation of these two events led him to formulate in 1970, a system of 'time signatures' for his one second drawings. (See **Time Signatures**)

Latham's Observer principle, however, goes much deeper than commonsense relativism, valuable though that is. He distinguishes between two Observer positions: Observer 1 and Observer 2 (These numerals are not to be confused with those which attach to the series of physical works carrying the title 'Observer' which are numbered for ordinary catalogue differentiation. In the present exhibition, which is representative, only one such work is included: Observer IV).

The two relative positions are described in a diagram 'State of Mind' and now included in the revised version of Latham's paper 'Time – Base and Determination in Events' which was specially redesigned for the Milan exhibition. For two representative photo-types of Observer, Latham seizes on Ivan and Alyosha from Dostoevsky's *Brothers Karamazov*. Ivan, the intellectual, is compelled to order and classify. He observes but does not penetrate. Alyosha, on the other hand, is not only able to classify, but is able to *observe himself classifying*. He has the ability to distance himself, to see things from a distance, to detach himself. (Latham's blow-up pictures of the Earth from the moon dramatise the distancing effect). Alyosha then penetrates by whatever intuitive process is effective. Ivan is restricted, in his expression, to written formulations. Alyosha has no preconceived mode of formulations; he has to develop a mode suitable for whatever occasion. Alyosha, therefore, is like the artist – like Latham. The works in the present installation are devices for expression and communication of ideas, states of mind and events. Sometimes they are overtly didactic, as in the case with 'Eventstructure Board'.

### **Reversal**

One of Latham's main techniques for questioning habits of thought. See **Noit**, **Skoob** and **Mental Furniture Industry**.

### **Skoob**

The reverse of Books. See **Reversal**. Books are tools of the Mental Furniture Industry. They are used to distribute 'knowledge'. Latham makes monuments, towers, of such guides to knowledge

and has sometimes ceremonially burned them. However, as already stated above, Latham's attitude to books is by no means simple. He sees the book along many different perspectives. He finds it a most useful and flexible sculptural object because of its size, shape, construction and other physical characteristics. It easily assumes a metaphoric or image function; when it is open it can look decidedly female. Some characteristics emerge strongly only when a book has been partially burned: its singed pages curl and evoke a geological stratification. Latham is particularly intrigued by the fact that each page of a book is a flat white plane on which black spots or marks have occurred. The impact of a black spot on a white plane is an event of primal significance for Latham and is one of the ways which he uses to describe 'Least Event' – the occurrence of 'not nothing' on 'nothing'. Therefore a closed book is a potent battery of condensed energy. It is also a source of condensed and coded information and therefore shows many similarities with genetic coding. Latham is seldom if ever interested in the book's content as intended by its author although, as mentioned above, he does make fun of the many preposterous titles which abound.



## Notes

<sup>1</sup> Norbert Lynton, in the catalogue of *Arte Inglese Oggi 1960-76*, Milan, February 1976, p.31.

<sup>2</sup> John Latham: *Time-Base and determination in events*, revised reprint from Kunsthalle Düsseldorf publication *State of Mind*, September 1975, p.1.

<sup>3</sup> *State of Mind* is the title and catalogue of the Latham exhibition at the Städtische Kunsthalle, Düsseldorf, September 1975. See p.55 for Latham's own account of 'Art and Culture' and p.55 for the entry by Brooks and Stezaker.

<sup>4</sup> *Studio International* March/April 1976, p.162.

<sup>5</sup> *Ibid* p.170.

<sup>6</sup> Latham is by no means unique in reinterpreting earlier work in the light of current ideas. Matisse, for example, frequently looked at his very earliest works (as well as exhibiting them) for information about his own nature as an artist and for a guide as to further progress. Leaving art history out of it (with relief) we can look at, say, Hamish Fulton for an up-to-date example. Fulton keeps all his original negatives and reinterprets the 'evidence' they offer months or even years after they were made.

<sup>7</sup> It should not be forgotten that 'Big Breather' is an artwork. It is interesting to compare it with 'Eventstructure Board' of 1967. Both works demonstrate general principles of Latham's time-based view but each deals with a particular base on the spectrum. 'Big Breather' is concerned with long-based events,

the action of the Sun and the Moon. By contrast, 'Eventstructure Board' deals with human relationships, in particular the instinctual behaviour which occurs precisely at band 17 on the spectrum. 'Eventstructure Board' is a sensitive commentary on how two people can link together. Sometimes the links, here symbolised by humble pieces of string, are tentative and sometimes they drop away altogether. It is an appropriately delicate work and I believe it is significant that its owner is the artist's wife, Barbara. ('ME YOU', 1970, now lost, was similarly a sensitive analysis of human relationship affected by time. See p. 11)

<sup>8</sup> *Studio International*, loc. cit.

<sup>9</sup> *Ibid*.

<sup>10</sup> *Ibid*.

<sup>11</sup> Exhibition Catalogue, Lisson Gallery, 1970.

**Statement by John Latham 5 May 1976**

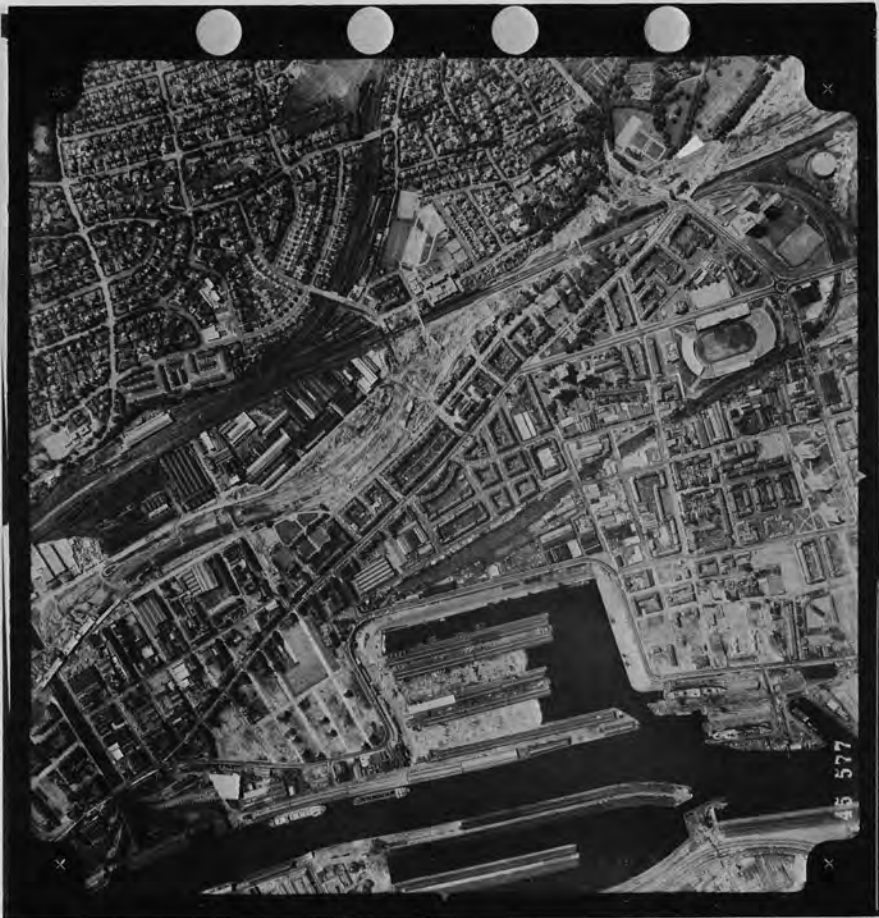
Bertrand Russell said when a young man 'What we need is a language which shall copy nature'.

Needless to say, he didn't find one. Nor did he give us his estimation of the potential value that such a language might have.

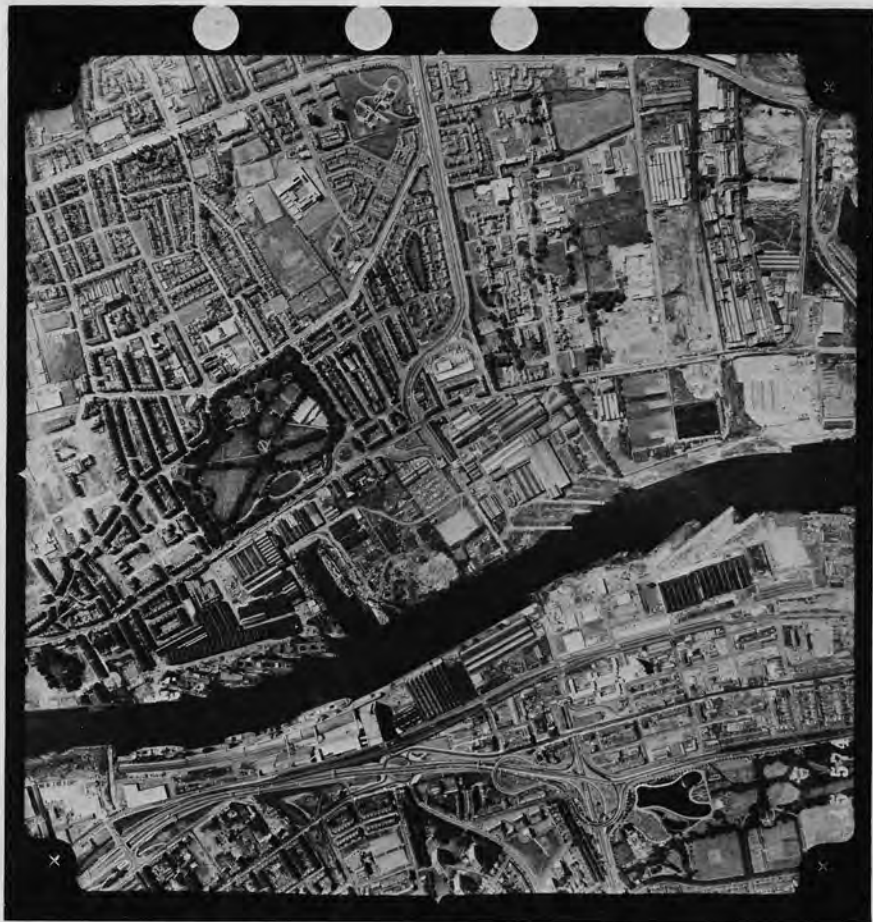
Looking at today's state of affairs we would point out that the missing language would be worth every bit as much as the North Sea, to this country alone, because its track is blind.

One well-conceived fundamental concept is sufficient upon which to rephrase the motivation of the human aggregate and might bring it into tune with a purposive future such as at present, on orthodox thought-bases, is invisible or non-existent.

Time-based formulations bring within mathematically determined framework a singular and comprehensive way of identifying motivatedness and its inter-relativity, anywhere. They have been put together in graphic and verbal terms, from three points in the disciplinary landscape, and the point of origin was the discovery of that idiom, or 'language which shall copy nature.'



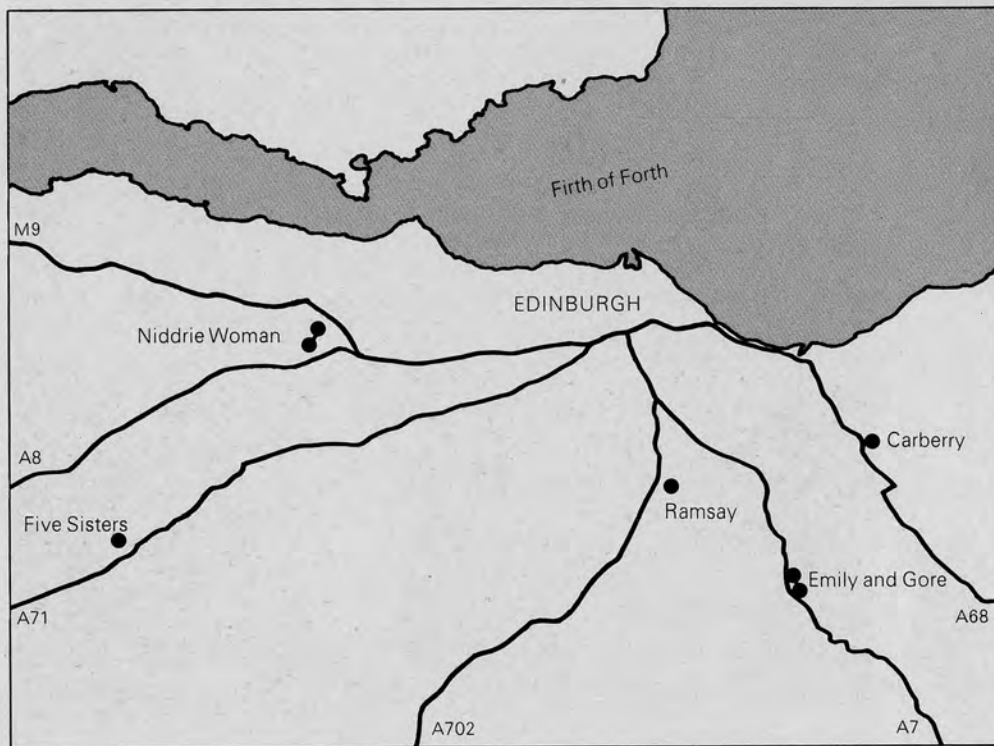
Urban Renewal : Upper Clyde 1



Urban Renewal : Upper Clyde 2



Lower Clyde



Derelict Land Art Sites



Five Sisters



Five Sisters





Niddrie Woman

Broxburn

NIDDRIE WOMAN

Winchburgh

M9

- X SITE A
- △ SITE B
- || SITE C

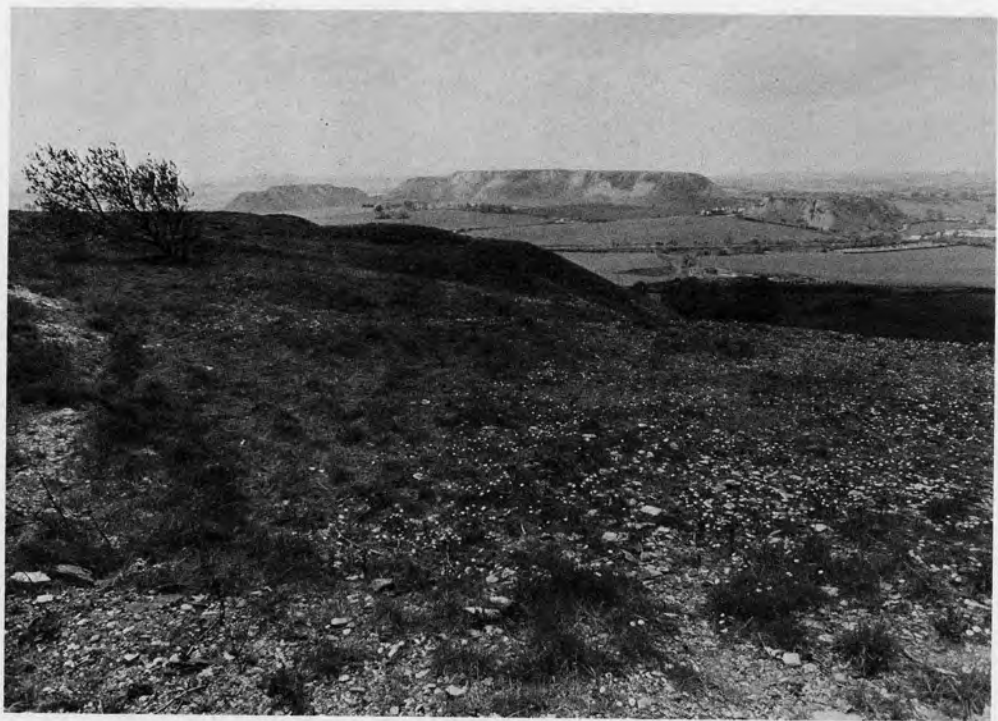


Niddrie Woman



Niddrie Woman





Niddrie Woman

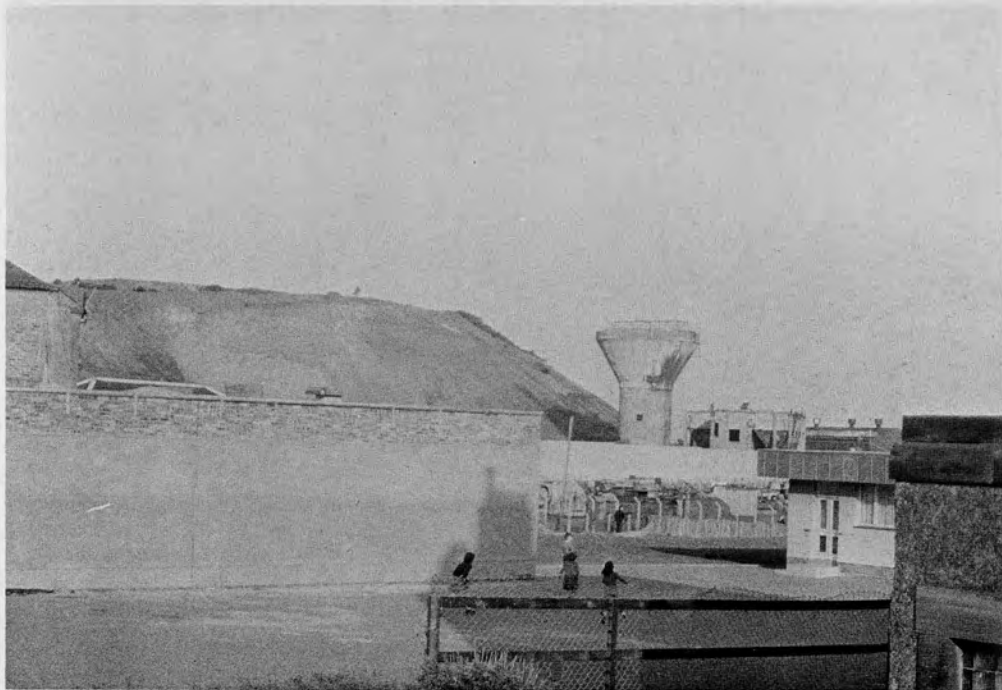


Ramsay



Ramsay







Emily and Gore



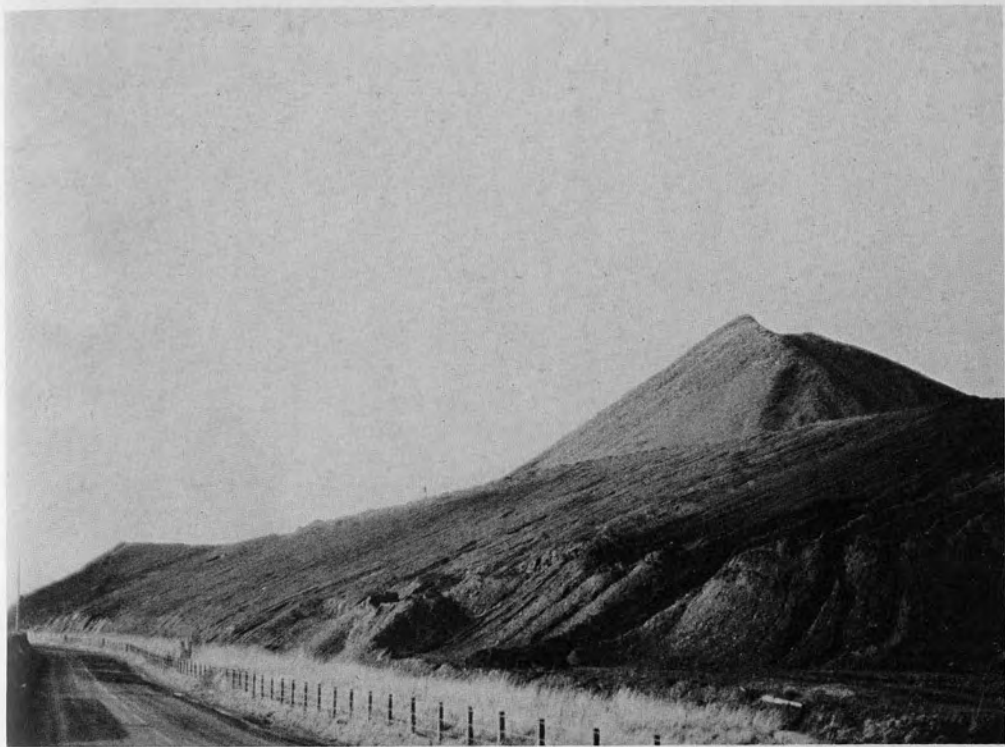


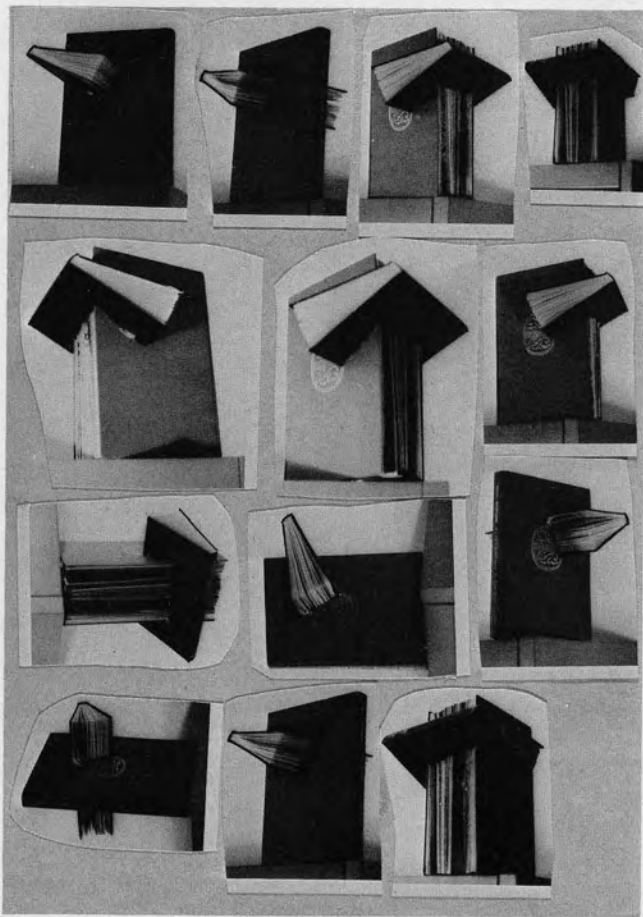
Emily and Gore





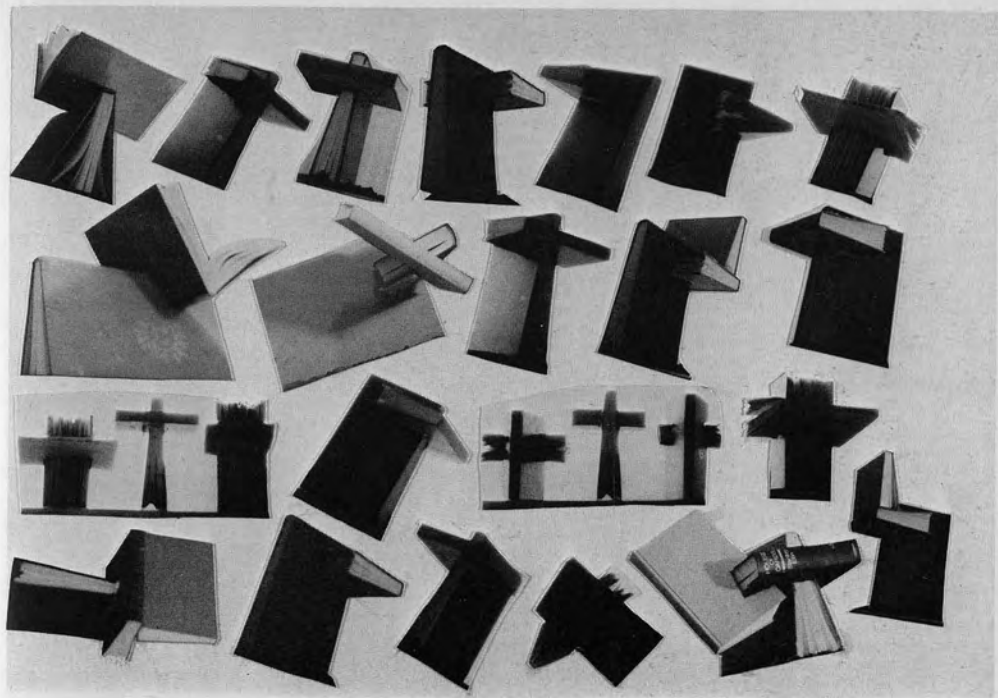
Carberry





Studies for Niddrie Woman



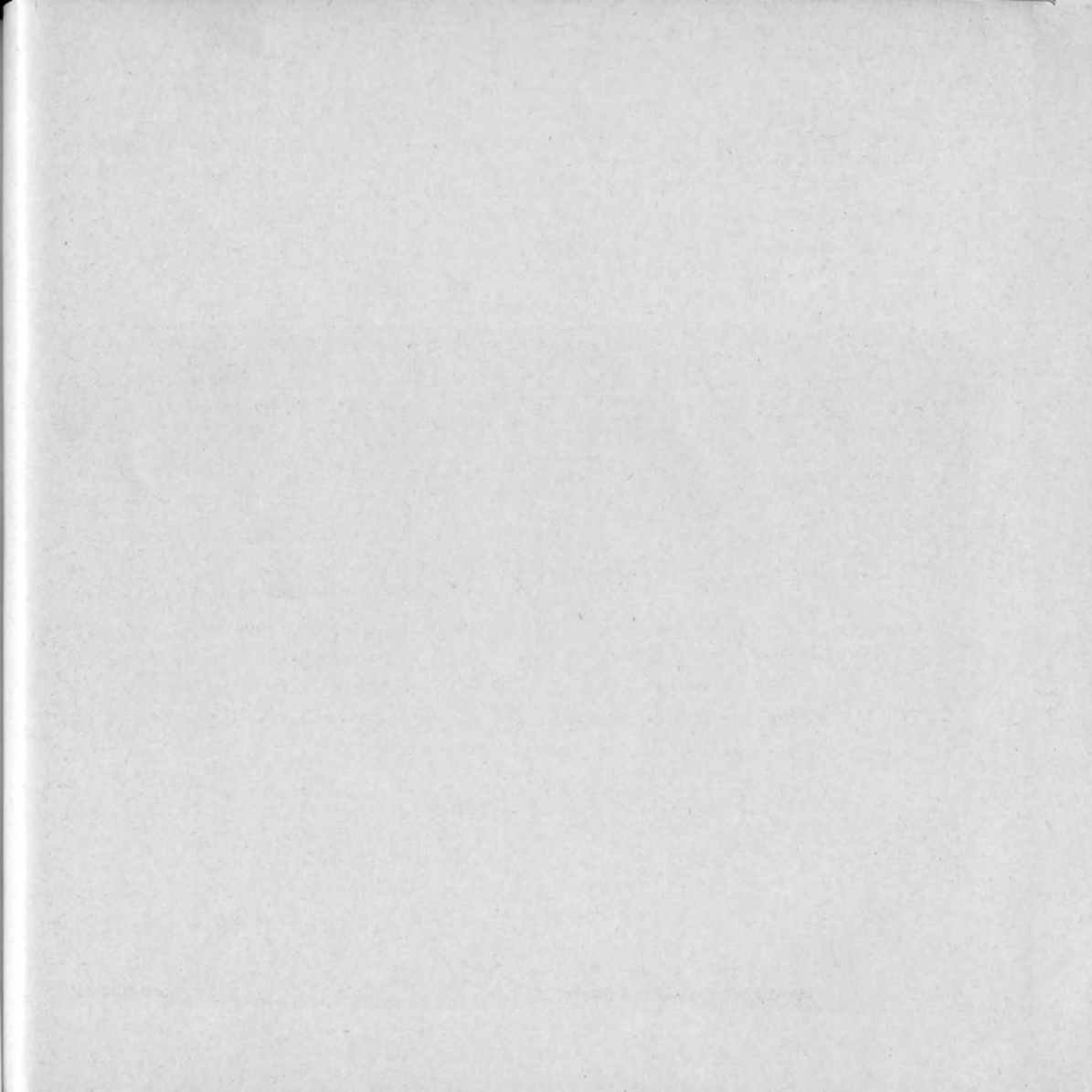




Study for Niddrie Woman



Study for Carberry



## Chronology

- 1921 Born in Africa
- 1946–1950 Student at the Chelsea School of Art
- 1954 Honorary Founder Member of ISMI after discovery of painting idiom
- 1958 Started to use books as material for sculpture
- 1960 Participated in happenings and made films from 1960
- 1964 Began *Skoob tower Ceremonies*
- 1965 Began roller-paintings
- 1966–67 Taught part-time at St. Martin's School of Art  
Chewed Clement Greenberg's book *Art and Culture* and formed Artists Placement Group
- 1968 Organised with APG the *Industrial Negative Symposium* at the Mermaid Theatre
- 1969 Chairman of APG artists panel  
Lives in London

## Selected one-man exhibitions

- 1948 Kingly Gallery, London
- 1955/1957 Obelisk Gallery, London
- 1959 Galleria dell' Ariete, Milan
- 1960 ICA London ; Galerie Schmela, Düsseldorf ; *New Forms New Media*, Martha Jackson Gallery, New York
- 1961 *Assemblage*, Museum of Modern Art, New York
- 1962 *The New Realists*, Sidney Janis Gallery, New York ; Galerie Internationale d'Art Moderne, Paris
- 1963 Bear Lane Gallery, Oxford ; Kasmin Gallery, London ; Alan Gallery, New York
- 1964 *Skoob Tower Ceremonies*, Oxford and Edinburgh
- 1965 City Art Gallery Bangor
- 1966 *Destruction-in-Art Symposium*, London, *Tower Ceremony and Wordless Play*, Mercury Theatre, London
- 1969 Paula Cooper Gallery, Seattle World Fair
- 1970 *Art and Economics, Exhibition-in-Time continuing Information*, Museum of Modern Art, New York ; Lisson Gallery, London

- 1971 *Art and Economics, Exhibition-in-Time Summary*, Hayward Gallery
- 1972 Gallery House, London
- 1973 *Big Breather*, Imperial College, London ; Kunsthalle, Bern
- 1974 *Art Net, London; Offer for Sale*, The Gallery, London
- 1975 Kunsthalle, Düsseldorf
- 1976 *Arte inglese oggi 1960-1976, Palazzo Reale* Milan

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- Sydney Janis, *New Realists*, 1962
- Eddie Wolfram, 'In the beginning was the Word', *Art & Artists*, August 1966
- Charles Harrison, 'Where does the collision happen?'. *Studio International*, May 1968
- Paul Ableman, 'Is Art Dead?', *Art & Artists*, January 1969
- Least event, one second drawings, blind work, 24 second painting*, Lisson Gallery Publications, 1970
- David Lamelas, 'Statement by John Latham'. *Publication* Nigel Greenwood Inc. 1970
- APG Art and Economics* exhibition literature, Hayward Gallery, December 1971
- Jasia Reichardt, article in *Art as Action and Concept*, published in Japan, 1972
- Article in *The Times Higher Education Supplement*, October 1973
- Paul Overy, 'Offer for Sale', *The Times*, December 1974

Rosetta Brooks, 'John Latham at the Gallery and at Art Net' review, *Studio International*, January/February 1975

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## Catalogue

Unless otherwise stated the works belong to the Artist

### 1 **Figures** 1955

oil on board

3' x 5'

### 2 **Figures** 1955

oil on board

5' x 3'

*Private collection*

### 3 **Burial of Count Orgaz** 1958

mixed media, bottles, pipes, etc.

on billiard board

4' x 3'

### 4 **Single Book as Nature** 1959

book, plaster and canvas

on board

12" x 8"

### 5 **Shelf Piece** 1959

2' x 2' x 1'

### 6 **Belief System (the Bible & Voltaire)**

books, plaster and canvas

on board

6' x 5' x 3'

### 7 **One Second Drawings**

1960-75

spray paint on wooden panels

21 $\frac{3}{4}$ " x 72" and 14 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ "

- 8 Observer IV** 1960  
mixed media, plaster books,  
metal, etc. on board  
8' x 6'
- 9 Estate of Great Uncle** 1960  
mixed media, plaster, books, etc.  
on board  
9' x 11'
- 10 Film Star** 1960  
relief mixed media (books)  
5' 3" x 6' 6"  
Tate Gallery
- 11 Soft Skoob** 1960  
books stitched to unstretched  
canvas  
2' x 3'
- 12 Four phases of the Sun**  
1962-3  
books, plaster and canvas  
on board  
four panels together 7' x 8'
- 13 Painting out of a book**  
1963  
spray painting on canvas  
8' x 4'
- 14 Painting not out of a book**  
1963  
spray painting on canvas  
8' x 4'
- 15 Full Stop**  
oil and PVA on canvas  
11' x 9'
- 16 P(n)2: 3/6** 1963  
oil and acrylic on canvas  
11' x 9'
- 17 P(n)2: 3/12** 1963  
oil and acrylic on canvas  
7' x 5'  
*Tate Gallery*
- 18 Skoob Tower** 1964  
book tower on pedestal  
8' high
- 19 Manningtree** 1965  
books on pedestal  
base 24" x 22"
- 20 MFI Bing**  
books, glass fibre and resin  
2 versions, bases 48" x 36" and  
16" x 17"
- 21 Roller Painting (1)** 1965-6  
oil and acrylic on canvas  
9' x 12'
- 22 Roller Painting (2)** 1965-6  
oil and acrylic on canvas  
9' x 12'
- 23 Eventstructure Board** 1967  
hardboard, paper and string  
39½' x 48'
- 24 Time-base Roller** 1972  
canvas on metal roller with motor  
20' wide
- 25 Big Breather** 1973  
constructed by Proteus-Bygging  
Ltd, Chester  
maximum height 32'
- 26 Letter to the Queen**  
April 1974  
duplicate
- 27 Offer for Sale** 1974  
photographic enlargement  
3 sections, 5' radius  
*Private collection*
- 28 Whatareyoulookingat** 1975  
photographic enlargement  
8' x 12'
- 29 Photo Enlarged Collage  
(Erth)**  
(from NCB aided film 1976)  
7' 6" x 4' 6"  
*Private collection*
- 30 Two drawings of an  
Invisible Object**  
photographic enlargement  
5' x 2' 6"
- 31 Senior Academic  
Institutions**  
photograph on board  
40" x 48"
- 32 Derelict Land Art**  
photographic material +  
mixed media
- 33 Urban Renewal**  
photographic material





