

IN	OUTED
MORISOT SKETCH eight figure sculpture proof	LISSON GALLERY ANTHONY DUFFAY
GALLERY CRECHE FACILITIES Peter Ponzio: extensive high ground	NIGEL GREENWOOD
SHOCK DISCOVERY living women artists located in many U.K. areas	GROB GALLERY EDWARD TOTAH
TURNER PRIZE all women jury voted female winner	BERNARD JACOBSON MAYOR GALLERY
PRINCESS DI describes O'Flynn as a monstrous carbuncle on the face of a much loved art scene	WADDINGTON ALBERMARLE GALLERY
UK ART SCHOOLS advise employing a black male in all art departments	RAB GALLERY
TATE GALLERY gives a living British woman artist a retrospective	THESE GALLERIES SHOWED LESS THAN 1% WOMEN ARTISTS OR NONE AT ALL IN 1991
FANNY ADAMS P.O. BOX 1000, London, SW9 0DQ	FANNY ADAMS P.O. BOX 1000, London, SW9 0DQ

Graham Stevens
John A. Walker
David Goldenberg
Museum of Installation
Peter Dunn
David Evans
John Latham
Fiona Crisp
Steve Farrell
Mary Lemley
Cutting Edge
Karl Birjukov

(John Frankland • John Swarbrick • Carl von Weiler)

Karen Knorr • Peter Kennard • Ingrid Pollard

and

Dave Beech
Tulip Tuitt (Delroy McClean • Emmanuel Paul • Laura Ajetunmbi)
Philip Jenkinson
Dick Rainer
Geoff Woolf
Richard Hamilton
Chris Blunkell
Annie Relf (Lee • Zofia • Isabel • Sasha • Zosia • David • Robert)
RCA Society Debate Bob Fox • Dinah Casson • Bernard Cohen • Susan James • Colin Painter • James Kirkwood
Ismail Saray
Jenni Boswell-Jones



and JOURNAL OF ART

ART EDUCATION

No. 27 1992 £1.

AND Journal of Art & Art Education - the printed evidence of AND Association's theoretical and ideological base - Published since 1983

HOW THE ARTS COUNCIL DESTROY ART MOVEMENTS

HOW THE ARTS COUNCIL DESTROYS ART MOVEMENTS

Graham Stevens

Theft by Committee

"Imagine, for example, a Company proposing commercialisation of an invention with the inventor. The Company agrees to fund the development and marketing of the invention. Before it is fully launched on the market however it is discovered that the Company has approached ten other Companies, given them all the ideas, methods and know-how and funded them to market the product nationwide, and further had changed the idea slightly and begun to market it themselves. The inventor would rightly take the Company to Court and claim all profits, including those of the competitors.

The Arts Council's actions with APG are equivalent; artists develop a new art concept and disclose it to the Arts Council for funding. The Arts Council, as a quasi-Agency of Government, allocate public funds to exploit it themselves and actively support competitors to infringe the intellectual property rights of the artists and dissipate the idea. This is the key practice embodied in Arts Council policy and organisations which destroys art movements."

Graham Stevens invented the water-bed in 1966 as one of a series of 'walking on water' environmental sculptures. Sales in the water-bed industry for 1989 in the U.S. were \$2.23 billion and almost one in every five mattresses sold in the U.S. now contains water. His inflatable play structures, invented at the same time, and now usually known as 'Bouncy Castles' have a similar story of worldwide application and commercial success. Both artworks were initially funded and promoted by the Arts Council in the 1960s.

The last art work of Graham Stevens sponsored by the Arts Council was 'Desert Cloud' in 1974, filmed on the same location as Operation 'Desert Storm' in Kuwait. The film reached over 400 million worldwide in its first year, and the skills of working in different contexts or environments to which he has been invited since releasing the film have translated well into an architecture and planning context. His architectural practice, Stevens Associates, now works in a variety of geographical, social and cultural environments, from deserts to rainforests, Science Museums to Merchant Shipping. Working in such varied conditions develops an eye for assessing organisational structures and the likelihood of Bureaucracy thwarting Intellectual Property Rights.

Graham Stevens was the first artist to go on an APG industrial visit (to BP chemicals in 1967). The following article was written after he met up again with John Latham and Barbara Steveni in 1989 and was asked to help re-launch APG as O+I. The article was circulated privately to artists, Arts Ministers, gallery owners, Art Critics and Arts Council officers. Although it states the reverse in the article, some saw it as an attack on the legitimate Arts Council, without differentiating from the Arts Council Bureaucracy; assuming that the two could not be separated or one attacked without the other - a strong indicator of embedded Bureaucracy.

Graham Stevens says, "I found they (APG) were still dealing with the same problems we had had in the 60's and early 70's, so it wasn't simply a question of personalities or individuals, but rules inherent in the organisational structure of the Arts Council and its Charter; the Arts Officers often being as much victims as the artists... I would say that relations with Arts Officers I have dealt with personally were excellent... I've had no dealings with the Arts Council since 1976, and in the few meetings I sat in on between O+I and the Arts Council everyone was very helpful and constructive, particularly now the issue of artists intellectual property rights is being addressed within the Arts Council directly.

It is much easier for someone independent of the Arts Council to criticize what would not be worth fellow Arts Council officers sacrificing a career for. Bureaucracy is the universal cancer of organisations, each discipline should know best how to develop anti-bureaucratic safeguards. The article might help towards internal reform, but the ultimate responsibility for art, of course, always remains with the artist and only institutions which understand and respect their real needs will succeed in supporting the Art and not destroying art movements."

cosmology of art vis a vis that of physics

"A mid-Century confluence between form as art and formulation as science has brought into view a comprehensive dimensionality of 'event'. A Time-based framework (T), describing the Universe in terms of a Reflective Intuitive Organism inclusively of any alleged phenomena, is represented within a Point/Line/Plane geometry. (T) is congruent with but complementary to the conventional space-based (S) frameworks. Common ground between all such approaches to the 'one' is reached from a comparison between initial respective interpretations of the concept of Least."

John Latham

NASA recently announced its evidence of the early state Universe, and there is talk from scientists about the "Mind of God". This model from physics is admitted to be incomplete in its fundamental premise, notably with respect to human action, the relativity and the sources of. A finite, discrete, numerate, time-based (T) account proposes sources of all action physical and mental, patent and alleged, across and throughout a recurrent universe. It arises where the trajectories of art, physics and philosophy intersect at a point ... the point where language and sense perception break down.

What in particular is it that we have missed out on?

I would say

1: The convergence of sciences and arts on a numerate dimensional framework that belongs to all cultures is the first basic. I can see no room for doubt about this, the theories of physics on their own are known to be incomplete. The belief institutions are pathetic. Philosophy is in a flawed medium.

2: The world is so obviously suffering from

Divided State Disease and so dangerously near a terminal stage in this that a unified frame such as has been proposed must at least be candidate for a prescription in these circumstances. It has been cynically plundered by the arts funding bodies and tossed airily aside by the arts lobby press.

3: No arts education has been enabled through its administration to look at the way

time based theory could up the status of work as art. Language logic has broken down. Promoters have had it all their own way for twenty five years. Then there is this fear of getting involved across the academic disciplines, in business and government. When the barriers were down everyone found the new working opportunities exhilarating. There was no end to them.

4: The state of the world economy again - what other than cross perspectives drain energy and promotes suspicion? Does anyone see how the coherence of society depends on having a consensus about nature - and how such a consensus has been betrayed, when the whole weight of early twentieth century work led to its formation...?

John Latham September 1992

Arts TV in the 1990s: the return of 'pop posh'?

Arts TV in the 1990s: the return of

POP POSH?

John A. Walker

IN recent months issues concerning posh and popular culture, the quality of art, and the cultural standards evident in British arts television have been hotly debated by such people as John Ellis, David Hare, Michael Ignatieff, Michael Kustow, Angela McRobbie, Patrick Wright and Peter York in various magazines and newspapers. York, a style and marketing expert, claimed that the 1980s had been an era of 'posh pop', that is, posh talk about popular culture, and he predicted that the 1990s would be the era of 'pop posh', that is, popular accounts of high art. (Kenneth Clark's acclaimed series CIVILISATION was clearly a 1960s example of the latter.)

Other commentators argued there had been a decline in 'posh pop' - serious criticism of serious art - that the influence of the academic discipline of central studies upon art television had gone too far, that the interest shown in popular culture, design and youth subcultures had demolished the boundary between art and pop culture and thereby obscured the distinction between good and bad. They felt it was time to return to a situation in which art was sharply distinguished from advertising, in which it was clear that Keats' poems were better than Bob Dylan's lyrics, that Mozart was a more worthwhile artist than Madonna.

In December 1990 BBC1's OMNIBUS devoted a whole programme to the American rock singer and film star Madonna. Andrew Snell, the editor, and Nadia Hagger, the producer, obviously considered Madonna an important artist who merited a full-length profile. The subject matter of the programme increased the series' audience by over 4 million (7.7 million watched as against the average audience of 3.1 million). One outraged viewer was THE OBSERVER columnist and LATE SHOW presenter Michael Ignatieff: he claimed that Madonna's conception of art was false, that she was not a serious artist, and that the programme was 'an amazing abdication of editorial integrity'. One point needs to be made immediately: the Omnibus programme was not unprecedented. The British singer Tommy Steele had been profiled in an earlier edition of Omnibus and other series - Arena. The South Bank show - had also previously featured popular culture subjects. Letters and articles subsequently appeared in the press both for and against Madonna. The fact that her work could provoke a lively debate was surely a sign of its cultural significance.

Another criticism levelled against arts television, this time by John Ellis writing in Modern Painters was that in treating popular culture as art, too many arts programmes were becoming 'marketing adjuncts of the cultural industries'; they were being led by

the market. But was this any worse than being led by the art market? He also claimed that the priority given to the artist as creator/genius in traditional arts programming persisted in the treatment of popular culture, that is, it was centred upon individual producers and stars, with the result that

other issues were ignored along with popular culture's 'glorious anonymity'. Ellis feared that serious, critical, evaluative arts documentaries were being supplanted by arts journalism.

Review programmes on television are necessary and valuable but it is true that the journalistic emphasis of the 1980s and the attention paid to contextual issues such as the art market and art institutions, did result in a reduction in the number of documentaries presenting detailed profiles of leading fine artists and analyses of major works of art. It was also true that there were some superficial treatments of important subjects and some reports about trivial subjects. (One Late Show item was a report from the USA about paintings executed by chickens belonging to Andy Warhol's brother.)

However, coverage of current arts events and popular culture topics ought not to be abandoned, after all, aside from the ever-present problem of resources, there is no reason why arts television should not concern itself with both mass culture and the traditional arts, and with the manifold interactions between them.

Much of the debate between elitists and populists about cultural standards was misconceived because it mixed up the issue of high/low quality with the issue of high/low culture. The fact is qualitative distinctions and judgements can be made within categories as well as between categories, that is, there are good oil paintings and bad oil paintings; exceptional rock bands and dreadful rock bands. Is a third rate oil painting really superior to a first rate rock 'n' roll record simply because it is a painting rather than a disc?

More fundamentally, is it reasonable to compare two such different forms of expression? Does it even make sense to compare Mozart and Madonna when their kinds of music, audiences and social-historical contexts are so different? There are many types of music performing a variety of functions. The same person can enjoy different kinds of music at different times. Even Ignatieff admitted that while he considered Beethoven a greater musician than Chuck Berry, he would take records by both men to a desert island.

Academics who lecture on the fine arts and popular culture do not wish to deny that qualitative differences exist, or that value

judgements are constantly made, but they see a need to ask: 'who is making them, according to what criteria? How can we account for the fact that judgements of quality in art can vary from person to person, from culture to culture, and from period to period? Does this mean there are no absolute aesthetic values, that everything is relative? How do canons of great works and masters come into being and how are they maintained? How, historically, did the hierarchical distinctions between high and low culture come about and what social function do they perform? What is the fate of the traditional fine arts in an age dominated by mass media?'

Those who 'know instinctively' what is great or good art tend to avoid thinking about such difficult theoretical questions. Arts television could help here by commissioning programmes that attempt to explore these vexed questions. After this was written a programme that went some way to fulfilling this demand did appear, that is, a film made by Martin Davidson for The Late Show (BBC 2, February 25, 1992) which brought the minds



Madonna in 'Material Girl' 1985. Photo: Sire Records Warner Bros & Just Loomis

of a range of thinkers to bear on the problems of quality in art, the canon, and the categories of high, middlebrow and low culture

Arguably, behind the debate was a fear or distrust of the mass media, particularly television. As Ignatieff expressed it: 'Everything cultural is fed into the great maw of our visual media and comes out as entertainment'. This huge generalisation ignores the ability of television to inform and educate as well as to entertain: witness the arts programmes of the Open University. A theorist might also wish to unpack the notion of 'entertainment' and examine the role pleasure plays in the appreciation of both art and advertising.



Mozart in a shop window

The positive aspect of the mass media is their ability to disseminate and democratise culture (both high and low), but as far as the fine arts are concerned there are prices to be paid: the diminishing of the aura of art (identified by Walter Benjamin); the inevitable transformations in the appearance of art objects caused by the recording media of photography, film and television. Furthermore, as the debate summarised above testifies, television's mediation of the fine arts is such a fascinating process that it can draw attention away from the arts themselves.

Another complication arises from the fact that when the medium of television is situated in terms of the 'posh/pop' divide, then it is pop rather than posh. It would seem, therefore, that there is an inherent contradiction between the subject of high art and its medium of dissemination. Yet hierarchical distinctions appear even within the discourse about television, witness the distinction between 'quality' programmes and the rest. Television also has aspirations to become art in its own right. In the case of arts programmes with such ambitions, television as art replaces art on television. ●

John A. Walker lectures on the history of art, design and the mass media at Middlesex University. A third edition of his Glossary of Art Architecture and Design has recently been published by the Library Association, London and G.K. Hall & Co (Boston) USA. He is the author of a book about Art on TV (to be published by Manchester University Press)

EDITORIAL

We are gradually approaching the end of the year which marks Britain's entry into a European order... taking us into the 21 Century. Are we going towards the action with a new dynamic unity or are we going to stumble down the aisle in the misguided blue torchlight. When we arrive what will we find? Will it be free festivals of progressive music or arias performed in front of flag waiving promenaders?

Between War and Peace where are our cultural envoys? You may find them 'representing you' in the Security Council, but when did you last see British representation in the UN arts and culture division - UNESCO?

There is another war going on - between the galleries, which remain, to succeed in launching 'their artist' towards winning the Turner prize. This time last year the Turner prize winner was on his way to being lauded and applauded inside the Tate Gallery. Although he spoke up in front of the invited guests for art and art education, and condemned the lack of support for the arts in general, very little has changed. This year's winner is probably more in the business of saving the neck of his/her sponsoring gallery.

The imposition of a Ministry of Heritage headed by a minister who having performed surgery on the national health service (amongst other things) now began lobotomising the Arts by declaring them 'Fun' and putting them to bed with heritage. At the other end of the tunnel 'other Europeans' are formulating dynamic policies which generate energy, whilst this country continues to shiver on the side lines; moth eaten and leaking from being shut up in some old closet. Instead of a country which could encourage and celebrate the exceptional talents within it, it submerges everything beneath towering mountains of privately subsidised dross. Some artists are now providing the obligatory art work to "jolly up" and justify the pay-roll of ever growing number of curators. Beware, the art industry is showing signs of a terminal disease which inflicts the re-structured NHS, top heavy layers of management over a tired body of artists which is sinking fast. You call this fun? Read on - in this special issue of AND you will find beating hearts and purposeful energy which challenges. AND will continue to participate with artists who work towards social change for the better.

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This issue is financially supported in part by A.C.G.B.
PUBLISHED & DISTRIBUTED BY: AND
10 Back Church Lane, London E1 1LX. Tel: 071-481 9053

SUBSCRIPTION
GB £ 4.50, Europe £ 6.50, Outside Europe £10.
(4 issues, First Class / Air Mail)

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DESIGNED & TYPESET BY: AND
PRINTED BY: Lithosphere, 82/90 Queensland Rd, London N7 7AW

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HOW THE ARTS COUNCIL DESTROYS ART MOVEMENTS

Intellectual Property Rights

Reading accounts of art movements of the past - Impressionism, Cubism, or Constructivism, it is always amazing how blind, bigoted and ignorant people were in those days. Yet looking back over the last twenty years of British Art a far worse process has taken place; the wholesale destruction of art movements that promised to give pleasure and meaning to living in the twentieth-century and help overcome some of its problems.

This time around however, the instruments of destruction are not only individuals but the central organisation set up to encourage and promote the Art in Britain, - the Arts Council, systematically destroying not one or two but a dozen or more movements. Systematically since the methods of destruction are embodied in Arts Council policy and practice, with full time staff employed to carry them out and promote similar practice in other institutions, such as Regional Arts Associations and Local Government.

The means by which it has been done centres on institutional denial of intellectual property rights of artists. The form which it takes varies, from theft by Committee and promoting infringement of copyright, to undermining the artist's reputation and persuading clients to withdraw offers of exhibition or commissioned engagement, making it difficult or impossible to develop, practice, trade or exhibit as an artist.

This may be hard to believe when the Arts Council, consisting of such seemingly nice people, has supported at one time or another practically every known artist practising today. The problem is the familiar one of creeping bureaucracy; when the convenience and needs of the bureaucracy takes precedence over its original purpose; in this case supporting the creative process of making, developing and experiencing art. When the Arts Council was administering public support to artists it worked well; when it extends its own brief it stands between artists and public, interpreting and filtering artists' work for public consumption and initiating and supporting its own preferences and ideas of art, 'support' changes to 'control' of art and thereby of artists and the public experience of art.

Poverty funding

Without knowing anything of the inner workings of the Arts Council one only has to look at the derisory budget of 2% which the Arts Council allocates to the Visual Arts to see the level of activity and importance it attaches to the contribution artists can make to public sector social and economic life of the country. What per cent of 2% reaches living artists we don't know. This poverty funding also characterises the artist's career as a job option second best to the dole, with the Arts Council insisting that artists spend months applying for the minute sums of grant money endlessly discussed in committee by salaried staff and volunteer artists. What hope is there for the fine arts when the organisation to which all central government public funds are channelled cannot even imagine any art activity worth funding, or how small sums of 'seed money' can yield large profit, growth and export activity as it does in the private sector. Perhaps art would be better served through the Department of Trade & Industry.

The art movement

The art movement is the accepted model of how artists associate, judge their art, and progress. The Arts Council grew from the Council for the Encouragement of Music and the Arts (CEMA) during World War II, for the first time making public money available for the promotion of the Art, which enabled the government to put artists in the service of the State. By the Sixties it seemed to have found its mode of operation: supporting artists and art movements in a committed and enthusiastic way;

"Its policy was to respond to artists' needs"

(Sir Hugh Willatt, founder member, CEMA).

If the Arts are to realise their full public potential it is essential to understand how such positive starts lose out to creeping bureaucracy.

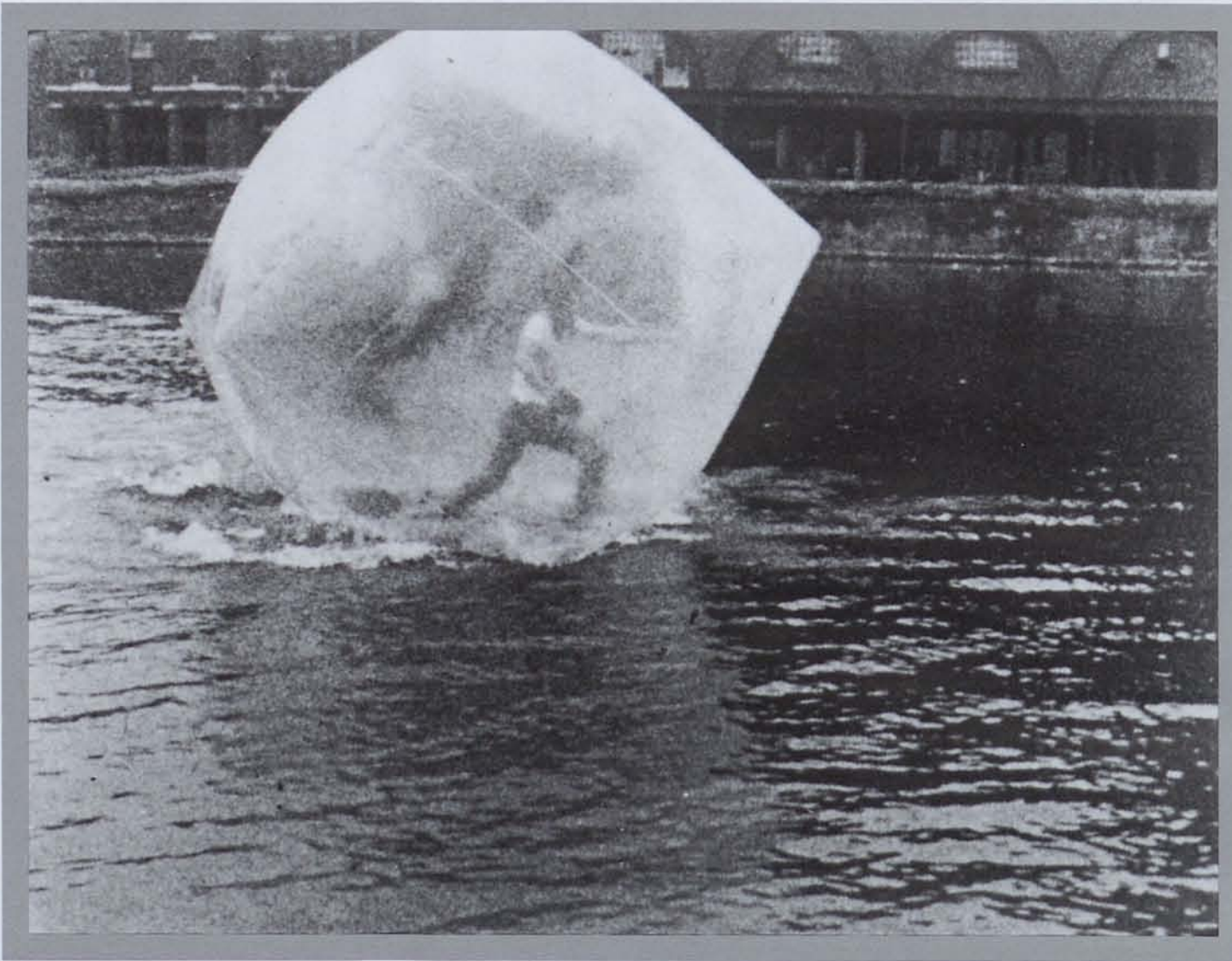
Probably the best example to reveal the nature of the problem is one which starts as the most promising movement of the Sixties and gradually sinks into what must be the Arts Council's worst case of sustained mismanagement.

Understandably it has become a curiously taboo subject within the Arts Council itself, stimulating pained dismissive groans or heavy silences. Clearly both sides of the story are deeply scarred.

The Context of Art

One of the initiatives the Council supported was a group of artists who had begun to use a context of art beyond the special conditions of studios and galleries, and had formulated a way in which the artist could be associated with institutions and industries without compromising the freedom of action essential to art.

This had developed after the Happenings, Pop, Kinetic and Op-art movements, and included artists such as Barbara Steveni, Joan Hills, Jeff Shaw, Barry Flanagan, Keith



Arnatt, David Hall, Stuart Brisley, Carlyle Reedy, Ian MacDonald-Munro, Graham Stevens, John Latham, Maurice Agis and others. This might have been called Contextualism, since it is founded on the recognition that an art work changes fundamentally in where, who with, and how it is made. Making an art work with staff, in their factory, and with their materials and equipment, is a different form of art to painting a picture of staff working in a factory and greatly expands the possible role and work options of the artist.

Artist Placement Group

Initially, in 1965, the Group collaborated in the production of an introductory booklet called 'Art Placement' which examined relations between artists and industry, the Artist Placement Group (APG) was organised, first as a trust, and then as a company with two of its directors coming from Esso Petroleum and GEC. Over the next few years it was funded by the Arts Council and grew to make major contributions to the thinking and orientation of art movements of the Sixties and Seventies: Environmental, Light works, Air Art, Conceptual, Participation, Performance, Process Art, Community Art, Art in Architecture, Artists' film and Video, Energy, Phenomenalism, and Time-Based Arts. About 40 artists, mostly themselves innovative in one way or another associated with the group. (If you haven't heard of these movements it is the fault of the artists or of the central Body with a budget allocation of around £100m a year 'to promote knowledge and understanding of the arts'.

APG success

The major successes of the Artist Placement Group include a new Museum built in Peterlee directly resulting from Stuart Brisley's 'Placement' work with Peterlee Development Corporation; Ian Breakwell's contribution during his first year's Placement at the DHSS was valued by the Department of Health at £3.5million. This work led to a standard treatment for patients under Age Concern. Thirdly the conservation of two monumental industrial sites in central Scotland.

The DoE published "You Me Here We Are", on the Birmingham Inner Area Study with APG, which went into a second edition and stimulated wide expansion of the principle amongst government departments and then fully applied by art funding bodies.

APG made a successful approach to the Civil Service Department in Whitehall, which made a study of its own. The Civil Service approved the form of association put forward by APG and issued a Memo to all government Departments indicating how to engage APG artists.

There was also great interest in Europe and the USA in the concept of Artist Placement; the Economic ministry of North Rhine Westphalia set up a joint British and German Placement in 1984 on traffic safety. (Stemming directly from this Placement the Central Government of Germany have now instituted a directive: "...for the utilisation of artists expertise in the solving of governmental problems.")

Usurping the artists' initiative

The Arts Council however, after supporting APG under the aegis of Sir William Coldstream to the point where it held a full Hayward Gallery exhibition of Industrial Placements (1971), under a new Art Panel Chairperson, Sir John Pope Hennessey, withdrew their support - and the problems began.

In 1973, when APG was close to establishing a relationship with the Department of

Trade & Industry, the Arts Council intervened, claiming sole government right by convention to fund artists, thus cutting off a major source of funds and working contexts. Christopher Chataway, then a minister at the DTI, invited APG to help extend the arts beyond *Barnet*. The Arts Council intervention meant that negotiations were broken off. Regional Arts Associations were set up shortly after. The bureaucratic principle of appropriation and destruction of good ideas had begun. In 1974 the Council made a 2-year-only grant to APG, directing it to become self-financing by the time the grant expired. In 1975 and unknown to the Council, Barbara Steveni set up the 4 seminal government department Placements that could have resulted in self-sufficiency, given appropriate organisational support.

Theft by Committee

The Arts Council then began to make its own response to the ideas of context in art, rivaling that of APG. £100,000 was allocated and in 1977 a position for an Art Placement Officer was advertised in the national press. Taking a commercial analogy the effect of this may be seen in a clearer perspective. Imagine, for example, a Company proposing commercialisation of an invention with the inventor. The Company agrees to fund the development and marketing of the invention. Before it is fully launched on the market however it is discovered that the Company has approached ten other Companies, given them all the ideas, methods and know how and funded them to market the product nationwide, and further had changed the idea slightly and begun to market it themselves. The inventor would rightly take the Company to Court and claim all profits, including those of the competitors.

The Arts Council's actions with APG are equivalent; artists develop a new art concept and disclose it to the Arts Council for funding. The Arts Council as a quasi-Agency of Government allocate public funds to exploit it themselves and actively support competitors to infringe the intellectual property rights of the artists and dissipate the idea. This is the key practice embodied in Arts Council policy and organisations which destroys art movements.

Legal Rights

Looking back over 20 years it can be seen how the original ideas of work in context have proved to be correct; the practice of art has changed, artists deal in concepts and systems and in many different working environments: In the private sector, artist Richard Hamilton helped design a minicomputer with OHIO Scientific Inc., and Harold Cohen emigrated to the US and developed an "intelligent" drawing machine. Artists now work with engineers and architects, and "Placement" is a standard part of art education. We can only speculate on the reasons for the Arts Council's incomprehensible response, but far from supporting these movements the Arts Council, through ignorance, arrogance, lack of the necessary skills, or, what would be more malicious - deliberate intent, have been very effective in wiping out artists organisations and dissipating the intellectual property of the artist. The function of the Council must surely be the opposite; to protect all legal rights - copyright, confidentiality, patent, contractual and commercial rights, and not to pursue policies which encourage their infringement.

Persecute the Artist

The Arts Council, by now learning the rules of Bureaucracy, began an extraordinary personalised attack on two founder members of the group, John Latham and Barbara Steveni

(and by implication on anyone who associated with them). Allegations of persecutions are easy to make, but in this case are fully documented by letters, witnessed accounts, unsolicited information and the Arts Council's own archive record of dealings with John Latham and APG over 20 years.

The attack took the form of intervening in departments where Placement operations were going on, (in the Scottish Office, for example, when John Latham was there), avoiding co-operation with overseas curators wanting to mount one-man shows of John Latham's work, and, in 1977, refusing an application for funds to develop the successful government department work on grounds of too few results. At the same time turning down the applications from the Arts Council's Artists in Residence in Cambridge for a comparative show of APG's government placements with those of the Arts Council, on the grounds that there was insufficient time for the Arts Council's scheme to have produced results. The Arts Council Secretary General later wrote a letter to Andrew Faulds MP (then shadow arts minister) which completely undermined APG and John Latham as an artist. Dealings with APG and John Latham then degraded into a continuing mess of tacky disinformation and character assassination.

Making an art of bureaucracy

John Latham himself, after taking legal advice and seeing the principles behind the issues, responded as an artist; by making a work which could be called 'Battle with Bureaucracy'. This continuing work in time has so far lasted 13 years. The David's stone which will eventually hit Bureaucratic Goliath is the truth of John Latham and Barbara Steveni's personal position; representing an idea and the artists' Group which embodies that idea. The Group itself still represents about 40 artists, including some of the best artists working in Britain. The idea of the artist placed in varied working environments is still growing in application and acceptance.

Action One: of John Latham's

"Bureaucracy" piece was to respond (1977) in terms all bureaucracy understand - to send in bills for Services Rendered; One bill for £1million on behalf of APG and another of £.5million for his own services - a bill of £1.5million for creating one successful 20th Century art movement.

These sums were based on current art market prices and estimated value of work completed, plus his own ranking in Europe and the USA, where his work had twice been purchased by the NY Museum of Modern Art and hung alongside the market leaders (Rauschenberg and Johns: current valuation of \$17.7million for the latest sale). How many other British artists were in such collections and how did the Arts Council capitalise on this export success? It hid the twin work: virtually the same piece, in its store, from which it has never emerged.

Action two: Refuse payment of Inland Revenue tax demands to *one agency of the Crown whilst another agency of the Crown persisted in making it impossible for the artist to earn anything*. John Latham has paid no income tax since 1977 - a major Bureaucratic Work in itself, extending the boundary of art into the heart of the Government Purse.

Action Three: When the Law offered no way of obtaining a hearing in England, to apply to the European Court of Human Rights. The ECHR ruled (1981) that *the Court is unable to hear a case brought*

against the Arts Council of Great Britain on the grounds that the ACGB is a Private Body, not a department of Government.

The Arts Council of Great Britain has acknowledged in writing that it has itself become part of an Art Work; part Drama, part Bureaucracy, part Sculpture. It can now choose its role in completing the art work; maintain its fight against John Latham and the Artist Placement Group (APG) dissociate itself from past actions and recognise John Latham, Barbara Steveni and APG and their role in 20th Century art.

Artists' Rights

More difficult, will be to recognise the issues of principle and organisation that have led the Arts Council up the path of bureaucratic destruction and repression, and take action to protect the intellectual property right of artists in line with other arts and commerce.

Bureaucracies

This is not an attack on the Arts Council per se, it's an attack on creeping bureaucracy and structural faults in the Arts Council. It's the bureaucracy which makes the bureaucrat, and I assume the present Arts Council agrees. All the misconceived aims, policies, funding structure, organisation, promotional policies, management and career structure, which, when put together and made accepted practice, override and distort all the well conceived intentions and policies. This can only be changed from the top and in consultation with good artists. Conditions are now favourable for a change in Arts Council policy.

Changing the Arts Council

The recent Wilding Report was commissioned partly through the recognition of creeping bureaucracy in the Arts and has reported back to the Minister for Arts. It remains to be seen whether its recommendations tend to redistribute, while still reinforcing, bureaucratic power at the continuing expense of the artist, or, will central government, in acting on its recommendations, listen to artists and ensure the Arts Council can no longer destroy art movements?

The Arts Council 3-year plan 89-92 is interesting in its omission of the role of the artist as the creator of art and their views on how it is best made public, thus continuing the nearly complete disenfranchisement and isolation of the artists while expanding its own budget for management, training, research, quality assessment, all of which, when not in partnership with the artist, serves only to increase their power and resources to take over the artists' role in initiating policy and deciding the best way to relate to the public. The declared Arts Council aim of 'speaking for the arts' comes to mean 'denying the artists their voice'. Artists do need all the help they can get but they also need an organisation to fight for them and not against them.

Abolition of the Arts Council

If it fails to recognise and correct the problems, and continues to ignore, belittle and deny artists, whilst hiding behind committee procedures and unaccountability it will reinforce the solution of disbanding the Arts Council in line with Government policy against Bureaucracies "... I for one remain concerned that our procedures are still too bureaucratic" Margaret Thatcher told the Parliamentary and Scientific Committee on science funding in December '89.

It's not too difficult to imagine how much better art would have thrived over the last fifteen years without the Arts Council.

Commercial Art Galleries and Auction houses have done very well in promoting demand and commercial value of art, prices for living artists' work now reaching \$27million for one painting. The Arts Council, having taken the funding and central position in promoting the arts, have denied the chance for artists to provide their own traditional form of organisation, and destroyed art movements as they began.

Responsible artists

If the public's money had gone directly into artists' organisations instead of extending bureaucratic power, there could by now have been a fully fledged, self-financing and profitable art movement identifying and expressing new art forms. Now that central government purports to be for arts in the environment, for fundamental research in science and against bureaucracy, it could transfer those funds from a bureaucratic and destructive function into supporting visual artists' organisations in line with national music and drama budgets. By paying up it could see how artists, when properly funded, can produce the art, can manage their own affairs and can contribute to Britain's social and economic life. ●

Graham Stevens ©

Photo: GRAHAM STEVENS' work 'Transmobile' © (1967) from his 'Walking on Water' Series. Photo: Stuart Kington.

the odd couple?

the odd couple

"Broadcasting and the Arts are twin pillars of our culture. In diverse and surprising ways they inform, reflect and influence each other... the relationship is creative—but at times competitive—but is clear that broadcasting and the arts need to support each other if the challenges of the nineties are to be met..."

(Peter Palumbo, Chair, ACGB)

An Arts Council conference with the apt title 'The Odd Couple' is to be held at the Dome in Brighton 27–29 October. The theme of the conference is the interaction between (or lack of) the Arts in the media (primarily that of TV):

'Against the background of a new schedule at Radio Three, fears about the survival of arts broadcasting under the new TV franchise holders and continuing debate about the relevance of existing arts programming to mainstream issues, the conference will present an opportunity for lively discussion...'

(extracts from an Arts Council press release issued July 1992).

My response to this press release was: Who organised this conference—for what purpose and where are the artists amongst these eminent persons who have already, (according to the press release and accompanying pamphlet of schedule/booking form) decided the framework of speakers, participants, location, fee, subject matters of workshops and so on?

When I ask: Where did this decision to have a conference come from—how was this idea formulated—who influenced its structure—what is it supposed to achieve—and why? I am left with the feeling that the hierarchy had once again set the conditions of play and it's leutenants were already in place. The 'foot-soldiers' in this scenario were being drip fed with orders of who should attend, where the troops should gather, and the rules of the game to be played. All clockwork orange smooth as in the choice of Hotel sheets but... Where were the artists?

Undoubtedly times are 'competitive'; remember the animosity which boiled up from the TV Franchise fiasco, the continuing attempts to transform the BBC in line with the 'lean mean mols' of capitalist pig TV companies, the struggle of 'settled' TV companies to survive the onslaught of dishd up 'alien' TV sucking through to the cavity of our collective mind? Yes it is time for us all to take control of the object which seeks to control us—No, I don't want to see Palumbo, Yentob, Bragg, Isaacs et al deciding what intrudes into my 'wallpaper'.

The pamphlet, issued by the arts Council, sets out the Sessions: The Culture Debate—states that 'a panel of diverse and influential speakers ask: Where and What is the culture? Is now more important than then? And whose culture is it anyway?'

It goes on to say that: '...if you are on the outside broadcasting can seem like an

Photo: Splitting Image Last Supper Installation depicting David Mellor at The Cutting Edge 1992

impenetrable world. And here is an opportunity for the arts community to ask the commissioning editors of arts programmes how and why they make their decisions.'

It would seem from this that present Broadcasting darlings are not much different to the mandarins of the Arts Council when it comes to maintaining 'exclusivity': are we again witnessing privatisation of the democratic process? Could it be that the mandarins at the ACGB are being boxed into a corner by a Minister who can 'do anything'? Are they partisan to present government policies of defining culture through the implementation of uncreative Government legislation such as the censorship laws? (Remember—The freedom of Information Act? Sections 4, 10, 9 and 28)—attempts to silence the press and TV (broadcasting ban of 1988) and more quietly extreme selectivity in which artists and art forms receive promotion and financial support). Of course, the Arts Council (as a publicly funded body) should encourage and support art's intervention into the 'impenetrable' world of 'privatised' broadcasting: and artists should prepare themselves to challenge the TV bosses who cloak the fact of their purely business interests with a fantasy of cultural gestures. It would be more advantageous to everyone if, for example, the 'Twenty-seven Point programme' prepared



by the IAA in 1984 was put into action along with the APG concept of Artist Placement. Where is the creativity in a policy which refuses to take artists seriously?

Where are the artists? How many of you out there can spare £332.52 (inc VAT of £49.52) or either 2 days of midweek commuting to Brighton or hotel accommodation with prices ranging from '...£20 per night...'? The two days midweek conference, I daresay, a lot of us can spare the time

(after all conventional unemployment is always high amongst artists). As for the financial cost?

Well, at the eleventh hour: '...the ACGB (in awarding a major bursary fund, in association with Carlton TV and the LAB, ... making available more than 70 full and partial bursaries to enable individual artists, programme makers and representatives of small arts and broadcasting organisations, to attend The Odd Couple conference, free of charge or at a reduced rate.' (!)

Does this gesture display a tinge of conscience? Is dissent in the air? Have the vibes hit the wavelenghts? Did our thought messages get through? Or have the organisers chickened out on an 'artist free' conference?—or fearful of an embarrassingly small attendance?

Sadly, this 'offer' appears to be a late afterthought—with this press release dated 18 September—(3 months after the first press release).

'... Those interested in applying for a bursary should send a letter of application to: The Odd Couple Bursary Fund, ACGB, 14 Great Peter Street, London, SW1P3NQ, fax no. 071 9736590.'

But Hurry, Hurry, Hurry places are Ltd and the deadline for applications (was) October 1! Artists attending the conference—officially or unofficially—may be advised to read up on all the legislation which currently controls broadcasting and the media, (and of course the art(s)).

Jenni Boswell-Jones

The Campaign for Press and Broadcasting Freedom publishes 'Free Press' and other documents: The Broadcasting and Media Unions, BECTU and the NUJ are invaluable sources of information: 'Towards a National Arts & Media Strategy' (a consultative document) available from the ACGB—and maybe are-viewing of the C4 'Banned' series—if it hasn't been banned?

m u s e u m o f i n s t a l l a t i o n

The Museum of Installation was founded in 1990 as a self-financed, non-profit-making venture by its present directors. It expands on ideas and works produced from 1986 at the Unit 7 Gallery. Since its inception M.O.I. has concerned itself with the promotion of art within a context. All works have consisted in installations and interventions in the specific location. In addition to activities at its base site (1), M.O.I. has staged solo, as well as group-based installation at a variety of temporary locations (sites 2–7). These have ranged from large warehouses and sponsored



John Coleman

art fair locations to shop fronts and buildings of historic interest. The separate sites are targeted by the needs of the specific artist, and are designed to reach further sections of an audience, as well as re-address the concept of art outside the gallery situation. Recent examples have shown that most institutions are not readily suited to installation. The tight time schedule and the restrictions on space and personnel make many such projects unworkable. Each work has different demands and problems, often unsuited to the institution's object-based way of thinking. The programme at M.O.I. on the other hand, consists entirely of projects devised and made on site. Each new work completely rearranges and restructures the actual Museum location. We feel it to be important that the artist actually 'occupies' the space, with time to experiment, rather than being coerced to provide a

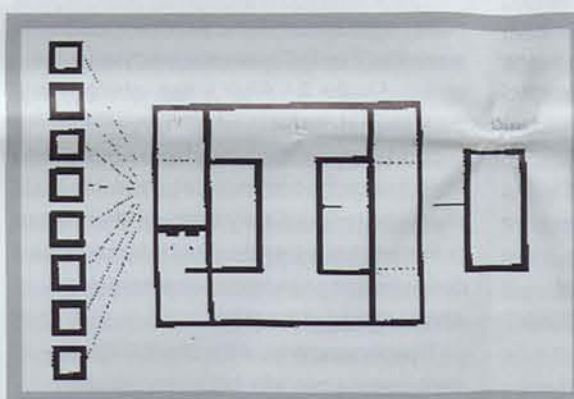
"Transport a token outside and allow its fallout"

For this project I made a conscious decision not to provide an image, plan, map that would provide coherence of the various parts that made up the work, or the areas the work covered. However, a print produced for the exhibition did intentionally focus on the general attitude assumed throughout the project. Here is an image of a device that is used to detect the incoming signals of surveillance equipment - (microwaves - sublimated, intangible information) - to uncover secret information. Yet it appears, from close scrutiny that its antenna, still showing traces of bodily fluid, has recently been withdrawn from one or more apertures of a body.

A: The present work develops themes from the last four exhibited works I've produced since 1990, continuing to foreground the external structure of support in which the mythic construction of artist and art work participates: a mechanism that contributes and establishes its own meaning. It is difficult to establish where one set of ideas begins and ends and the other begins and ends; or whether it is possible to differentiate what is contributing to this structure of support itself.

This structure belongs to a specific historical context, whose set of ideas it is in business to develop and distribute. In coming to terms with this context, definable as Technological Modernism, one has out of necessity to confront both of these aspects—the "Question of technology" and the intentions of the "external structure of support".

By opening out the question of technology (i.e. as the latest development of European Metaphysics, whose essential nature according to Heidegger and Virilio is unknown—referenced here by Cling/Film, linking photography with rational thinking, all objects we know are indistinguishable from their photograph). It is then possible to begin to think through, and establish a ground for comprehending what it is to participate in a contemporary art practice—which belongs, contributes and participates in a Global European Technological Culture—on the one hand; and on the other, it is then necessary to determine what occurs when a cultural product is displayed in one location rather than another i.e. the occupation of one specific location/territory, rather than another? In short, an examination of territorial occupation by European culture.



B: The piece therefore sought to operate from within a realistic presentation of a contemporary art practice (condition), embedded within a technological and consumer environment.

Two models of a Gallery were constructed within the central space of the MOI; Opened up and closed down by a sequence of lights. When closed down the visitor could use a payphone to travel out of that location and listen to statements left on answer machines at other locations.

This set out to highlight the art work displayed in a gallery, closing down the gallery, and the work relocated outside the gallery—to raise the question what happens in the movement from inside to outside, from the gallery into the public/urban space? And then how the art work or effect joins the gallery space and the urban space?

The installation therefore established a sequence of scenarios. Each scenario facilitating thinking through the area opened up by each scenario. So providing excerpts (STILLS) from a larger panorama (a forced interruption of the flow) whose character is not provided (fixed) i.e. how we mentally apprehend and define social space through a contemporary

MICROWAVE FREEZER

& STILLS

- Installation
- Two Models + payphone
- 10 x statements
- for answer machines
- Video
- Three part catalogue
- text • line drawings • print



Installation at the MUSEUM OF INSTALLATION June–August 1992

Photo: Edward Woodman

David Goldenberg

Taking stock: Materialising and dismantling the art ritual

culture—although how it is mapped out or can be mapped out through a visual practice is at issue; while it is those very elements which need to be brought together to carry this out that occupies the core of the project.

Therefore what we have are fragments (STILLS) of an enquiry into MICROWAVE/FREEZER/STILLS—suggesting a picture of our present life world and mental space—which is not declared explicitly but required to be sifted from the parts that constituted the arrangement.

Each element fulfilled multiple functions, as a conscious fragmentation serving to check limited rationality, while the oscillation of each element prevented the work slipping into the trap of a Positivist declaration. The instability of the arrangement as a whole, through dismantling the perimeter where a work is seen to begin and end, defines arts sphere of influence.

C: Since information is conveyed as fragments, where it can be located, presented and read can only be considered a problem.

(Provided that is what you want to do—or would you prefer to watch TV, look at the film or use the telephone?) However, what we are confronted by within the installation, is a case of mistaken identity (A SKINNED WORK). The work is not what it appears to be. A text, rather than presented on the wall, appears as statements, contained not in a telephone as an object, but as a functioning phone (A HOLE IN THE FILM)—Statements at locations, merging their space with numerous other spaces. Imagery, as clues to how the work may be read does not appear within the installation, but collapsed to the information—'saturated' gaudy package from which the film is unrolled.



Within the material installation

On entering through the door to the MOI, the link between the connecting and the interior space remains ambiguous, the

visitor is very quickly brought up short by the confining walls of a small, but compressed, stark room—in reality the reconstruction of a Model of a gallery, in semi to virtual darkness (A NIGHT SCENE). A barrier preventing the visitor from advancing further into the gallery to view art works. Trapped within the myriad mercurial liquid reflections of the cling film, which surrounded three quarters of the first model—the cling film could be seen to be a full size photo of the model, a work packaged and ready to take away.

Looking out through a perspex wall (solidified cling film) the viewer looked into what at first sight appeared to be an extension or duplicated room. Whereas, what we have is a mirrored view of the room the viewer occupied, now reduced to an image, together bisecting the larger architectural shell, revealing the exposed enclosure plus the reconstructed rooms located within it.

(Architecture, sculpture, artwork, photography, packaging was therefore integrated into a single unit—with the effect of refusing to allow any one of these vehicles to predominate in conveying information.)

Similarly, the physical position of the room, as a strategically inserted barrier, defines the mechanics of the gallery as a complete business—display area + office + storage room etc by rendering them inaccessible, by closing off and shutting down these functions, in short making the gallery as an entity unworkable, but only as one idea of displaying culture, so proposing a definition of the mechanics of the gallery institution without duplicating an institutional Modernist methodology.

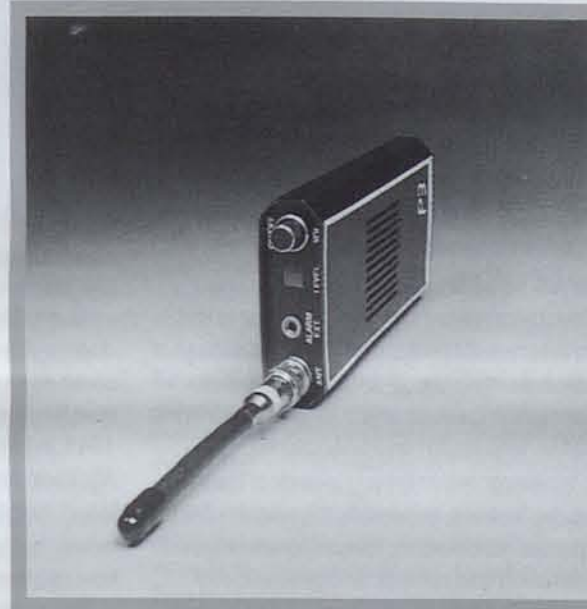
In effect, replacing symbolic or token gestures and actions with actual actions.

Payphone and statements for answer machines.

In the corner of the room a payphone mounted on a shelf could be used by the viewer to phone out of the space and listen to statements left on answer machines at numerous galleries in England and abroad.

Once the gallery was closed down, other spaces could be opened up within the space of the answer machine itself.

Visual information of the installation, in its next treatment was then reduced to an electrical mental space, located outside the gallery, which the viewer did not need to travel to or spatially occupy. Further statements examined the closing down of an area for Cultural display and its instantaneous invisible passage by phone



across an unseen urban landscape, to overlay, stack upon, other art and non-art locations. The physical location of each statement inadvertently spatially described the extent of a Modernist world culture. This movement and circulation of culture links up with an examination of technology and its shaping of socio-geographical terrain.

Video

A video, recording visitors entering to view the installation, that is the ritual of visiting of a gallery to view works of art was taken out of the gallery and replayed at another gallery as an architectural unit stacked on top of another display site. In effect disengaged from the physical installation, stretching the work between these two points. The viewer, locked within the same ritual, arrives at an exhibition to view a video of people arriving to view art.

David Goldenberg

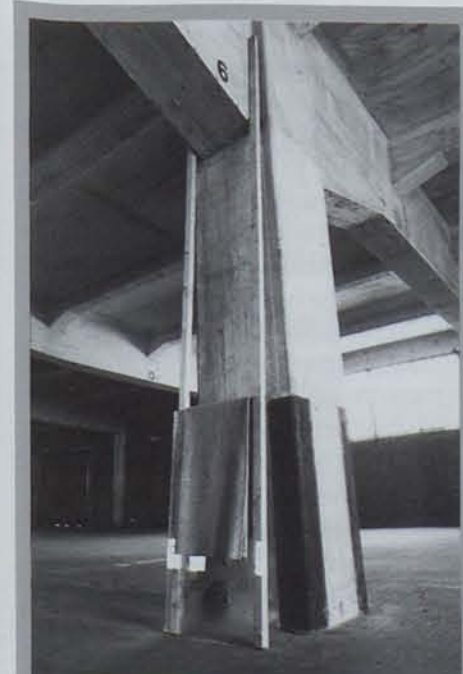
ready-made formula. The working period on site is, after all, the first time an artist is actively addressing the physical nature of the piece.

Each installation staged by M.O.I. is accompanied by an edition of artist's books, a limited



Rob Kessler

number of which include an etching. All these are close collaborations between the artist, the museum and the master printer, are seen as part of an extended discourse on the activities in the gallery.



Mark Currah

M.O.I. shows only new works, initiated by the organisation, and works are made specifically for the locations.

A close record of the installations is kept by M.O.I. in large format archive quality slides, and especially commissioned videos. A compilation tape of all exhibits to date is available enabling widely distributable access to installations and the Museum itself.

Given the time-based nature of the work, the documentation is of great import. After the event there remains only photographs, film and text. These are not made in order that a work may be restaged, but with the purpose of continuing the discourse initiated by the installation. The work is seen, not as a finite object, but as a form of access, a kind of doorway. In making a record, the work is extended by means of a series of simulated versions or fictions, which relate, not the actual work or its experience, but a series of sections. In collecting these, at times con-

tradictory stories, the Museum creates an archive of ideas. Rather than accumulating the rights to works, the Museum is seen to be the working repository for the concept.

In addition, the first major book on installation, conceived by the directors of M.O.I. and published by Thames & Hudson, will appear in February '93. The research conducted for this over a number of years by the authors is directly related to the practise of M.O.I.

For further information about MOI contact: Nicholas de Oliveira, Nicola Oxley, Michael Petry 3 Gt Sutton St, London EC1V 0DX

Tel: 071 253 0802/582 1588/Fax: 071 582 7022



Max Couper



Digital Highways ays Local Narratives

DIGITAL HIGHWAYS • LOCAL NARRATIVES

Peter Dunn

I WAS somewhat surprised and puzzled when I was invited to present a paper at this conference as there is certainly no shortage of eminent artists, theorists and academics, both here in Canada and over the border in the States, who could have been asked.

However, when I read the texts of the previous conference, especially the address by Thomas Hart Benton, I began to see what the organisers had in mind. And gradually my puzzlement faded and was replaced by gratitude. Gratitude firstly to get more of a glimpse into the ideas of Thomas Hart Benton, about whom I previously knew very little - just the usual brief references to "regionalism" in the History books. I didn't agree with everything he had to say at that conference in 1941 - and certainly there was a male/Anglo ethos that pervaded all the proceedings, not to mention an extraordinary enthusiasm for artists to contribute to the War Effort which, in the wake of recent events in the Gulf, may seem rather alien to us today to say the least. Nevertheless he did raise some important issues at that conference which, far from decreasing their relevance today, are becoming even more vital. Secondly, I would like to thank the organisers for making the connection between those debates and the ones that I, my partner Loraine Leeson, and our co-exhibitors in the Digital Highways exhibition - Carole Conde and Karl Beverage - have been involved in for a number of years, both in our words and, more pertinently, through our practice. As indeed have many others elsewhere, and here as participants in this conference.

The connection I'm referring to concerns the importance of "local narratives" in the practice of art and in life. "Local narratives", as opposed to the "Grand narrative" claims of International Modernism in art, Multinational Economics and its Corporate Culture. "Local narratives" - not just defined by geography but as the specificity of what it is like to be working class in this society, to be a woman, to be black, a person of colour, to be gay, to be differently labelled. "Local Narratives", in other words, as the voices of all those suppressed and marginalised - defined as 'other' - by the arrogant claims and practices of the greatest and most pernicious cultural imperialism the world has ever seen. And it's not just The West which is responsible for this - though it has a lot to answer for - we are now witnessing the results of decades of suppressed "Local Narratives" in the Soviet Union, and in many other parts of the world. Whether or not we are comfortable with what they have to say, we ignore them at our peril. Unless this arrogance is at the very least blunted, then it will not just be the many rich and diverse cultural narratives that will become extinct but the countless biological narratives that sustain life on our planet. In short, opposition to the "Grand Mono-Narrative" mentality is not simply about the ideological differences or the opposing aesthetics of elite art movements, it could well turn out to be the crucial factor in a life and death struggle for the future of our

planet.

But before I get carried away on a grand dooms-day narrative of my own, I'd like to come down to earth with something Thomas Hart Benton said at the last conference here in 1941, in the midst of the second 'War to End All Wars'. He termed himself an "environmentalist", long before that term became popularised by the ecology movement. And this is how he characterised that approach.

"I think that if you are going to have any kind of living art of genuine cultural expression yourself, that you cannot buy it and you cannot borrow it. I think you have to make it

although I'm aware it's much more complex. However, I think it might be useful to lay things out simply and schematically at this point to prepare the ground for what I want to say later.

The flow of information and cultural exchange has always been associated with trade routes. But in the West, the infrastructure, the means, of communication has undergone a series of 'epistemological breaks' or 'paradigm shifts' which now have global implications.

For example in ancient times cultural exchange happened along the caravan routes and seaways, on foot, horse, camel, by

nodes of power come the technological hardware, the "Fordist" business practices (now updated as the AJ - After Japan - strategy) and the steel and concrete infrastructures that support them. In short, they have a profound impact upon the communities and work places that immediately surround their nexus points and have a ripple effect in terms of the development or underdevelopment upon whole regions of the globe.

The perspectives of the Digital Highway are those of a minority, but a very powerful and increasingly internationalised one. They are undemocratic in their operations yet exert a major influence upon the democratic institutions and "free markets" of many nations. There is no place for the needs and concerns of local identities, disenfranchised minorities (or majorities for that matter), for non-western thinking, for difference of any kind. Its whole ethos is that of the "Grand Narrative" of Western Modernism. And far from being "dead" as some Post-Modernists claim, it is currently engaged in major projects of Regeneration in cities around the world (of which we have had direct experience in London's Docklands). To paraphrase Habermas, Modernism may be dead but, behind the facades of post-modernist architecture, it is certainly dominant.

From the perspective of the "Digital Highways" it is the lot of other cultures, and "Local Narratives" within the dominant culture, to vie for attention. That which does gain attention is 'packaged' for consumption, usually in two basic categories: as "threat", or as that capable of assimilation. And, apart from the most obvious one of commercial exploitation, there appears to be no simple rule of thumb for what is capable of assimilation. Its very arbitrariness maintains its promise; like a lottery. The music business, with its 'star' system, shows this process very clearly. It thrives on the exploitation of "Local Narratives" - whether it be from ethnic sources or from urban street life - these provide the driving force and constant revitalisation. The exotic, the outrageous and the oppositional, can with the right packaging be bought and sold. If we are not hypocritical about it, that's what makes it interesting, that's what provides the pleasure. This is the case in other spheres of culture too, though perhaps not so obviously. If we are critical, we are critical consumers; if we are discerning, we are discerning consumers; if we are revolutionary, we are revolutionary consumers. From the perspective of the "Digital Highways", those who seek attention are "attention seekers"; in this narcissistic view it is the "oxygen of publicity" that sustains acts of terror. Therefore the voices at the extremes must be silenced. But if we accept this, then we are accepting that we, in our turn, may be silenced too. After all, if you are 'other' then you are accepted under sufferance. This may sound rather melodramatic, but it is at a culture's extremes where its values become most sharply defined. If the material possibility for oppression exists, it has subjective reality; the

This article is the keynote speech made by Peter Dunn at an international conference held at Queens University, Kingston, Ontario. Called "Fragmented Power: Art Voices for 2000", it marked the fiftieth anniversary of the famous "Kingston Conference" which set the agenda for debates around cultural democracy, public arts and public funding of the arts in post-War North America. Present at the '41 conference were Thomas Hart Benton and members of the WPA's Federal Art Project from the U.S. (initiatives soon to be erased by McCarthyism) Walter Abel and a caucus which formed the National Federation of Canadian Artists, leading to the creation of the "Massey Commission" and the founding of the Canada Council. The '91 conference aimed to bring those debates into 90's and, as the title ambitiously states, to set an agenda for greeting the new century. It was accompanied by an exhibition of videotapes by Rebecca Belmore, Zacharias Kunuk, Gita Saxena and Loretta Todd, and in the main gallery a large installation work called "Digital Highways" produced as a collaboration between Canadian artists Karl Beverage & Carole Conde and British artists Peter Dunn & Loraine Leeson.

yourself, and that the only way you can make it is out of your own experiences.....within those environments or locales or regions which are familiar and on the go. That is, in life. All the art of the past has been made in that way. It has been conditioned by the pressures to which the artist, as a living individual, was submitted in the environment within which he lived and at the time when he lived".

Apart from the reference to the artist as "he", I would agree wholeheartedly with that statement. And as for his view of the international art market, he also has my full endorsement:

"In this curious and precious field, disconnected from the run of contemporary life, every kind of commercial and intellectual fraud is practised. Symbols of culture, i.e. objects of art, become great according to the price that gets attached to them. A great collector is a person whom the dealers skin for the most money. His culture increased by the number of times his nose is pulled".

Nevertheless things have changed in some fundamental ways since 1941. Mass media was in its infancy, T.V. didn't exist, and computers were little more than crude counting machines. Communication has changed radically, and if you will allow me a brief diversion, I would like to say something about the relations of communication and cultural exchange in historic terms. I'm going to use a broad brush here just to sketch in some general points, and some fairly obvious ones,

oar and sail. It took a long time for influences to spread. The Romans, through the necessities of a far flung empire created their famous roads in order to speed up the process. During the period of European expansionism, from the Renaissance and the so-called 'Voyages of Discovery' onwards, these communications routes and systems were continuously refined and improved. However, with the Industrial Revolution, the development of the railways and steam powered ships, the infrastructure of communications underwent a profound shift. This was rapidly followed by the invention of the internal combustion engine, the telegraph, telephone, and air travel; so that shortly after the middle of this century terms like "Global Village" were being used.

Now, I believe, we are entering a whole new era, the era of "Digital Highways" where satellite, microwave and laser technology have created the means of a virtually instantaneous information exchange which will set the ground for the new millennium. So, what are these "Digital Highways" and what are the implications for our culture, other cultures, and for our practice as artists?

Digital Highways are the Corporate lines of communication that crisscross the globe, spanning time zones, national boundaries and cultures. They link the financial centres of the world, dealing in electronic money transfer, carrying the information and value systems of multinational culture. Along these

fact of discrimination affects all those who may be discriminated against.

Now apart from the obvious social and economic implications of all this, the world of "Digital Highways" presents us with a New Visibility. Automatic cameras and monitors survey us in supermarkets, on the streets, around the walls of factories, in apartment blocks, and around the security-gated YUPPY ghettos on the gentrified waterfronts that have mushroomed at the centre of our ravaged inner-cities. These are just by-products of the even more sophisticated military and police surveillance systems. We are rapidly developing countless mini "Strategic Defence Initiatives" in all of our commercial, social and domestic spaces. This omnipresent gaze, does not communicate anything to us, except to tell us we are being watched. It is a one way relationship. Like a spot-light it illuminates us as form - the one dimensional shadow of potential threat - but in content it refuses to illuminate. It does not communicate, it contaminates. Paul Virilio has described this "blind gaze" or "gazeless vision" as viral images, as a logical extension of the Western Gaze, or the "Visecting Gaze" Michael Foucault analysed so well in the Birth of the Clinic - "the medical gaze is in reality the scientific gaze of the West. And it can only lead to the vision machine. A closed circuit".

And where do we fit into this closed circuit? Apart from those who control it - and maybe even them too - humanity is being pushed out of the system. Our delay response is too long. Computers do these systemised tasks much quicker, and they are getting faster all the time. We get replaced and we are replaceable. That has always been the object of Fordism - as the maximisation of productive profit with the minimisation of labour costs - but now we are, as human beings, enclosed in a regime of temporality that is rapidly being superseded. However, it is important to remember that this is only - for the time being at least - within certain systemised tasks that this is the case. Neither do I agree with the "saturation despair" of Baudrillard; we still have room for manoeuvre. And there are ways that we can turn some of these developments to our advantage. But I will come back to that later. Suffice it to say - putting aside for the moment the prospect of major ecological disaster or the collapse of Capitalism - that Digital Imaging will have at least as profound an impact upon our culture in the coming century as optical imaging has had in this. And if we are to remain visible within this 'New Visibility' then, like it or not, that is a future we have to engage.

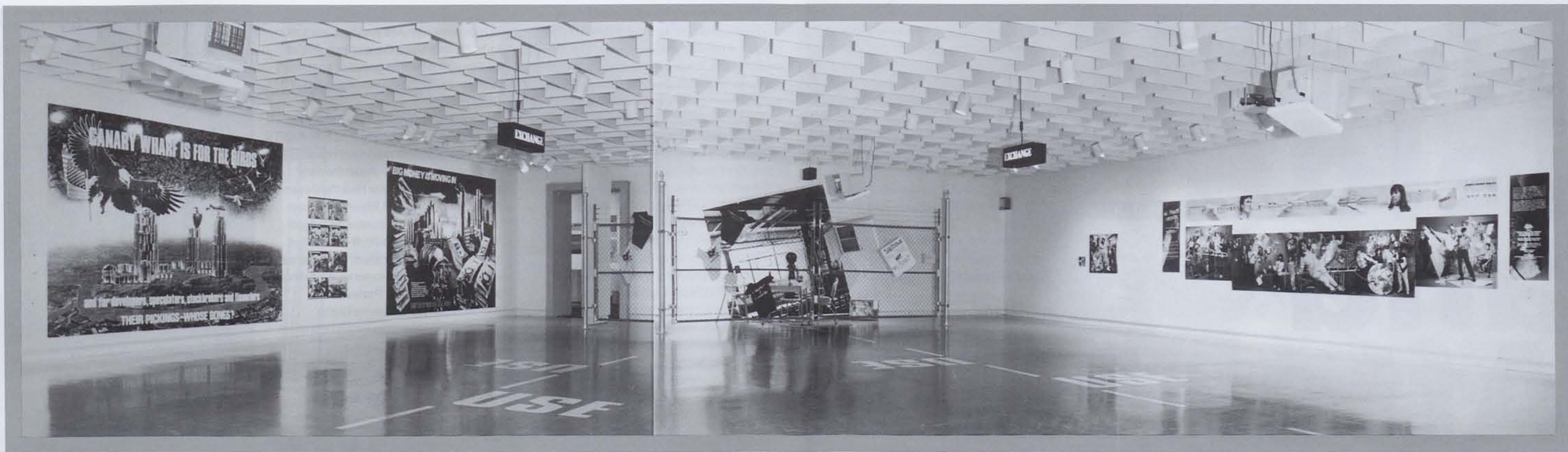
Another area of visual experience that has changed radically since Thomas Hart Benton spoke here at Kingston is that of visual memory and image association. In his time, it was much more possible to have one's own visual memories. Relatively unmediated. If you were an artist of course, there was always the problem of "seeing through the eyes of others" - and he talked about that, and the need to use the lessons and conventions of received and understood visual languages in order to communicate effectively - but he also spoke of the necessity to find and refresh one's own vision. But that was before the "image explosion" of mass media. Today, of the countless images that dangle on our association chains, many (perhaps even most) belong to someone else - from television, film, advertising bill-boards, magazines etc. When we look at something, we cannot help but see it through this "memory screen", coloured - some would say polluted - by these 'borrowed images'. We have witnessed in those fifty

years an Invasion of the Memory Snatchers. A shift from the corporeal memory to the Corporate. And that, I believe, has made a profound difference between us and all those who have gone before.

Now Thomas Hart Benton talked about the necessity to 'deconstruct' the forms of the past - although he didn't actually use that expression of course - in order to understand how form works when it communicates effectively. At the same time he said that it is important to go beyond this phase of 'deconstruction' in order to find one's own, individual and environmentally specific forms of the here and now. I believe that still holds true. But now, we need also to take into account the 'memory screen' of Corporate Images I talked about. We need to be able to deconstruct that, critically, in order to see how it operates. And a lot of artists in the 70s and early 80s were engaged in just that. But again 'deconstruction' on its own is not enough, it so often leads to another academic pursuit which - although it may be grounded in popular culture - nevertheless ends up as just another genre within elite art circles. We need to move beyond that.

As artists, student artists, practitioners, how do we begin that move? Clearly, we must start from where we are. We exist and operate in a variety of communities. In our daily lives we engage with interconnected and overlapping spheres of discourse; a web of different communication forms and channels. It is within this web that the issues of power and privilege, oppression and dispossession are played out. This is not just a 'microcosm' of the larger forces at work elsewhere, it is the point of impact - the cutting edge - where the abstractions of the "Digital Highways" and "Grand Narratives" are realised in their material and subjective effects upon our daily lives. The great universal dramas of human existence are all enacted upon local stages - I think it was Brecht who said that, or something like it. If he didn't he should have.

Having indicated what I mean by "Local Narratives", and - I hope - the importance of them, I think it's now time to address the Process of engagement. Raymond Williams in "Culture and Society" put his finger on a very important part of this process when he said: "Since our way of seeing things is literally our way of living, the process of communication is in fact the process of community: the sharing of common meanings and thence common activities and purposes; the offering, reception and comparison of new meanings, leading to the tensions and achievements of growth and change". Firstly, by stating that "the process of communication is the process of community", he is making it clear that "community" is not a geographic thing like a neighbourhood, although of course it can occur in neighbourhoods. It is a "communion of interest"; a discourse. He then goes on to describe this process in two parts that are interrelated. The first of these is the recognition of common ground - "the sharing of common meanings and thence common activities and purposes". This is the sustaining element that nourishes and maintains social meanings and resources. It is both inclusive and exclusive; it welcomes fellow travellers and responds to external threats. The second element is the Transformative - "the offering, reception and comparison of new meanings, leading to the tensions and achievements of growth and change". What is clear is that it is the relationship between these two which produces the dynamic. However, if the sustaining elements are too much in the ascendant, advocating conservative values above all



Canada is a small exit on the Digital Highway. Just north of New York, but the local effects are devastating from the dismantling of social services to the rapid de-industrialisation taking place as a result of Free Trade. From October through December 1990, alone, 100,000 manufacturing jobs were lost. Some of the plants are being relocated to the southern US or to the Maquiladora zones in northern Mexico where pay averages \$.68 an hour.

With the proposed inclusion of Mexico into the North American Free Trade agreement it becomes clear that Canada's role will be that of a readily available resource supplier. Mexico, in turn, will provide the cheap labor. Both will work to sustain the US corporate nightmare of a free market dictatorship.

The social cost of these economic lesions is cynically dismissed as the necessary conditions of economic health. The conservative government dismantles social programs in the name of corporate accountability. Corporations donate to overrun food banks in the enlightened spirit of Mac'welfare.

The flip side of plant closures is the introduction of new management systems, more commonly called 'Team Concept'. Success in the competitive global

marketplace depends on convincing workers that corporate interests are their own. The two must join forces to ensure competitive efficiency. The problem is, however, that the competitive spiral works downwards. In the end how can a Canadian worker compete against \$.68 an hour?

Team concept draws together the threads of Taylorism (controlled work processes). Fordism (assembly line modules), industrial psychology ('friendly' supervision), public relations (corporate citizenship), company-union partnership (Japanese inspired company unions) and computer-based new technology.

At the core of team concept, however, is the attempt to introduce corporate culture onto the shop floor. The Toyota management manual is quite explicit. The greatest obstacle to corporate efficiency is shop floor resistance. The cultural codes of not rattling on a fellow worker, of speaking up against unjust treatment, of ways to 'beat the system' to make monotonous work bearable and humane go against the grain of corporate authority.

In the current, conservative climate, the Orwellian aspect of Team Concept is seldom noted. The rhetoric of global competition and individual entrepreneurship

disguise the underlying messages of corporate loyalty and control. The Digital Highway is much more than the electric transfer of money and information. It envisions a universalizing culture to ensure corporate domination.

It's no accident that the language of Team Concept parallels that of the fine arts. Quality and excellence slip from the minds of CEO's as easily as from the lips of art connoisseurs. It's not what's said but how it is said. It's not the use that something has, but its value in the market place.

'Digital Highway - Canadian Terminal' looks at the human cost of plant closures. We have been too easily convinced that jobs are the abstract components of corporate bottom lines. There is little sense that jobs not only provide basic living needs but are the means by which people maintain a social sense of self and community. •

Carol Conde · Karl Beverage

Extracts from Exhibition catalogue - Agnes Etherington Gallery, Kingston, Canada.

D i g i t a l H i g h w a y s • L o c a l N a r r a t i v e s

else, then the Transformative elements cannot function as they should, they are regarded as too much of a threat and are excluded, marginalised or attacked. And there are obvious variations on this interplay of forces that may result in inertia, instability or schism. This I, believe, can be seen at work on the micro - level - I'm sure we've all witnessed this among artists or political groupings at some time or other - as well as the macro level.

Therefore in a society as complex as ours, it is clear we cannot address all "communities" - even if we wanted to - and expect them to share our meanings and goals. We have to make choices. I suppose this is just another way of saying - we first have to recognise what "communities" we actually belong to; secondly, those we want to belong to, have connections with or wish to ally ourselves to; then work outwards from there to make contact with others who may be interested in dialogue and exchange. It is obviously more complex than a linear one, two, three; these levels happen simultaneously and cross refer. But putting this way helps to clarify what our role might be at various moments in the process. As communicators, to help 'the sharing of common meanings', to build the bonds of solidarity - that's our sustaining role, at times even a defensive role. And it's an important one, where there is a value in "speaking to the converted", and an opportunity for celebration which is vital. The other role - the Transformative - is in "the offering, reception and comparison of new meanings". And this - the point of intervention - is obviously where we are most likely to engender conflict. Here again we have to make choices. With those whom we choose to ally ourselves, we have to be aware of, and sensitive to, the new directions that community wishes to take; to be part of its becoming. Against those whom we oppose - those who oppress - I believe it is important to make our critique hard hitting, not to convince them because they are not interested in genuine dialogue or exchange. It would be against their interests both materially and subjectively. (There is a poster for the latest Godfather movie that says, "Real power cannot be given, it must be taken"; there is some truth in that statement.) But there are many people who do not deliberately ally themselves with the minority interests of the powerful, who are nevertheless caught up - at varying levels - in the momentum of power. And if any real change is to be effected, they have to be reached. We also have to be aware that, in certain instances, the they in question might well be ourselves.

This may sound obvious - and in this context possibly "preaching to the converted" - but nevertheless I think it needs to be stated. The value of oppositional culture is in its ability, firstly, to signal that there is a debate around what may be seen as accepted values, norms and goals - to put them on the agenda. Secondly, to map out some of the terrain of the debate. Its creativity lies in its ability to invent forms and structures to engage us in this unfamiliar terrain - or it may even be all - to - familiar; the point is to make us think, feel and respond. That response may be anger or outrage, or the joy of recognition. Its approach is not always that of the serious and overtly campaigning - though this is clearly needed at times - humour and celebration, as I said earlier, is important to the sustaining role, but it can be equally damning of the dominant culture, and often is, especially where there is contradiction and hypocrisy, where those in positions of authority are pompous, arrogant and without humour. For example, in London's

Docklands, events like the "People's Armada to Parliament", which involved thousands of people taking to the river in boats, with music, theatre, a whole range of cultural activities, proved that a political action can also be a fun day for all; for kids and elderly people, not just the usual activists. It changed the whole mood of campaigning, stimulating confidence and imagination. Also, the last administration of the Greater London Council - as well as its radical social and cultural programmes - turned County Hall into a "People's Palace". It became accessible for the first time and host to many festivals and cultural events. As the Thatcher's Tory government and the Whitehall bureaucrats tried to close it all down, these took on the force of major rallying points. The government and right wing press tried to portray this as 'Loony Left' money - wasting frivolity. Nevertheless, a poll on the eve of abolition showed that, had there been an election, the GLC would have been returned with a vastly increased majority - highlighting that the abolition was not about reforming local democracy but attacking it. And that the reason it was attacked was because it was not only successful but popular. What is evident from these examples - and there are many more - is that culture played a leading role in broadening the range of people involved, stimulating imagination and the vitality of expression. Far from diluting the power of intervention, it was greatly enhanced.

We need to be creative in our strategies because if we are trying to create the building blocks for a new culture, it surely needs to be one that is rich, diverse, and fulfilling; it needs to offer the prospect of greater pleasure than that which exists now, otherwise it will fail to capture the imagination of the majority needed to make it happen.

If we accept what Raymond Williams said in the quote I used earlier: "Since our way of seeing things is literally our way of living, the process of communication is in fact the process of community". Then I believe that culture is the site where the struggle to create a new society will be won or lost.

I have chosen to use the term "Local narratives" (borrowed from Lyotard) because some of the work that has previously attempted to address these issues has been lumped under various umbrellas such as "Community Art", "Political Art", "Women's Art", "Black Art", "Ethnic Art" and so on. These terms - usually created by funding bodies or critics I have to say - are convenient labels for bureaucrats and have, at times had short term strategic uses for practitioners too in creating a profile for a previously marginalised activity. Let's face it, the marginalised and dispossessed have to be opportunistic. Nevertheless, in the long term, such phrases are both counter-productive and divisive. It divides the work falsely into ghettos or fashions - I'm sure many of us have heard galleries say "Women's Art (or any of the other of the above categories), we've done that, now we're into so and so". It also limits the reading of the work to one level, the single issue, when clearly the most vital work in these areas - by its very nature - interconnects across many issues and addresses a number of spheres of discourse. And as the chosen means of communication and expression, the visual is primary in this. I make this point because there is a tendency for those still conditioned by modernist thinking to "screen-out" the visual and formal aspects of this kind of work because they think "that's not what it's about". Even when they agree with the politics of the work and are impressed by its visual power, they still say "It may be good propaganda but I'm not sure if it's art". Well I'm

not going to get drawn into that old chestnut about what's art and what isn't, but simply to say that the Medicis made no such distinction.

What I believe is interesting about this fragmentation of discourses that used to be fairly unitary "disciplines" - such as that of Fine Art - is that we are beginning to see new alignments, what Edward Said has described as "interference" across what have become "fiefdoms" for the initiated, and the creation of new agendas. For example my own work has drawn me into the area of Urban Regeneration and Planning. I talk more to, and probably have more in common with, members of tenants and action groups, radical planners and cultural geographers, than I do with a lot of artists. Similarly, many feminist artists might have stronger contacts with women's groups - not necessarily artists - black artists may have more interest in the issues of racism and other matters affecting their communities than they have in the discourses of other white artists. And so on. This, if you like, is a fragmentation of the Art discourse. But in my opinion it is a very healthy one. One that is fanning out, moving away from the dusty museums of academia and the sterile introversion of modernism, and is remaking networks and realigning narratives to make contact with the pulse of wider social and cultural change; not just formal innovation. And yet this work has to make formal innovations too. Its different contexts demand that.

So to sum up what I have been saying so far; I believe it is vital that, in our different ways and different forms, we oppose the Grand Narrative's mono-vision, its material impositions, and its subjective and cultural hegemony - from the physical pollution of our environment to the pervasive "Memory Screen" which stains our perceptions. And rather than creating an equal and opposite mono-vision, I believe we need more than ever before to engage and extend our "Local narratives" to achieve a new consensus where it is needed - in matters such as global warming for example - but one which is capable of embracing difference. As artists, we need to develop visual languages appropriate to these new contexts; the kind of language, to quote Thomas Hart Benton again - "if it is to be effective, it must somehow touch the interests of plain people". But this requires the development of new networks, so that we can create channels of cross-fertilisation and strands of solidarity.

Put this way it sounds like a tall order. And a contradictory one. It sounds as though one has to throw one's self into a lot of both intellectual and practical ferment. But to quote Thomas Hart Benton one last time - "Any ferment that throws the artist out of the studio, out of an ivory tower world, is going to benefit art". And, we don't have to tackle all of these issues at once, in every piece of work. We don't have to be, indeed it is no longer possible or desirable to be, the "Renaissance Man" (sic). There are a growing number of us working on these issues, and tackling them from different perspectives. Not just art perspectives; these questions are being tackled across a number of fields and disciplines, so we don't need to take on the whole lot ourselves. What we do need though are effective networks. Networks that cross-fertilise "Local Narratives" across geographic boundaries, across issue divides - class, race, gender etc - and across disciplines and fields of endeavour, and that is a tall order. But once again, we don't have to do it all at once, here and now. We need to make connections, cumulatively. Maybe conferences like this could begin to tackle these issues, and I hope some

of our later discussions will address them more concretely. A magazine, an international interdisciplinary magazine which acts as a vehicle for "Local Narratives", might be another beginning. Maybe we could find ways of using some of the new technology, not just the remarkable imaging techniques now available (though expensively) but also the faxes and computer modems, to make connections outside of the mainstream and as yet - beyond the control of state authorities. "Faxes to China" during the recent repression is an example of this. This of course limits the network to those who have the resources. But we don't need to think only in terms of one network.

There are other things going on too, specific things, like the fact that the new Ontario government here seems to be talking about embarking on cultural policies similar to those the Greater London Council implemented in London. In other words, prioritising the culture of those previously marginalised. There are valuable practical lessons that could be exchanged there. Of course there is a specificity here that is different to that of London. Nevertheless some of the contradictions are likely to be similar when a large political institution of this nature, with all its bureaucratic entropy, tries to embrace what, up to now, has been its opposition. For example, what happens when those who have been marginalised for so long are given a voice - they want to use it. And the way they use it may not be what either the politicians or the Bureaucracy expect or like. Inevitably large institutions find it difficult to respond quickly to change, but once the promise of change is there it creates expectations which are bound to lead to frustrations, and the newly found voices will articulate that. Again a source of conflict. Politicians may feel under siege from both sides; from the opposition and those they believe they are trying to help. Another danger is the creation of a dependency culture among the newly prioritised groups. If there is no clear strategy to help such groups use their newly acquired resources to create their own means of self-sufficiency and to strategically develop support networks, then everything falls apart if the administration is voted out or, as happened with the GLC, abolished.

Exchange of these nitty gritty practical things are important; we don't have to reinvent the wheel each time we have the opportunity to gain access to the agencies of power. And there are many other means of networking that I haven't talked about, and I'm sure there are others I haven't even thought about.

There is a tendency, a pressure even, when you are critical of the status quo, that people expect you lay out an alternative 'vision for the future', a blue-print for The Way Forward. Even if I was capable of doing that, or arrogant enough to try - my whole point is that too many have already attempted that with disastrous consequences. What I have tried to do here is to make a very simple point, but in looking at it from a number of different angles I hope I have also conveyed something of its complexity. In order to embrace that complexity creatively, we need to become more responsive to the specificity of context, find ways of accepting and respecting difference. And I believe we need to do this, not by simply becoming more tolerant, but by refining our critical faculties; so that we can understand more about the nature of difference - where it comes from and how it comes about. Uncritical tolerance is so often just another way of being patronising. And that is no good to anyone, least of all to those who are being patronised. It also leads to a paralysing relativism. So perhaps a first step might be a rather painful one, of putting our differences on the table, honestly. Perhaps the Art Voices for 2000 will be those which recognise the creative value of Fragmented Power. Starting with our own. •

Peter Dunn

Digital Highways Installation

The installation ran the whole length of a 60ft x 40ft gallery, using the two end walls to represent 'terminals' in London and Toronto (previous works by Beveridge, Conde, Dunn & Leeson where shown along the side walls). The 'terminals' were joined by a laser beam flanked by live TV monitors showing current stock market information and a pixel moving message board spelling out "EXCHANGE". Counterpointing this on the floor, like the SLOW signs on a road, where the words "USE" and reversed out of white dashes across the floor where, alternately, "resist" "transform", "transform" "resist".



Heartfield and After

Heartfield and After



On the finished photomontage the text reads: 'Social Democracy does not want the collapse of capitalism. Like a doctor it wants to heal and improve it' (Fritz Tarnow, Chairman of the Woodworkers Federation) 'It goes without saying that we shall knock out the teeth of the tiger, but first of all we must feed him and nurse him back to health.'

The most comprehensive Heartfield retrospective ever opened last year at the Altes Museum, Berlin. It is currently showing at the Barbican Art Gallery, London and will soon travel to prestigious venues in Dublin, Edinburgh, New York, San Francisco and Los Angeles. A joint venture, co-organised in a reunified Germany by Peter Pachnicke (East) and Klaus Honnef (West), it aims to service the world a Heartfield whose art has outlived the Communist politics it aimed to service.

The novelty of their approach can be appreciated by comparing the current show with the two previous exhibitions in England which the artist helped organize.

The first, called One Man's War Against Hitler was held at the Arcade Gallery, London 1939. There was no catalogue, but a typed handout reveals that the exhibition included photomontages from 1933 to 1939. No specific work is mentioned. However, the dates and the title of the show suggest that most of the exhibitions must have been adaptations for an English audience of the satirical, anti-Nazi

montages that he published between 1933 and 1938 in Prague. There, Heartfield had worked almost exclusively for the Communist magazine Arbeiter Illustrierte Zeitung (Workers' Illustrated Newspaper, often referred to as AIZ) re-named Volks Illustrierte (People's Illustrated, VI) in 1936, registering Moscow's switch from a 'Class Against Class' to a 'Popular Front' strategy the previous year. Heartfield had been a regular contributor to AIZ from 1930, when it was published in Berlin. With the establishment of the Third Reich in 1933, both Heartfield and the magazine switched to Prague—a major centre for anti-Nazi opposition until Hitler's invasion of Czechoslovakia in 1938. The magazine survived briefly in France, but Heartfield escaped to England in December 1938.

Between Heartfield's arrival in England and his exhibition one year later, Britain had declared war on Germany (3 September, 1939). This put German refugees, even those with Heartfield's anti-Nazi credentials, in a delicate situation. The exhibition was conceived as a contribution to Britain's war effort, with part of the sixpence admission fee going to the Lord Mayor's Fund for the War Wounded. However, the hand-out emphasizes the distinction between the Nazi state and the German people, not wishing Heartfield's specific opposition to the Third Reich to fuel a generalized Germanophobia.

Heartfield's Communism posed further problems, for the exhibition occurred after the Nazi-Soviet Pact (23 August 1939), but before 'Operation Barbarossa', the German invasion of the USSR (beginning 22 June 1941), which resulted in the Soviet Union and Britain becoming war-time allies. Heartfield was initially bewildered by the Pact, but then saw it was a clever ploy by Stalin to outmanoeuvre Hitler, according to reminiscences of his landlady, the German painter and writer Fred Uhlmann. However, the Pact was never the subject of a montage, and, not certainly the pro-Soviet framework that gives his work of the thirties its political coherence would have been downplayed in One Man's War Against Hitler.

Heartfield left England in 1950 and settled in the newly founded German Democratic Republic. The official ideology of this now non-existent Communist state is best evoked by the Treptow Park Memorial, still standing in East Berlin. Constructed by Soviet architects and sculptors from the rubble of the Reich Chancellery, and dedicated to the Soviet triumph over Fascism, it also encapsulates Heartfield's political values. After initial difficulties, Heartfield was accepted into the fold, and during his later years he became an important cultural ambassador for the Communist state.

With official backing, he returned to England in 1967 to prepare a new exhibition. An opening at Camden Arts Centre in 1968 was cancelled because of political protest—demonstrators objected to the Arts Centre hosting an artist whose government had helped suppress the Prague Spring. Heartfield had died before the exhibition went ahead at the ICA in 1969.

The show was more inclusive than One Man's War, covering work produced between 1917 and the sixties, but was not a conventional retrospective. There were a few originals, and most exhibitions were new photographic enlargements of pre-war images. The emphasis was still on the anti-Fascist work of the thirties, as well as Cold War updates of old images. Heartfield's continuing instrumental ambitions were clear—he wanted his art to demonstrate that Fascism was the terrorist last resort of capitalism in crisis; the continuation of capitalism leaves open the real possibility of Fascism's re-emergence especially in dangerous states like West Germany and the USA; the Soviet Union and its allies offer the only viable alternative.

The current exhibition claims to have more of the political agendas, explicit or veiled, that informed the shows of 1939 and 1969. Heartfield's dadaism and his Productivist experiments of the twenties, especially his book dust-jackets, are presented as achievements in their own right, and not as mere precursors to his political satires. A good selection of the original AIZ and VI pages are displayed next to Heartfield's preparatory artwork, permitting an appreciation of technique as well as avoiding the confusion between past and present as evident in the ICA show. A display of work produced in England and the GDR confirms his loss of creative momentum after leaving Prague in 1938.

The problem is not the material, usually drawn from the rich holdings of the Heartfield's Archive in Berlin, but how this is interpreted. In their catalogue introduction, Pachnicke and Honnef both profess an interest in Heartfield as an artist whose qualities only emerge when he is 'released from the concrete historical situation'.

How do they try to do this in their respective essays?

Klaus Honnef wants to open up discussion of Heartfield by situating him in a wide-ranging survey of montage. Montage—the 'simultaneity of the unsimultaneous'—is a distinctive feature of Modernism and Postmodernism, Honnef argues, a symbolic form and a view of the world as revolutionary as Renaissance perspective. Such an approach has advantages, shifting attention away from the manifest content of Heartfield's work and from photomontage as merely a scissor-and-paste technique. Heartfield is potentially rescued from the margins of Communist propaganda and art history. Unfortunately, the author at no point specifies what was Heartfield's distinctive contribution to the development of Modernist (and Postmodernist) montage.

Peter Pachnicke is specific. He concentrates on the extensive re-touching and



John Heartfield from 'Biographical Chronology' compiled by Peter Pachnicke and Klaus Honnef in 'John Heartfield: Political and Artistic Works'.

brushing which is particularly evident if one studies the preparatory artwork for the AIZ/VI magazine pages. He notes, for example, the creation of an 'imaginary pictorial space' that transcends Heartfield's immediate agitational purposes and confirms his greatness as an artist. (A comparison with Picasso concludes the essay.) Heartfield's 'pictorialism' is undeniable—but why in the thirties did he strive for painterly effects that were so at odds with the anti-painting motives that lay at the root of Dadaist and Productivist photomontage? An answer to this question necessitates an engagement with the Communist cultural politics that both organisers wish to avoid.

Hubertus Gassner is not so evasive. His modestly titled essay 'Heartfield's Moscow Apprenticeship, 1931–1932' is, in fact, a well researched reconstruction of degeneration of photomontage in Stalin's Russia. He shows how the triumph of Socialist Realism in the thirties resulted in the suppression of 'images composed of discontinuities and opposites'. Instead the political establishment demanded 'painterly polished delusion, welded into uniformity of a reality inspired by one single will and striving toward a common goal.'

When former Constructivists continued to use photomontage it was assimilated to painting, sometimes with a distortion beyond recognition of its technical methods and processes in order to decorate reality in detail with harmonious forms and luminous colours.' The decline is conveyed in a mid-thirties photograph of Gustav Klutis. The pioneer of an art of rupture is reduced to a retoucher, adding the finishing touches to a monumental photomontage panel, dominated by Stalin.

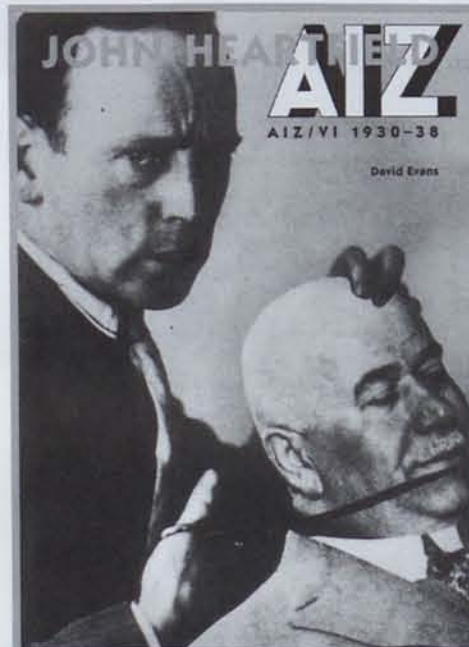


John Heartfield

As a German Communist, Heartfield had more room to manoeuvre than his Soviet counterparts. Nevertheless, the 'painterliness' of his thirties work is best reviewed as an attempt to adapt photomontage to the exigencies of Socialist Realism.

One notable absence from the exhibition catalogue is an essay on Heartfield in the GDR. The organisers regret the accusations of 'formalism' that his work provoked in the early fifties, but do not explain how Heartfield eventually became legitimized. His official acceptance was not merely because of his subject matter which could be used by the State, but also because of his 'pictorialism' which permitted easy assimilation into expansively defined Socialist Realist tradition. Professor Pachnicke is perhaps more marked by Communist Cultural politics than he lets on.

David Evans is the author of the recently published catalogue 'John Heartfield: AIZ/VI 1930–38' (Kent Fine Art, New York).



'John Heartfield—AIZ/VI 1930–38 Catalogue' Rationale of the photomontages published in Arbeiter Illustrierte Zeitung and Volks Illustrierte, with text, translations and notes by David Evans. 524 pages, 247 colour plates. Published in the UK at £59 by Art Data Distribution.

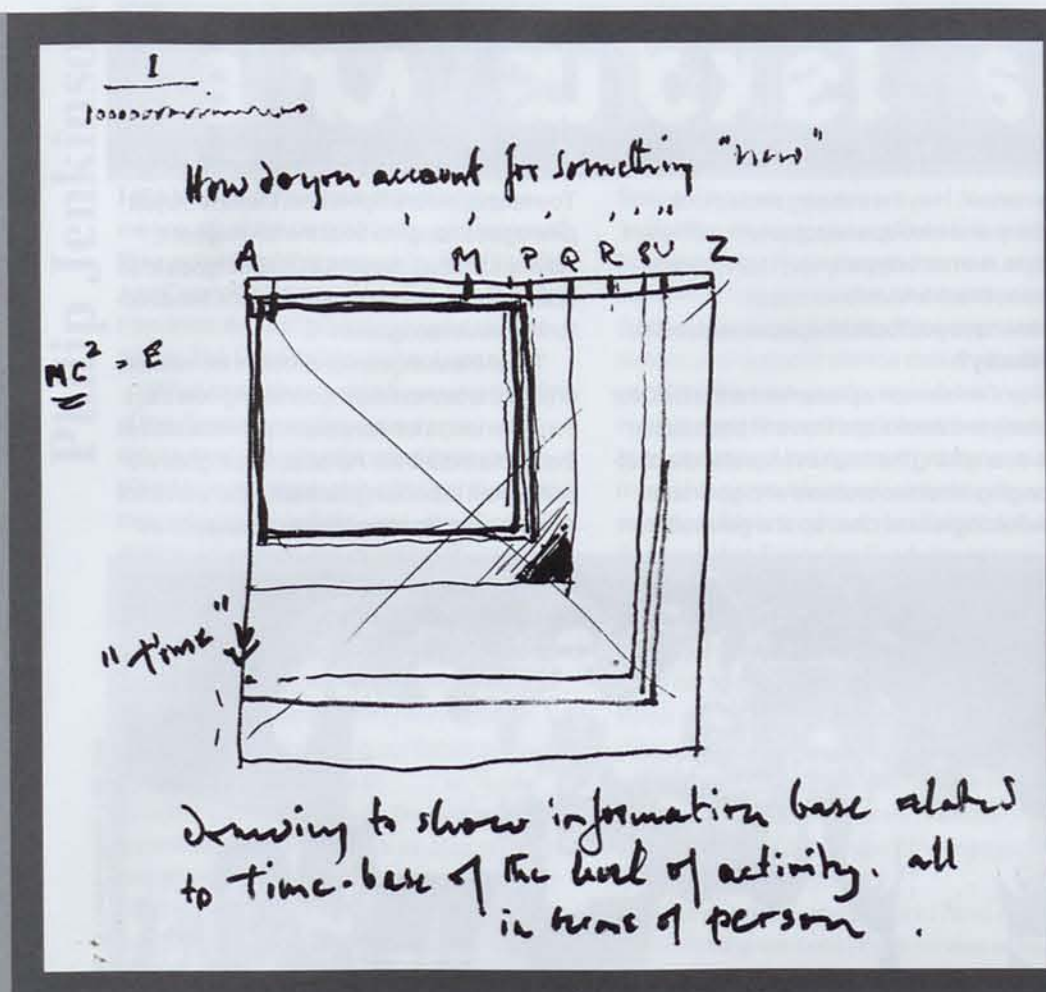
'John Heartfield' Edited by Peter Pachnicke and Klaus Honnef, with contributions from Hubertus Gassner, Klaus Honnef, Michael Krejsa, Heiner Müller, Peter Pachnicke and Nancy Roth. 352 pages, 313 illustrations, 83 in full colour. Published in the UK at £65 (Hardback) by Abrams.

A New Interpretation of History

A New Interpretation of History

John Latham

The 20th century has corrected itself. We should start again from Nothing.



In 1915 Albert Einstein in his General Relativity equations came across a result that according to his student John Wheeler, he 'couldn't believe'.

It was that under certain circumstances the Universe could contract to nothing... Not to an infinitely hot particle, but to zero space zero time.

Also in 1915 Ludwig Wittgenstein proclaimed to the world that language might at last be systematised, by recourse he suggested to atomic propositions. In 1951 however he admitted (in his posthumous investigations) that he must have been mistaken. No atomic proposition could be stated. So language must carry a basic flaw.

Again in 1951, the Art Trajectory led from the apparent world of objects to the exhibit of a blank unmarked canvas as a work. The statement brought down a curtain in more ways than ending modernism. As an art statement it reads: (all) Art is no more than INACTION. But

that again was assigned to the zero-possibility drawer.

These uncomfortable conclusions have an obvious common feature, on the basis of its current premiss though only, viz. breakdown of common sense and rationality. In practice one can't maintain law and order on the basis that Everything = Nothing. The threat to stability everywhere has led to knee-jerk authoritarian measures in Home Offices and in Academe, to suspicion, insecurity and defensive positions everywhere. What we could do and should be doing is to find a notional solution to satisfy the evidence of those results.

This is what has actually been thrown up by natural process. The current premiss is that the real world is a phenomenon taking place in space and a linear time measured by clocks, and with a dynamic split between mind and matter.

The idea has been denied only in art. In 1941, the premiss Wittgenstein tried to

establish concerning language logic was systematically thrown overboard by James Joyce among others, and with the publication of FANNAGAN'S WAKE a new syntactic device introduced a dimensional framework in consequence for the first time with nature—a language of event structure.

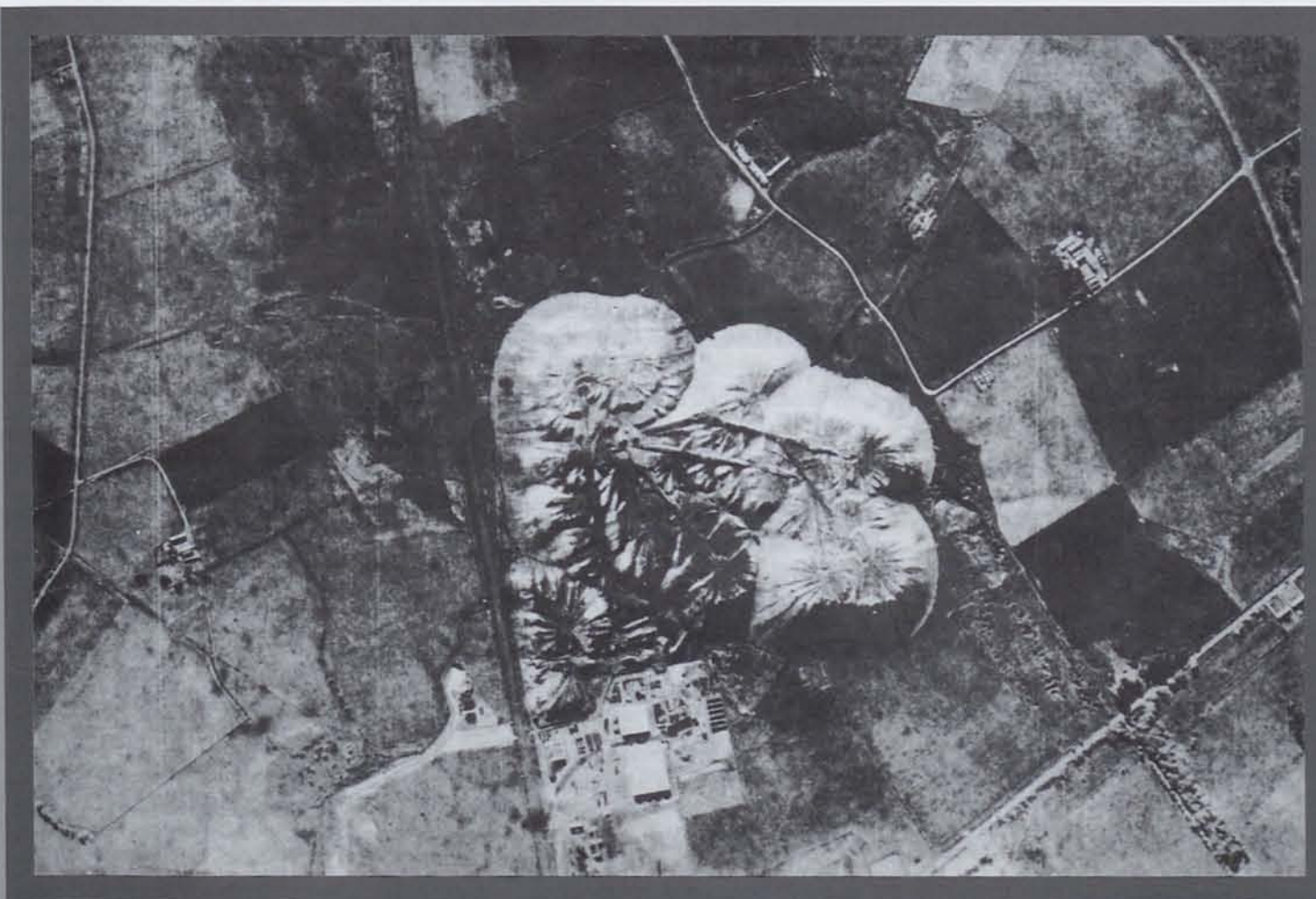
The difficulty for society with such an approach is that no-one uses this framework except as art. For practical affairs it is useless. In these circumstances history since 1951 has been misreported, manipulated, denied, and its proponents put under financial if not bodily constraint. As this cannot be done overtly it has been by covert action. In Britain the constitution allows for that. It has led to arrested development on a huge scale and incipient economic dissolution.

What is the proposition then...? The dimensionality of person (mind) is the dimensionality of Event as set out in some detail—(the J.L. Stuttgart/Oxford exhibition). It may also be read as the dimensionality of matter.

That is unfortunately just what the writers overlook. To start with, if Most is to be discerned from Least, if atomism and Occam's razor are relevant at all, then the properly atomic will be least with respect to time, and be an event rather than an object. The language of space-time, mass-energy and the world of the senses is anchored to the matter and mind double system and insists on it. It has no concept of the dynamics of impulse, which is where 'event' proceeds from.

A flawed assumption in the verbalising distorts the dynamics. It is that 'energy' is somehow also 'mass'. With 'event' we are looking at a trio of time-related components that everyone can easily find in music, which by-passes the problem. As Karl Birjukov has pointed out in papers and articles in the 'AND' no. 26, Einstein's 'space-time' could better be rephrased 'mass-time'. The impulsive energy we experience does not come from mass in the spatial sense at all, but rather from the inherent insistently Recurrent Event that is where the idea of history may now begin.

And then there is the zero state. A least event starts with the Nothing and returns there to occur again. It only looks like a (persisting) object because there is no time



and no space between those quanta that everyone now understands to be the basic units of extended action. The point here is that quantum mechanics, so marvelously adaptable and explanatory, is unable to make sense of the dimensionality in which purpose, intention, end-orientation such as we humanoid observers know to inform us, oscillates.

To round up: A spectrum line of time-based sources runs across the universal Event. Along it one can identify, as scientists identify the primitive elements of matter, the source lines of what goes to make up our humanoid behaviour and its tenuous relation to the 'one'. Mind is end-orientated, where matter is (erroneously in this view) determined ab initio. Science has no construct with which to make this link.

Here is evidence for the step down advocated: 1: Physics uses the two theories mentioned above but they are incompatible one with another.

2: Relativity has proposed that gravity is transmitted by wave/particle. None have been found; event structure says they won't because gravity is the Discharge of initial Impulse, not a force.

Do mind and matter share a common principle...? According to science, no. The universe holds its secret. The observer may or may not be determining the action. On the time-based (event structured) premiss all events mental and physical are homogeneous within a single framework, and this framework for the sake of a rational understanding is represented as emanating from the zero state referred to. This order was represented in the MoMA (Oxford) exhibition.

The consequences for society: should we react or respond...?

Society is governed by its bodies and committees, which are obliged to be rationally accountable. They are bound to the dualistic, space-based rationale. The time horizons of that rationale contract, its

idea of the economic squeezes them. There seems no choice for a 'rational' market economy to differ, to choose what will be more desirable as an ideal, if it be drowned out of circulation by financial tides. What it needs is an image-making representative who will show, in context, what the logical incumbents are equipped to imagine, and so to want. It needs, according to the artist group I respect, an Incidental Person, an event-perspective. If its future health is part of an accountant's business the society has no alternative. It cannot afford otherwise. The awful misfortune is, that art's incumbent funding authorities are appointed by, and are servants of, yet wider incumbent authorities. •

John Latham

Photo: 'The Nidre Woman' West Latham Scotland 1947.

Ersatz



Photo by Fiona Crisp

Ersatz

was for Democracy, literacy and numeracy, cooperation, politeness, excitement, simplicity, directness, good design and the right to remain silent...

The collaborative exhibition Ersatz came about through a dual necessity—firstly the need of the individual to make and show work and secondly the desire for that individual to gain some degree of autonomy within an article that is seemingly unable, or unwilling, to discern its own function.

The three artists used as their forum for experiment and discussion the basement of a 'Space' studio building in Hackney. The basement, consisting of two rooms and a series of adjoining, reclaimed storage spaces, was far from neutral but the parameters set by its specificity were well defined—that is the context was established by the space rather than the space being contextualised by an 'art-event'.

Similarly, it was the environment's accent on particular aspects of three hitherto disparate, art practices that gave the show its coherence as opposed to a curator's 'theme'. Each piece of work courted an inevitable contradiction, and hence dissonance by addressing self-sufficiency through the constructs of co-dependence—thus the unifying factor of 'place' was always countered by its dissolution into three foci.

Curiously enough, it was the greatest degree of architectural interception that produced the most subtle physical sense of change. John Swarbrick 're-skinned' the four

damp, bowed walls of one room, installing daylight strips, creating a ringing white cell. Once it had received Swarbrick's series of colourfields and solid lines on canvas however, the treatment of the room became deceptively utilitarian. The reconstitution or 'making good' of history-worn walls has now become a virtual prerequisite to the office, the apartment, and the gallery—Swarbrick's room set up an expectation for the fulfilment of this modern idiom; what it actually delivered was an ill-defined unease as one crossed from the catacomb-like anti-rooms used by John Frankland into Swarbrick's flat-walled light.

The formerly derelict, storage spaces had been 'excavated' by John Frankland until they had become almost pristine in their revealed emptiness. He then proceeded to clad the wall of each room that corresponded to the wall alongside or behind that of the next room with panels of heated and stretched black polythene. The expanse created an imaginary whole that touched its surrounding so intimately, so expertly, that it became simultaneously at odds and inseparable from its own sense of place. The deft execution and consequent disguise of the process was such that the polythene was invariably taken as being steel—what were read as rivets in reality the 'mark' left by the prodding of

John Frankland lives and works in London

Fiona Crisp

Frankland's forefinger into warm plastic. The desire to touch the surface oneself was irresistible and on discovering the material's true nature and acknowledging (consciously or otherwise) its inherent sexuality, the common response was to use one's own forefinger to invert the 'hippie'.

The process of revealing in order to gain a ground for concealment and transformation in both Swarbrick's 'daylight' chamber and Frankland's 'steel' facades facilitated a shifting between space lost and space gained—and back again. The same sense of oscillation existed in Carl von Weiler's work but here it was established within the psychological arena of personal memory.

'Z'one' was two open-topped, apparently impenetrable, adjoining cubicles. The initial cubicle was the manifestation of a space remembered from childhood. Furnished with a bed and a chair the space became the site of von Weiler's self-internment for three days

and nights in which time he built a periscope. Crushed up against the basement ceiling, the periscope gave vantage over a re-created landscape and beyond to the edges of the room that von Weiler's own room existed within. Subsequent to this time, the actual space that had been remembered, and years later is still in existence, was revisited, measured and reconstructed in its true dimensions alongside the original cubicle.

In its huge, unyielding displacement of space 'Z'one' appeared to make the greatest physical demand, yet for all its authoritarianism it took a wall and a ceiling for its support. A ubiquitous, unnamable sense of 'institution' settled over both cubicles, yet with footsteps, the raised floor rang with its own admission of constructed theatricality.

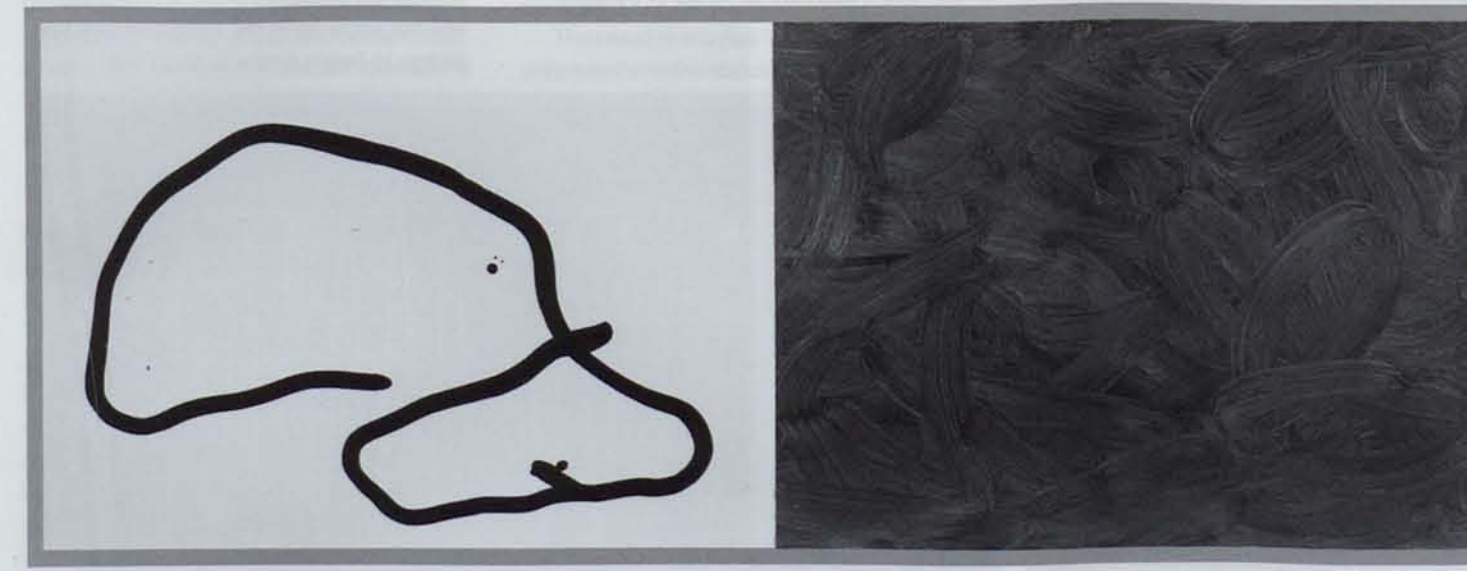
Throughout the show there was an ambivalence in the relationship between the work and the viewer, who was simultaneously extraneous to, and a catalyst for, something

to take place. In front of Swarbrick's canvases the viewer completed the optical circuit where the subliminal symbols were lifted from their surface and transposed onto a relating colour-field. Frankland's seductive polythene absorbed and doubled out presence as we traced the fragmented section in an attempt to complete a sense of the whole, confronted by von Weiler's closed walls, the viewer perceived the possibility of finding doors—and therefore the possibility of finding doors—and therefore the possibility of entry. Thus, as in Tarkovsky's 'Stalker', the inexorable question was posed:

"Does one really want to know what one wants to know."

Ersatz was on show at Martello Street Studios.

Fiona Crisp is an artist living and working at Martello Street, London.

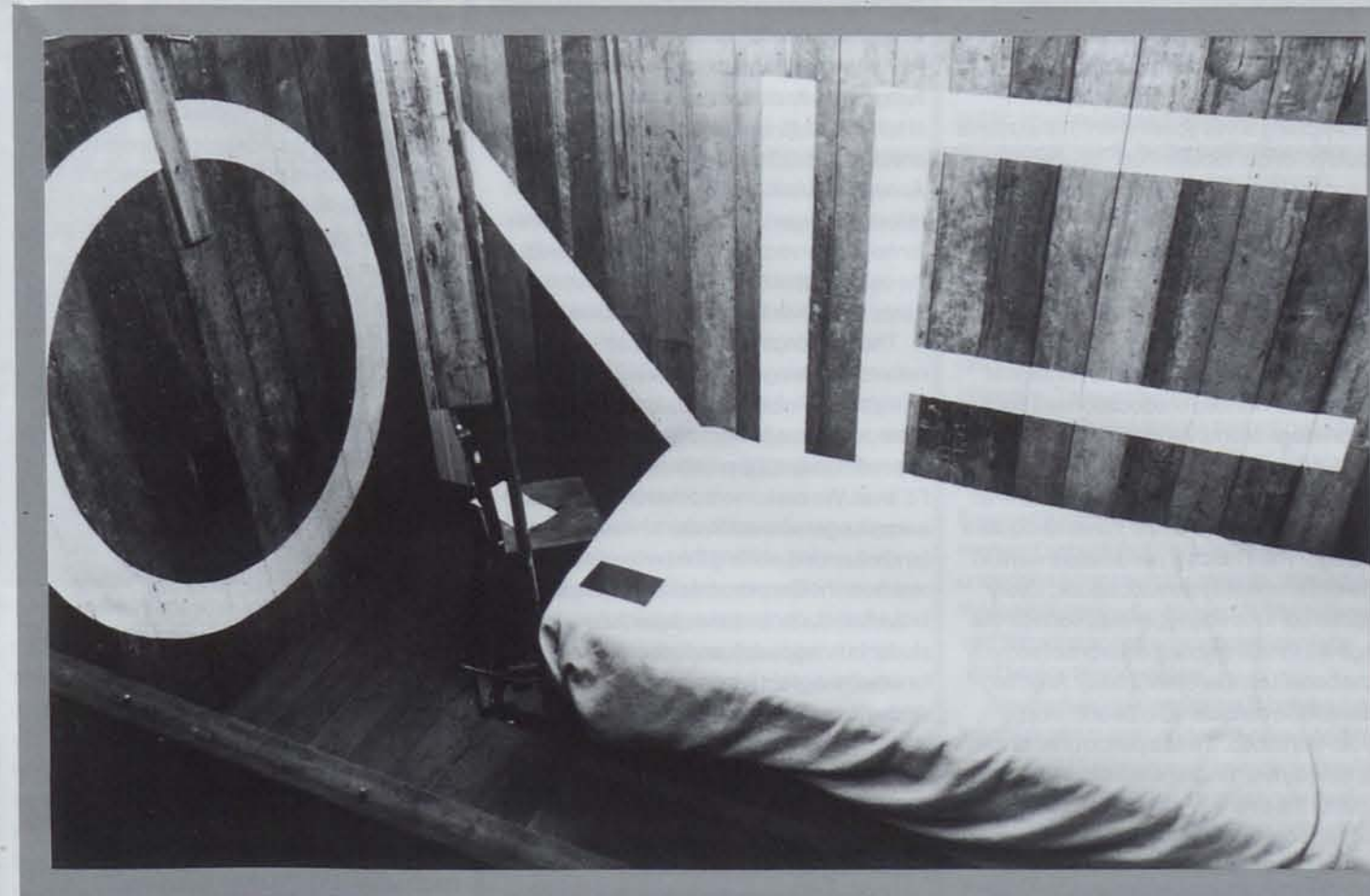


Below the threshold of sensation

The origin of a mark is instinctive—that being a stimulus for drawing. The series of works uses an unconscious skill to produce an intuitive single line. Positioned next to a coloured canvas painted with a broader stroke covering the area, seeing this as a background and foreground. Two statements about painting. Using the dichotomy to enlarge a statement on human instinctive behaviour through mark-making, the viewer sees a meaning pertaining to a past experience. Shifting between recognition and non-recognition, this mark is recorded then transferred (by a partially unconscious reflection on the back of the viewer's retina) to its background of colour mood, environment, sound, asking the question: Is this two dimensional space?

John Swarbrick lives and works in London and teaches at the Hackney Adult Education Institute

John Frankland • John Swarbrick • Carl von Weiler



Carl von Weiler lives and works in Hackney, London and is currently showing work at Islington Arts Factory

In the Room.	In the School	In the Zone
Oh this fuck fuck exam, fuck off and leave me alone, there is no energy to deal with this other virus in my head, winding like a dead creeper, in, around, under, Gull, oilfield, flat landscape, fires, fires, many fires, Arius - Yellow, Peanut butter, Golden peanut butter, spread over the land - scraper, curly hair: MOZART - come on and tease me, chimney - no, tall pipe, grey mild steel, set against grey thick air, no cloud, no air - red earth - red sorghum, green fields moving like hair - wind through hair - small windmill in the distance, Yellow sails, Maka, Maka, Jala, Mum ring, buried ring underground, no air: mum has no air; maybe she is air? flowers on the grave, same backdrop, grey church, grey sky, thick air - no, red earth - grey air, stone on stone - cold to touch; window ledge with flowers; backs of peoples' heads singing to where? door open - cold: napes of necks like trees - wind. Lectern with curled edges - organ: more flowers. Michael with his glasses - square glasses. People - many people, only heads - a landscape of no bodies, nobody, black gloves - with a ring and veins, black veins: orange sun blind to shield - orange against grey - Dutch landscape.	The room was now half its original area. The corridor had been carpeted. Electricity fed each panel - a double plug socket per cubicle. Heavy beams anchored the partition walls to the floor. Careful reinforcements secured weakenings through age. Sun bled through long curtains on the right. A wing shaped paper stuck to a door on the left, stated 'knock before you enter, Carl'. Highly polished surfaces throughout. Each boy hooded space with colour. Bed blankets of orange and blue.	distant voices, vacuum cleaner, bell ringing, door click, camera click, polished smell, food, carpet, a dry atmosphere, slippery splinter-free wood, softness under foot, cold window-sill, reduced air movement.

The Profitable Play of Human Faculties

The Profitable Play of Human Faculties

Students have been maltreated by a series of British governments, but these last six or seven years have seen a systematic attack on students' living conditions and the conditions and funding of education. The Conservative government is not only hostile to students, it is hostile to education. In fact this government seems to be completely ignorant of **what education is**.

The Tory obsession with book-keeping and profit has a pernicious effect on education not because education is having to account for its spending, but because education is being sacrificed for commerce. That is to say, requiring education to answer to the same criteria as industry (roughly, the production of products for a market at competitively efficient costs) does not merely streamline it, but causes education to be run for ulterior purposes. The streamlining metaphor presumes that education used to be flabby, when in fact what is happening is that education is being completely redefined - as a subaltern of industry.

In the service of these expectations education is being betrayed in a vandalous debasement. By demanding education to think of itself in the terms of a small shopkeeper, educational standards and the more fundamental questions of educational purposes are forced underground. It is no surprise, under these conditions, that it is the humanities, philosophy and the arts which take the biggest beating. During a great upsurge in vocational training, and an increased activity in industrial and commercial investment in schools and colleges, the government has abandoned its responsibility for the living standards of students in crucial areas. This again is symptomatic.

It is a policy of this government that students should no longer receive income support over the summer vacation, and it remains a policy of this government that students are not eligible for housing benefit. Grants, of course, continue to be blatantly inadequate. Student hardship is increasing. Loans, overdrafts and other debts have become common procedure for students merely to survive for the duration of their course. The idea of **education as a right, not a privilege** seems very remote. The idea of **freed education** seems patently utopian.

Certainly the crisis in education is due to an unrelenting dream which the Tories had quite a while ago. The Thatcher period was a wanton and vicious time of systematic abuse. Every aspect of our lives was to be refashioned in the image of a thriving young enterprise (secretly for the benefit of older enterprises). Anything else would be considered to be both sloppy and old-fashioned. It was a period of emphatic cleansing by fire. We were all intended to suffer, but for the eventual greater good of efficiency and costliness. Puritan ideology disguises abuse as discipline because it stems from a sado-masochistic outlook linked to an authoritarian culture. Simply, Thatcherism was a culture of control and repression, flattening all in its path - and it continues under newish leadership to tell more and more, now including education.

Kenneth Clarke's dream for education included the intention that the Government will no longer be financially responsible for students. This had the dual advantage for them of cutting their costs and reducing the Unemployment figures over the summer. Its effects is to land more and more students in deeper and deeper hardship and debt. Mr. Clarke's dream, that student income will as far as the state is concerned come from one source, namely, education institutions, continues through the maintenance of his policy in the current government. Any other funding will come from parents, banks, business sponsorship and so on. It is in the service of this tidy aim that this government has taken away all of the supports to which we would be entitled if we were not students.

But the disinvestment to government benefits doesn't even make sense. Students are expected to find jobs over the summer, and yet, this government has created record levels of unemployment. You can't base a system of students' funding on the expectation that they will get jobs over the summer when it is a policy of government to control inflation with the **creation of unemployment!** Surely, such patent silliness cannot have slipped the government's attention. It's difficult to believe the present government is not also aware of the likely outcome.

In July 1991 Kenneth Clarke sent a letter to his 'colleagues' warning them that they could be *receiving representations from students alleging financial hardship during the summer vacation* (my emphasis, of course). The point of the letter was to provide the bureaucratic lackey with the correct political line. While students suffered humiliating and dreadful hardship over the summer, Mr. Clarke had more sympathy for his staff having to deal with *allegations* of financial hardship. But as well as the predictable bullshit, deception and self-promotion, there is a section of Mr. Clarke's letter which is particularly insulting. Assuming a kind of paternalistic benevolent/disciplinarian demeanour typical of an agent of an authoritarian culture, he writes:

I recognise, of course, that some students are [...] worried about their financial position this summer. To them I would say: - have you explored every possibility of a vacation job? Students should actively look for temporary work and not rely solely on job centres which only fill about one third of permanent jobs and handle very little temporary employment at all.

- if you are in one of the special groups mentioned earlier, have you applied for supplementary grant allowances or (where appropriate) benefits for which you may be eligible?

- have you applied for help from your college's Access Fund, or its own hardship fund if any, or other sources such as educational trusts?

This was an insult to students suffering the disinvestment from the help which is normally given to people who fall below the poverty line. The Minister contemptuously shifted the blame and responsibility for student hardship away from the government's septic legislation to the victims of its negligence. The government denied students' basic rights and entitlements, singling them out, abandoning its responsibility of preventing and alleviating extreme poverty. And then, this bureaucrat had the gall to ask us **if we had done enough** to ensure our survival over the vacation!

It is patently obvious that Mr. Clarke's dream is in fact a fantasy. The reasons he gave for doing what he did are either false or plainly inadequate - these are the symptoms of psychic disturbances. When, for instance, he talked about ending students' eligibility for income support, unemployment benefit and housing benefit he explained himself by saying **many students did not claim these benefits when they were available** and that **for them**, and we know he means *only them*, **the new grant package offers a big gain**. Quite! But for the rest of us who depended on income support and housing benefit, this act of bureaucratically sanctioned theft offers a very big loss.

But more than this, he insisted that *... the Government's higher education policy is succeeding in its aim of expanding student numbers and widening opportunities for higher education to young people*. And presumably our poverty must be fictional, or down to our own mis-handling of cash, if we can believe the honourable gentleman that, *the introduction of loans has given students more money for their living costs*. And what does he think is the point of telling us that, *institutions will be allowed to anticipate up to 10% of next academic year's Access Fund allocations, if... they need to respond to urgent applications from students for help in the vacation?* Is he suffering from the delusion that this generosity ends the students' need over the summer vacation?

Their new legislation, it is not difficult to see, rather than giving us **more money** and encouraging people to become students, has left us in **more poverty** and failed to provide grants for approximately 4000 prospective students at FE level. We are in more poverty because we are no longer allowed to claim Housing Benefit (and in London, shifting the burden of paying rent from the Department of Social Security to individual students makes a painful mark on students living costs), and because the period for which the grant is intended to support the student has effectively (owing to the level of unemployment) been stretched by the disinvestment to income support over the summer to cover the whole year. Plainly the Access Fund needs to be increased, not reduced by 10% because of hardship caused by the Government's hostility and miserliness. The 'additional' resource of bank loans does not reduce student hardship and debt it increases it as an extra burden over a longer period of time.

Forcing students into poverty is damaging to their education as well as their lives. Students are being compelled to spend more and more time in part-time employment, taking time away from their studies. Students are not demanding a luxurious lifestyle, only the income necessary to permit them to conduct their studies. Full-time students should study full-time. And it is appallingly short-sighted of any government to expect students to support themselves, or for education to be run on a commercial basis.

The crisis of education and the hardship and abuse of students will remain with us until there is a complete and manifest reversal of the idea that education is a servant of industry. It is only on the basis of industry, surplus value, efficiency and all that that might entail, being a servant of education and the free-play of all human faculties that we could begin to think about what education is, and what its purpose is. That is to say, it is only when education is allowed to flourish in a space radically its own, free from the abuse of industry, authority, administration and capital, that education can begin to foster the free-play of human faculties. In the meantime we still have 'Ken Clarke's dream' and the collision of interests which results in the deterioration of education and the painful impoverishment of students.

Dave Beech was president of the Students Union, RCA 1991-2. He is now completing his MA studies in the Faculty of Humanities.

We are 12 six of us men and six of us women

WE ARE 12 SIX OF US MEN AND SIX OF US WOMEN

Eleven Black people and a token White.

We all came to Cultural Partnerships Limited for a variety of reasons: we are motivated by self-interest, a quest for confidence, a lust for power, the need to work with other black people, the need to save us from ourselves, the desire to explore our capabilities, selfishness, to prove our genius, creative urges, the money, having nothing better to do and the need to show the world we exist. Twelve different reasons for twelve different people.



(1-3) Otis Durant, Catherine Gillens, Emmanuel Paul

We are all shades and varying ages between 18 and 25.

We heard about the course from various sources, word of mouth, youth clubs, the Hackney Show, Kiss FM and the local papers. We had to make written applications, attend a selection workshop and sit a formal interview. Out of 200 written applications we were chosen. And nobody has dropped out. The course started in the heat of August and ended in the austerity of December.

The organisation, CPL, that runs the course is made up of all white people bar one black man. We still don't know the make up of their Management Committee because on the occasions that we asked for the information they become particularly defensive and wouldn't inform us. I still think it an unusual reaction.

They employed three people on 5 month contracts to train and administer us. Henry Thomas, Rosemary Sladden and Virginia Haworth - they are active practitioners in the music and television industries, respectively and Virginia has done an excellent job of actually administering our course and chasing placements for us. Their work and contacts that they bring with them have been invaluable to us throughout the course. Their value is that they helped us to look at our training with an industrial head on rather than a solely academic one. People who have attended previous AMP courses are rightly aggrieved that they did not enjoy the same level of direct access to the media industries that we have enjoyed this year.

Cultural Partnerships. What does that name mean? In theory, it means that the organisation gets together with various 'cultural' groups during the course of its work and helps those people realise media-oriented, communication-wise projects. I think the name of the company is problematic. Surely a partnership is a relationship whereby the parties share equally the risks and profits of their association. What is so equal about six white employees and one black employee?

Most of us feel that participating in this course, has opened our eyes to most things. We've learnt a lot about communication, or people's inability to communicate. We feel that it has been a good training ground for launching ourselves into the industry, because within this set-up regardless of how difficult relations with the company have been, at least the motives of the people are the right ones - this will not be the case when we go out into the world of work.

During our time, we have not felt like equal partners - If you run a course that is directed at black people then surely there must be more consultation with that group of people. There have been many occasions where we have felt



Diane Gayle in CPL sound studio

that our views were not taken seriously and valid points have not been heard. We are not all 18 and naive, 3 of us have children, most of us had experienced the world of work before we got to the course and one of us has an educational degree. The average 18 year old black person from the inner city can show a few things to the middle-aged white professional. One positive suggestion that we'd like to make is that the organisation needs to employ more black people...

Emmanuel Paul and Delroy McClean answer some questions

Q. How did you come to CPL and the Access to Media Production course?

Delroy: I was at Hackney Downs festival performing with the Amashie Dance Company, after the performance I was wandering around and happened upon Cultural Partnerships display. They showed me a video "Living on the Welfare Estate" and told me about the course and the company. I signed up to get more information and an application form about the course.

Q. What was coming to this course going to do for your development as a person?

Delroy: As a Black man I wanted to achieve something and not be afraid of stepping into something that was alien to me or was supposed to be alien to me. I was going to go in there to learn about TV and utilise those new skills for my own goals which is the Black thing, an African thing. This course would enable me to do something for Black people in terms of communication.

Emmanuel: I came to CPL through contacts through a local community youth club. I was thinking to myself it was about time that I did something about my lack of confidence. I couldn't communicate with other people, so I thought why don't I try this, it might help me in the long run. When the application form came I rang up and put the phone down - because I was so nervous I couldn't speak to any one - then I tried again. After speaking with CPL I thought - maybe I'm in with a chance, but felt because of the age range that I was disadvantaged. However, I was accepted - which was great - as it meant I could meet up with other black people who were into the same things as I was.

Q. What do you think you've achieved on this course so far?

Delroy: I think I've proved to myself that I can do anything I want to do. The other thing I think I've achieved is working with other black people - African people, all from such different cultures and backgrounds and learning to understand their points of view. Now I can communicate better with other African brothers and sisters - that has helped me to become a better individual within black society in England.

Another thing I have observed on this course is that as black people we don't even know our own selves. Being on this course I've got to know eleven other black people, and managed to stick it out with them. I haven't gone mad, I haven't had a fight with any of them, we've argued but at the end of the day we can all sit down together.

I don't consider that going on to work at the BBC is a bigger achievement - maybe because I'm not aspiring to "their heights" - as I see achievement in terms of myself and my own people. With the information I have, as an African, I could list plenty of reasons why I could have failed but I'm proud to say that I feel I've cracked it. I've taken shit from them but I can still smile with them, because there's no time for bickering.

Emmanuel: I can say that I've achieved quite a bit and that I'm hoping for more. For me I was stepping in the darkness where I couldn't see the light. I didn't have any confidence, I was in my own world, but gradually you have to build it up because that's the way life is - they're going to chew us up and take out the bits they like and spit the rest out.

Q. What do you feel the future holds for black people in the media industry?

Delroy: The future is bright. I can get so far, but I know the youth - them that is coming up behind. As black people, I know we're going to do so well. I think the outlook is good, but things are also going to be hard. In terms of black people exploiting black people still. There are a lot of black people who have had to deny a part of their blackness to enable them to get on in broadcasting. I say, let's go through and open up the market and create that gap - It's about evolution and progression.

We have the right to be intellectual, to be educated, to be philosophers and scientists. Whatever the ism or words we have a right to be smart. We have a right to show our culture.

Emmanuel: I say the industry should look sharp and wise up and come with a different style. A white company can't tell us how to make Black television or music.

Q. How have you found the placements in the industry?

Delroy: I've been on a placement at the BBC for nearly two weeks and I haven't been asked to do anything that I can even pretend is challenging. I met two brothers who go around delivering letters, clear up and generally run

Townsend, before Spike Lee, these were just privileged enough to be at the forefront of it. Having said that, the utmost respect goes to all of them for making it public that black film directors deserve recognition.

To tell the truth, it is not directors we're short of (until the fashion dies out of telling how it is) I think we need a lot more black technical staff in the media industries. As far as music goes we don't seem to be doing too badly (tho' we're not doing too goodly either!) but in areas such as



CPL students at BBC TV Centre • Photo: Tulip Tuit

around for BBC production offices. Those two brothers are getting to do more work than me... so there I am in the production office with aspirations to direct, and after 7 days of this placement I was finally given a task - to go down to some cupboard and collect a few Hi-band videotapes... How is someone supposed to feel?

With me I feel alone - dread - as the only black man in this production office - I know those women only relate to me on a sexual level - they flirt and want to go on like the Wild Women of Wanga on me one dark night. I play that game with them because it's the biggest power I have over them.

Because they won't recognise my ability, all they can recognise is my sexuality. Because of that as a black man I'm not considered seriously - more like a sex aid. I know that these people are not for turning or changing - I'm the one who has to change, which is why I think Afrocentricity will sweep across these shores.

Roll on the Revolution...

Laura Ajetunmobi

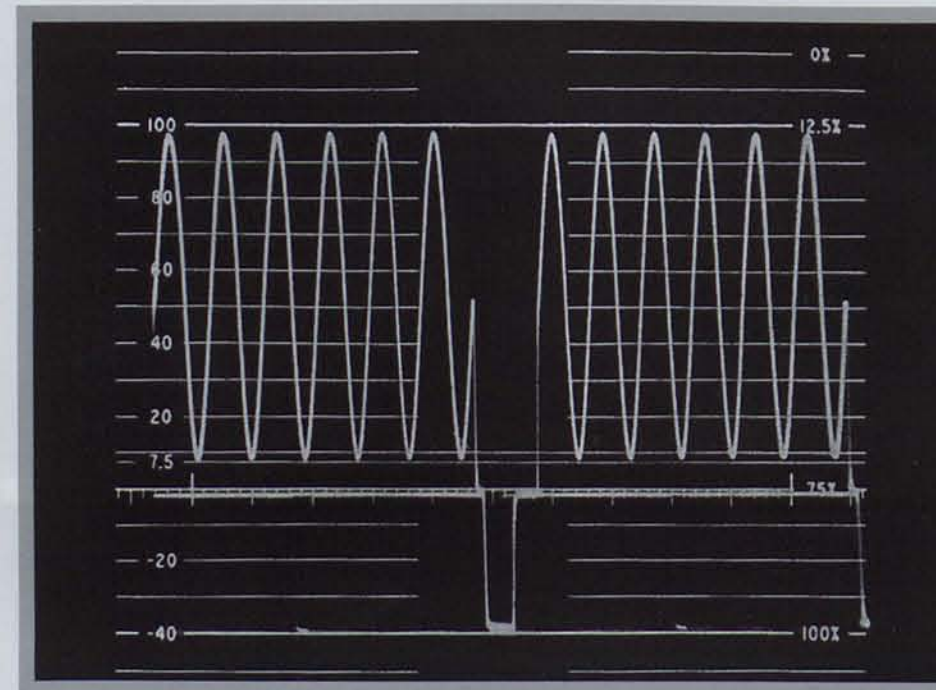
There will never be a revolution... he said. From then on I knew we could only get stronger and stronger. He was referring to black people in the media industries, or should I say black people trying to get into the industries. He knew from the look in our eyes he would be choking on his words one day.

Call me an ultra optimist, but I do believe there's a whole new wave of black talent bursting to go. I've felt it on the edge from a long time ago. Before John Singleton, before Robert

Sync Pulse

People divided by the same language. The Black Balance and the White Balance. People in film and television forget you have to do both before you can, confidently, start filming. Although we can learn and understand your words and vision, it appears there is no room in the iconography for us. So we learn the language and take on another imposed role - the iconoclast. We are the dark angels, the 'bringers of balanced vision'. In the '90s it appears all kinds of people can be black. In television,

considered dead black - it is preferable to set the "reference black" that corresponds to dead black in the picture to a level between 5 and 10 units above the blanking level. I draw an analogy with the film and television industries. Setting a standard of 'blackness' for black people to enter the industry - you can't be too black. This 'reference black' ensures that retrace lines created as the beam returns across the image to begin a new scan will not show up in the image across the image to begin a new scan in the



it means, white people make 'black' programmes. Where is our space behind the box telling you what only we can know? The waveform monitor. There is a portion of the waveform that is 'blacker than black' and there are negative values on the scale. That's me - with the wrong colour, the wrong sex, the wrong accent and knowledge of you at your worst. Zero on the scale represents the blanking level. The port of entry. Entry into the industry. Although the blanking level could be

broadcasting system. Those imperfections are the things you won't show on the screen the guilt and sex in your eyes and programming decisions the jokes you make of us at our expense. Our second poll tax - the television licence (and don't tell me how terrible life would be without the B. The lack of black technicians. The lack of production opportunities. Footnote: The Sync Pulse is the level that the 'reference black' should remember more often. 'Blacker than black'.

Tulip Tuit

TO SUB OR NOT TO SUB

I HAVE recently seen a selection (by no means all) of the current 'non - professional' films subsidised this season by folks like The Arts Council, Channel Four TV, The British Film Institute, and grants arranged via The Slade, The London Film School, etc.

What immediately struck me was how few of the directors, writers, cameramen and actors involved actually called themselves 'Film Makers'. Many of the CV's of the directors called them 'artists', and when it came to design, costumes, set-dressing (if any) the participants (many of whom were art students) clearly dislike to be called Constructors, Painters, Property Masters and so on. In fact, they were all 'artists', many of them at some pains to bring very specific credit to their astonishing contribution: 'Indian Chanting and Bagpipes by.....' or 'Audio Ambient Silences by.....'. I'm well aware that such illustrious film makers as Jarman and Greenaway began small (some might even call their early work dwarfish) and they too had to go the round of the sponsors, scraping minuscule budgets together, often to produce occasionally lavish-looking images.

Sponsorship goes way back to The Golden Age of painting, sculpture and even architecture. The creators who 'made' it were lucky enough to have found patrons, out of whose coffers most of the production money and ultimate payment came. In a way it was the best form of subsidy (even though many of the artists showed scant thanks or were at constant loggerheads with their providers). It was mostly on a one-to-one basis, so once the artist or sculptor had relieved his commission he could grumble happily away at his back pains as he enlivened the roof of The

Sistine Chapel.

But film making, as we all know, is a collective enterprise. Even though the most amazing auteur may be at helm, he is still one hundred per cent reliant on his little army of technicians and ambient silence makers to ultimately deliver the goods. In professional (ie. mainstream) film making financial restrictions (and occasional indulgences) make very sure most of the crew have very clear heads, as near possible a foolproof shooting script, and the inevitable Executive Producer whose main occupation is the very opposite of the golden provider and who daily racks his or her brains for ways of taking even the smallest short cut to save a few bucks. Although the name of the game is money, it is still quite remarkable how the ultimate responsibility for what comes up on the screen is the director's. It is either his clearness or muddiness of vision which will determine if the message of the movie gets across.

But the 'artists' whose work I have recently been viewing are not in the business of message-making, or, as the celebrate Sam Goldwyn saying goes, "Leave messages to Western Union!" Even the deliberately cussed Sam would admit that 'story', 'narrative', 'plot' - call it what you will - was just about the first requirement to get a celluloid flight of fancy safely taxiing down the roller-coaster runaway to success.

And whilst Messrs Jarman, Greenaway and co. might have a plot 'that has a beginning, a middle and an ending but not necessarily in that order' (Jean Luc Godard) their art house offerings are nothing if not strikingly original, packed full of ideas and do - if somewhat reluctantly at times - lash themselves to

a narrative. They enjoy wide success, just as there are a handful of underground - avant-garde, lone film makers who took up the 20's Surrealism/ Dada challenge and began (mainly in the states) turning out highly personal film statements. People like Anaïs Nin, James Broughton, Kenneth Anger brought a new meaning to 'non-professional film making' and the touch they lit is being boldly carried today by singular talents like Steve Dwoskin and David Larcher.

The problem as I see it at present is a kind of annual lottery, where (mostly) young 'artists' from film schools, art colleges, design and graphics institutes and media departments from universities join a scramble to submit a "script" (anything from three paragraphs to thirty pages) that might put them in the jackpot stakes. Television stations - particularly Channel Four have, this year alone, given grants totalling an amazing thirty thousand pounds to subsidise a group of one-off film experiments which, viewed through a glass only slightly more darkly, would present the viewer - in the immortal words of Lewis Carroll - with "a perfect and absolute blank".

Offerings stemming from Arts Council initiative, The BFI Production Board etc, are as resolutely obscure; curious glimpses of very private worlds but not made with your usual hand-held tipsy camera desperately trying to focus on its subject like a drunk helplessly searching for the mouthpiece of a breathalizer. This modern batch of nouvelle-vagues are mostly shot with either obligatory union crewing or specially dispensated lower numbers negotiated either with the ACTT (film union) or one of the Broadcasting Unions. This means that not only the picture (such as it is)

is crisp and would give the appearance of heading in a general direction, but the sound (whatever it may be - bagpipe or ambient silence) is actually audible. One would imagine this professional backup would help eliminate the worst excesses of obscurantism on the part of our newly rich auteur. The very opposite is the case; the sheen of professionalism serves only to present the Emperor's Clothes with such appalling candour that only barren nakedness is apparent on screen. To us, that is; worshippers at the obfuscators shrine will declare their minds completely blown by the "er experience of it man." At one screening as the lights came up, I overheard one saucy apprentice remark to another, "I really think it's his best film to date but definitely the one with least meaning."

Now back in the 20's Dadaists publicly confessed their intention of 'driving the audience to fury with sheer lack of meaning'. Luis Brunel said, 'My films are only questions; it is not my job to attempt answers'. But in the film makers very rejection of lucidity was a style of film making that was at once exhilarating and constantly unexpected. In fact, it was both the popularity and acceptance of the films that eventually caused the demise of the pre-World War II surrealist film movement.

My first film success was a dreamlike little essay called "Doppelganger". It won Best Amateur Film of the Year Award and was premiered at the then Festival of Britain Cinema, now the NFT. Four of us, under 20, joined our ideas, resources and money and shot it in two weeks in The Lake District. The following year I went solo and wrote, photographed and directed a film called "Midwinter", which was runner up Best Film. It cost me less than one

hundred pounds, ran twenty minutes and I still occasionally show it to my students - mainly for the laugh (I was deep under the influence of Sergei Eisenstein and all the shots were taken three inches from the ground).

When I see a thirty five minute colour film subsidised by Channel Four to the tune of eight thousand pounds, leaving me with a feeling that I've just spent half an hour stuck between stations on The Northern Line, I can not but suppress a mild surge of anger. I understand - but do not always agree with - the need to subsidise certain kinds of theatre. Ballet, opera and some of the really heavy RSC plays could only be achieved with sponsorship of one sort or another. But the other day I was speaking to Head of Wardrobe at one of our most heavily subsidised theatres. "Of course, we get through a fortune - a fortune - on clothes", he confessed. "You see the costume designer and director just will not have anything but silk and best velvet. They say how can he feel like a king or she feel like a queen on stage if they're wearing nylon or polyester."

So we're back with the emperor's clothes again only this time no one's pretending. Clothes - real or imagined - do not the man or the performance make, but the cinematic posturings of this new breed of 'artist' with their off-peak offerings remind one of a palace in which the courtiers only duty is to elevate self expression until even the look on the face of the jester is simply "a perfect and absolute blank." ●

Philip Jenkinson

TUC Congress Blackpool '92

Geoff Woolf, moving Motion 78 on behalf of the University & College Lecturers Union, NATFHE.

"Congress notes that under the rubric of the Citizen's Charter, the Government is instructing more and more public service employees to introduce versions of performance related pay. In many instances, the Government is enforcing its position by withholding funds for pay of staff in these services until and unless PRP arrangements are inserted into contracts of employment and working practices. Congress notes that the impact of these steps are:

- (i) to attack and replace existing conditions of service with terms that reflect PRP objectives, rather than patterns of work agreed through negotiations over past years;
- (ii) to undermine staff appraisal designed for staff development purposes by attaching pay determination to appraisal, a step wholly incompatible with development objectives;
- (iii) to undermine pay rates for the work by reducing core pay awards to release sums for PRP without increasing the overall sums available to the public services; and
- (iv) to destroy a co-operative, team approach to public service work by inducing personal competition among working colleagues.

Congress has supported the concepts of quality in public service and professionalism in their practical delivery. It has made many positive proposals to improve quality and accountability and will continue to do so.

However, Congress is resolutely opposed to the steps taken by the Government, and in particular, condemns its rejection of the academic and related staff salary settlement freely negotiated with university managements and the decision to refuse arbitration: Congress notes the Government's explicit reason for this refusal was 'the need to keep down public sector pay settlements', and believes that all these steps clearly amount to the unilateral imposition of a public sector pay policy. Congress calls on the General Council to mount a co-ordinated campaign in defence of public sector pay and to assist unions resisting such attacks. Such assistance should include:

- (a) the publication of a regular summary along the line of the Public Sector Pay Bulletin providing detail of negotiations, settlements, disputes and good practice alternatives;
- (b) an annual review of these developments; and
- (c) periodic seminars for union negotiators to help them in dealing with developments in government and employer strategies." (NATFHE)

* Amendment (in italics) from the Association of University Teachers.

President, Congress, we move this motion to highlight a problem we know is being faced by Unions throughout the public and private sector. The attempts to introduce and enforce performance related pay has caused chaos in the education sector. The fervour with which the government insists that it is the basis of their concept of rewarding quality may have convinced some that there is little alternative to compliance. I am pleased to have this opportunity to state that the teachers' Unions have an equally determined view.

Performance related pay is bad for education, has no bearing on the quality of the service and is bad for the staff who work in the service. I very much doubt whether its effect is very different in any of the other public services.

All of us want to provide the highest possible quality of service possible to the public. Over the years, careful attention to what people require of education, or health, or any key service has led those providing the service to think long and hard about how it can best be done. Users of services often have invaluable insights as to improvements in the service. We lecturers would be foolish not to listen to our students. I know of no school teacher who does not listen to parents. What lies at the heart of this process is a cumulative improvement of delivery because the work force in the public services are motivated by the character of the service itself, by the professionalism with which they face and solve problems.

And Natfhe members have to be problem solvers. They see only too clearly the problems of providing quality education and training in a country which says it needs a skilled and innovative workforce but which cuts the resources year after year intended for that objective. They work together to build a package of courses and options that will provide the best quality the system can afford. They resolve the problems as a team: that is what they came into the job to do. I have not a moment's doubt that it is the same concept that underpins what a surgical team in a hospital or the team looking after abused children does... well there are so many examples in unions right across this congress.

It is short-sighted and crass to believe that teachers and nurses and child-care workers are motivated by a couple of per cent of performance related pay, that there is anyone who thinks that they will increase the quality of what they do for a patient or a student or a traumatised child because their pay packets will swell by one more per cent.

The other side of the story is easier to tell. Not only is PRP divisive and demeaning, but it relies on subjective judgments of people who can get it wrong, who wittingly or unwittingly can introduce unfairness and demotivate an entire workforce. Some say it is bad news for equal opportunities. It isn't bad, it's disastrous. Study upon study show that proportionately twice as many men benefit than women. It is not surprising that the Institute of Personnel Management concluded that there is little research that would convince anyone that professional staff can be motivated in this way.

PRP is not the first and will not be the last government intervention in our pay. Our friends in the AUT can describe the sordid intervention in which the government has told university employers that they cannot pay a settlement those employers had already agreed and could afford. It makes little difference - intervention with a cudgel for our friends in the AUT or intervention with a sharp stick through PRP for our NATFHE members. It is a pattern of government interference with bargaining, of interference without ever taking responsibility for the chaos then created. It is interference not even for financial reasons like past examples of pay policy but for doctrinaire reasons. Their belief that personal greed should replace vocational compassion, that working people in public services are as grubby in their value systems as the government is in its. Well, we're not and we will resist and this motion contains a number of practical proposals to that end. ●

Geoff Woolf

Art Education: the way forward?

Introduction:

The following article 'Art Education - the way forward?' is extracted from a report of a recent meeting of Natfhe's Art Section at which the points raised are still pertinent to the situation surrounding Art Education in Britain today. For a new generation of Art students about to start new courses it is imperative they quickly become conversant with the current situation surrounding art education.

It has become an almost annual occurrence for students, dissatisfied with the quality of the course they have entered, to take action. Last year, mid-way through the first term, students at eight Polytechnics throughout the country had sit-ins and demos. It is always difficult for such actions to be 100% solid - because the most active students are in the middle years of their course and have experienced the short comings of their educational institutions: New students are not yet sure of their way around the campus, and final year students do not want to risk their exam results. New legislation is also geared towards widening Staff/Student Ratios and although there are persuasive arguments such as creating greater 'accessibility' to higher education (as opposed to traditional 'exclusivity') the arguments collapse when the funds which should maintain high educational standards (through provision of buildings, technical, and social facilities) are cut. There may be more students but they are not necessarily receiving the high standard of education to which they are entitled: Staff also have difficulties - trying to teach increasing numbers of students with dwindling facilities - threats of redundancy through lack of Institutional finance - less space - deterioration of working conditions - increased work-load generated by growing numbers of students.

Cumulative dissatisfaction is exacerbated when many of the demands students put to the 'Directors' of their schools, although valid, are not always in the power of Directors to concede.

Although Natfhe Members stood solidly 'behind' the students at last year's events, they too were not always able to directly intervene as they would either be in contravention of the government's legislation which 'controls' Trade Unions, or their own contracts of employment. Staff and students are very often unable to identify between the self inflicted short comings/mismanagement of their own institution and those which are government induced. To overcome this dilemma students and staff need to become conversant with the government's cultural and educational policies, and ever-changing legislation.

Inactivity, or at worst - a grey inertia - overshadowed everything before the (last) General Election. Wide-spread weariness could be blamed on the seemingly never ending 'velvet gloved' attack against the Arts since the Thatcher Government came to power more than a decade earlier. The arts were operating in a hostile environment and Higher Education was in flux: Within the 'ideology of chaos' colleges were being 'rationalised' into oblivion, or swallowed up into Polytechnics or Institutes; then after being ripped away from established funding methods the Polytechnics were encouraged to twilight within the 'Enterprise Zones' and vie against each other for 'customers' and favours.

The Art Section of Natfhe - as with most other arts organisations - was dragged through a watershed of a year. Yet, they succeeded in organising within the union and continued to hold successful open annual conferences which discussed a wide range of serious issues on art and education: proving that most

people who practice within the arts believed then, and continue to believe, that the present government continues in being no respecter of the visual arts - after all to them Art is only fun - fun - fun!

The present government continues the arrogant belief that however bad the situation, people blindly adapt... after all they see people in Northern Ireland 'getting on' with their lives whilst there are killings and armed soldiers in their streets - in Beirut, for the past half century, people have lived in what is internationally acknowledged a war zone. In comparison to these two extreme examples of life threatening situations the survival of Art Education at post school level is hardly in the same league - but similarly Art and art practice does constitute people's lives.

Most artists/art educationalists/administrators are fed up with having to justify their profession according to the market place - in fact most people are fed up with having to justify everything in market place terms. It has also become abundantly clear that the government is not at all concerned if art can justify itself in established cultural terms illustrated by their having put into place a very effective weapon which kills off creative and challenging approaches which are central to art practice. History has shown all of us that in a society/state which is subservient to an isolated government - in other words a dictatorship (by any other name) - creative thinking is controlled.

The result of this year's General Election only maintains the status quo of the past decade - it was time for change instead we were short changed...

We now have to find new answers to some very difficult questions -

Dick Rainer

A meeting was held in London of the Natfhe Art Section in May of this year, Natfhe (shortly to be re-launched as the University & College Lecturers Union) has several professional education sections to cover all areas of the post-school curriculum.

The keynote speaker, Stroud Cornock, although Assistant Registrar Art & Design CNA, was appearing in a personal capacity. He has long enjoyed an association with Natfhe through a variety of previous roles. Apologies had been received from Lorna Fitzsimmons Vice-president NUS Education, unable to attend through the pressure of other duties.

The theme of the meeting was introduced from the chair by Malcolm Cook making reference to an item concerning 'Mod-Art' a kind of 'punk-scream' or 'howl of anguish' from a student of fine art published in the open forum of a mail-art publication who had been desperately seeking a personal way through the labyrinth of modernist/post-modernist dilemmas in search of the truth! This vividly illustrated the cause for the concerns of the meeting, eventually leading to some lively and stimulating debate. The keynote speaker was introduced who although speaking in a personal capacity was able to draw from his wide knowledge and experience including the CNA. Stroud Cornock began by saying how much he regretted the passing of what he called the 'boom-days' in Art

Education. This he illustrated in the form of a brief outline history of the main developments both positive and negative with various colourful references to his own experiences - anecdotal, rhetorical and humorous. Also in his outline he gave emphasis to the shift in art education from being directed by practitioners - the Coldstream/Passmore era which although proving rather haphazard for large numbers of young people, suiting only the 'initiated' - the cogniscent! - allowing young people in a sort of 'clubby' arena where they learnt how to 'behave like artists' had produced a 'new wave' of high achievers some of whom were now regarded as the 'names' in the contemporary



Students meeting during the occupation at Middlesex Poly, Nov. '91.

Photo: Robert Meltzer

art world. This had gradually given way with the advent of Leverhulme and BA Hons, NAB, and eventually PCFC - political sea changes without much reference to the practitioner lobby and all that it stood for. This included the merging of many 'jewel in the crown' Art Colleges with a variety of HE/FE Institutions (Polytechnics, Colleges of HE/FE etc.) thereby putting into place the patterns of funding, recruitment and staffing proposed by the new political style and its administrators/executives in management. This culminating in the present 'drift' towards modularisation and the 'American cafeteria style' of education! This he coupled with the growing concern for the likely loss of quality brought about by government demands for the increased access without any indications of increased resourcing.

He felt, therefore, that the successes of the Coldstream era were not likely to be repeated: despite all other reservations this was a high point both in terms of a national & international profile for the output in student achievement and for Art & Design Colleges. An indication given recently by Christopher Ball (ex-chair NAB etc), of what was in store "more means different!" gives a compelling picture of future shock if note was not taken of art educationalists and student consumers concerns in the rush for numbers by college managers. Also, the newly merged PCFC/UFC over-arching body could provide a new spectre for all in art education in the absence of any optimistic forecasts on resourcing or proven track record!

Their remit in the designation of funding, 'ranking' - who does what, where and how many! - including the single strand Art & Design pattern of options, including networking existing CNA/BTEC courses for the greatest number of people (consumers) - without the attendant guarantees on quality provided by the previous arrangements, left a lot to be desired! Added to which the Arts generally were not very high on the political agenda! He was able to report that an HMI had called for a

new external review body to re-appraise accreditation by 1993 to assist in restoring Institutional confidence in respect of quality.

In moving a vote of thanks to Stroud for his contribution the chair,

Malcolm Cook confirmed the import of the views expressed, especially in respect of the conflict emerging regarding polarities of 1) Methodology 2) Marketing, this being the outcome of general art education (subject led), not being involved in the professional dimension ('educating the educators'). Everybody working in the system was being put under ridiculous pressures especially as many 'managing concepts' currently in circulation were being imposed from above and primarily finance led. General discussion followed from the floor with responses/summaries from the keynote speaker and committee members.

The Sectoral Divide and the Implications for Natfhe Members and Professional Educators Working in Both Sectors of Post-School Education.

This section of the meeting was introduced by Dick Rainer in his role as Art Section secretary/National Council

member for the the Natfhe perspective in respect of recruitment and membership participation. The support given by Natfhe to the widening of access was developed at a time when Art Education had its back even further against the wall during the NAB era, when the first inroads into cherished concepts were being formulated and the now perfected 'utilitarian' regime established, threatening the Robbins principle "Higher Education should be available to all those qualified to receive it". Under the influence of the 'market forces ideology' and the chairmanship of Tom Bromley the NAB Working Group in Art & Design Ed 'reformed' the Robbins principle drastically to read "HE(FE), should be available to all those you can accommodate within cash limited funding levels!"

This new scenario could only be sustained by allowing a different emphasis to emerge in the direction of perhaps training the consumers of art & design 'products' in return for retaining some 'specialist' credibility. At this point the government abolished NAB which was getting far too troublesome, asking too many difficult questions so the PCFC was invented to pick up the metaphorical baton of widening access, more for less or different!

The concepts activists in both sectors had to quickly come to terms with included the creation of units of resource for all categories of students - FT/PT, HE/FE, programme areas / subject boards etc. Control of all categories/style/mode of attending were to be determined by:

Cash limits imposed
Unit of resource = Number of students

Against this background Natfhe needed to become more pro-active in the education of its own members to be better equipped to face these new demands in Art education, less reliant on the protestations of the 'hermetic' tradition - a more 'open' model of practice other than the preferred 'black box' from the more lib-

eral era described by Stroud Cornock

If the Art Section was to remain relevant then in the future it would need to identify some unifying principles apparent to all the membership across the whole range of courses in both sectors, they would have to recognise;

- 1: the changing shape of the school curriculum-core and ancillary with a corresponding effect on members working in all categories of teacher education (art & design).
- 2: The changing pattern of FE with the development of the tertiary systems leading to a lessening in participation in a school style delivery, post-16 calling for tolerance and solidarity with other teacher unions in developing new forms of organisation / collaboration.
- 3: The franchising of feeder / access courses by 'accredited' institutions with degree, diploma awarding status (now over taken by university status for some poly/s / HE colleges); could lead to cut-throat competition or the creation of cartels, the inevitable consequence of the creation of a market style FE / HE system.
- 4: The modularisation plus accompanying credit transfer & accumulation (CATS) style of delivery, imported from the 'new world': noting the concerns of art educators with the apparent demise of 'specialism' and with it the passing of all that was revered nationally/internationally of the unique British Art College tradition.
- 5: The growth of narrow utilitarian course-centres based on the proliferation of so called 'training' agencies and competition between public and private 'providers'; another consequence of the free market style.

A further lively and stimulating debate continued with again a variety of contributions including the following:

- a: A call for members from other subject sections to collaborate on joint cross-boundary cultural/professional meetings or projects.
 - b: Teacher Education College managements were caring/benign but external financial/statistical controls were quite alien. Also cash limits on money available for capital items (buildings/estates etc referring to standards demanded by the Hunter commission for refurbishment) could lead to the closure of yet more colleges for example, Cambridge Institute.
 - c: Natfhe should look at other organisations as to how to address these problems - the view is all too common that 'Art' is surplus to requirements (utilitarian). This leaves out the intellectual, personal and emotional development through the subject.
- In the absence of a contribution from the NUS on behalf of student 'consumers' of FE/HE a brief introduction was given by the secretary which anticipated/re-iterated their reported concerns. This largely concerned the likely loss of specialist fine art courses with Coldstream/Passmore applied across the spectrum of art, craft & design.

This was viewed with most concern by the media led areas i.e. print, photography, glass, ceramics, sculpture and 3D design etc. Here the impact of the 'generalist' - sampler modules or minor study recruits on specialist main study, students numbers would be considerable.

In the absence of a massive increase in resources it was widely believed very little could be expected to be achieved in our pursuit to regain our former excellence. ●

Dick Rainer is an artist and teaches at Sunderland Polytechnic. He is also secretary of the NATFHE Arts Section and member of the NATFHE Executive.

The hard copy problem

T H E H A R D C O P Y P R O B L E M

The proliferating technology of computers – Paintbox and the questions it poses for painters

Richard Hamilton

The following text was the conclusion to Richard Hamilton's William Townsend Memorial Lecture, "The Hard Copy Problem".

The William Townsend Memorial lectures, organised by the Slade School of Art, (London University) are held annually and raise issues relating to British art of the twentieth century.

The artist's job has always been to select and reassemble elements from a changing, chaotic, experience of the world. In creating order, coherence and stability from the flux of experience the artist produces an icon - an epiphany. He has to grab, to formalize, some instant of enlightenment. When photography was first practised it was thought to be a possible replacement for painting. Painting surely influenced photography and its influence on painting was incalculable; indeed, there was a wide acceptance of the idea that photography was better at representing the appearance of things than paint on canvas. The main effect of this was that figurative painting threw in the sponge. It did so by retreating, some might say advancing, into abstraction where no camera could successfully follow.

Like image generating computers, photography has its own hard copy problems - a print produced on light sensitive material has limitations. My attitude to photography has always been that it didn't replace painting but it was an invaluable new tool that was not only changing the way painters looked at the world but it could extend the medium. Paint can supplement photography, and vice versa. I feel the same way about the electronic paintbox, it doesn't replace the old media but it can encourage new ways of thinking and working.

Maybe I am barking up the wrong tree. Perhaps, to paraphrase Marcel Duchamp, there is no solution because there is no hard copy problem. It could be that painting with oil pigment on canvas is as redundant and anachronistic as records held on paper in a well run office.

When Joseph Beuys was in London for an event at the Tate gallery in 1972 the BBC asked me to interview him for the Third Programme. There was an

electrifying moment in the conversation when he said vehemently, 'I would like people to jump into the colour'. The idea of jumping into colour, expressed with manic fervour, seemed at the time to be just another of Joseph's mystic declamations. Maybe it was a prophetic utterance.

It is now possible for computers to provide a visual experience of a three-dimensional kind in real time - they can create a virtual reality analogous to our perception of the real world (assuming that there is such a thing as the real world). There is no reason why art lovers should not put on a pair of electronically tactile gloves and slippers, on a helmet and dive head-first into a pool of colour. They could swim a couple of lengths and come out spotless. Connoisseurs could stroll through a whole garden of delights.

Understandably, resolution is somewhat limited at the moment. The data for a specified world and the speed at which the data would need to be handled to convey an immediate reaction to a spectator's physical motive is awesome. But it won't be many years before the experience will be something like real life. As the power of chips increases exponentially, the 64 bit will be replaced by the 128 bit chip and so on. I read somewhere that the baffins are working on the possibility of producing computer chips biologically. I begin to wonder if the virtual world will simply be an identical replacement of our biological world created by biologically manufactured computer chips.

I have yet to be convinced that it will, some day, be possible to build a computer dedicated to image progressing that can equal the brain of Velazquez, or to make a printer that can output hard copy to equal the sensory experience of his great painting Las Meninas. Nevertheless, I am sure there are interesting times ahead. ●

The next William Townsend Memorial Lecture will be given by Professor Thomas Crow. It will take place on the 3 December 1992 at 5.30pm in the Chemistry Auditorium (LU). For further information contact: The Slade School of Art, tel: 071 380 7040.

Government of the First and Thirteenth Chair

G O V E R N M E N T O F T H E F I R S T A N D T H I R T E E N T H C H A I R

Annie Relph (Lee Adams • Zofia Gledhill • Isabel Brunner • Sasha Koura • Zosia Sobczynski • David Toop • Robert Dowland)

Probably in the region of twenty five students from the Ruskin School of Drawing and Fine Art — University of Oxford, initially responded to the idea of working on a performance with artist John Latham. We all met at Oxford's Museum of Modern Art which was showing a major retrospective of his work. Many of us were seeing his work for the first time. It soon transpired that he had in mind a piece initially performed at the Riverside Studios in 1978, and required 4 — 6 students for the work. It also transpired that the ideas behind the work were quite complicated and not easy to grasp from the initial meeting. However, there soon became a core of eight students, which subsequently became six, of which I was one. At the

new unit. As if to reinforce their discovery, they bring in a new element, a white chair, and 'repeat' the pattern of learning. A little older, and a little wiser they now enter what John Latham describes as a 'higher time band'. Momentum increases and the newly acquired knowledge prompts excitement over its possible applications, and implications; giving rise to enthusiasm and merriment.

Part 2 takes place after a time lapse of a billion years.

The sequences which follow are constructed as separate entities occurring within a time based form. Levels of consciousness are represented as numbered timebands on a scale of



performance itself though others helped with lighting and sound etc.

Those of us who became involved were interested in John Latham's work and wanted to know more. Despite the fact that we were somewhat perplexed by the apparent complexity on which the performance was based; we felt that it may encapsulate much of John Latham's thinking process and would therefore provide an excellent opportunity to extend our understanding of his ideas.

We worked on the performance for two weeks. Sometimes with John Latham, sometimes on our own. We spent much of the time talking about his ideas and trying to convert our understanding into the performance of his work. In this way we took some of his ideas and translated them into a language of our own. We re-scripted lines from the original performance text, and worked together to develop the ideas contained within it. Our basic interpretation can be summarized in the following which was written as a précis for the performance.

Part 1
Two characters find themselves in simple conflict over the "state" of a chair. One stands it up, the other knocks it down. Through the process akin to "trial and error" they form patterns of inquiry leading to a more formalised methodology. constantly reinforcing their own understanding, an ever increasing rhythm and tempo develops to the point where they discover that two chairs can be stacked — creating a



recurrent event cycles.

The smallest number indicating the "least event", the stage of unawareness, of instinct, of survival ... of the unborn, where seconds count and minutes seem too vast to comprehend. The highest number indicated the life cycle of a universe; an understanding of cosmological proportions with those in between spanned out to include a range, in human terms, from birth to death, from ignorance to infinite knowledge and beyond.

The idea of part two is to show, that despite continues development in terms of the acquisition of knowledge we have, essentially, come no further, and that such a progress can only be measured in insular terms, in respect of its own achievement.

What it suggests is that the pursuit of learning in one field or another, is a continuous quest to "solve" all problems, and to know everything. Essentially, John Latham argues that this is a fatuous argument... and leads only to a false sense of security in the ever increasing sophistication in the development of ideas, and is a dangerous reliance on facts and objects as the "answer" to all.

In following this pattern we have constructed an "order", as portrayed by Latham's time bands; within which certain 'levels' can be attained in order to exercise power over others.

What we have tried to show is how security in such power influences the way we think and behave.

It was in the understanding of John's



ideas and in their subsequent interpretation that we encountered the most difficulties. It was like being both the tools and the medium for a work, and having, within that role, the responsibility for understanding the artist's feelings as well as the job of conveyor for his ideas. Despite these difficulties, however, we did find that there was much about his work which began to pervade our thoughts whilst working on the performance. It wasn't long, for example, before we began talking to each other from different time-bands, depending on what we were wanting to say, and how we were trying to say it. We talked about the way in which John, from his "time-base" of experience, was communicating with us, in ours. We thought about how we, ourselves, represented different stages and ages, working together and reflecting upon the relationship between the time-based form of performance and the particular ideas this piece addressed. We thought about its having been performed for the first time fourteen years ago, and the video recording then made on now antiquated tape which we were consequently unable to see. It seemed appropriate that, on the night, two of the original Riverside performers were in the audience. We had also made our own

unable to grasp in two weeks; but there was an essence which we all responded to, and which has broadened our own way of thinking as well as our own understanding of his work.

At the end of the day I'm not sure that the performance was altogether successful in conveying what appears to be a complex system of radical thinking. The first half of the performance was visually and audibly stimulating, the second half conceptually challenging... though we had problems in terms of sound production and visibility in the Oxford Union Debating Chamber.

An ensuing discussion with the audience seemed unnecessarily aggressive and not particularly constructive. I wonder if it was appropriate in the circumstances.

Now, some time later, there are, in all our minds, questions concerning the performance's relative degree of success; but I think that it would be fair to say that working with John Latham was an extremely valuable and rewarding experience. "Experience", of course, being the operative time-based acknowledgement of such an event! ●

Annie Relph is a student at the Ruskin School of Drawing and Fine Art, University of Oxford.



time-based sound track for the performance, by recording and re-recording sounds and adding to them simultaneously; building up textures by mixing past with present. There was much about John Latham's ideas that we may have been

Video and photos by Dave Carr: from the performance 'Government of the First and Thirteenth Chair' which took place at the Oxford Union

Chris Blunkell AIDS Awareness through Fashion

AIDS Awareness through Fashion

I was asked (as a free lance journalist) to cover the show for KIAD, and place articles wherever I could. As I conducted research, a sequence of events unfolded that, whilst not necessarily connected, led me to examine a suggested link between AIDS awareness and fashion.

Firstly, fashion was the attraction for the fund-raising event. Aside from the attention the event generated, with a packed hall and good local and national coverage, both Zandra Rhodes and Katherine Hamnett agreed to lend collections for the evening. According to Lynne Hammond, Senior lecturer in Fashion at KIAD, Katherine Hamnett does not lend her clothes lightly. Other agencies also gave their services free of charge to make the event happen.

Secondly, further discussions with Lynne revealed that KIAD, and in particular the Fashion department, had been working with the Medway Health Authority on "AIDS Awareness" related design in recent projects. Shortly afterward it came to my attention that the style magazine iD had devoted its January issue (and also its 100th) to AIDS; a bold move

that the editors conceded could have backfired.

Finally, on 24 January, The Guardian ran a story about the latest advertisement from Benetton, featuring a photograph of the dying moments of AIDS victim David Kirby. According to the article the magazine Elle had refused to run the advertisement, and Elle editor Maggie Alderson described it as...an incredibly moving image in the right context..., but condemned its use as an advertisement for a fashion store as insulting. Nick Partridge, acting Chief Executive of The Terrence Higgins Trust, accused Benetton of: trying to cash in on the plight of millions dying from AIDS, and the Advertising Standards Authority were reported to have warned Portland, the outdoor advertising agency, about the campaign.

In a very short space of time I had found fashion and AIDS to be related in four very different ways. Firstly, fashion had been used to encourage people to part with their time and their cash on behalf of an AIDS charity. Secondly I found a joint venture between two educational bodies concerned, respectively, with fashion and the disease. Thirdly, a fashion led magazine had adopted AIDS as a subject for its undivided attention, and lastly fashion and AIDS had been presented in a very negative sense — with a popular fashion chain accused of using the disease in an insulting way to advertise clothes.

In the first instance, that of the fashion evening, the relationship proved to be quite straightforward: a social event with the possibility of a good media profile attracting both interest and much needed cash. A "fashion evening" as entertainment, and as such a good medium for a venture of this nature.

With regard to the educational initiative between the Medway Health Authority and KIAD, the relationship was rather different. Firstly, there was not the obvious media profile that is evident with public events, nor was any money raised. Although there was a photo session and exhibitions at both the Rochester site

of KIAD and the Medway Arts Centre, there was no intention to place the initiative before the public gaze on anything except a local scale. That a number of people wanted to buy the clothes they had seen was a bonus. In this case the relationship between AIDS and fashion was designed to be an educational experience, that hopefully would prompt the students and their peers into giving the subject their further consideration.

When Peter Moorcroft, the Medway District HIV Prevention Co-ordinator, in conjunction with his Maidstone counterpart first approached KIAD in 1989, it was with the idea of a joint project to mark World AIDS Day. In conjunction with KIAD they organised a design competition with students encouraged to work in

whichever medium they chose. When the competition closed the organisers considered reproducing



suggestion quickly became a reality, and to mark World AIDS Day 1990 Fashion students were given the opportunity to design and make clothes on the theme of 'AIDS Awareness Through Fashion'.

Four students agreed to take on the theme, over and above their existing commitments to their course-work. With the help of Peter,



some of the entries. And for practical reasons eight posters, including the winning entry "101 Uses of a Condom" were printed and now used in HIV prevention education all over the world.

It was at this point that, quite by chance, Peter met Lynne Hammond, who suggested that, should another joint initiative be considered, the Fashion students at Rochester should be given the chance to participate. This

The students used sheer material to make the clothes. As Lynne explains: *These designs are for street fashion. They are very clubby, and body conscious.*

Here, then, was an example of AIDS influencing design values. All of the decisions made during the project had AIDS Awareness at their root, and via the choice of tight-fitting, clinging materials, fashion and AIDS moved still a little closer together.

Peter points out that fashion, along with music and design are the mediums of youth. Clothes, as some designers and semiotologists believe, are intense statements of personality, and can be an important force in sexual attraction. 'Body-conscious' clothing cannot be excluded from this view. Here I found the paradox (seemingly absurd though perhaps well-founded statement — Concise Oxford Dictionary): clothes celebrating physicality that simultaneously promote AIDS awareness.

Of course there is no real contradiction here at all, except if you happen to believe that the most sensible response to AIDS is to never touch anybody again, and only drink out of your own mug. My third encounter with fashion and AIDS confirmed this view.

In the January (AIDS) issue of iD the disease was discussed, unsurprisingly, in the context of club culture, for want of a better term.

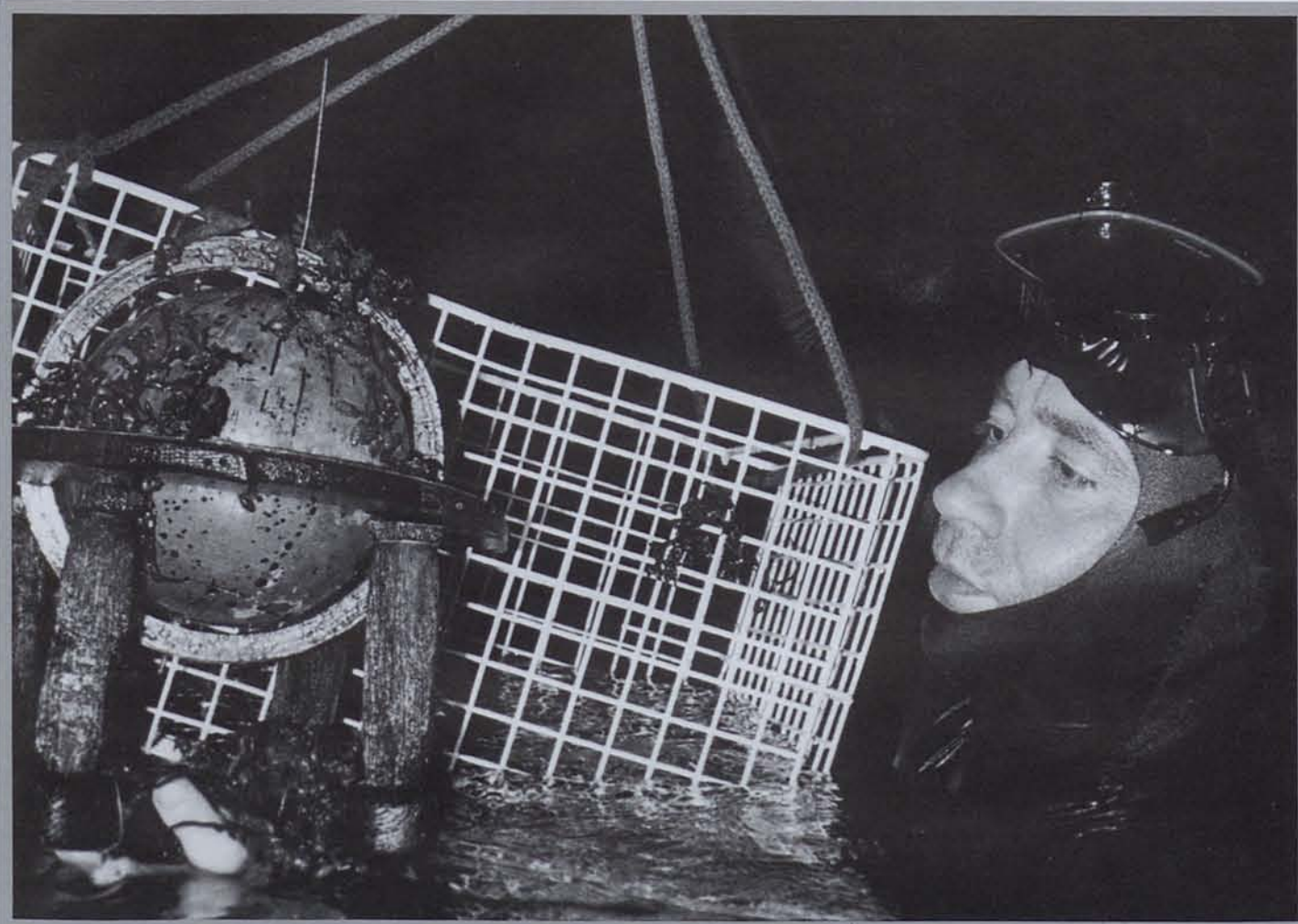
One of the more striking sections of this issue was devoted to vox-pop responses to AIDS from prime movers of the club scene. Musicians, DJs, artists and of course fashion designers were quite vocal on how the disease should be faced. Inevitably there was a great variation in response; one designer found it hard to find a positive response to a disease that kills and has killed so many, whilst another expressed the opinion that the government is happy with the AIDS crisis because it wipes out the people society doesn't want, namely homosexuals and drug addicts.

However, what came across most clearly from the responses was a demand for education on the subject, an insistence on respect for sufferers and a refusal to have their youth snatched away from them by the disease. Designer Pam Hogg's quote: *Be careful, be caring, love makes the world go round so keep doing it*, rather neatly sums up the consensus of those quoted. Implicit in this response is the paradox that lies at the centre of the KIAD students' designs. People are not prepared to abandon their sexuality, although they are prepared to change their habits and often already have.

That iD ran this issue and quoted these people is especially pertinent to the question of AIDS awareness. iD has an audience that is young, hip and gregarious. On the one hand they are the people who, demographically, are most likely to be at risk. As Peter Moorcroft point out, 10 million people, globally, are infected, and the majority of them are young and heterosexual. On the other hand, given that many of the people in question are gregarious and artistically active, they are well placed to express themselves on the subject, and in meaningful circles. Young, socially active people by their knowledge of, and attitudes towards AIDS can either cause it to spread or, hopefully, bring about its decline. ●

Chris Blunkell

Photos: (top) Garments designed by Medway Fashion Students — (bottom) The Benetton ad: Concept © Toscani, inspired by a black/white photograph by Theresa Frare.



Leviathan Found

APPLICATION FOR A DESIGNATION ORDER TO PROTECT AN HISTORIC WRECK SITE



500 miles west of Lands End, where the navy exercises and rehearses for wars to come there is a work of art which is taken seriously by the commander of nuclear submarines.

As they search for this largest recorded man-made structure, they may be a little puzzled why they are unable to locate its whereabouts. Even when using the most sophisticated arrays of sonar and following the information contained in their highly specialised operational charts, which contain every reported wreck or obstruction known, they will fail to find it. Marked in a position 40° 35' 35" West 48° 16' North on the Hydrographic Departments data base and covering an area over 500 metres, it appears, but is no longer there. It seems to have simply disappeared without a trace.

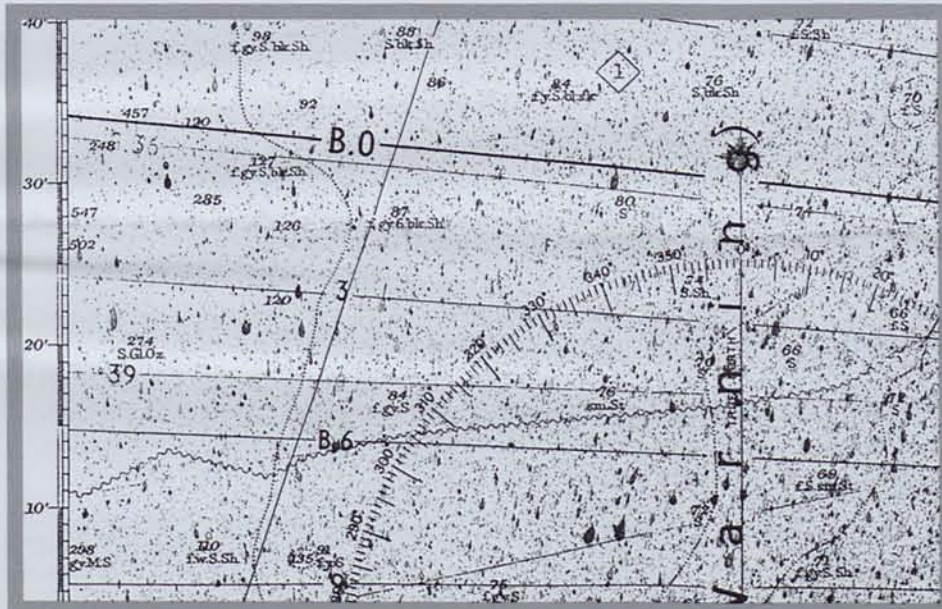
In recent times the effect of the cult of marine archaeology has filled our TV screens, books have been published and films made. The wrecks of the Mary Rose, Bismark and Titanic have held a fascination for most of us. The evidence we have received of them came in the form of video pictures, sent to us from the most inaccessible part of the deepest oceans.

Our probes have brought us things hitherto only accessible to our subjective imaginations. With science and technology we probe away, and it seems nothing is beyond the reach of our metasensory instruments. The findings we

an unreliable witness.

This state of affairs is incongruous to science and yet it is this incongruity which confronts the commander of our nuclear submarines.

Leviathan, arguments sometimes ensued: the familiar context in which information preceded the wreck, challenged the illusions, and distortions of every day life. These 'facts' were now seen in a new light.



The facts stares at him on the chart and is there on the data base, but it is not there in the findings of the submarines sensory equipment and is therefore "not there" in real terms.

The "fact" of wreck HH226/351/01 "Commercial in Confidence", is now fixed but

"The wreck having the form of a ships hull, has a superstructure in no way nautical, being made up of fantastic houses and weird buildings, which are attached to the hull by rigging." "The towering piecemeal structure teeters precariously" and "Listing to one side... a beam engine, exposes a hole in the ship's side, devouring the vessels resources to stay afloat. Meanwhile, unaware of danger, the building continues upwards on deck because the plumb-line, visible to all on board, confirms the ship to be on an even keel."

"How could a ship like this really exist?" people would remark. A "very elaborate hoax" perhaps, only those familiar with the venue as an arts centre realised it was "art".

It was only after a red-faced Martin Dean, Head of the Archeological Diving Unit at the University of St Andrew had left my exhibition, did I realise how easy it was to carefully process information in order to fix an illusion. Whether art could be effective in stripping down these illusions... I make no comment.

The "East" Exhibition (see AND 26) was held at an established and clearly recognised art venue in Norwich. "Leviathan" was a major installation but on this occasion the response from people proved very different. Writing in the Eastern Evening News, Ian Sutton commented, "Unfortunately, because it is an art exhibition, our expectations cancel out the hugely satisfying joke that Steve Farrell intended with this model shipwreck—is it fabulous archeology or is it art? If it is an art exhibition then it must be art—and that's no joke!"

Two gentlemen interested in models came to "Leviathan Found" with prior knowledge of the model. They walked straight towards it and only afterwards proceeded to glance at the rest of the exhibition. Realising the video (was indeed a film of the model itself) they had the compulsion to inform the rest of the visitors with their enlightened knowledge, "...Look! You can see they're really match sticks!" When leaving I had to ask one of the men if he believed the Titanic was really found. He snapped "Of course it was I've seen it."

I replied "Oh, so you are a diver are you?" "No," He replied "but I've seen it."

Steve Farrell

Extracts from: Ian Sutton, Eastern Evening News—Colin Moss, East Anglia Daily Press—Judith Wells, Art East.

These Fragments We have Shored Against Our Ruins

These Fragments We have Shored Against Our Ruins

Mary Lemley

■. 1992 June 30 9:00pm M and I were astonished and slightly confused as this was the first cloth to have disappeared. It was our eighth cloth, on our eighth day, on the night of the new moon and it had been obviously cut down. As we peered over the embankment into the water of the Thames beneath us, we could just make out the floating wooden top pole of the cloth amongst the detritus. I recalled that there was possibly a ladder down to the narrow beach a quarter of a mile east, near St. Pauls. As this beach is only visible during a short time on either side of the Low Tide, there was no time to waste.

■. 1560 A Dr. Jones claimed that 'stinking lanes, there died most in London and soonest inflicted and were longest continued, as twice since I have marked it to be true.'

1665 In parishes close to the Fleet- St. Brides, St. Sepulchres and St. Andrews, Holborn (and St. Giles, Cripplegate, by the water-soaked moor)- the plague mark was most darkly drawn... In every Parish along the Fleet, the Plague stayed and destroyed.'

■. 1992 June 30 9:10pm- I ran off to find this ladder off the embankment. M wanted to lower himself 30ft down by rope to retrieve the cloth, but I preferred if we both went down together where the cloth was swirling in the waters. The ladder was there as remembered, and I now ran back to get M and the necessary equipment of wellies, torch, wrench and knife.

■. 1343 The butchers of Shambles were given permission to use the Fleet to wash... The sinkers ran grease and hair of meazled hogs.

The heads, houghs, entrails, and hides of dogs.

■. 1992 June 30 9:20pm M and I, and a friend Ashley, who was photographing the event, went down the ladder to this man-made and quickly narrowing beach. With the tide coming in, quickness was foremost in my mind. We walked in what was a fairly dark night across large and slimy rocks, west towards Blackfriars Bridge. I kept thinking of rats and my mind's eye was filled with visions of bloated, lavender bodies along this rarely traversed beach. I felt, as I led the way, that I was bound to encounter something I did not want to see. But the only thing visible in the inky blackness were wet stones and plastic and metal, with the roar of the traffic 30ft above our heads and the tide coming on to our left.

■. 1338 Five robbers attacked two Florentine merchants between Romford and Brentwood. The merchants hurried to London and recognized one of the criminals, a John le Brewere. He then dived into the Thames to take cover under the wharves of Fleet Bridge, but he drowned and was later found at Brideswell, St. Brides, and the stolen money of a 160 florins was found.

■. 1992 June 30 9:28pm The cloth was there, all twisted and floating in a miasma of throw away culture. After pulling it out of the knee deep water on to the little remaining beach, I cut the sandbags off which weighted the bottom scaffolding pole. The ropes and cloth were inseparably twisted as we attempted to efficiently roll the cloth on its two 3 metre poles. Our audience had swelled in number by now and cheered as M and I lifted that heavy water-soaked package on to our shoulders. Slowly we walked over the dark and slippery rocks, our slow and sure rhythm set a mournful pace, like some lost ritual of death. But with each step I became increasingly aware of a burning sensation on my skin, as the water dripped down my arms and legs and into my mouth, splashing off the sodden cloth. A sickening realization of the foulness of the water filled my mind with wariness of the possible danger I could be in, so I spat it from my lips over and over while concentrating on getting off this beach, as the tide was racing in by now.

■. 1180 Fitzstephen observed London, 'On the north side are fields for pasture, and a delightful plain of meadow land, interspersed with flowing streams, on which stand mills, whose clack is very pleasing to the ear. Close by lies an immense forest, in which are densely wooded thickets, the coverts of game, stags, fallow-deer, boars, and wild bulls... There are also round London on the northern side, excellent springs; the water of which is sweet, clear, and salubrious, ...amongst which Holywell, Clerkenwell and St. Clement's Well are most note, and the most frequently visited...'

■. 1992 June 30 9:40pm Up the ladder I went first with one of the guide ropes for pulling the rolled cloth, M came behind with the majority of weight. Getting it up on to the embankment went smoothly, and the small crowd, which had gathered, applauded as the Fleet cloth was placed among them. Then this happy little crowd turned suddenly aggressive with small outbursts of angry conversation. It now started to rain and I wanted more than anything to be warm and get this filthy burning water off my skin. ●

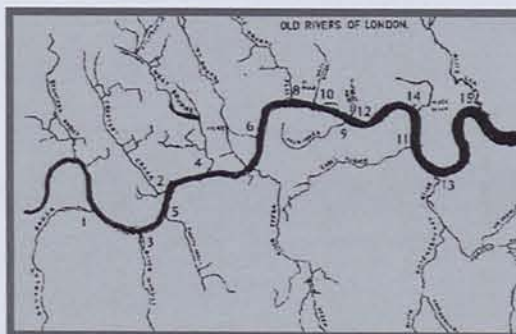
Mary Lemley

Photos from top by: Ashley Hampton, Ashley Hampton, Malcolm Glover and Edward Woodman,

From June 23 - July 7 1992, in 14 locations where the tributaries meet the Thames, a 7 m x 3m cloth with a concealed vein of pigment was placed at low tide to take the incoming flood. The seam then bled and the cloth was removed and rehung at Trinity Wharf where it joined 14 immense books, one named for every tributary each containing 4 parts:

- 1 Seven literal citations of the Heracleian river statement
- 2 A history map of each tributary
- 3 A re-interpretation of a Sumerian myth of "Inanna's descent to Hell"
- 4 A stream of words course through each book describing the tidal movement

THESE FRAGMENTS WE HAVE SHORED AGAINST OUR RUINS is a work timed by the tides, mapping the Thames through the acknowledgement of its hidden tributaries. Book and cloth were brought together as banks of a river between which literal time and metaphorical time flowed, where active and passive interchange.



Cloth Viewing Points

1. June 23 Beverly Brook, Putney Embankment
2. June 24 Counter's Creek, Chelsea Harbour
3. June 25 Wandie, Wandsworth Waste Station
4. June 26 Westbourne, Chelsea Embankment
5. June 27 Falcon Brook, Grove Wharf, Lombard Rd
6. June 28 Tyburn, Westminster Pier
7. June 29 Effra, Vauxhall NCP
8. June 30 Fleet, under Blackfriars Bridge
9. July 1 Neckinger, near Butler's Wharf
10. July 2 Walbrook, Walbrook Wharf
11. July 3 Earls Sluice, South Dock
12. July 4-5 Wapping Stream, St. Thomas More St
13. July 5-6 Ravensbourne, Deptford Creek
14. July 6-7 Black Ditch, Limehouse Link

Low Tide to Low Tide

- | |
|--------------------|
| 1:28am to 1:45pm |
| 2:09am to 2:30pm |
| 2:58am to 3:26pm |
| 4:01am to 4:39pm |
| 5:21am to 5:58pm |
| 6:33am to 7:07pm |
| 7:41am to 8:14pm |
| 8:44am to 9:16pm |
| 9:40am to 10:11pm |
| 10:30am to 11:02pm |
| 11:17am to 11:49pm |
| 11:59am to 12:31pm |
| 12:39pm to 1:12am |
| 1:15pm to 1:52am |



You cannot step into the same river twice



You cannot step into the same river twice



You cannot step into the same river twice



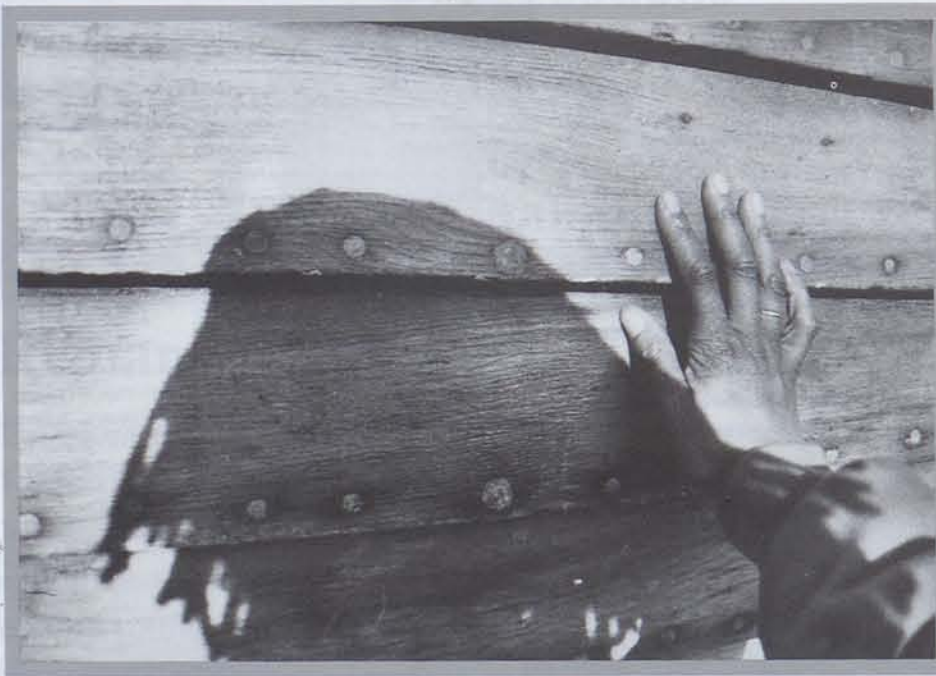
Installation at Trinity Wharf

come saline
silver
tongue
flooded
immanation
mouth
yawn
pulling
into
dry
veins
of
lack
imbue
o
swimming
sea
salt
caress
coursing
tongue
licking
the
fresh
no
strength
stream
against
heaviness
pouring
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in
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profluent
prolusion
prolong
palpitate
tenuous
of
fluid
fresh
salt
lipped
surround
tongue
tinge
deeply
spear
reel
ram
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relentless
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tip
toppling
tongue
of
poured
sea
stealthily
ravenous
salt
suck
spills
through
pellucid
shiver
fuse
silence

The Cutting Edge

The Cutting Edge

Fanny Adams
Art & Language
Steve Bell
Peter Brookes
Stephen Dixon
Jacky Fleming
Mona Hatoum
Peter Kennard
Karen Knorr
Ingrid Pollard
Chris Riddell
Gerald Scarfe
Spitting Image
Ralph Steadman
Trog (Wally Fawkes)
Bill Woodrow



INGRID POLLARD: from A Trip to Hastings

One myth I deal with is that black people only exist in an urban setting, or if not there then in the Caribbean or the jungle. Another is the manufactured myth of the countryside idyll. I set up a dialogue between the two myths and so ask, for example, who does the land belong to? I also try to counter the way that landscape is depicted in photography, that is, with hardly anyone in it. In my photographs the person is central, dominating the horizon or piece of land... Irony has a strong role which comes into play through the use of language, I quote from tourist information brochures or a passer-by's comments. The text is normally used to set off the picture: the image might be pleasant, a beautiful landscape, for example, while the words might convey something contradictory.

Ingrid Pollard



PETER KENNARD: View of installation at Cutting Edge

When I was at the Slade in the late sixties, the orthodoxies of Modernism were still being perpetrated. Modern Art was a bus driven by Cezanne with Matisse as the conductor and Jackson Pollock as the drunken passenger. Clement Greenberg was the inspector whose eye you tried to avoid as he came up the aisle in case you'd bought the wrong ticket. On leaving the Slade this was the only bus to get on and if you didn't make it you would wait at the bus stop forever. As novelist Ken Kesey said at the time, in a different context, "You were either on the bus or you were off". An even worse fate was to enter one of those buses driven by foreign 'Marxists', who would drive you away from the womb of Artland WC1 into a land of grey basements and 'ordinary' people, definitely a wrong turning. Against the odds, to find a way to relate my growing political commitment to my art, I got on the wrong bus and found the driver was John Heartfield. His work was distinctly off limits in England at the time and hardly appeared in official histories of Modern Art...

How can we 'picture' the Disappeared - People who are torn from their homes at night and rendered invisible by authoritarian regimes? Does the image of a Defense Minister on TV show that the Social Services are being destroyed in our country to pay for weapons intended to destroy the people of another?...

Peter Kennard

Artists' statements extracted from the 'Cutting Edge' exhibition catalogue. 'Cutting Edge' exhibition selected and organised by Carol Brown and John Hooley with assistance from Donna Loveday and Clare Stent. Exhibition open til 18 October, 1992. at the Barbican Art Gallery.

Political issues related to class, gender, race, and income distribution in the first world, have inspired and informed my work for over ten years. Although Major seeks a classless society based on meritocratic principles, nevertheless, there is not enough change in the corridors of power. Take, for example, the issue of gender... After the Big Bang and deregulation why hasn't the been an effective regulatory body set up to monitor the City's procedures...? These events could not but affect the making of my most recent work 'Capital'... Irony and humour in my work are devices employed to enable viewers to make up their minds for themselves about the attitudes described.

Karen Knorr

KAREN KNORR: The End of History from Capital 1992. (Mickey mouse in front of the Bank of England).



RCA Society's first National Educational debate

The RCA Society's first National Educational debate FINE ART & DESIGN EDUCATION IS DYING took place in the RCA lecture theatre on Wednesday 29 April 1992. Although the debate took place in the first week of the final term - the busiest term in the year - there were more than 50 people attending. A wide spectrum of Art/Design education was represented from all over the country: from BTec courses to Post Graduate, teachers from secondary education and a number of independent art and design practitioners.

The following article gives a brief summary of statements made by the invited speakers in response to the motion.

A detailed transcript of the event is being prepared and will soon be available. It is hoped that the RCA Society will continue to develop educational discourse through further conferences and make valuable contributions to other educational organisations in this country and abroad.

Prof. Christopher Frayling began the debate by introducing the motion with a preliminary question ...are (is) Fine Art and Design the same thing? He stated if it were to be decided to be a funeral all the right people were in attendance. He went on to say that the debate was a timely issue: the rationalisation of the numbers of staff and students, and pending imposition of a single higher education system in view of endless discussions on the relationship between fine art and design, and continual attempts to impose uniformity/conformity onto a sector which has, for a very long time, been famous for its diversity. He emphasised the long history of this issue by quoting Joshua Reynolds, who wrote of the RA in 1769, "...an institution like this has often been recommended upon considerations merely mercantile, but an academy founded upon such principles can never effect, even in its narrow purposes, if it has an origin no higher. No taste can ever be formed in manufactures of industry but if the higher arts flourish these inferior ends will be answered of course."

He also referred to records (1834-5) of students at the Government School of Design complaining at the lack of life drawing classes "...fine art is dying for want of nourishment"

The speakers were invited, in the following order, to present their positions after which a comparative vote on the motion would be taken.

For the motion: Bob Fox (Former HMI Art & Design) Dinah Casson (Architect / Designer) **Against the motion:** Susan James (Pmcp. LCF) Colin Painter (Pmcp. Wimbledon SA) Followed by two final speakers (one from each side): Prof. Bernard Cohen (Slade School LU) (**For**) James Kirkwood (Hd Des Dept, WSCAD) (**Against**)

Bob Fox opened the debate by stating that "...in an extreme hierarchy...culture... is devalued and moved from its radical imaginative and questioning role to an enforced biddable model, function to support the masters and/or managers, whether they be imperial or dictatorial. He referred to the current influences in (art) education management, namely US styled modular degrees, and expressed concern that there hadn't been adequate open discussion of the determinants prior to their imposition on art and design education in this country. Quoting from a DES/ HMSO publication ASPECTS OF HIGHER EDUCATION IN THE UNITED STATES OF AMERICA he pointed out how Art and Design were becoming protracted under the modularisation system: The modular nature of the courses and the wastage factor make it difficult for some classes to maintain a group identity to which students can relate. He stated that modularisation (sic) only encouraged fragmentation which resulted in a lack of group identity. (An important element in learning and education.) He expressed concern for the future if ...ill-prepared students enroll on ill-conceived courses, for non-educational reasons, then lack of success is expensive. Income generation is one thing but the critical determinants should be success - dare I mention ethics? He concluded by suggesting we should demand ...responsibility, not arithmetic "accounting" in education, industry and government et al and that there is now an enormous discrepancy between the educational needs and the management of the process. He maintained that this polarised model was not working in industry in this country which may explain why he drives a German car, switches on a Japanese TV and hi-fi, sits in an Italian chair, drinks coffee from a Finnish cup, whilst looking at Swedish curtains. This situation, he felt, would not be resolved if the logo mentality is the main concern of educational institutions. He feared that quality Fine Art and Design Education would die if we do not accept the consequences of the current conceits and deceptions which seemed to be informing educational decision-making and emphasised our collective responsibility in reminding the decision-makers that there is no universal prescriptive panacea.

Dinah Casson was torn between arguing for the motion or against it. Whilst she recognised that Britain had lost, or was fast losing, its reputation for being the best Design education in the world she did not want to decry the high standards that many colleges achieve. She was concerned that colleges were currently operating courses with an emphasis on training rather than education, and drew comparisons with earlier and preferable models such as the Coldstream / Dip AD which she felt achieved a balance between education and learning of practical skills. She was equally concerned with the continuing putsch towards University academia which presumed to lend respectability to art/design education. She endorsed project based design courses though with less emphasis on skills training. In addition she argued that a national policy of continuing education should be paid for by Government in preference to wasting public money in the shredding of poll tax forms or supporting aggressive policies such as the Falklands war.

Susan James was the first speaker representing the position against the motion. She argued that Art & Design Education could not exist outside a social context, and should gear itself to dealing with the real world and solving real problems. She felt enormous respect for current students who sacrificed a lot to remain in higher education. They were, therefore, entitled to receive an education which was value for money and be assured a choice. By expressing a commitment to strengthening relationships between Design Education and Industry, students could make an informed decision as to which route they wished to follow. She stated that ...Whilst my affirmation of the current system is quite firm, I would not pretend that there are no problems - of course there are problems, there have always been and there always will be. An overriding problem was that of student finance ... the biggest caveat in the current system and students therefore deserved an accountable and efficient education in return. If this could be achieved through a widening of Student/ Staff Ratios she felt this would be worth pursuing. However she acknowledged that part-time staff, representative of gender/ ethnicity as well as a broad range of attitudes and practice, were vital to students learning and such initiatives were reflected in the quality and high standard of work now being achieved. Contrary to some thinking, she believed that part time teaching could be both flexible and economically viable. She felt that the PCFC structure worked well in that it deterred un-informed interference from Local Authorities. It enabled colleges to be in control of course structures, as well as off-loading 'white elephants' such as dated equipment and surplus buildings ... With good staff and students it is possible to teach in a tent or with a stick in the sand. This however is not desirable! Many current problems and frustrations come from a dilapidated and outdated infrastructure, particularly in London. Whilst not asking for palaces of shining technology it would be more sensible, economical and effective to invest in good buildings and equipment...

She also felt encouraged at the increase in student exchanges and placements, particularly the development of overseas connections, which led her to believe that ...the medieval academic year can hardly be justified for long, as students are now demanding access facilities on Saturdays... proving that Art & Design Education is definitely not dying.

Colin Painter began by stating that he wanted to say that Art and Design Education is not dying ...BUT. He pointed out that student applications to study art had increased at Wimbledon School of Art by 30% and according to ADAR there will be further increases nationally although he felt that interest in art is still narrow and most applicants still come from the middle classes. It seemed the working classes tradition of 'disinterest' in the arts continued ... For large numbers of people in the UK the proposition that art in higher education is dying is likely to bring the response "So what?"

He further discussed public misconception of artists, students and art schools. He referred to the intellectual debates of the seventies which argued for and against the social isolation of the arts and subsequent utilitarian approaches for fine art. He believed that

Fine art & Design Education is dying

Fine art & Design Education is dying

artists ...cannot afford not to be one step away from everybody else. That's what gives them their 'specialness' which is a marketable commodity. He further stated that an educational discipline is in a dangerous position if it has no function nor use for the people who are expected to study it and pay for it.

To overcome public misconceptions towards art he felt that the same debates about concepts, values and meaning which occur in higher education should be encouraged to take place at a much earlier age ...fundamental ways of seeing attitudes to the world are inculcated at a very young age and it is for this reason we should pay more attention to other levels of education.

He stated that Art and Design education is not dying BUT... the introduction of competitive funding and subsequent difficulties of raising the number of students for the least amount of cost was detrimental, resulting in a drop in quality through overcrowding, inadequate materials and equipment. It was too risky (and foolish) for any college to declare a drop in quality for fear of losing reputation, application rates, and funding (which is inextricably tied to student numbers). He was also worried that the move towards a commercial ethos would lead to a drop in innovative approaches and any sponsored research projects would be closely guarded. He drew a parallel with the Alec Guinness character in the film BRIDGE OVER THE RIVER QUAI. He continued by referring to the serious issue of economic viability determining the student staff ratios. Although he was aware of

the possibility to teach badly - to over teach, and to teach in a way that disregards students' needs - the solution is not found in reducing staff numbers.

He concluded by saying that if those within the system were not prepared to assert educational priorities over and above economic requirements no one else will.

Fine Art and Design Education is Dying - A National Debate -

Wednesday 29 April 1992

A morning debate followed by lunch then informal workshops reporting to the House prior to a collective vote For or Against the motion.

For: Bob Fox (Former HMI Art & Design) Dinah Casson (Architect / Designer) Prof. Bernard Cohen (Slade School LU) Against: Susan James (Pmcp. LCF) Colin Painter (Pmcp. Wimbledon SA) James Kirkwood (Hd Des Dept, WSCAD)

Debate chaired by Professor Christopher Frayling

Bernard Cohen began by recounting his experience of being a fine art student, then lecturer in the days before Coldstream when life drawing was central to art education and how his role as abstract painter was abruptly redefined as teacher of Basic Design at the onset of the Coldstream approach. The ensuing years saw further redefinitions and interpretations of art education. The vulnerability felt through the continual changes strengthened his understanding of Fine Art. He based his expertise on trusting his eyes rather than documents and how the practice of Painting informed his pedagogic approach. He reminded the 'house' that Art/ Design Education was rooted in 19th century requirement for designers to service the Industrial Revolution. The structure was based upon the provincial art schools 'training' technicians and craftspeople for local industry (which strengthened 19th Century attitudes of Empire). The role played by the RA, RCA, and Slade Schools was the 'creaming off' of the most talented students from the then 240 art schools throughout country. This approach had been maintained until the Coldstream Report of 1960, when the process of decolonisation reduced the number of art schools in Britain to 19.

In 1984 another consultative document had stated that 1600 enrolments on Fine Art courses were too many. Eight years later it is being said that it is too little! The same document proposed taking money away from the fine art courses and pass it on to design courses (...a national balance of payment requirement?) Fine Art's role, however, was to be a civilising influence on (dominant) design. Planning had returned full circle back to 19th Century approaches.

The truth I suspect is that a new kind of establishment worked out a policy several years ago for the large institutions that are now coming in to being without knowing that they would cost more to run than small ones. Eight years on we can see greater running costs for typing pools, managers, quality control officers, canteens, lawn-maintenance, car parks, PR demands more student fees. To attract more students meant more attractive subjects: (lower grades, easier and quicker-to-do and easier-to-pass). To make subjects more attractive meant better marketing... demanded greater conformity... demanded greater control (quality control?)... demanded less chaos... meant less imagination... meant less pure research... meant less long term national wealth... meant less money for education...

James Kirkwood the final speaker and against the motion which he felt reflected ...a naivety that was evident in Patrick Heron's original and more recent (Guardian) articles. The logic behind these statements leads us back to exclusivity and certain wide spread cuts for art and design education. He felt that the political thrust behind the (three) main parties in recent election manifestoes was aimed at increasing student numbers, which was admirable. Higher Education would become more accessible to a wider range of people ...who had, historically, been under-represented in HE, such as ethnic minorities, mature students, married women etc. He noted that the new funding council, led by Ron Deering, would put into action the methodologies (developed by the PCFC) towards expanding the Polys and Colleges sector. He felt therefore that the increased access (although problematic) was preferable to the outdated position of exclusivity which, he felt, was the reason behind the continuing drop in Britain's ability to compete internationally. In his experience of working with overseas companies he saw a marked absence of British design innovation and British Companies participating in Trade Fairs. This lack of innovation was also apparent in the way Art and Design courses had been structured with the arrival of the Polytechnics, arguing that the overriding attitude was ...to place far too much emphasis on vocational practice rather than the intellectual principles which underlie practice. This attitude was reflected in our limited ability to respond to the changing higher education scene and more importantly it has limited our students' career potential. Far too many have sought employment as practitioners because that was the culture they were educated in. This attitude he believed to be a major mistake and drew comparison with graduates from other University disciplines who ...do not regard their future career paths circumscribed by subject in the way that Art and Design graduates do. He concluded by asserting that the future can only lie with ...good management and sophisticated teaching skills. More does not necessarily mean worse... It has to mature, shake off its parochial aspects of its past and assess how best it can prepare students for the future. It certainly is not dying... It must however take its place successfully in the mainstream of University education. To say anything different would be unthinkable.

All the speakers put forward convincing arguments both for and against the motion. Chris Frayling suggested taking a preliminary vote before lunch and the workshops. The result was 32 votes for the motion, 8 votes against and 3 abstentions.

The workshops enabled a closer discussion between their participants in contrast to the morning bombardment of well aimed and clearly articulated views from the panel. Reports and conclusions from all the workshops were presented by the workshop leaders and a final vote was taken. The final vote was taken after everyone assembled in the debating chamber. The discrepancy in numbers is due to some people being unable to attend the final vote however the result remained consistent with the first vote, being: 20 votes for, 8 against, and 8 abstentions - maybe the seven unaccounted for voters had gone to organise the wake...?

Compiled by Jenni Boswell-Jones in collaboration with members of the RCA Society.

A detailed transcript of the debate, speakers' papers, and reports and conclusions from each of the workshops will be available from the RCA Society. The Society will be organising further open debates on art/design, art and design education, as well as social and educational events. For further information about the Royal College of Art Society and its activities, contact the Membership Secretary, Prof Audrey Levy, Royal College of Art, Kensington Gore, London SW7 2EU. The RCA Society also would like to hear from anyone who has been associated with the Royal College of Art, no matter how long ago!

TIME-BASE THINKING

Karl Birjukov

What is euphemistically called the art-science debate is apparently still very much alive. At a recent debate chaired by Melvyn Bragg at the Institute of Education Brian Appleyard represented the perspective of the arts and Lewis Wolpert that of science. The vote was a crushing defeat for Mr Appleyard who made no real case for his position. Yet I sensed something sinister.

In the days before television, two wrestlers may have toured the country, shared the same taxis, the same hotels, taking it in turns to apparently beat the other to a pulp, to reappear some other night at a different venue and reverse the role of victor and

vanquished. A few nights later, both Mr Appleyard and Mr Wolpert reappeared on The Late Show and repeated their performance. Even bad publicity is good publicity, so perhaps the object was simply to sell Mr Appleyard's book. Who is to say. Even so, Mr Wolpert got the last word, exclaiming with supreme confidence that science was in no need of critics, for reality was its critic, unlike the arts which had no objective values. Descartes himself did more for the cause of atheism by defending the existence of God, and Mr Appleyard has done the same for the arts.

This article is an attempt to redress this imbalance.

"It seems extraordinary that so many people who like to think of themselves as plain, down-to-earth, practical men should dismiss the critical examination of models as an impractical activity. If you don't drag out into the light the presuppositions of your thinking you remain simply the prisoner of whatever the reigning orthodoxy in the matter at issue happens to be. Thus the model of your age, or the model of your day, becomes your cage without your ever realizing it."

His quotation is taken from a dialogue between Brian Magee and Isaiah Berlin in which the questioning of assumptions was emphasised as a prime function of philosophy. In this particular interview, the application of the philosophical mind focused mainly on morality, but it is nonetheless of great importance in other areas. The effects of presupposed ideas, whatever their category of application, eventually filter to the level of the down-to-earth world and shape it accordingly. As Brian Magee put it, they:

"...get smuggled into our conclusions - and that means into our beliefs and our actions."

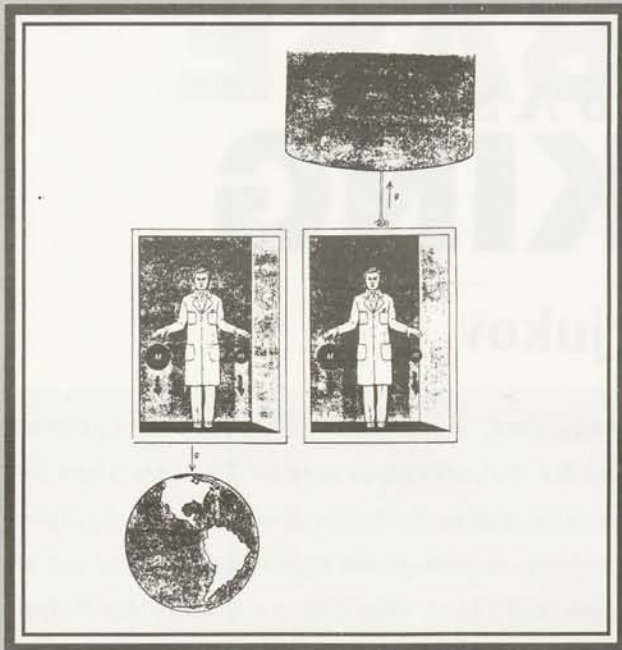
I take it as understood that the paradigms of scientific procedure and the conception of reality they provide have been the prime models which other forms and systems,

particularly economic and social, have imitated in an attempt to achieve similar kinds and rates of success. The structures of current civilisations and cultures (predominantly first world nations) testify to the influence of this process of similarisation, and so it carries in its beliefs and actions the presuppositions that are the founding principle and root of science. That is not to say that it is visible, or even known.

In so far as the scientific debate has revolutionised the surface structures which have created what has come to be regarded as a division between the old and the new science, there is one important aspect they continue to share which is inherent in the presuppositions of the laws of motion which to date remain unquestioned. It is called the principle of inertia and is assumed in the laws of motion which have never been revoked in science old or new. Essentially, it asserts that a body will remain in a uniform state of motion in a right line in the absence of a force acting upon it. Put another way, where no change takes place, this state will be regarded as in no further need of explanation, and this is subsequently perceived as (and defines the term), natural. This use of the word "natural" is not that of the common vernacular, but a stipulated defini-

tion upon whose basis the whole range of concepts both old and new has grown up. It is how science is defined, and represents a position that is preferred. How is it that it has never undergone serious critical examination? How is one to set about questioning such a deeply entrenched foundation? How is it to be challenged?

In order to bring the naturalness of inertia to task, the following may look like scientific analysis. I shall explore certain images employed by science to trace the influence of the presuppositions within the concepts they are attempting to communicate. It is not intended as criticism, for in truth it is the perception of a rational mode of operation from the position of a different but well-formed perspective. As a consequence, I can be more specific than more well-known forms of thought, but this requires a more careful analysis of precise ideas. This analysis can be put in metaphorical terms: the perception of reality is the sight of folds and pleats that bear witness to the almost invisible seam-work where nips and tucks are knitted into the joins producing the stresses some metres distant from them. Because they are invisible their structure is assumed from the patterns made in the whole. This is a fair assumption and proce-



By ignoring the role of the accelerator, all things fall at the same rate. This protects the notion of the equivalence of gravitational and inertial mass, and allows inertia to remain as a prime concept.



By accommodating the role of the accelerator, this protection is shown to bolster belief in a fallacy, since such equivalence can be shown to be statistical. The difference is that the former provides us with a space-time structure which keeps the essential nature of reality inert, while the latter provides us with a mass-time structure, suggesting that the essential nature of reality is self-motivated and thereby somewhat less inert. Animate, in fact.

ture. But this is not the case with the principle of inertia which is assumed for quite different reasons that are historically rooted.

In the general theory of relativity Einstein proposed a principle of equivalence in which he stated that the effects of gravity and acceleration were locally the same. What does this mean? To explain it, he used a thought experiment in which a lift is pulled through space containing a person who is unable to see outside. His job is to try to work out whether he is accelerating or on the surface of a planet. But no matter what he does, he is unable so to do. Through a hole in the side of the lift, a beam of light enters and hits the wall on the far side. But because the lift is moving through space, the straight beam appears to bend as it travels towards the other side of the lift, and one imagines that this curve would tell the inhabitant that the lift was accelerating. Not so. By invoking the equivalence principle, Einstein asserted that light bends near heavy masses, so his inhabitant is back to square one. History has confirmed this prediction, and the bending of light as a result led to the development of the famous space-time continuum which is believed to support this expression of equivalence.

In whatever account one reads of this experiment, it is only in Einstein's that the role of the accelerator is deliberately excluded ...a being (*what kind of being is*

immaterial to us) begins pulling at this with a constant force."

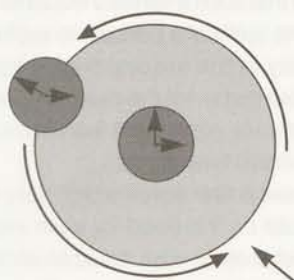
No expositor that I have come across makes mention of this deliberate exclusion as a precondition, even though it is plain that acceleration is determined by a power to weight ratio. Why is it consciously excluded? What kind of picture emerges with its inclusion?

A man carries a heavy weight in a lift. He releases it and it falls to the floor; but while it is falling he experiences a jolt which bends his knees, and concludes that the lift was accelerating and not gravitating, since it behaved as though it had received an extra kick of power. Once the weight hits the deck, normal service is resumed. But suppose the lift is suspended by a spring above the planet; then the same upward acceleration would be experienced by the release of the weight. In either case then, there seems to be an equivalence. The difference is that Einstein's equivalence principle is local. A falling coin of small weight would have no significant effect and so the role of the accelerator can be ignored for all practical purposes. According to an equivalence principle incorporating the accelerator, the equivalence of gravitational and accelerative effects must be both local and non-local. Furthermore, the incorporation of the accelerator in the thought experiment does not impair the curvature of light since it would be the same in both

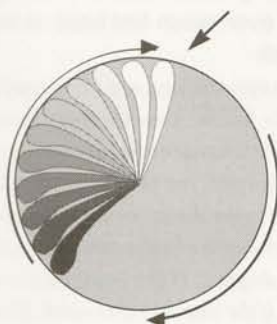
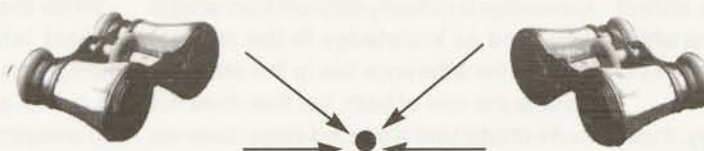
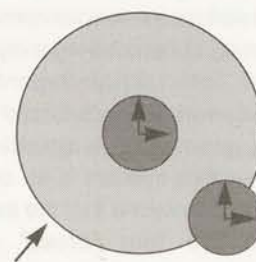
experiments; in neither case does it depend on the contents of the lift, and so in some ways it is a separate conclusion. What then is at stake?

Einstein's experiment is tailored to meet certain requirements. It must satisfy the observation of falling weights of different mass experiencing the same acceleration. Galileo's experiment, dropping the pebble and the cannon-ball from a tower is reputedly confirmed by the dropping of a feather and a stone on the moon. This observation, it is claimed, is due to the equivalence of inertial and gravitational mass. Inertial mass is not the same as gravitational mass, but their different effects cancel out causing different masses to fall at the same rate. This patently is not the case with my own equivalence principle in which there is no inertial mass. I would expect two objects of different mass to fall at different rates, and so it would seem that I am mistaken, given the moon experiment. In an equivalence principle that takes account of the agent producing the acceleration, the floor becomes tilted and the heavier weight reaches it first. One would imagine that this can hardly be the case given the strength of evidence supporting Einstein's view. But is this the case?

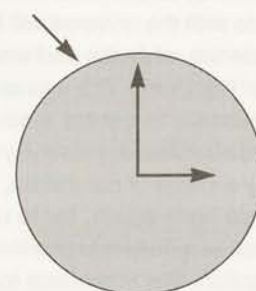
In May 1980, it was reported in an article in "Scientific American" that on the quantum level, the role of mass played a crucial part in the gravitational behaviour of particles



In a space-base system, a "thing", a particle say, has Lockean characteristics thrust upon it. The mass of the "thing" is seen as an imposed quality, as is the time. Einstein "places one of two identically constructed clocks at the centre of the circular disc, and the other on the edge..." It is inevitable that this process of imposition will take place.



In a time-base, the "thing" does not need time to be imposed; it is Time. Any "thing" is a piece of time. The change in the shape of the arms with motion indicates how both time and mass change with rotation. This is because these two are in fact the same quality. A space-based thought system cannot understand this since it works on different assumptions and by imposition, overlaying a notion of reality with abstract qualities which relate to a conception which makes it coherent in its own terms. In effect, a space-base overlays the time-base and absorbs it.



and that this role disappeared on the macroscopic level not because of the inertia /gravitation equivalence but because of statistics. This, it was reported, was a deep conceptual problem. I will try to resolve this with an appeal to an anthropic principle of sorts: there is a further form of equivalence which demonstrates that accelerating objects increase in mass with acceleration, but this increase is negligible at speeds that are only a small percentage of the speed of light. A similar effect is also the case when an object gravitates towards very dense stars. But if this were detectable at the relatively low speeds such as that of the fall of a feather and a rock on the moon, by equivalence human beings would be unable to move faster than walking pace as their increased mass would be so great they would soon expire from lack of energy! Consequently, there is no relational problem between my own equivalence principle and quantum gravity. The problem lies with the equivalence principle that is designed to protect the principle of inertia.

However, since it is clear that the two lift experiments are at odds, it is also clear that the second cannot be sustained on the assumptions that still predominate in the rational expression in which inertial

systems are regarded as natural. There can be only one course of action and that is to provide a framework in which the latter is a natural expression. That is to say, something other than inertia must be employed as a natural starting point that is in no further need of explanation.

The lift experiment appears in a chapter that Einstein titled:

"THE EQUALITY OF INERTIAL AND GRAVITATIONAL MASS AS AN ARGUMENT FOR THE GENERAL POSTULATE OF RELATIVITY."

Since it is inertia that is regarded as natural, gravitation is "equalised" through a process of absorption, just as all phenomena are seen through the filter of inertia, making of gravity a phenomenon no different from any other. But in the absence of the inertia principle, gravity can itself be regarded as in no need of explanation **and therefore regarded as natural**. This presents the rational mind with a million headaches, for how can a continuously changing state be treated as unforced?

The answer is that it is not a difficulty about the nature of reality that is the problem, but the chosen manner in which it is to be approached. The alliance of space and time, a consequence of Einstein's lift experiment, becomes an alliance of mass and

time in my own. But the concept of mass-time cannot properly belong to an inertia-riddled system. The concept of mass-time and the naturalness of gravity can never be classed as science since what constitutes science is an allegiance to the assumption of inertia. What kind of ideas are they?

Two years ago, I attended a performance event at which the artist, John Latham, proposed a number of ideas before an audience and a bank of experts from various fields including physics. He proposed a Time-Base theorem in which the three forces of nature equated to his notion of "informing components" while "discharge of impulse" was equated with gravity. It was only seconds before one of the experts pointed out that he was mistaken in his view, as there were four forces. I believe that the scientific contingent of the panel did not understand the subtlety of the distinction he was making. But that criticism itself was revealing. Experiences enter the mind in a chaotic manner, and the development of a conceptual system attempts to de-blur the vision into coherence. Consequently, a decision was reached: all changes are to be regarded as causal, giving rise to a conception of force. The Time-Base theorem, on the other hand, does not begin with such an

assumption, having a much greater clarity of vision, perceiving a qualitative distinction between the various tendencies commonly known as forces, but which set gravity apart as unforced. John Latham regards the scientific framework as space-based which I take to be a system which is rooted in inertia. However, this system is so deeply entrenched in the psyche that the expression "there are four forces" gives compelling necessity to the notion of what is. Consequently, John's ideas attract ridicule. They question assumptions which are clung to with religious fervour. This is hardly surprising.

At the turn of the sixteenth century, it was decided almost by decree that all matters physical to do with the universe will be the domain of science, while the soul would be the domain of the church. This was as much as was necessary to create a soulless universe, and a bodiless animism. By granting to gravity a status of naturalism, these two converge once again, for to treat a changing state as natural is to give to matter itself an intention. The immediate temptation is to believe that matter is "alive", but this is to treat the subject in animistic terms without reference to the Time-Base from which this notion is derived. It is also the ghost of an idea that created the schism in knowledge in the first place, and no good can come from raising it from the dead. But the notion of mass-time bridges that gap, for that is to regard any object as a piece of time, and not an object that has time thrust upon it. It is also the reverse of John Wheeler's famous dictum, *Space commands, matter acts*. The fact is that there is no evidence to suggest that this view is erroneous. Indeed, there is much to support it. It is already known that in an accelerative state, the time component of a particle is slowed, and it also experiences a

simultaneous increase in mass. It is simply a matter of how experience is to be perceived. In TBT, these two events are one event. The mass is the time, and so it is no surprise they experience coincident and simultaneous changes. In an inertial space-based system, these components must be kept apart.

What is more important, however, is that John Latham demonstrates that the context of art is itself a seat of knowledge. That knowledge is radically different from what is assumed as knowledge in the rational camp. The difference lies in the assumptions at the root of both, but that does not make of art a kind of second-class observer of reality. Traditionally, empiricism and rationalism are divided by a method of operation. What they share is a distaste and prejudice of any involvement by the imaginal faculty in the development of a mode of perception which prefers reality to be stilled. John Latham's ideas testify to a physics of imagination that reason cannot come close to for they depend entirely on the intuitive faculty, which will always place the person at the heart of knowledge. The manner in which his ideas have been maltreated by the media is itself evidence that shows a society, or more accurately its guardians, in fear of having its assumptions questioned. But there is an interesting twist in the tale.

George Bush has recently agreed a budget of about a hundred million pounds for the development of technology designed to detect gravity waves. The European and Japanese governments are expected to follow suit. While other, more practical areas of science are having their budgets cut, this area is being increased. What is at stake is nothing more than the desire to confirm an assumption which services a genderless science over which

the male aspect can dominate. One would imagine that such a venture would have put aside one tenth of a percent to explore the possibility of the assumption being erroneous, but that is not the case. All questioning surrounds contingent feasibilities. The assumption is in no doubt.

Here are a few words which very briefly cast doubt on the need for such expenditure. In what other ways could an art context be employed in specific ways...?

While there are many aspects of this subject left unexplored, what I have attempted is a brief expose of how our thinking can be altered. Much is left untouched and unexplored. The point is that until there is a willingness to listen, to be open, one cannot even reach first base. Isaiah Berlin put it well:

"If presuppositions are not examined, and left to lie fallow, societies may become ossified; beliefs harden into dogma, the imagination is warped, the intellect becomes sterile. Societies can decay as a result of going to sleep on some comfortable bed of unquestioned dogma. If the imagination is to be stirred, if the intellect is to work, if mental life is not to sink to a low ebb, and the pursuit of truth (or justice, or self-fulfilment) is not to cease, assumptions must be questioned, presuppositions must be challenged - sufficiently, at any rate, to keep society moving."

Karl Birjukov IP

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Time-Base Thinking. Written by Karl Birjukov. Published by AND

Published as an insert in AND Journal of Art & Art Education Issue No. 27.

Copies of the paper are also available on request from:

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10 Back Church Lane, London, E1 1LX.

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