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M A S K T O M A S K

TO MASK

Ian Breakwell

My attitude has always been that I'll use whatever medium seems necessary for what I have to say - some things can be said in one medium and others in another. I often go to art galleries and I see paintings on the walls which would be better not as paintings perhaps, they might be better as a short story or a poem or a song.

I was originally trained at art college as a painter and printmaker but I expanded the media that I used and during the past thirty years since then, as a practising artist, I have simultaneously used a whole range of different media including collage, drawing, photography, illustrated books, audio-cassettes, video films, theatre and work for radio and TV. As an idea develops it will find its own medium. I don't think an old medium is any better or worse than a new hi-tech medium; there are some things which I still need to say in painting that can't be said in any other way.

To recount narrative, to make an artwork that moves through time is very awkward to do in painting, and much more sensibly done as a sequence of photographic images with words. However, I still think there are difficulties in trying to achieve something in painting which would be better done in photography.

In my paintings, unlike conventional commissioned likenesses, mine are imaginary portraits, not usually done from models, sitters, sketches nor photographic source material. Sometimes I use calligraphic captions as part of the portraits which don't explain them but give the viewer a starting point for interpreting the picture. I've also produced photographic portraits which use superimposed layers in the same way as the paintings, but of negatives printed in such a way that fragments of the different images are visible simultaneously.

However, if the artist presumes to offer insurmountable portraits for other viewers to interpret, then first one must examine ones

own mask. Perhaps the hardest thing in the world is to look into one other person's eyes and tell the truth, face to face not mask to mask. It might be interesting to compare how I treat, in the different media of painting and photography, a central obsession in my work: the human face and the mask.

I began to paint a series of double portraits, sometimes within the same picture sometimes the pictures are side by side or staring at each other from opposite walls. More and more they became mirror images, like twins. We may need the distancing device of the painted face to enable us to stare back, yet twins can and do stare intensely into each others eyes as they exchange dialogue on a wavelength of alternating sentences. Perhaps the telepathic kinship between twins represents a potential for heightened communication which has become blunted and diluted in everyday life for us non-twins.

If we retained the uninhibited reactions of the child we would be a source of perpetual embarrassment, so we all wear masks and tacitly agree to abide by social conventions of behaviour. It is probably the only convenient way for civilised society to function, but if the masks become permanently fixed then suppressed emotions can breed frustration which may subsequently explode as anger or cruelty.

I then began to paint audiences of faces who appeared to be in the darkened auditorium of a theatre and their faces glowed in the darkness as if by the reflected light from the stage - and our viewpoint as viewer of the picture is as if from the stage behind the footlights, looking out at the audience as they stared back at us. Sometimes we see the same spectacle that they are gazing at - moths hovering above the flames, dancing skeletons, the last rays of the sinking sun.

Sometimes the viewer stands in between the painted audience and the spectacle they



Ian Breakwell Twin Audience 1993 (1 of 2 parts) 183 x 251.5cm. Photographed for the artist by Dave Daggers. Courtesy of Anthony Reynolds Gallery, London.

gaze at on the opposite wall.

I think my role as an artist is to try to suggest what might lie behind everyday reality, not to explain it - in fact to leave it open, to leave it ambiguous and mysterious, but also to provide some clues or hints which help the viewer's own imagination so that they can imagine what lies beneath the mask and see things according to their own mood and feeling which they bring to the picture.

Eventually I asked myself the question: could I pull together all these obsessions with

masks, mirror images, the actor and the audience, the viewer and the viewed, into a project which implied that genuinely interactive communication could transcend the masked spectacle. And could it be done, symbolically, with real twins?

All my work is concerned with what is behind the surface of everyday mundane reality. I try to tell stories which speculate about what might lurk behind surface appearance. Even in the works which appear to be about characters different to myself they

inevitably have an autobiographical element in them. (My brother and I are physical and facial opposites. He looks like my mother, while I look like my father - and my father had a twin sister).

The tabloid newspapers love to discover what is behind the images of respectability in the businessman or the politician with his pants down, but that kind of stock character for me is too much like a caricature so in the pictures I try to take a different kind of character, the artist, the rebel, the outsider from soci-

ety and then say what's behind that cliché. In the work *The artists dream* I took an artist as my fictional character who worked in a very minimal, abstract cool, kind of way and I questioned if you take all of the emotions out of art, if you make these rigorous abstract pictures with no figurative content where does that emotion go to - where does it surface again - does it perhaps surface in dreams or nightmares?

But there's a double irony: because the artist is reasonable it is important to some

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Kayode Olafimihan

SEX crime

Statement

We, the undersigned, oppose the state's repressive intrusion into our private lives and censorship of images of 'illicit' sex. In particular, we support The Edge gallery's exhibition, *Sex Crimes*, which addresses these themes.

The government, police and courts have wide powers to censor and regiment our sexual behaviour. The government plan to give the police more powers of search and arrest in a new crackdown on 'porn'. Gay magazines will bear the brunt of the new censorship laws. In March the law lords upheld the Operation Spanner ruling against 16 gay men who participated in consenting sadomasochistic sex. Some of them were imprisoned for 'sex crimes'. Last month, the police raided a party in Barnsley on suspicion of 'indecent behaviour'. Thirty-eight men were arrested for the 'crime' of being gay.

The Edge gallery's *Sex Crimes* exhibition has been mounted to challenge state repression and censorship. The authorities have no right to peer through our bedroom curtains, dictate our sexual practices or censor what we see, hear or read.

Kayode Olafimihan	Co-founder of The Edge
Della Grace	Photographer
Richard Sawdon Smith	Photographer
Gordon Rainsford	Photographer
Miguel Arana	Conceptual Artist
Christina Berry	Sculptor
Angus Hamilton	Solicitor
Leigh Bowery	
Tim Wheel	
Tim Woodward	Editors, Skin Two
Tony Mitchell	
Michelle Olley	
David Smith	Editor, Gay Times
SM Gays	
Chris Butler	Sadie Maisie Club

The exhibition 'Sex Crimes' has been staged to challenge state repression and censorship of 'illicit' sexual behaviour. The exhibition was organised by Kayode Olafimihan, and opposes the new 'porn' crackdown, the Operation Spanner ruling (which criminalises consenting sadomasochistic sex) and police raids on gay clubs and parties.

"The authorities" Olafimihan says, "have no right to peer through our bedroom curtains, dictate our sexual practice or censor what we see, read or hear."

'Sex Crimes' Exhibition was first shown at the Edge Gallery in Cromer Street, Kings Cross, London and will travel to the Angle Gallery, Birmingham.

For more information phone:
 The Edge Tel 071 278 9755.

Fancy a kiss?

Lesbians and gay men can be arrested for kissing in public under numerous laws, regulations and bye-laws. These include:

- 1 Breach of the peace if the kiss 'provokes' violence from an onlooker;
- 2 The 1986 Public Order Act, under which kissing in public can be defined as 'insulting' or 'disorderly' behaviour. Charges can also be brought if the kiss is deemed likely to provoke violence or cause alarm or distress;
- 3 The 1967 Sexual Offences Act which defines any public sexual act between men as gross indecency;
- 4 Local bye-laws, such as Westminster Bye-law 23 which prohibits public indecent behaviour;
- 5 The ancient common law offence of outraging public decency;
- 6 The 1939 Metropolitan Police Act which makes it an offence to 'use any threatening, abusive or insulting words or behaviour with intent to provoke a breach of the peace'

Gordon Rainsford: Photograph

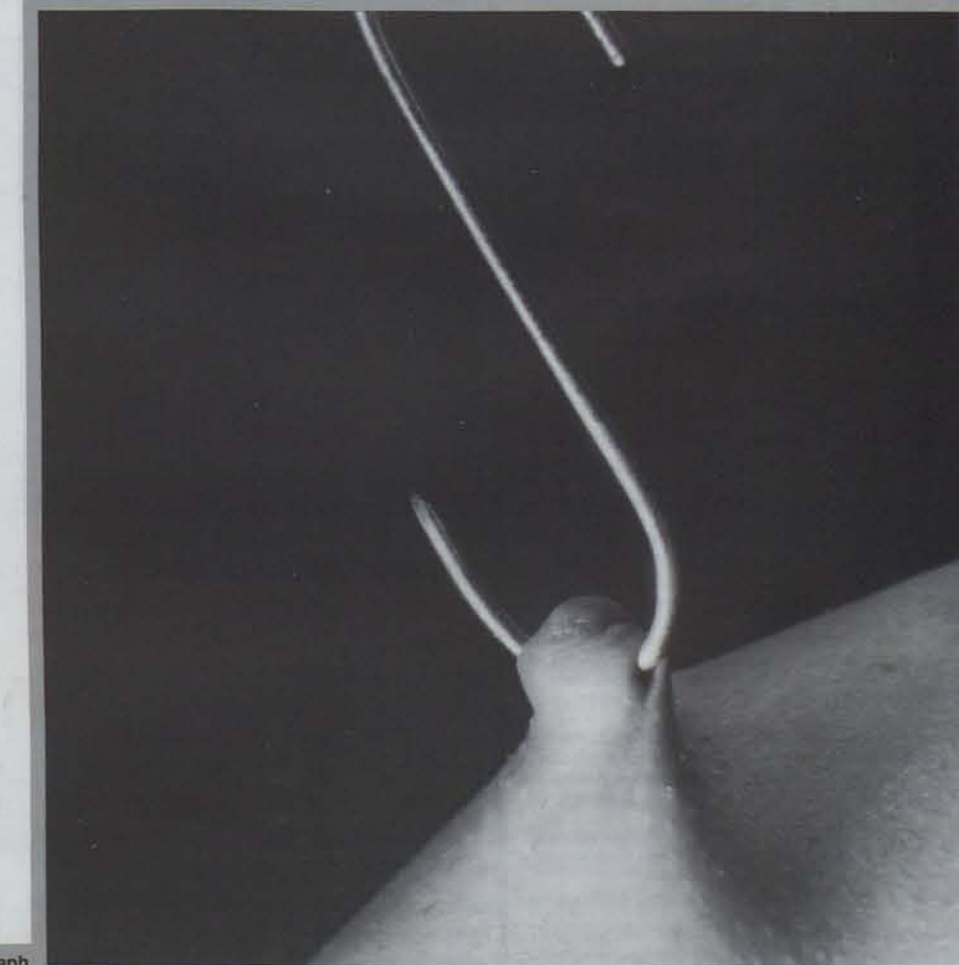
What's obscene?

The 1959 Obscene Publications Act says that it is a crime to publish or show material likely to 'deprave or corrupt' those who 'see, hear or read' it. The law does not define 'deprave' or 'corrupt'. Interpretation of the Obscene Publications Act is left to the police and judges in each case.

Generally, the courts operate within the guidelines set out by the 1972 DPP v Whyte case. The prosecution argued that depravity was a state of mind and that they therefore did not have to prove that 'obscene' material stimulated anti-social behaviour.

In 1993 there have already been three high-profile seizures of 'obscene' material. Police raided Clone Zone in Manchester and have seized safer sex postcards and copies of FF magazine.

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EDITORIAL

To what degree has democratic decision-making been eroded? To what degree is it redundant? Have you noticed how the opinions of redundant 'experts' of the 'right' are in the ascent? The ex chair(man) of the 'single gender' Tory Party: the former editor of the Times: Press secretary to the previous PM: etc. are dragged out and referred to with respectable titles. Their abysmal acts are cleaned up through promoting them with those 'untarnished' titles (before their crimes were committed) with no reference to their less desirable descriptions as 'adulterers' – 'snob' – or 'bully'.

The information they will provide is doctored, sterilised and brain dead before it is fed through the media dream machines. Quangos proliferate: stuffed full of the very same 'experts' – blind ignorance is being funded by pre-selected bodies of people who without question front up for the nameless ones. Out of this clubby paranoia which has been developing in the latter part of twentieth century has been erected a universal (non) society of hatred and distrust of everyone. The usual route of entry into this exclusive club is pre-determined: the members preferring to be quietly unaware that they too have been invented to serve another purpose: their dubious success is as thin as the marquetry on the panelled walls which divide them from us. Where then should we lay the blame for the abysmal state of the art? Most artists, ignorant of the machinations of the State, are blissfully happy when invited to the club and stunned into silence when showered with prizes of 'tainted' blood money. It seems that the distance between fame and obscurity is the thickness of (your) art agents filofax section for club membership cards.

As in anything that rots there are the holes. The current system is panic stricken and are filling these holes with expendable material in fear that the holes will get stitched up or maybe the holes will be filled with uncontrollable healthy tissue – unmanageable and freely formed – so they respond with the selected representatives sent as ambassadors of art to all the best biennales. Who goes – who selects – remains unquestioned or if alluded to remains unchallenged. To achieve this acquiescence a thin layer of in-culture is previously prepared and served up as the international mask. The conduit of double entendres continues to be enacted through such culture fronting up for dubious international interests with their artists complicit in their participation by acting out their couch consultant roles.

Front Page banner photos: George Thomas NINA CREDIT and Della Grace CYCLOPS

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AMUSEUM OF CONTEMPORARY ART IN LONDON

Pre text for a New Art Museum

The Tate Gallery held a press conference at which the Chair and the Director announced "Plans for the Millennium and first steps for their implementation: The display of the Collection will be redefined leading to the creation of a new Tate Gallery of British Art and a New (Tate) Gallery of Modern Art by the Millennium." The first steps towards realisation has been "made possible by a major pledged gift of \$10 millions from an anonymous American donor". The Tate's trustees are currently exploring the possibility of creating a temporary Tate Gallery of Modern Art to "serve as a model for the new, permanent gallery" thereby releasing space at the Millbank site to extend the British Art collection. This part of the project is planned to commence in late 1994 and will be completed in 1996.

On the opposite side of the Atlantic stand the "anonymous American Donors" and on the opposite bank of the Thames stands the derelict and desolate Battersea Power Station where pledges and dates were also given for redevelopment: "... We will be open for business on 1 July 1992 at 10am precisely!" echoes the developer's message amidst the stripped naked Battersea Power Station. In a time when property developers are grabbing at straws and inventing schemes to maintain their turnover, and when the government is cutting public spending, will the cultural development in this country be secured in the grip of all the wrong reasons?

If there are to be new extensions to the current Tate what 'anatomical' form would it take? If there is to be a new museum who is the architect?... "This will be in the form of a limited competition." Where is the announcement for an open competition of architects? Where is the request for artists comments on this issue? Will artists and architects work together? What will the new museum be called? Where will the new museum be situated? Where can we tell the taxi to go...? At which point will the collection start? "... Ingres s... possibly Fauvism..." Who defines the points of departure? What comes first the Gallery or the Art? What is the function of an Art Gallery at this stage of our cultural history?

The trustees forward in the Tate's report states, "The achievement of these goals within a reasonable time-scale demands careful planning, collaboration with other agencies, and the support of the private sector. But for a museum in public ownership it depends crucially on an enlightened response from Government in establishing a climate in which imagination and endeavour can prosper..." Will there ever be a National Gallery specifically for Contemporary Art and the works of living artists? Do we need to maintain more National "centers of dumping excellence" in the new millennium when sophisticated technology of the 20C can provide millions of people 'virtual' access to art collections?

In the following article Christopher Houlding attempts to open up the imagination of the art world and to go beyond the narrow private interests which dominated the '80s.

A few weeks ago I left this little island of the disinherited Kingdom which some now see as a sceptred scrap heap and I crossed the channel to the continental mainland to visit Paris. During my visit I chanced across that wondrous new monument – La Grande Arche de la Défense: a perfect white marble cube of colossal proportion that is like a Sol Le Witt sculpture but on a gigantic scale. This immense structure is actually an office block but unlike the Canary Wharf stump, which is our nearest equivalent, it perfectly hides its function and appears as a colossal sculpture that acts as a symbol of pure platonic perfection in front of which one can only gape in awe and amazement at its elemental beauty. One is struck by its fabulous elegance and simplicity and that at one and the same time it acts as a cube, as a triumphal arch and as a window of hope looking into the future. This building is not an Art Gallery but it might well be. As I beheld this great cube, the new glass pyramid of the Louvre and the silver mirrored sphere of the Geodome at the Science Park at La Villette, I seethed and raged and burned with envy and admiration that the French can do things so well and with loathsome disgust and contempt that we the British insist on doing things with such lack of flair, vision or imagination.

I am neither an architect nor writer, but a visual artist who produces sculptures, paintings, environmental works, prints and photographs. Ever since I came to live in London in 1978 as a postgraduate student, I have been aware of active discussion and debate about the need for London to build a Museum of Contemporary Art to complement the existing Museum of Modern Art housed at the Tate Gallery. Just as the long held dream to create a National Theatre has now been realised so it is surely high time that some action was taken to move toward the realisation of a Museum of Contemporary Art for London. The new Millennium is fast upon us so there is not a moment to waste.

The Tate Gallery is at least four museums rolled into one. It's the National Museum of British Art of All Periods; the National Museum of Modern Art – ie 20 Century Art of All Western Nations; The National Museum of Contemporary Art; plus, of course, the National Museum of Turner's Art. It strikes me as a National Disgrace that this one institution should be expected to fulfil all four of these

widely divergent and different functions under one roof. My understanding is that the old hospital site around the existing Tate is large enough to accommodate new extensions with adequate and sufficient room to house all the above functions. Just supposing this is not the case then let me exercise my wild imagination and suggest a few possible locations to house all the above functions and the form of architecture they might adopt.

Imagine that I am given carte blanche to make very radical suggestions which might seem extravagant, not to say unrealistic, even lunatic or crazy. My immediate prescription would be as follows:

MoGA The National Gallery which is our Museum of Great Art (or Old Great Art) – or MoGA/MoOGA for short, has recently been given a new annexe by the 'Grocer' Sainsbury. Although it provides a little more room, much more room is required to adequately display the great national collections of Old Great Art. Strenuous efforts were made to produce a work of architecture to act as the new annexe but in the usual British fashion of fudge and mudge our own Prince of Wales (whose taste and knowledge of architecture does not seem to have advanced further than that of Prince Albert or mad King Ludwig II of Bavaria) intervened and we ended up with a very unremarkable one-sided 'appendage' to the existing National Gallery.

Although the ideal solution is for London to re-invent itself to accommodate the escalating need for cultural/leisure activities, a lot more room could be immediately gained by requisitioning both South Africa House and Canada House. They could be gutted and converted into further annexes to house the collections of MoOGA which would update its collections to 1900 or possibly 1945 – that is to the end of classic Modernism – which is all now very old hat. This would clearly help to demonstrate how modernism integrates into the mainstream of the tradition of European Western Art. The present Tate collections up to 1939 or 1945 would be given over to MoGA. The National Portrait Gallery needs much more room and would be given larger central premises elsewhere in central London, and the vacated NPG gallery could be given over to MoOGA.

I would pedestrianise Trafalgar Square – in much the same way as Covent Garden or



...Why not look towards the European centres to follow their modern examples of museums and centres devoted specifically to artists of national importance, such as in Barcelona and its foundations for Miro, Picasso, Tapies, Maeht, and the huge legacy of the work of Gaudi? Other ideas for possible forms and shapes a MoGA might take could include using the existing Canary Wharf 'stump' as one leg of four emerging from a glass slab of a colossal seat or chair (a monument to the stagnation of bureaucracy). Part of this would be MoCA owned and run by the state whilst the remaining areas were for other uses...

Also a gigantic glass box like shape supported by the four chimneys of the Battersea Power Station which could house the Museum, or building the equivalent of La Grande Arche de la Defense as a vast bridge spanning the River Thames with the vertical sides acting as office blocks and the top horizontal part spanning the river and joining the two sides as space for the new museum... I also like the idea of a gigantic silver sphere split in half vertically with each hemisphere standing on edge on opposite sides of the Thames. The flat surfaces of the hemisphere would be glass and would afford good views of the river and the other glass circle on the opposite bank of the river. I then thought of extending this idea to form a spool shaped structure comprising two huge glass discs placed in parallel on opposite sides of the river. The would be joined at their centres by a cylindrical span like a bridge. This structure of two glass discs could be stunning and would appear as a vast glass circle from one aspect or as a letter H if viewed from the river... I also thought of helical structures like the Guggenheim Museum or spiral structures or organic structures borrowed from plant or animal forms...

Photo construction: Christopher Houlding

Leicester Square – and convert it from just a roundabout into a much more pleasurable space to walk around. I would relocate Nelson's column and the four Landseer lions to the middle of Parliament Square to compete with the Tower of Big Ben and overpower the statue of Churchill. Back in Trafalgar Square in place of Nelson's phallic column I would like to see much more extravagant fountains with, at their centre, a colossal symbol of our own time such as a clothes peg, or cigarette dogend, or tooth brush...

Alternatively one could commission Christo to wrap the square and all its buildings in brightly coloured fabric which could be retained as a permanent feature except that every year the square would be rewrapped in fresh fabric of a different colour. Or perhaps if one wanted to ape the French and compete with their glass pyramid, one might erect one (or two) gigantic (sugar-) glass cubes taking up the whole of Trafalgar Square and acting as a vast atrium or greenhouse full of plants and trees and even animals. A curved staircase would lead down below street level to a vast entrance hall leading into the galleries of MoOGA. The possibilities are endless...

MoBA The Tate is four museums rolled into one: the Museum of British Art (MoBA): the Museum of Modern Art (MoMA): the Museum of Contemporary Art (MoCA): and the Museum of Turner's Art (MoTA).

It is quite ridiculous that all four collections and quite different functions should jostle together like sardines and sharks in one building which is far too small to house them all. Although I do like the fact that MoBA and MoMA are side by side so that British Art can be compared in close proximity to European wide developments (which British Art usually trails behind by several decades at least).

Ideally the TATE is big enough for just one museum. Given the choice I would make the whole of the present Tate into 'Turner's Gallery' and finally (and very belatedly) do justice to one of our greatest artists by giving adequate space and distinction to the works of JMW Turner. I don't want to slight the Clore Gallery (made from the profits of selling shoes), but it really isn't ideal and I'm still waiting for the walls to be decorated in rich deep crimson as Turner himself would have chosen instead of that revolting oatmeal colour that so

saps the paintings of their richness and vitality.

Thus Turner would be given all the galleries in the Tate and all those 19,000 drawings and water-colours in the British Museum would be handed over and housed with the oil paintings under one roof. Much more of Turner's great work would then be on permanent exhibition. If there was too much space then his work could be complemented by the work of Constable and other British artists of past centuries.

An alternative to MoTA would be Somerset House which of course housed the Royal Academy in Turner's day.

I would therefore convert the whole of Somerset House into galleries to house the whole of the National Collection of British Art which is currently housed at the Tate Gallery. The Courtauld Collection would stay where it is. Constable would be given a very special place in Somerset House with a permanent exhibition of his work not unlike that shown in the recent show at the Tate. All the oil sketches in the V&A would be transferred and given pride of place in Somerset House alongside Constable's other work. Paintings by Sir 'Sloshua' Reynolds and Gainsborough and others I am sure would feel happy to have come home at last to the original Academy which their makers knew so well.

The courtyard of Somerset House would no longer be a convenient car park but would be planted with trees and given grass and fountains and beds of flowers for visitors to enjoy. All the civil servants that presently infest Somerset House would be relocated to more appropriate accommodation...

MoMA (The Museum of Modern/ Twentieth Century Art). The Art of our century which is called 'Modernism' is in its final death throes. However it is a period of unparalleled wealth and diversity and excitement and richness that is comparable only with the Art of the Renaissance. Modernism is now museum art and we are entering into a new period which is quite different from Modernism, and may in fact be another Dark Age for all we know. At present MoMA is contained in the Tate and bolstered by MoBA and MoCA it seems quite a strong collection. If all the modernist works were taken aside to form a collection on its own, one might find we have a rather weak and insubstantial National collection that

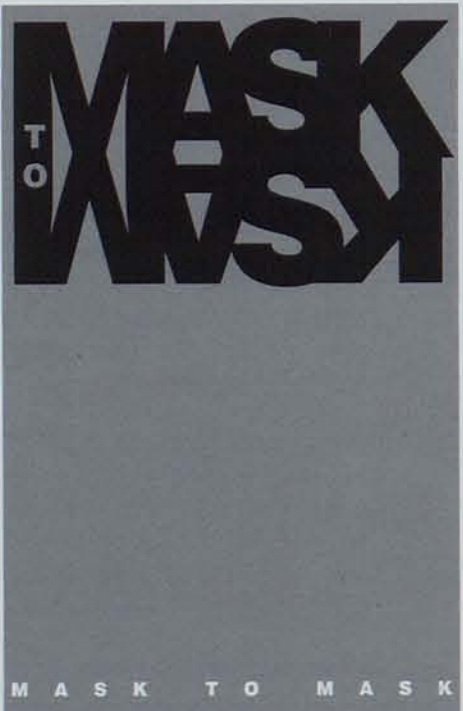
compares very poorly with those of other nations. This is not surprising considering the history of snuffy curators who rejected all the fabulous works which in past decades were offered to the Tate for peppercorn amounts.

Where would one locate this MoMA? Firstly one has to define the exact period of Modernism. It had its roots in the mid-19 Century and was founded in the achievements of the Impressionists and the four Post Impressionists and came to full fruition in the first two or three decades of this century. Some would say it ended with WWII when the centre of gravity of art moved from Paris to New York, others would say it continued until the 1960s and 1970s when it finally gave its last gasps and expired to be followed by shallow regurgitations of Post-Modernism in the 1980s. I myself would define classic Modernism as art up to 1945 and art since 1945 as contemporary art. The great exhibitions of German, Italian and British Art of this century at the Royal Academy in recent years clearly showed a quite different aesthetic operating in pre-war and post-war art so I'm happy to take 1945 as the date of transition from Modernism to Contemporary Art.

I have suggested the National Collection of Modernism should be housed with great Masters in the National Gallery. This would be most appropriate since its not that strong to stand up on its own. If it were strong enough to stand up on its own then I would suggest installing it in one of the following locations: I would requisition a large building like the American Embassy perhaps, or encourage all the Royal Family to economise a little and move in together with Mum and Charles in Clarence House, thus vacating all of Buckingham Palace for Gallery space. The new M15 HQ opposite the Tate might be converted or razed and a new purpose built Museum constructed; or reviving that wedding cake idea of developing the Hayward and QEH by encasing them in shopping malls and new spaces for leisure activities. The South Bank complex would thus be extended westward from the Festival Hall to include two fabulous new Museums with plenty of space. The M15 site and the existing South Bank Centre sites are both superb riverside locations giving very prominent views. A purpose built Museum on either site would demand an extremely imaginative and visionary approach and calls for something quite exceptional and original and arresting.

I found the Pompidou Centre in Paris and the Lloyds Building in London, arresting and exciting to look at the first few times. Nowadays they look very unremarkable and like a piece of well worn old furniture; similarly with the Lloyds building in the City of London. The British establishment is so timid it dare not allow exciting innovative architecture to be built in London, not realising that the most outrageous building would, in less than a decade, be much loved, and a source of national pride with preservation orders stuck to it by a proud and adoring public.

The riverside locations are so prominent they demand a building of very distinction and originality. Given my way I would choose to build a Museum in the form and shape of one of the icons of the 20 century art writ gigantic. For example, Man Ray's flatiron with tin-tacks sticking out of the flat surface of the iron; or how about the endless column by Brancusi; or his stone sculpture of two lovers embracing, carved very simply from a block of stone; or his bronze Mystra of a bird in flight which is in the Tate's own collection; or Duchamp's bicycle wheel or the smooth curves of his white glazed fountain or urinal; or crossing the Atlantic one could again choose an Oldenberg object such as a Lipstick or clothes peg or bag end or electric plug; or Jasper John's Savarin tin of dirty artists brushes or his beer cans; or Jeff Koons inflatable rabbit. Magritte's work suggests many possible ideas and another possible icon that is in the Tate's own collection is Dali's lobster telephone.



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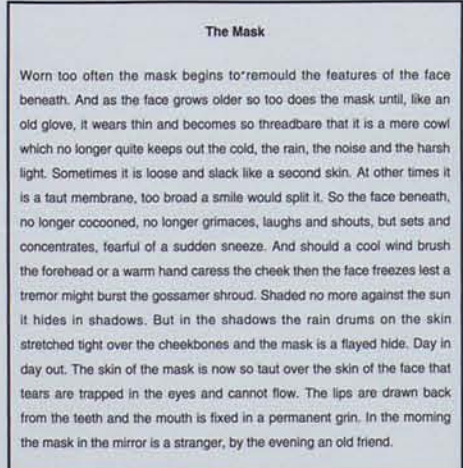
extent not to conform to that other stereotype of the artist staggering about with a bottle of wine in one hand and a paint brush in the other. In reality, artists are professionals: they are self employed, they have to administer their own lives, they have to do the admin, they have to do the business. So as an artist, to some extent, I am a reasonable man – but if I presume to make inscrutable portraits for other viewers to interpret then it is only fair that first I examine my own mask because an



An exhibition (organised by Fotogallery and ORIEL, Cardiff) of Ian Breakwell's time based cameraworks, writings, paintings, drawings and prints which explore the relationship between 'actor' and 'audience' is showing at the John Hansard Gallery, Southampton (29 June – 7 August). Recently an

artists working in an auto-biographical and subjective way is still wearing a mask, is still an actor on a stage or television screen. ●

Ian Breakwell. ©93. The above text was extracted from scripted material for HTV by Phil Lewis. Including Talking Head and Voice Over text for all background pictorial material. London and Cardiff '92-'93



exhibition of his works from the past 25 years and new photographic pieces were shown at Anthony Reynolds Gallery, London. Ian Breakwell also gave a 'Reading' at the V&A Museum, London from a selection of his works which are on display at the National Art Library in the V&A. To coincide with the

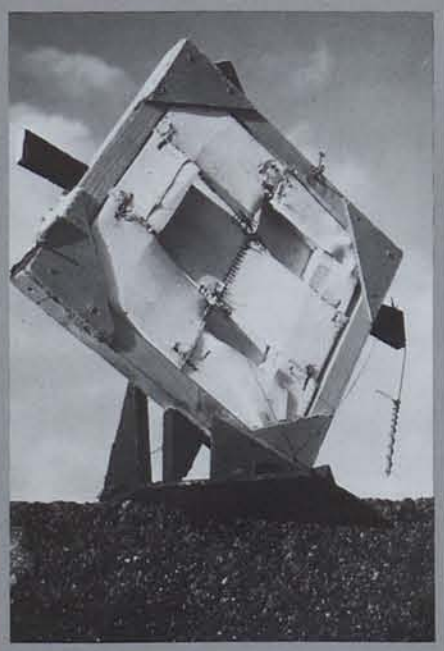


exhibition HTV have produced a forty minute programme based on the artist, his work and his search for twins who form part of Fotogallery's newly commissioned work 'Twin Audience'



Ian Breakwell: No One Can Tell. (2 panels) 1993. 183 x 228.5.

Ian Breakwell: Twin Audience (2 parts) 1993. 183 x 251.5cm. Photographed for the artist by Dave Daggers



MoCA (The Museum of Contemporary Art). For me this is the richest area of interest because there are so many different alternatives and possibilities.

One school of thought would say that Modernism is a busted flush and that visual art has explored and exploded all possibilities and there is little left to explore in the visual arts now that everything can be art and everyone can be an artist. Contemporary Art is dead because its just fishing through the dried bones of Modernism. The attempts to extend and extrapolate the pioneering achievements of Modernism has led to empty vacuity: its main proponents being Robert Ryman, Sol Le Witt, Carl Andre (and others – whose misrepresentation of minimalism led art into a cul de sac of futility). The idea of building a Museum of Contemporary Art at a time when Art has burnt itself out would be a rather futile gesture.

Another school of thought might assert that the whole notion of building a MoCA is anachronistic in that visual art for several decades has been struggling to get out of galleries and exist in spaces that have nothing whatever to do with gallery spaces. If a MoCA was to exist then it should be nothing more than a notice board to tell interested people when and where works of contemporary art have been produced and are to be seen. The proliferation of new technology and very cheap means of very high quality reproduction mean that everyone can own and have access to a vast range of visual art. Information technology and development in virtual reality machines mean that all the artworks in all the museums in the world are available to each and every person in their own homes. Such machines will enable people to visit every museum and closely inspect every artwork as well as enabling them to create their own artworks limited only by the extent of each person's imagination. Duchamp's message was that anything and everything can be a work of Art. Joseph Beuys' message was that each and everyone of us can be an artist. The new technology will enable this to become true and each of us will become our own Film Director, or Architect, or Novelist or Dramatist or Theatre Director, or Monumental Sculptor or epic painter or whatever through the means of our home computers. All the arts will thus be fully democratised and the elitist idea of a few great artists will become totally irrelevant.

The notion of an original work of art that is precious and unique has been shown to be irrelevant by trends in recent contemporary Art. In film, literature and music everyone accepts copies and reproduction as the original. There is no reason at all why in the very near future we should not all come to fully accept reproduced visual art as the real thing and regard the original item that gave rise to the reproductions, if such a thing exists, to be an irrelevant relic of less interest as an author's original manuscript is to the reader of a paperback novel. The idea of going to visit an old mausoleum to view a few dusty relics called original paintings and sculptures will seem a very quaint idea in a few decades time, when one views pristine glossier versions in the comfort of ones own home.

Art should become fully democratised in the sense that we should all become artists

and all the art of everyone else should be made available to us through cheap reproduction and computer technology; and if this were to come about then there would be absolutely no need at all for Museums to be built to house new contemporary Art.

The market economy in which we live, which should facilitate the means of perfect democratisation of Art, is hindered by the anachronistic attachment the elite of our society has for the age old 'Messianic School of Art History' which decrees that one or two artists in every age shall be selected and promoted and then exalted to God like status and held to be very great Artists who are the quintessence of their era in which they lived. Constable and Turner or Henry Moore and Francis Bacon are examples of British artists who have received this treatment. Andy Warhol and Jeff Koons are a more contemporary example of such figures who demonstrate that it is not even necessary for the Art they produce to have any intrinsic quality at all. The market has elevated them to god like status and even though their work may be creative dross it will sell for very high sums. The elite of Western society hang onto this idea of the great artist which elevates one or two artists well above their appropriate level at the expense of many other equally good or interesting artists who are suppressed and hidden from view and demeaned. So long as this persists then rich and powerful leaders will continue to feel a need to build anachronistic Mausolea to house supposedly priceless unique relics and works of art.

Given the desire to build new Museums of Contemporary Art, our culture has now become so very rich and diverse that maybe it would be a good idea to build not one MoCA but a whole range of Museums to show the full range of contemporary art practice. These might include the following: The Museum of Contemporary Women's Art; The Museum of Contemporary Black Art; The Museum of Contemporary Art by Disabled Artists; The Museum of Contemporary Gay and Lesbian Art; The Museum of Contemporary Non-Christian Art; The Museum of Contemporary Colour paintings; The Museum of Minimal Art; The Museum of Contemporary Land Art; The Museum of Contemporary Computer Graphic Art; The Museum of Art by Unemployed Artists; The Museum of Children's Art; Museum of Art Students Art; etc. etc. The range of possible options is extensive. Such a proliferation of Museums might be a good thing in giving attention to hitherto neglected areas of Art practice; on the other hand such practices would be easily ghettoised and then studiously ignored and neglected.

I like the idea of international exchanges of collections between nations, such as the Guggenheim Art Gallery's international franchising system, though such global empire building strikes me as a sinister spread of cultural hegemony. I would like to see Museums in this country form partnerships with foreign Museums to facilitate exchanges of collections between nations.

Given that our anachronistic elite (who still hang onto feudal and monarchical structures of power in a supposed 'classless democracy') still will continue to wish to build marble halls to house great ART and will want to build one building to be THE Museum of Contemporary Art for Britain (in London); it might be interesting to consider possible sites for such a building.

The MoCA in London is not contained in just one building. It is fragmented into seven or eight or, more different institutions, which are: the Tate Gallery containing the core of London's MoCA. Then the ICA, the Whitechapel Gallery, the Hayward Gallery, Riverside Studios, Camden Arts Centre, the Serpentine Gallery. In many ways it's good that there is such diversity of provision and that everything is not rationalised into one superMoCA institution.

One could take one of the above mentioned contemporary Art galleries such as the Whitechapel Gallery and, using it as a core, extend it enormously into a much more adequate MoCA. Riverside Studios is not central but is on a prime riverside site which could be cleared and a fine palace of new art

built. The ICA could be extended along the terrace to encompass all of Carlton House Terrace. Although this would be centrally located the building is not ideal. The new Broadgate development built for financial services at Liverpool Street Station could be requisitioned and converted it into fine gallery spaces. There are acres of land near St. Pancras and King's Cross near to that dog's dinner and pig's breakfast – the new British Library. The Barbican Centre was built with a very poor main gallery that was obviously tacked on as an afterthought: this too could be extended to include a good new MoCA.

Alternatively one could take over the old war ministry or the foreign office in Whitehall; or raze Camden Lock of its markets and build a huge new complex to include the old and much maligned Round House at Chalk Farm. That bit of America which looks as if it has dropped out of the sky and landed in East London - Canary Wharf – has been suggested as a good location for MOCA. Battersea Power Station is a fine looking structure and fairly central and would certainly make an eccentric looking building to house MOCA, or how about Butler's Wharf – next to the Design Museum?

All the above ideas are just my initial thoughts about some of many possible ways of improving the distribution and arrangement of Art Galleries in London in preparation for the advent of the new century and the new Millennium which is only a few years away.

My aim in putting these thoughts down on paper is simply to try and stimulate the current debate about the need for a MoCA in London. I am angry that this country which not only had a great tradition in engineering and construction as well as cultural innovation has fallen way behind its continental neighbours. I would like to stimulate a debate which might eventually reach the ears and touch the minds of those people we placed in positions of power, that they might wake from their torpor and rise to the challenge we have presented to them and take action to stimulate a cultural and creative renaissance once again in this country. To my mind things have now become so bad and we have fallen so very far behind that something just has to be done. I for one am determined to commit myself to try and make some change for the better however hard that task might be. ●

Chris Houlding studied Chemistry at Bristol University before studying Art. After completing an MA at Chelsea School of Art (LI) he became an active committee member of the Printmakers Council.

In 1984 he embarked upon the production of '...the largest, most ambitious, most complex, varied and intricate single Artwork on paper ever produced in the entire history of Western Art.' So far one fifth of the work (which intends to bridge the 20th and 21st centuries or the divide between the 2nd and 3rd millennia AD) has been produced with more than 2000 images completed.

Facts and Figures:

Building: the Tate Gallery on Millbank also has (satellites) in Liverpool and St Ives and a store in Acton.
The Millbank site was made available by Parliament in 1807 and 1969; the Trustees are currently negotiating the terms of the transfer of the freehold from the Crown. The buildings, though maintained at public expense have been extended in sections dating from 1807, 1809, 1810, 1816, 1937, 1979, 1987, and have been largely financed by private gift – by Sir Henry Tate, Sir Joseph Duveen and his son, and the Gubbenkian and Clow Foundations. Much of the building, especially the larger part erected before WWII, is in poor structural condition.
The Liverpool site was part of the Albert Dock and was made available on long lease by the Merseyside Development Corporation which also undertook the task of structural repair, leaving the Trustees to raise the cost of fitting out the Gallery. Phase I opened in 1988 at a cost of £2.2 million. A modification of this scheme with enhanced education facilities, opened in 1990, but the top floor of the building remains unused, awaiting further funding.
The St Ives Museum was built by Cornwall County Council on the site of the former town gasworks, and opened in March 1993. It is administered by the Trustees and used to show parts of the collection of St Ives painting and sculpture. The excavations of the estate of Barbara Hepworth offered the Trustees the house, studio and garden of Barbara Hepworth in 1980.
The new building at Acton Worksop, which stores works of art and display equipment, will be taken over by the Trustees.
The current national collection housed in the Tate Gallery as of 31 March 1992 comprised:
4,055 paintings
1,050 sculptures
3,434 unique works on paper
38,000 works on paper in the Turner Bequest
8,538 prints
900 miscellaneous items.
The Archive of Twentieth-Century British Art, established in 1969, and enriched largely by gifts from artists, collectors, critics, dealers, and their families, has become an important collection in its own right. It contains over one million items, occupying 540 linear metres of shelf space.

NO SIMPLE MATTER

N O S I M P L E M A T T E R

Roy Ascott

As with the collision of high energy particles in the field of quantum physics, so the collision of art and computer-mediated systems within our culture has created a new trajectory of high energy, governed by the same principles of indeterminacy and uncertainty, and contributing equally to a new world view, within the same paradigm shift whose effects we are only beginning to recognise and confront. Here is a cultural formation (or a culture-in-formation) causing a massive rupture with past practices and values, creating new sets of attitudes and behaviours, a new field of creativity, which together constitute a new consciousness.

The most noticeable feature of this new field of creativity is the changing identity of the artist. While the post-structuralists prepared us for the death of the author, and the heroes of the avant-garde gave us early warning of the demise of art, and although we have come to understand the observer as an active participant in the creation of artistic meaning, nothing in Western culture could have prepared us for the new identity of the producer of art, an identity which has shifted from that of the gifted, unique and inspired human individual to that of a highly diversified, complex, non-local, networked, distributed and extended, bionic system, whose centre undoubtedly is constituted by a community of human minds but which increasingly includes artificial intelligence, new forms of perception and sensing, and prostheses of considerable diversity and complexity. Such communities are coming to exist within the medium of telematic networks and such networks are rapidly forming across the globe in ways which seem to model the emergent processes of nature. Thus, the death of the artist is no simple matter.

At the same time, the commanding metaphor of art has shifted from that of the window, framing a reality at once given and complete, to that of the doorway, giving us access into a world of our own making, in which meaning and reality itself are the outcomes of our own negotiations and interactions, and thus transient, transformable, uncertain, indeterminate and open-ended. The divide between subjective and objective reality has now been closed since we recognise that we are all, whatever our discipline or discourse, bound up in its invention: a process of continual creation and re-creation, of endless redescription and reconstruction. Science and art, the new science and art, share more in common than they do in difference, indeed the corpus callosum, so to speak, which has bridged these two formerly opposed aspects of the human mind during the latter half of this century, could be understood as being initially cybernetic, then computer science and now consists in the sciences of complexity and of Artificial Life.

Art has become dematerialised, as Lucy Lippard first recognised, indeed immaterial, as Jean-François Lyotard later made clear. It is not simply that the place of the object in art has shifted from its finite Euclidean dimensions out into the vastness of electronic space, or that its digital constitution is essentially a form of organisation cycling between wetware and hardware, but that art now has no boundaries whatsoever, either in its discrete local manifestation or in its wider embrace of the telematic networks which generate it. The computer, which mediates this new creativity, never stands alone. If not explicitly set up in parallel, or functioning as neural networks, all computers now aspire to the state of extended connectivity. All computers exist within a universe of connection which is dynamic and telematic. Within this telematic culture, Art is diffuse, immanent, distributed, constantly in flux, transformable and, as an agent and instrument of consciousness, endlessly transformative. Thus, the death of art is no simple matter.

Within this media-flow, the higher values of the old art - content, composition, expression, purpose, intentionality have become subordinate to those of context, contingency, indeterminacy. All is provisional. There is no teleology. We have noticed also that there is no longer any philosophy. In place of great truths, profound insights, representations of an authorised reality or intimations of the divine (a top-down ordering of the world), we have transient hypotheses, multiple realities, visualisation of the invisible, virtualisation of the ineffable (a bottom-up re-making of the world). The death of God is no simple matter.

Fundamental to this whole cultural transition is the displacement of the body. In one

sense we were never as aware of the body as we are now. It is glorious, we celebrate it, we nurture it, exercise it, cosset it. Our technological prostheses extend it, amplify it, enrich it. We know its innermost workings, its cycles and seasons, its changes, its autonomous systems and ecological dependencies. The body has been rediscovered, re-evaluated, brought into its own. We love it with the intensity we show to those we must leave behind, forever. We are moving out-of-body, probably into galactic space, certainly into the world at large in the form of mind-at-large (Gregory Bateson's term) and leaving the body behind. This is currently most dramatically felt in our experience of telepresence, of our ability to view, hear and generally sense the world remotely, to communicate with each other in electronic, immaterial, virtual spaces, to be distributed across remote and extended locations, to be both here and there, in many places at once and the same time.

The individual human presence of the individual human self, a unitary and undivided personality, has become the multiple, distributed presences of a set of many selves, of multi-levelled, complex, diverse personalities. Our impulse is that of connectivity. The undivided unity we seek is in mind-at-large. The complexity of personality we generate demands more than one single body or a solitary, permanent presence could support. Psychology is unprepared to deal with the exigencies of telepresence in a telematic society. In this respect, Hans Moravec of the Advanced Robotics Laboratory has more to offer us than Freud; his vision of a consummate downloading of personality from wetware to hardware, offers us more promise of liberating ourselves from history and the chains of trauma. We can no longer accept death and transfer our allegiance from an art which seeks immortality through the residue of the artwork to an art which joins forces with the poets and visionaries of advanced robotics, nanotechnology and born-again bionics. The death of the body is no simple matter.

To ask the question: 'where does all this leave life drawing, painterly and sculptural representation?' would be frivolous if it were not the case that it is precisely the question that most art academies still ask. The old culture to which they still tenaciously adhere had an almost childish fascination with the visible world. Everything, it seems, was perceived, understood and cherished in terms of the middle distance - the body, nature, the city, indeed the whole of life. It is only with the advent of computer-mediated systems of sensing, perceiving and thinking that we have chosen to look at the world close up or at great distance. It is only now that we seek to make the invisible visible, to read the infinitesimally nanonic and the massively galactic. Just as we recognise that our provenance in art follows the pathways of abstraction, the non-objective, at one with mystics and psychics, so too we have abandoned the crude linearity of narrative, pictorial representation, composed and considered content, message-laden expression and invocation. Telematics and universality go hand in hand.

What tragedy, then, lies in the determination of the academies to ignore these new cultural imperatives. And what greater crisis lays ahead for them when they do attempt to 'accommodate' the new technologies. Whenever the computer is seen simply as a tool, it can do no more than extend and reinforce the attitudes and predilections of the old culture. To accept the computer as holistic system, as environment requiring new attitudes and behaviour, new relationships with the world and with each other, would be to shake the very foundation of their privileged and protected prejudice. Whenever the old processes of design are simply transferred into software, the new and necessary strategies of growing design solutions from a rule based system, open to chance and change, can never be realised. We need new metaphors as well as new practices.

Where, except in rare instances, do we find learning as the navigation of hyper-mediated oceans of data, as hang-gliding in data-space, as conversations in virtual reality, as the mixing and melding of telepresences. Where do we find the interface rather than the picture frame or pedestal as the defining edge of artistic practice and presentation? Where is the world seen as Tissue waiting to be woven, rather than as Text waiting to be read and interpreted? And if not in the art school, so-called home of experiment, inno-

vation, creativity and freedom, then where should we expect to find the seed-bed, test-bed, proving ground, hothouse for the new telematic creativity, for the evolution of the artist as media producer?

We shall find it all emerging from the telematic infrastructure of global connectedness, not in the bricks and mortar of the old, isolated, insulated, institutions of art and design. But there are political as much as cultural forces which will attempt to restrain such emergence and growth. Creativity within the networks must present to reactionary authority an even more terrifying prospect for social change than creativity on the streets. After all, the postpunk, modish poseurs of your ubiquitous laissez-faire art school are easily identified, watched and monitored. But profound, transformative, creativity within the networks is largely invisible and uncontrollable to external forces until its effects are translated into the new social practices and forms of living which are bound eventually to emerge. The death of the art school is no simple matter.

If the artist and the viewer of art, the world and the observer, the virtual and the real, subjective and objective, input and output, wetware and software, yin and yang are interchangeable where is the focal point of a creative system? On what do we concentrate, where do we put our critical attention, our cultural emphasis, our money? It has to be in the phase-space between the two parts, the vibration between the two forces, the tension between the two poles. This is the zone of production, this is the domain of the artist as extended system.

From my first artwork involving transformable structures and viewer participation in the early Sixties, and my design for a Cybernetic Art Matrix, to the global telematics projects for Electra, the Venice Biennale, and Ars Electronica in the 1980s, and the creation of Telenoia most recently, I have been committed to exploring a new role for the artist consistent with the liberating, even transcendental, technologies of computer-mediated systems and advanced telecommunications. This necessitates the creation of new theory, new critique. While there is a growing community of colleagues and collaborators in this new field, there is very little public awareness, institutional support or curatorial commitment to support new initiatives. While there are a few centres of excellence within which creative and pedagogical strategies for the telematic culture are being developed, the great majority of art schools are dedicated to an artisanal or classical orthodoxy of modernist practice. While there are many young people enthusiastically involved with the technology and eager for its development, they are fed arcade games, nintendo, techno-raves and other trivia.

What is lacking is a positive political will to support the transformation of culture at this time of the Great Transition. More is at stake, of course, than the cosmetics of the academy or the museum. We are at stake. Our very sense of self as individuals, our very notions of art and culture are up for grabs. It is entirely unlikely that politicians, educationalists or other policy makers will assist in the evolution of this new transhuman, telematic culture. It will be for the artist to find the way. But the artist now is a system, greatly extended, richly differentiated, whose embrace is global. The rebirth of culture and the transformation of consciousness at the interface to the future will be fraught with difficulties but is inevitable. The death of a culture is no simple matter.

The sciences of complexity, of molecular engineering, of cognition and of artificial life are revealing to us that matter itself is no simple matter. As artists bound up with the immaterial, forging a new kind of materiality, our media reflect this complexity. Our use of cybernetic, telematic, interactive, post-biological systems are bringing about the emergence of a new field of creativity, a new art in which to be a media producer is no simple matter. ●

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Photographed for the artist by Dave Daggers

They slowly circle to one side and shoot him through the lungs from a broadside position. They crouch beside the body, check the eyes, and drag the body into the sunlight and manoeuvre it so that the blood from the external wounds drains away on the sloping ground. They sit down on the ground beside the body, smoke cigarettes and talk quietly until the bleeding has virtually stopped, then they roll him onto his back, unsheathe their knives and begin to gut him. First they cut off his testicles and slice the penis away from the belly to its root. They tie a hard knot in the penis so that no bladder fluid will seep out. They make incisions in the groin and cut around the entire area closely surrounding the knotted penis and cut carefully around the anal opening, so that this section only remains connected to the tubes and ducts which emerge through the pelvic opening. They also cut away the small wedge of muscle tissue which lies between the penis and the anus. They stop for a few minutes, take off their jackets and roll up their sleeves, then return to their work. Starting about three inches forward of the penis one of the men carefully splits the belly a couple of inches, and pushes the first two fingers of his left hand into the opening with the palm turned down. He then inserts his knife at the fork between his fingers, blade edge up, and begins to cut, the fingers travelling the edge of the blade, pressing the intestines away from the blade so that they will not be cut or punctured. When he reaches the ribs he removes his guiding fingers, and taking hold of the knife handle with both hands grips right up through the chest, clear to the throat. Now he splits straight down through the muscle between the legs, and the whole torso is open from groin to throat. The other man amputates the left forearm, which he uses to hammer the knife through the pelvic bone. The two men roll up their jackets and place them as a cushion beneath the buttocks of the cut body. They kneel side by side between the thighs. They grip a leg each and press them apart, bracing their shoulders against the insides of the knees until the pelvic arch is broken. They rest for a few minutes before manoeuvring the body until it lies sideways across the sloping ground, allowing a few large clots of blood to fall out of the chest cavity. The return to their work, taking it in turns to cut loose first the gullet, then the heart and lungs, then the diaphragm and attached organs until all the entrails are removed and roll away down the slope. They then wipe out the inside of the torso, and also their own hands, arms and knives. One man trims the heart and liver from the unwanted viscera and places them in a small plastic bag, which he places in his pocket. The two men sit down, light cigarettes, and wait for the van.



Ian Breakwell: The Kill (2 panels) photograph, ink on board, collage, 1969. 183 x 228.5. ●

FLEXIBLE RESPONSE PART ONE

Flexible Response part one

JEREMY AKERMAN • JOHN BICHARD • MAGGIE ELLENBY • HARRIET FREDMAN
• DAVID GOLDENBERG • JONATHAN PURSELL • RENATO NIEMIS
• BENNETT RIDGEWAY • CLARE TINDALL • COLLECTIVE WORKS

An exhibition by 10 artist took place between 1 April - 16 May 1993
ATLANTIS GALLERY, 146 Brick Lane, London E1



David Goldenberg Display/Replay
Photo: Edward Woodman

DISPLAY / REPLAY

SCRIPT FOR 3 X STATIC TAPES TO BE INCLUDED IN DISPLAY / REPLAY

EPISODE 1

(spoken by a female voice)
(spoken by a male voice)

Three identical rooms. Move from one to the other in a constant cycle. Each room is identical to a single frame in a film. Each room is identical to an area of display. Each room is identical to an individual person. Although staying in the same place I move from one room to another room setting up an impression of distance. Each of the other rooms is unobserved from within each room. While entry to one or two other rooms is prevented if they are occupied and locked by other occupants. The actual movement from one room to another room, although it is the same room, is equivalent to moving to a further distance out of sight and mind. To imagine what is occurring in the other, another room, can be seen to be equivalent to imagining distant locations, whatever events take place in these locations or next room which we have not visited or is inaccessible to us or which we know nothing of. Is there a particular place, a particular event, from the multiple places and events that we can pick out and focus on to the detriment, loss and ignorance of other, localised activities and incidents? Movement by myself, you or another from this room into the adjacent room or the furthest room decenters you and alters the relationship you have to the remaining, but identical, rooms. However whether you move between each room or remain in the one room provides you with the same quantity of information you gain nor more or less. Although one is provided with an elementary impression of viewing a space at a distance from another side (obstacle) another perspective. Imagine going through the same mental - (projection) - of imaging taking similar steps abroad.

EPISODE 2

There is the image of a distant location and there are the set of ideas presented by the images, there are other images cut off by these images, there is a fallout of messages transported back to other locations.

EPISODE 3

Develop one picture to be replaced by another. One work amongst many other works. Replace one work with another work.

Episode 1

Flexible Response (part one)

Episode 2

'Reactional counter-moves are no more than programmed effects in the opponents strategy; they play into his (sic) hands and thus have no effect on the balance of power.

That is why it is important to increase displacement (of the node) in the games, and even to disorient it, in such a way as to make an unexpected 'move' (a new statement). 'J.F. Lyotard: The Post Modern Condition: A report on knowledge.

Episode 3

No.2 (en) Trappings

'It is barbarism to ask what culture is for; To allow a hypothesis that culture might be devoid of intrinsic interest, and that interest in culture is not a natural property unequally distributed as if to separate the barbarians from the elect - but a single social artifact, a particular form of fetishism.'

Episode 4

'(Dan) Graham shows that the whole process of exposure turns on its being defeated by what is exposed.'

'The failure of Conceptualism shows that art which challenges the existing order in its own name as art will find its inherent limit in absolute negativity, a negativity which is unfree in relation to the unfreedom which provokes it.' P.39 Jeff Wall 'Dan Graham's Kammerspiel.'

Episode 5

'If art contributes to, among other things, the way we view the world and shape social relations then it does matter whose image of the world it promotes and whose interests it serves.' Hans Haake.

Episode 6

1a The purpose of the present project was to provide a 'forum' for a number of artists to debate within a secular, non-Positivistic practice, the shifting dynamics of the current Cultural and geo/Political scene - and to incorporate artists whose practice appeared sympathetic to the intention of the project.

Each of the original core members had the option to present their research across a broad range of vehicle:

1. a materialised work.
2. A piece examining constructive closure, and,
3. An examination of a hypothetical work within a hypothetical location - whose purpose was to pursue to its logical conclusion Baudrillard's theoretical (terroristic) idea of the disappearance of art. So that the overall aim sought to dislodge the current restricted concept of product based art making.

The project takes its name from America's Nuclear tactical systems of the Reagan era vis a vis the renewal of the cold war during the 80's, as opposed to the misconception that it suggested and encouraged a reading of aesthetic pluralism.

Therefore the title deliberately referred to a period of explicit conservative government in America under Reagan and in England under the Parliamentary dictatorship of Thatcher, and to a certain extent a direct opposition to the rise of current right wing tendencies. In other words, the period when nearly all the participants received their formal art training.

The idea to highlight the set of events outlined below was seen as a continuation of an investigation (on my part) into the Culture industry, the production of Culture, and more specifically an examination of locating the *means to examine* the function of Western Global culture - the overall shape of the culture one contributes to, the effect of that culture on other cultures - we can say that looking out is equivalent to looking in!

Since the purpose of the project is to comprehend *Cultural production* itself, rather than discrete objects, which may obscure a complete view of its operation, entrenching the existing mechanism for the production of culture, then all material elements that constitute it become legitimate material to examine and use as a vehicle to present the inquiry. By

cultural production I understand it to mean that each artist (or individual) acts in the promotion of western culture - through its means of presentation, theoretical packaging, area of display, artifacts - points of transmission, circulation.

Finally the purpose of the project at this stage, within this exhibition, sought to examine the issues theoretically, as static models, within an obsolete set of conventions.

IIa The thesis itself was seen as a point of departure to be opened out in a *series of discussions* into primary cultural issues through a *consideration of two major events*:

... which asked, "how if at all, does, seen in conjunction with the *Gulf War* and the declaration of the *New World Order* - affect (your) Cultural practice?"

IIb A comparison, a reading, was therefore sought between each artist's overall idea of their practice in relationship to each of these events. But ultimately it required that we contemplate our allegiance to the West's re-affirmation of its Global interests.

IIc An initial problem we faced from the outset was to establish if and when the Cold War can be said to have ended, while acknowledging the relativity and instrumental nature of information of conflicts and changes released into the field of the media.

By doing so opening out into an internal (value-free space) and external reading of Cultural practice - since it required that one acknowledge the effect on one's practice by these external affairs and therefore how one represented a model of these affairs!

III Given that this composition of issues required to be 'opened out' and examined through an on going series of discussions which implied a certain degree of uncertainty, of open endedness - it is nevertheless important to frame exactly what the issues actually posed for each participant confronting the questions. And I would suggest that the purpose of the issues challenged the participants to reflect on the purpose of their idea of cultural production within the entire territorial scope of Western Global Cultural production, so encouraging the artists to recognise that their local activities related to Global concerns.

IV The question then of how the constellation of issues expected to be used as a point of departure for a discussion, and what levels of information were expected from each participant to bring to the debate to provide sufficient input to think through the intricacies of the issues, and then translate that conceptualisation into a fully developed view of its materialisation integrated within its site of display did not become clear until the conclusion of the project.

Also, given the fact that the present scene before us in a post cold war climate, adrift from the set of references that originally defined, in the process of rejecting models of thinking, it in the continuous withdrawal from the Utopian culture of Late Modernism, but inside Global technological Modernism. The present scene is unfamiliar and without depth, therefore required to be drawn out through debate. However, and this is important, how could we then determine terms of reference to locate the constituent features whose form characterise the scene?

Va A further aspect to note concerning the set of issues, is that the insertion of this constellation of events at this historical juncture, *which ought to mark considerable alteration to our practice* with the collapse of the asymmetrical position between Western modernism and Soviet styled Social realism can be seen to be inserted intentionally to *violently* contrast these events with to 00he inability of the visual and intellectual language at our disposal to deal with and examine *such events*. It was also necessary to examine the condition of the set of Gallery conven-

tions in use to articulate the range of issues we in this case seek to examine, while pointing to the former Historical position that provided the space to examine Socio/Political events ie that of a Social Realist practice and the painter of Modern life.

One can also recognise that another purpose of raising such issues is to highlight the participant's own inability and resistance to recognise the scope such issues posed.

So to read the initial question accurately it is necessary to take into account the group of ideas it is interlinked with, and the various uses it can be put to.

VI The movement out of the Cold War, which has been in existence since the First World War, presents a simple problem: how can you determine the manner by which existence within the Cold War vis a vis the ideologies of Western Modernism, colour or influence a contemporary cultural practice?

Since, by determining this issue, is it at all conceivable to answer what it is to emerge from the Cold War, which really locates us in the heart of the complex problem of this project, but also any situation where it is necessary to attempt to determine a picture of everyday events? Any situation which you do not have first hand experience of events throws you onto the expediency of the translation of received information.

In other words, the set of events which we are looking at, is determined by how we as receivers of information, and in turn transmitters of this received information, are in a position to interpret our recent unfolding history - so that we are in the presence of how history is made, our consciousness of its construction and therefore the construction of consciousness. It is also determined by how we gather, receive, interpret, foreign and distant events, which we do not have first hand access to, and neither for that matter past events or the memories of past events.

Both the Cold War and the Gulf War can be seen as markers defining the Global Culture we contribute to. We can use these events to contribute to a definition of:

1. An example of Technological Modernism.
2. An examination of Global Modernist western culture Modernist insofar that it continues to unfold the idea of the religion of technological progression.
3. An attempt to compare what we do in our activity as producers reinforcing and developing a set of ideologies with the physical manifestation implementing Global Modernism - based on a war industry requiring the cycle of destruction and reconstruction of indigenous cultures this is the degree zero/year zero scene of Endo-colonisation and external colonial activities for example Cambodia, and the condition of Iraq bombed back to the Middle Ages - a point of departure (our point of departure) for excavation by Daniel Buren, Dan Graham and a Conceptual methodology in general. Each conflict between the West and external parties reveal it articulating definitions of itself.

VII Yet a problem with the issues that this Historical shift raises is to foreground the concepts that Post Modernism as a critique of Totalising, abstract thinking sought to dismantle, those metaphors of meta-theoretical, geographical and Social territory.

The fact that the separate mechanics of addressing spatial/ Geographical territory is highlighted and thrown into relief, is sufficient at this stage. Since what we are seeking to do is to arrive at a closer idea of the components that allows us to comprehend what these Historical events have brought about. We can identify the following:

1. The problem of who is to report on the events;
2. Which can be seen to be equivalent to occupying a moral high ground.
3. Recycling external events through a contemporary art practice.
4. Retreating to a classical Modernist position of

recorder of Modern life.

VIII The mechanism of using the device of a series of group discussions to open out the present situation in which cultural production takes place, deliberately had as its target the prevailing conservatism and academy, providing a useful means of frustrating the concept of the individual artist and capitalist atomised individual.

This structure can be observed to be repeated within the actual configuration that the artists assumed - although that is nothing new. This is a pattern carried over into the works themselves - the various simulated groupings, bridging of space and elements - create a deliberate blur, new models of bodily and geo/political configurations.

Who produced the works and what was produced carried equal weight.

IX Not only was it necessary to clearly comprehend the relationship that we as participants within a contemporary Western cultural practice have to the Global aspirations of Western technological Modernism itself, but it was obviously necessary to locate the discourse to provide a reading of that contemporary practice intentions within this Global context.

In this respect the influence of the ideology generated by the Cold war era in England, in encouraging a de-politicised cultural practice, a climate of disengagement and amnesia that frustrates such a reading is clear. So that the historical endeavour of a Conceptual art programme to withdraw from this debilitated condition within a recycled Neo-Modernist Historical context required to be examined.

Insofar that Conceptual art (Kosuth, Asher, Buren) sought to raise the question of the function of a contemporary art practice within a secular Urban society, and the condition and capacity of this practice, to not only reflect, but also engage effectively with it provided an essential point of departure for this project. Yet in turn to evaluate the effectiveness of Conceptual arts programme, and to clearly formulate what issues artists at this point in history, given the capacity of the conventions we are using, have to deal with, Jeff Wall's document "Dan Graham's Kammerspiel" provided an important and central source and should be seen to provide a backdrop to the project throughout its life.

In turn, insofar that we decided to target Wall and Graham, we were provided with an opportunity to 'objectivise' a set up, a group of artists, which saw as its purpose an examination of Socio/Political events!

Kammerspiel takes its point of departure from Dan Graham's *Alteration to a Suburban house*, 1978, which offered both an evaluation of the purpose and goals of Conceptual art up to that point, whose history was threatened with extinction by the then return to painting; and laying down the foundation for a new Conceptual art.

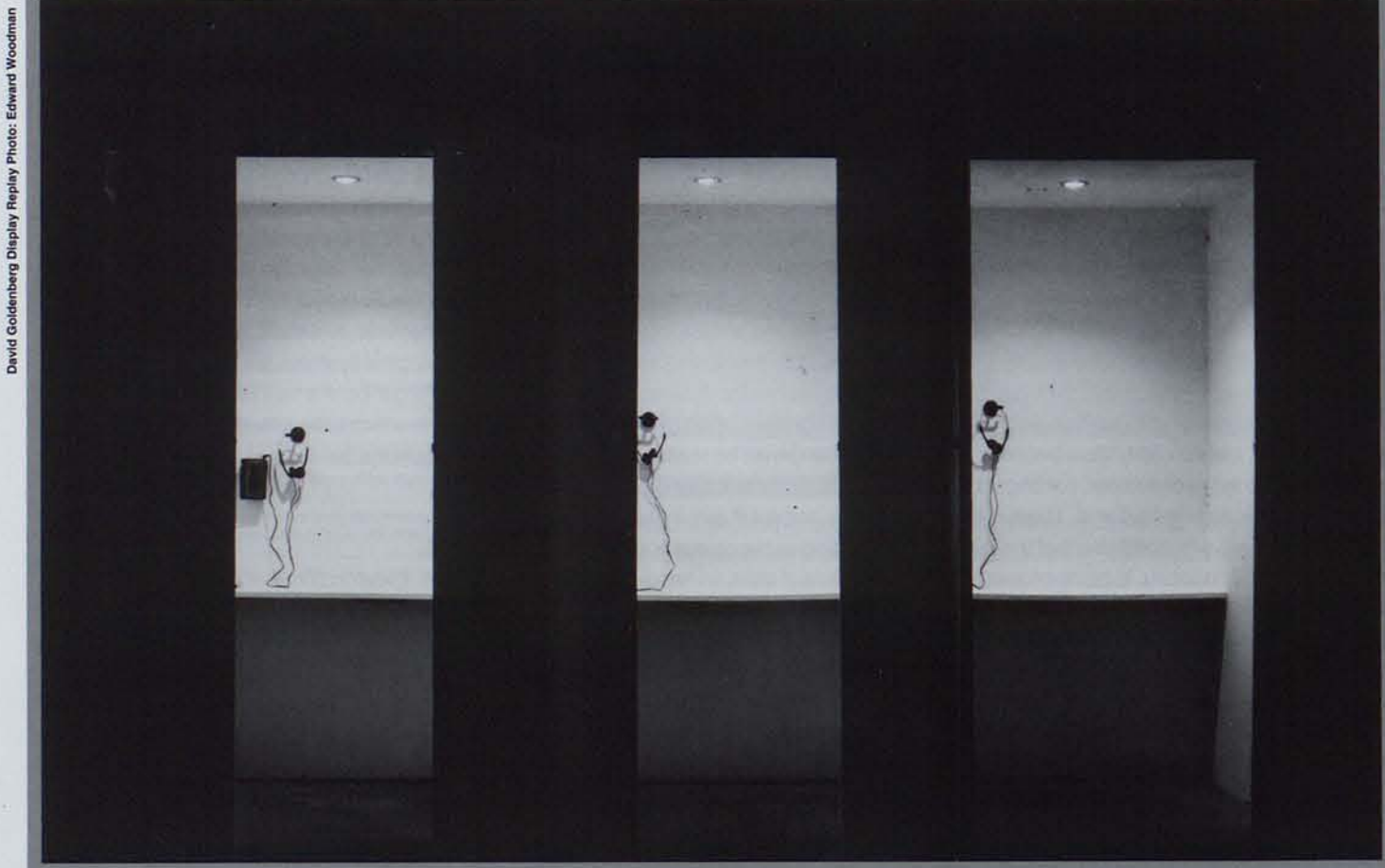
It is possible to detect behind the document the conflict to authorise the character, the look, of the work that is included under the umbrella of what is designated Conceptual art.

The second strand of inquiry throughout the document is into an examination of Benjamin Buchloh (via his reading of Adorno and Critical theory) and clearly Dan Graham's, formulation of the function of a contemporary cultural practice in addressing and engaging the social forces it seeks to foreground. This is of course the crux of the problem posed by this project. It is useful to present a lengthy quote from Buchloh so that we have a basis to think through the issues.

Writing about Michael Asher's Installation at Munster (1977), Buchloh says:

"As far as the historically significant preoccupation with architectural dimension is concerned, the present day artist is in a position that bears no comparison with the circumstances that had surrounded the Russian

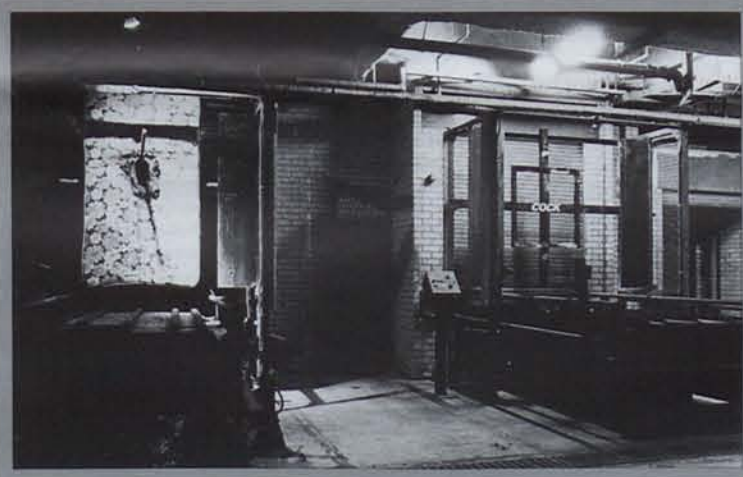
Collective Works



David Goldenberg Display/Replay Photo: Edward Woodman



Bennett Ridgeway JACKMAN. Pneumatic road breaker, blood-spattered mattress, liftshaft loading bay. 1993



Bennett Ridgeway

Productivists or El Lissitzky who could optimistically discuss his Prouns in terms of a 'change-over from painting to architecture'. The political situation no longer justifies that sort of utopian impetus and what is more, the aesthetic producer, even if he were at all willing and able to analyse the world that surrounds him, has no way of becoming effective outside the narrow domain of art allotted

to him. Any thought of creating a functional relationship with reality is instantly ruined by that reality. Moreover, it seems that the aesthetic producer, having interiorized the morals of culture-industry according to which he is to go in such circles as will fit in the narrow art domain, has himself eventually become incapable of reflecting upon the dimension of his practice. Whereas the art discussion from

the beginning of this century had increasingly revolved around functionalism-culminating both theoretically and practically in the twenties-after the Second World war this problem in art had become more of an anathema than anything else: faced with this reality any artistic or even architectural (and thus political) attempt on the part of aesthetic practice to deal with reality condemned to turn into either

"What purpose would be served by all these iron weapons levelled against the universe, were they not intertwined with our nerves, were it not our blood that hissed on every axis?" (Jünger)
"The Faustian pact, whose temptation has been instilled in us by the deployment of sexuality, is now as follows: to exchange life in its entirety for sex itself, for the truth and the sovereignty of Sex. Sex is worth dying for. It is in this (strictly historical) sense that sex is indeed imbued with the death instinct." (Foucault)



Clare Tindal Bower
Photo: Edward Woodman

Clare Tindal

a farce or a decorative transfiguration of the existing situation." (P. 96)
To conclude this brief account of the project. Graham and Wall's ideas gave rise to a number of issues which relate directly to this project which I will sketch out.

What actually constitutes a successful engagement of Historical events, changes, conflicts through a contemporary Western cultural practice? To answer that it is necessary to ask whether an art practice which is itself 'totalising', adopting Realist or Symbolist Modernist traditions, ought to, or can, be an arena in which an investigation into these issues can take place.

Equally if we follow Conceptual arts procedure by bursting open the imploded Utopian space of the gallery out into the public Urban space and beyond, of setting up and examining 'Situations', the juxtaposition of the sign of art with particular urban settings, do we not run the risk of mimicking Global Technological Modernism itself - (ie Technological thinking), of mapping and claiming territory?

Having exited from the programme of Modernism can we be sure of the purpose and end to which we highlight issues, changes and conflicts? It is for this reason necessary to be clear where ones practice and set of ideas are situated, naming ones position, the cultural programme and context one is participating in and thereby promoting- (which is the purpose to locate Wall's, Graham's and Smithson's historical context). What set of ideas are we therefore using to examine the set of ideas thrown up by these events The End of the Cold War and the beginning of the New World Order?

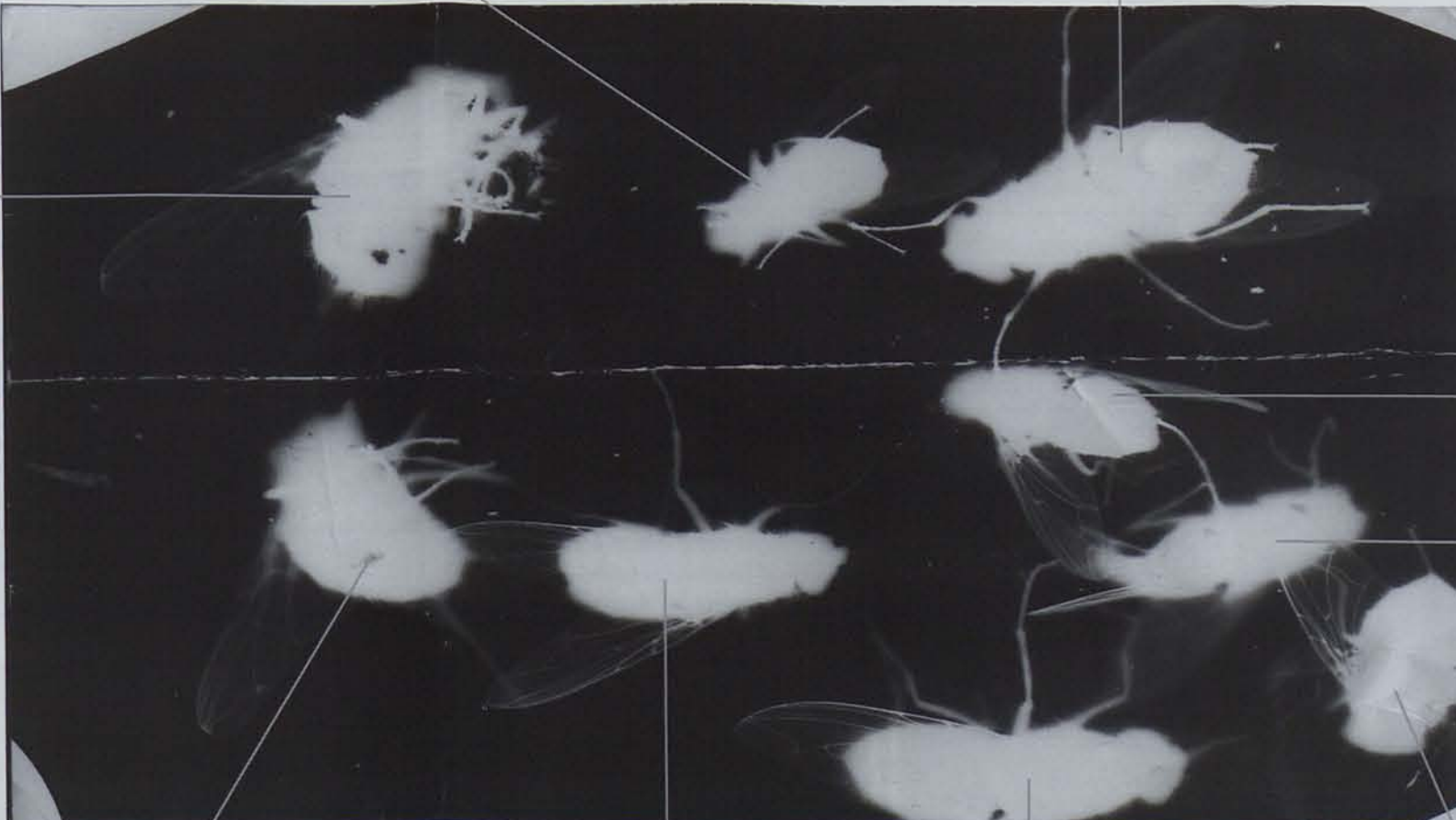
Finally, within this web of thoughts, we need to keep in mind the implication of recording, transporting back, re-contextualising the events outside their frame of occurrence, and replayed for own internal consumption. ●

David Goldenberg is currently organising the second part of the Flexible Response project. Episode two will take place at Stanstead Airport later this year.

MAP © Maggie Ellenby 1993

"If we employ language as a means of communication, a linear medium arranged as a time-series, we automatically favour linear organising principles, eg causality or historical process. Visual languages allow us on the other hand to see those very important connections which manifest themselves as loop processes, communications networks, and so forth. Perhaps our inability to think in terms of networks is due in no small measure to the descriptive system of verbal language." Herbert Franke, Frontiers of Chaos.

"As Post-Modernism, Post-Structuralism, multi-cultural questionings of the canon, feminism, post-linear historiography and now even post-Euclidean geometry, wreak havoc with received habits of thought and practice across a variety of fields, a picture of cultural rupture presents itself, patterned and pockmarked by the 'border skirmishes' of a boundary that refuses to resolve." Laura Trippi, New Art International, Art&Design.



"All measurement methods ultimately lead to the conclusion that the typical coastlines length is very large and so ill determined that it is best considered infinite... The same is true of boundaries between countries." Benoit Mandelbrot, The Fractal Geometry of Nature.

Vulcanize, v.t. Treat (rubber) with sulphur at high temperatures to increase elasticity & strength.

"Integration is, a meaningless notion when applied to a population living within a particular geographical area, except in so far as interests can be identified that are shared by all." John Burton. Terrorism, Deviance and War.

"Maintenant vous entrez le Zone du Nord" Alphaville, Jean Juc Godard.

"If we consider the aerial map as 'a thing in itself', we will notice the effects of scattered light and weak tone-production. High altitude photography shows how little there is to see, and seems to prove what Lewis Carroll once said, 'They say that we Photographers are a blind race at best...'. Robert Smithson. Proposal for Dallas Fort Worth Airport.

HAAEBO, Nalieva, to the left, left turn (milit.), on the side- illegal (colloquial)

"Il n'y a pas de hors-texte." Derrida, Of Grammatology.

Collective Works



Architecture is a civilising structure, but also a prison, are we doomed, as constructed subjects, to be the receivers of the logic of such a dictatorship? Or can a more productive role be found for the subject other than that of a passive consumer?

An emphasis on structure defines a subject as a receiver of culture: sovereignty or escape is found in the spectre of reason's other. But a subject is also the vehicle of any structure, after all language doesn't speak itself. A constructed subject is also a producer of narratives: this is a process of negotiating the world which might find structures in conflict or failing; or that negotiates the world through a perversion of structures. A subject, then, is not merely a transmitter. Take up this position is to imagine possible productive interventions in a structure, affected by the activity of a subject. The effects of this activity could be considered History. What about the claim that History has ended? This decree posed questions such as; has dialectical time expired or is it desirable? With a stated interest in the production of narratives, these questions become academic.

History is transmitted through form. Any narrative that states a universal History could work to erase or limit other narratives. European History would not be linear but a process of erasure. However this process is never complete as the present is built from the material of the past; traces always remain.

And in architecture today, despite the eclectic declarations of looking forward to repetition and a dissatisfaction with the future plans of those shocking modern subjects; despite the complicity of Modern forms with Capital and a regulating culture; still traces are to be found of collective and utopian narratives. ●

Collective Works



career in ruins press release

career in ruins

press
release

7/4/1993

ART IN RUINS have decided to cease working with Gimpel Fils London after two years and two exhibitions at the gallery. A solo exhibition entitled 'New Work/Propaganda as Readymade' focusing on the issue of Apartheid was made in collaboration with the African National Congress. A second, group exhibition entitled 'Mind the Gap' which discussed 'second order' painting, included their work.

Formed in 1984 by one architect and one artist, Art in Ruins were quickly designated as "charlatans" by those who wanted to create the impression that their activities were 'illegitimate' and put them 'beyond the pale'. It is the contradiction between the Internationalism and the invisibility, between the achievement and the status, between the discourse and the silence, that seems to have become an indispensable element in the continuing resistance of Art in Ruins to either marginalisation or commodification. Disagreement concerning how best to exploit the unique position that Art in Ruins have established for themselves during the past decade has been a major factor contributing to this decision to leave the gallery.

Given that Art in Ruins aggressive tactics combine 'negative strategies' with HUMOUR and IRONY as a form of politicised activism it is perhaps no surprise that their interventions into the 'culture industries' provoke strong reactions on the one hand and institutional silence on the other.

Controversy followed Art in Ruins to Berlin where they have just completed a D.A.A.D. residency for twelve months. A period which has seen the apparent optimism of German re-unification turn to a cultural and economic pessimism which finds its outlet in ever increasing suspicion of, and out-right attacks on, "foreigners".

The 'work' of Art in Ruins itself came under abusive attack, which, along with the accusations and retaliations that followed, shattered a bourgeois complacency towards art's autonomy in perhaps a similar, if less deadly way, that Rostock some weeks later shattered the illusion of democracy. Concerning racism the silence of the cultural institutions was as deafening as that of the political institutions.

In Britain, where Art in Ruins have been contradictorily critically described as both

"unreconstructable anarchists" and as "politically correct", the institutional response to the practice of the last decade has for the most part also consisted of silence. Although very few British artists are ever selected for the D.A.A.D. stipendium Art in Ruins have shared this honour with the recently selected artists Damien Hirst/Richard Wentworth and Rachel Whiteread/Richard Wilson - all of whom are featured in the Saatchi collection. So far no museum in Britain has yet shown the work of Art in Ruins and their work almost never appears in publicly funded group or survey exhibitions.

Although Art in Ruins have exhibited alongside International artists Group Material, General Idea, Information Fiction Publicity, Dennis Adams, Fareed Armaly, John Armleder, Rasheed Araeen, Michael Asher, Ashley Bickerton, Mike Bidlo, Philippe Cazal, Jenny Holzer, Jeff Koons, Ange Leccia, Ken Lum, Richard Prince and Haim Steinbach, to name but a few, their work does not feature in a single public collection, of which there are many, in Britain.

Art in Ruins have always refused the

separation between personal behaviour/private politics and professional practice and it is this, perhaps, which gave the cutting-edge to Art in Ruins' critique during the over-commodified art boom of the '80's when the long-term career of the artist was reduced for the most part to a market fiction and fashion footnote. It is this refusal, finally, which enables the practice of Art in Ruins to seem more and more like a potent and productive role model for younger artists working today.

As Art in Ruins said in 1987: "In our 'fully administered society' where the upward mobility of a managerial class creates the illusion of a designer world free of repression and exploitation, 'resistant bodies' can only become unmanageable and anti-aesthetic"... a career in ruins? ●

For further information Tel: 071 278 9832.

ART IN RUINS
Hannah Vowles / Glyn Banks
Formed in 1984

RECENT SELECTED EXHIBITIONS

1987
● NEW REALISM: FROM THE MUSEUM OF RUINED INTENTIONS - Gimpel Fils London (catalogue)
● GROUP SHOW - Jeffrey Neale Gallery New York
● DIE GHOSSE OPER - Bonn Kunstverein - Frankfurt Kunstverein (catalogue)

1988
● OVERSITE - Talbot Rice Art Centre Edinburgh
● COLOUR FIELD: NEW REALISM - Actualities London
● DES EMBLES COMME ATTITUDES - Ecole des Beaux Arts Tourcoing France (catalogue)

1989
● VAMPIRE VALUE - The Showroom London (catalogue)
● DOMESTIC ARRANGEMENT - Martine Elini Gallery London
● D & S AUSTELLUNG - Hamburg Kunstverein (catalogue)

1990
● RESISTANCES - Musée Sainte-Croix Poitiers France (catalogue)
● FOREIGN BODIES - Kunsterhaus Bethanien Berlin
● BEELDEN BUTTEN - Tietl Belgium (catalogue)
● COUNTERPOINT - Gimpel Fils London (catalogue)

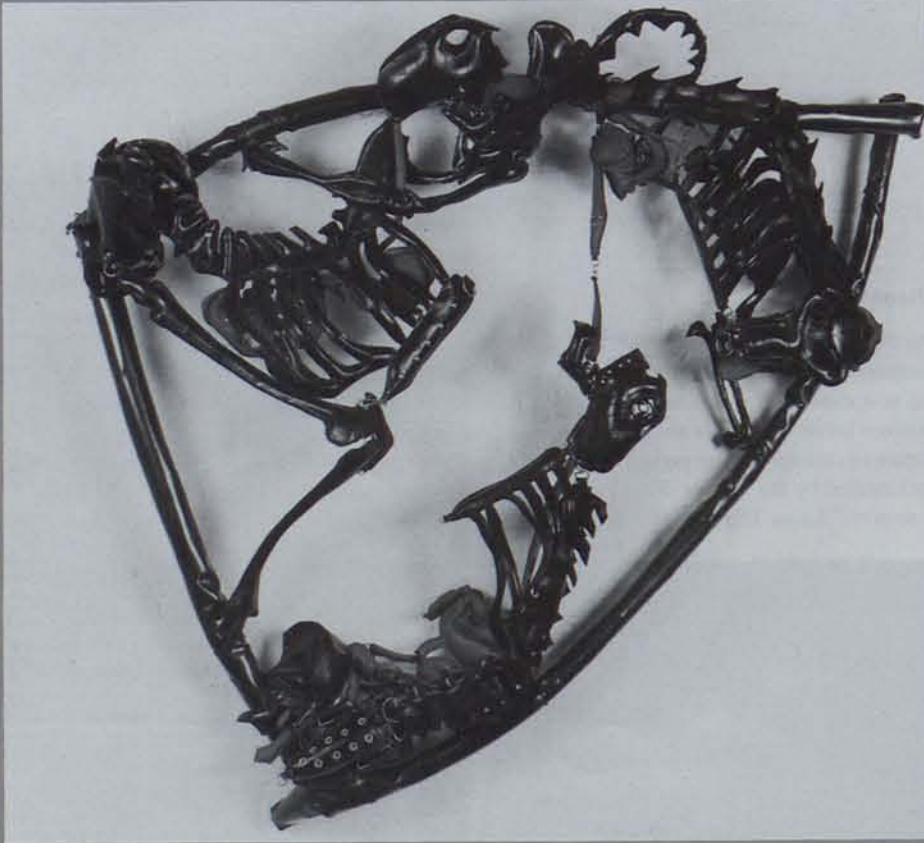
1991
● NEW WORK - Gimpel Fils London (catalogue)
● SIGN OF THE TIMES - Camerawork London
● WHATEVER HAPPENED TO BABY JANE? - Urbi et Orbi Paris
● RECENT HISTORY - Herbert Read Gallery Canterbury
● PROPAGANDA AS READYMAD - Kunsterhaus Bethanien Berlin - Wiersowski & Harbord Berlin

1991/92
● D.A.A.D. SCHOLARSHIP Berlin Germany

Critical writing by Art in Ruins has appeared in Studio International, Art Monthly, Building Design, Performance Magazine, Alba, Art Press, Real Life, Kunstforum, Third Text, Marxism Today and their work is featured in 'Panic Encyclopaedia: The Definitive Guide to the Post-modern Scene' and 'The Hysterical Male' edited by Marie-Louise and Arthur Kroker, published by Macmillan, London.

Art in Ruins

Christina Berry



Christina Berry The Kiss 1992. Metallic purple leather, black leather, red leather/suede and metal details, steds. 5'6"x4"x6'.
Miguel Arana LOVE IN TIMES OF TRAUMA 1993.



Kiss

This 100% leather sculpture is called 'The Kiss' and shows a pregnant woman rimming a dog being sucked off by a man. I've avoided the niceties of this ménage a trois by revealing the aspect of sex that is usually ignored - the internal workings, the digestive organs in a full circle; tongue in throat, stomach, intestines, bladder; rectum to tongue, etc. This is open to all sorts of interpretation: society's darker side and the lighter side - mine.

'...I try to do my bit by getting over what I can. Religion too has had its fair share of blows from me.' ●
Christina Berry has been working in leather for 14 years - each year a different theme. This piece is part of a series inspired by the worsening repression and comes under the topic of sexually banned acts between consenting adults.

Other titles of works include: CAT RAPE, FIST FUCK, FOOT FUCK, D.I.Y. ABORTION, BABY LOVE, ANIMAL LOVER. Religious Titles on the statues: JESUS LOVES ME, GOD IS GOOD, GOD IS LOVE, FOR THE LOVE OF GOD, VIRGIN, IN GOD WE TRUST, YES TO JESUS

Operation Spanner

Sixteen gay men who practised consenting sadomasochistic sex were convicted of assault and unlawful wounding in December 1990. They were charged under the 1861 Offences Against the Person Act with causing actual bodily harm and unlawful wounding. Some of them were sent to prison. Their defence - that they had consented to violence inflicted during sadomasochistic sex - was overturned.

Five of the men imprisoned under the Operation Spanner verdict appealed to the House of Lords. In March this year, the law lords reduced some of the sentences but upheld the original ruling that consenting sadomasochistic sex is a crime.

Lord Templeman said that 'Society is entitled and bound to protect itself against a cult of violence. Pleasure derived from the infliction of pain is an evil thing! Fellow judge, Lord Jauncey, claimed that: 'A relaxation of the

The Authority Question

What's gonna happen now to men you think belong in jail
Because you passed a law one day, says you can't play
You took their liberty, You've got a bloody liberty
But you still expect respect

Well I've been twice around the world,
Had sex with ninety three girls
Seen nightclubs in Japan, drunk margarites in Milan
Danced naked on the fire, been so high I couldn't get higher
So don't YOU tell ME

THAT ANY SEXUAL PRACTICES
THAT ANY CONSENTING ADULTS
SHOULD EVER WISH TO ENGAGE IN
CAN UNDER 'WHO THE HELL ARE YOU M' LUD'S'
JURISDICTION
BEMADE ILLEGAL

Because you know nothing about my life
With your country house and your sexless wife
You hate yourself because your dreams are dust
You've crawled forty-eight years for this position of trust
Now you realise that your life's just bills
And you'll never know how freedom feels
You're scared of me because your life's so banal
And you're raising all your self-control
Not to lovingly brush your wig and take young boys to bed
Masturbate in heels because it flatters the leg!
Dress as a maid and watch illegal porn
Blessing the day the classless system was born
You think money buys happiness
You're always right
But you STILL know nothing about My Life

You still know nothing about my life
You're favourite sensation is a surgeons knife
And you'll never know how it could have been
Or what I might have seen
If I'd had
Your MONEY
Your HOUSE
Your LAWS
Your JUDGES
Your POLICE FORCE
Your START IN LIFE
AND MY...
Sexy, SEXY Girlfriend

Because you know nothing about my life
You hate me knowing pleasure without paying your price
You're jealous to the bone because your days are so dull
And your Mistress has got everything under control
Why don't you take the gun that's hidden in your shed
And FIRE IT THROUGH YOUR HEAD?

FISCH ©93

prohibitions can only encourage the practice... which can scarcely be regarded as a manly diversion! Despite the Operation Spanner verdict, some forms of consenting actual bodily harm remain lawful. These include surgery, ear-piercing, ritual circumcision, boxing and rugby. ●



Consent is no defence

The 1991 Criminal Justice Act (Section 30) defines the following as 'serious sex crimes':

- 1 Soliciting** (cruising-or meeting in a public place)
- 2 Procuring** (charges can be brought for 'facilitation' -or letting two male friends stay the night)
- 3 Gross indecency** (a catch-all phrase that covers any public homosexual act including kissing and caressing)

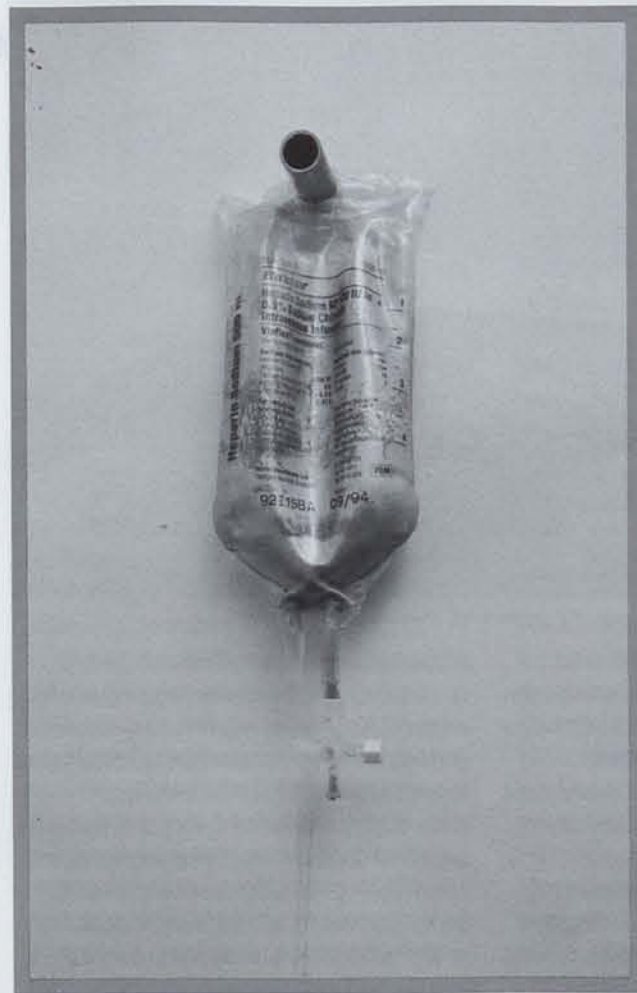
SEXS
crimes

Lola Flash

Strip

S T R I P

Denise Hawrysis



Malania Basarab Gallery began in November 1990, an installation that was site and situation specific with the essential aim of trying to provide a freer space away from authority's rigid structure of power relations that interpret what is and is not possible in art's production.

The project was conceived as an attempt to use the gallery structure for one's own ends in a collective project; to make a complete statement; to increase awareness of the verification and contextualisation of the art object; to re-introduce the social aspect of artistic practice and address issues of public and private space.

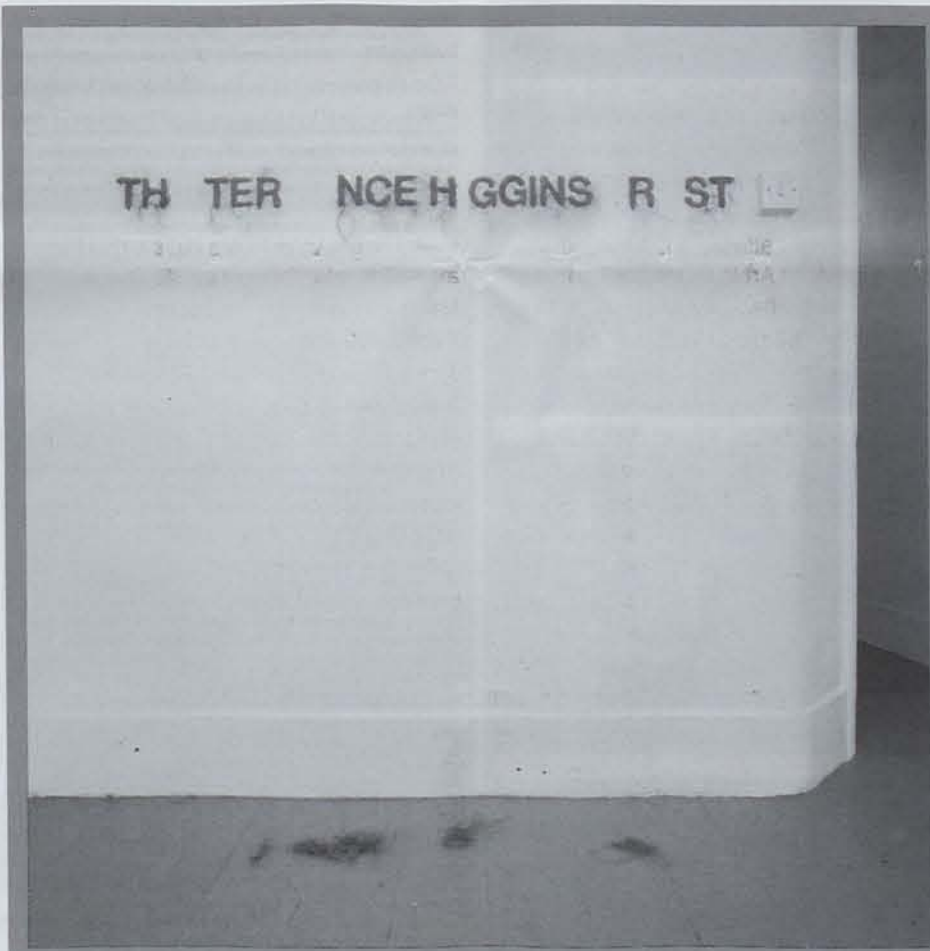
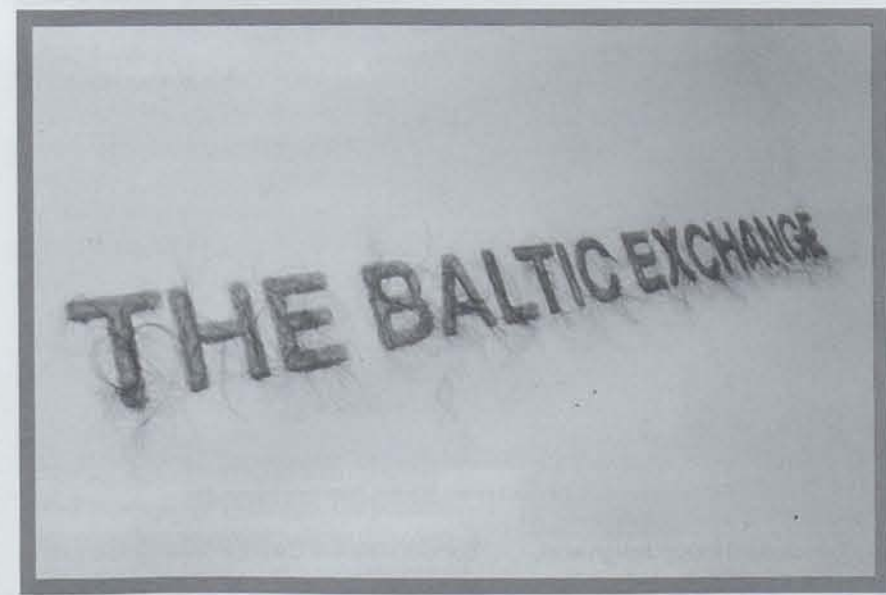
Each show has been a step in a continuous development towards another reference point in visual thinking, an on-going attempt to extend what is possible, to question the role of authorship and offer different, complex and contradictory points of investigation. The result is work that comes from these possibilities, from total risk, from this freedom and its discipline; work that hits deep within our psyche and floats like some nomadic hybrid of utopian values.

Malania Basarab Gallery reminds us that the infinite, internalised apocalypse of waste is part of the system of cultural production that requires turning people into objects and forgetting the victims, that seeks to overcome the immanent barriers but overcomes them only by means which again place these barriers in its way on another, more formidable scale.

Denise Hawrysis

Denise Hawrysis. *Marked by Use* mixed medium, morgue trays, steel, pipes, intravenous bags, silver pigments. 1993.

Patrick McBride

Patrick McBride. *One of THREE SEPARATE ITEMS ON A RADIO NEWSFLASH*. Latex, windowpane, human hair, pencil. 1993.

nous herbs and greens some of which were, until recently, endangered species.

Happily, now that Pill Mine has established the Tylenol Biodome, local plant and animal populations are not only secure, but numerous genetically engineered species have been introduced locally with great success! It's little wonder people are starting to say that Pill Mine and Painkiller Factory have put the "e" back into pharm-e-cology.

Painkiller **F**actory is a composite facility where pill ore is processed and eventually tested on volunteers. Dirty pills arrive in trucks powered on methane gas generated by an in-house night soil extraction system. Impurities are removed from the ore with high-pressure bio-degradable solvents in the "wet room". This pill cleaning process is known as sluicing.

Clean pills are formed into ingots, then carbon-dated and classified by weight, colour, texture, and brand name. The pill ingots are now considered product. Animal testing is out of the question; samples of product are scientifically tested for acidity, taste, efficacy, and possible non-analgesic properties before being allowed into the Inert Halcyon Sector (IHS). The IHS is often called the first line of defence against chronic pain.

Many volunteers, who are considered guests, come to the IHS seeking relief from somatic maladies such as migraine and back pain. All treatments are free, confidential, and medically supervised. While registered at the luxurious Welcome House guests share the Committee for a Pain-Free Body's recreation and pain management complex with workers. Not surprisingly, reservations are a must for workers, guests, and their families wishing to sojourn at the IHS.

Although the two facilities have a health and safety record second to none, work at both the mine and the factory can be difficult and sometimes dangerous. Some of the occupational hazards of both Pill Mine and Painkiller Factory include "pink lung", caused by Valium dust and "white finger", caused by the constant rattling of power machinery.

Regrettably, many miners and factory workers never fully recover from their ailments but with proper pain management they can continue to be productive contributors.

Besides swimming and wave pools and a gymnasium, the recreation and pain management complex provides conventional physiotherapy, shiatsu, reflexology, yoga, hot and cold water therapies, and the latest in virtual reality therapy and training at the Simulatorium. Widely viewed as the next generation in high-performance virtual systems the Simulatorium allows trainees and injured workers to simulate all aspects of their job with absolutely no risk of injury or hazard. What's more, disabled workers have been instrumental in changing work habits and working conditions to provide for a safer and healthier workplace.

When it comes to human resources there are no simple answers but there are smart choices. Job safety particulars are voted on fortnightly. Although worker unanimity is required on the perceived safety of all work orders they are seldom rejected thanks to proactive industrial communications; those that are rejected are submitted to the Committee for a Pain-Free Body for revisions and recommendations. Many work-places experiment with democracy; at Pill Mine and Painkiller Factory it is a way of life.

In spite of the recession work has been steady at Pill Mine and Painkiller Factory. As a matter of fact there is every reason to believe that the two facilities will be expanding in the very near future. Industry experts are optimistic that the payroll reduction programme and a continued commitment to research and development will enable the company to maintain its position on top of the global high-tech heap.

In celebration, the gigantic Monument to Analgesia, the largest pain reliever ever built on the planet, is now entering its final phase of construction. Its featherweight Teflon panels will form a space-age skin over the superstructure. With the exception of the platinum encrusted communications tower, the entire structure will be made of recycled material. It is no secret that parts of the original Sky-Lab mission craft are being re-used on this project.

At Pill Mine and Painkiller Factory, where the environment is concerned, action is in, reaction is out. Plenty of room has been made for the three Rs: re-cycle, re-use, and re-duce. Let's make room as well for re-think. ●

Bill Burns



Showing Up the Sixties

SHOWING UP THE SIXTIES

This article was written as a response to critical reviews of the Barbican 60s exhibition which took up the themes of contemporary style and morality underlying work of the period but said little about the concern of the political status quo and an optimism about the possibility of artistic intervention for change.

Joan Key

Who killed Olof Palme? There was a time in the late sixties and early seventies when the answer might have been assumed to be the CIA, as part of their task of policing the acceptable balance of capitalism and socialism around the world. Any other explanation that was offered by western news media would have been recognised as merely the clumsy, but elaborate shadow boxing of that profoundly 'penetrating' agency.

It would have been further evidence for the conspiracy theory that the successor to power in that apparently serene Swedish state, which stood for all kinds of progress: modern design, liberal social attitudes and generally good government, should have been a more anodyne politician of whom we now hear very little, though the Swedish miracle seems to be over. The burden of social expenditure proved too great for the economy' was the predictable verdict.

How did this change take place? Was Sweden gradually 'infiltrated' and 'destabilised' as a dangerous role model? This might have been a serious question at one time, but the 'political unconscious' has, in the late eighties changed to such an extent that we prefer to believe that this was a rash political assassination carried out by some Swedish or Kurdish terrorist who, through an attenuated chain of circumstances, bore Palme some grudge.

Perhaps a voice in the wilderness, somewhere, someone, such as Chomsky, knows the answer. Even were they able to publish the 'facts', how can they be construed: as more dirty washing with which to admonish a secure oligarchy? No optimism about a constructive political alternative, which might readily have been supplied in the sixties? Not even the arch jaundice of Hippie or Anarchist political diatribe, that in the sixties could cause irretrievable political damage by imagining the worst case scenario and then make it stick.

It's as if the best scenario we can hope for is that those exposed and accused might make moral efforts to reform themselves because they were ashamed. Otherwise we comfort ourselves with the activities of minority pressure groups: a movement begun in the sixties when they could still hope to create disproportionately large shifts in public opinion. However, the activities of minority pressure groups are now less able to deflect that minority pressure group that holds power: they are its side show distracting us from, humouring, humanising, what would otherwise be a very boring political diet. Can political boredom radicalise, or does it put you to sleep?

The answer would now seem to be put you to sleep, though this may have been an issue in the sixties when our modern Multi-National Corporations were in their infancy and just realising that their networks of finance and information could transcend the power of national governments—most of them.

The paranoia of comics and videos and films like 'The Prisoner', Batman, James Bond, confronted the faceless power structures that were intimated in the insignia of every day objects: 'Campbells Soup', 'Benday Dots'. This was the dangerous cultural paranoia that discredited stereotypes of representation and gave us 'hard-edge', 'minimalism', 'pop-art', 'op-art', movements which started out with radical intentions, ideally to inform and affect the spectator through some direct contact that could short-circuit the system of signs that seems to

orchestrate our daily lives. We now know how readily these efforts were subsumed into advertising and corporate image, a phenomenon that with the benefit of hindsight seems to discredit the original intentions of much of this work and render it naive. Money was, as Barbara Rose observed, the 'hidden' ingredient behind the most spectacular

'Minimalism', the recent Serra at the Tate is a case in point. Now, our best respectable hope of subversion lies in 'de-coding' the strangeness of the appearances that could be taken for normal. Nevertheless the best work of the sixties and the critical writing that went with it, dynamically realigned the artists' notion of their relation to the spectator, brought into question the ideological position of the artist as author, re-assessed the nature of the 'Art-Object', and junked the hieratic edifice of 'Art-History'. There is a bravery to this project that seems appealing and attractive compared with the sober responsibility and cultural dependency of de-construction. Despite the possibilities opened up for joke-making.) Maybe this is why work from the Sixties is so much on show recently.

Endlessly quoted and researched, it seems to be coming up for review in a spate of recent exhibitions. 'Out of Sight, Out of Mind' at the Lisson Gallery, 'Gravity and Grace' at the Hayward, Lichtenstein at the Tate of the North, Sol Le Witt at Oxford MoMA, Ryman at the Tate and Victoria Miro, and now the sixties show at the Barbican, are only some of the latest examples. If all the exhibitions from the last two years were taken into account it would seem that an enormous effort of re-assessment has been going on. This could be seen as a value adding project for those with large investment in this work, or as a way of supplying some historical credibility to some more recent work that may be more difficult to price as a long term investment, Saatchi has some recent acquisitions that might fit this scenario currently on show. More optimistically: it may be time for a change.

Is it a coincidence that other events are coming up for re-assessment: that Spike Lee can make a film about Malcolm X, and that Oliver Stone can make 'JFK'? Speculation about political murders was a particular theme of this period, an emblem for moral doubts about the 'status quo'. Martin Luther King and Marilyn Monroe are also continually and publicly under scrutiny as unfinished business. Allende and Che Guevara, not to mention Robert Kennedy, were other notable examples. Collectively these people stood for hopes for political change, Civil Rights, social justice. Maybe something is stirring in Rip Van Winkle's Cave. By the way, who did shoot Olof Palme? Perhaps someone told me and I forgot. ●

Footnotes

- 1: Olof Palme was killed in 1986. Nobody was ever convicted of his murder. 'Cruel Awakening', Sweden and the killing of Olof Palme' Chris Mosey, London, 1991.
- 2: Richard Hamilton at the Tate, Brice Marden prints, at the Tate and the Curwen Gallery, Pistoletto at Interim and the Camden Arts Centre, Blinky Palermo at Anthony Reynolds, Serra at the Tate and the Serpentine, Pop-Art at the Royal Academy, Broodthaers at the I.C.A. Robert Indiana at Salama-Caro and the Curwen, Louise Bourgeois at Karsten Schubert and Riverside, Eva Hesse and Agnes Martin at the Pompidou Centre.

Joan Key is an artist. She is currently a lecturer in the Fine Art Department at Goldsmiths College, University of London.

Recent and ongoing Exhibitions in Britain 1993

ICA International Group
Whitechapel: Diebenkorn
MoMA (Oxford): John Latham
D'Offay: Mario Merz, John Cage, Andy Warhol, Richard Hamilton, Ellsworth Kelly, Hans Richter
Hayward Gallery and D'Offay: Jasper Johns
Hayward Gallery: Giovanni Anselmo, Joseph Beuys, Marcel Broodthaers, Luciano Fabro, Barry Flanagan, Eva Hesse, Jannis Kounellis, Richard Long, Mario Merz, Robert Morris, Bruce Nauman, Panamarenko, Giulio Paolini, Giuseppe Penone, Michaelangelo Pistoletto, Reiner Ruthenbeck, Richard Serra, Robert Smithson, Keith Sonnier, Gilberto Zorio

CHOUROUTE GARNIE

A RICH DIET ON OFFER AT THE ELIA CONFERENCE STRASBOURG

A RICH DIET ON OFFER AT THE ELIA CONFERENCE, STRASBOURG.

Penny Dunford

With the advent of the single European market on 1 January 1993, it is appropriate to report on the conference of an organisation dedicated to facilitating cross-European (here understood as the larger Europe) exchanges of all kinds: information, students, staff, parts of courses and philosophical views. Approximately 450 delegates from Higher Education Institutions in 31 countries attended the European League of the Institutes of the Arts (ELIA) third conference, which covered subject areas in the visual and performing arts, in Strasbourg. This in itself is indicative of the increasing opportunities which Europe is seen to offer to students and staff. Gatherings such as this are crucial to discuss common concerns, to learn about the HE systems in other countries, to discover the mysteries of applying for ERASMUS and TEMPUS grants, quite apart from the informal contacts which can facilitate so much. The sessions were primarily subject-based and in this differed from the simultaneous conference taking place in Berlin under the aegis of the European Association for International Education, also based in Amsterdam where the issues concern the practical and organisational aspects of student exchanges not only within Europe but world wide.

Strasbourg was an inspired setting for the ELIA conference. Since ELIA's inception, the map of Europe has altered dramatically. With its particular political history of belonging to both France and Germany at different points in the last 120 years and as the seat of the Council of Europe, Strasbourg has an unrivalled claim to "connecting with others: being different, creating and dreaming together", the theme of the conference. The Council of Europe has itself recently been enlarged to include countries from central Europe who were almost all represented at the conference. It was appropriate therefore that the opening session of the conference was held in the Council Chamber itself, where a series of distinguished speakers included a representative from the French Ministry of Education and Culture (at least someone still believes the two belong together), the Director of Education, Culture and Sport (someone else does too) at the Council of Europe, the Mayor of Strasbourg, the Dutch Minister of Culture and the first President of ELIA, Patrick Talbot.

After the plenary session, delegates were offered a variety of menus. The business

lunches served up a number of solid, basic dishes, issues which need addressing: organised international relations and Schools of Art, different HE systems in Europe, equivalence of degrees and diplomas, ERASMUS and TEMPUS, international degree programmes. Other menus offered a more specific cuisine: the place of foreign languages within Institutes of the arts, Europe-wide festivals and exhibitions for art students, uses of multi-media in art education and research in ELIA institutions.

There were also delicacies tempting delegates away from all these menus: a feast of exhibitions, concerts, performances – both live and on video, were on offer in the Palais des Congrès and other venues in the city. These were in addition to the resident attractions of Strasbourg itself, which survive the series of *grand travaux* being undertaken in two of the principal squares: the asymmetrical cathedral with its wonderful stained glass, the museums, the imposing Place de la République, and nineteenth century buildings along the waterfronts.

The conference was generously subsidised by national and regional bodies, a factor which militates against it taking place in Britain in the foreseeable future, but ELIA itself is not a rich organisation and depends on subscriptions from its members. One of the most encouraging incidents took place at the mammoth General Assembly meeting on the final afternoon when a group of fifteen or so institutions not only agreed to increase their subsidy to keep ELIA active but also agreed to forego any special representation on the central committee. Many people believe that ELIA has a vital role to play in the new Europe. Tangible proof of this is particularly evident in the ELIA Database which is currently being constructed. This will give details about courses, subjects, buildings, facilities and staff for institutions of the arts across Europe, from Ireland to Russia, Scandinavia to Greece. This alone will be worth the subscription. Hopefully, the size of the British representation was indicative of the awareness in this country that we must play a full and active part in Europe. Students must emerge from HE with a real sense of being European and ELIA will help to achieve that goal. ●

Penny Dunford is Head of History of Art and Design, University of Sunderland.

Janus Avivson

Brick Lane Open

I am a sculptor and a writer who happens to have an art gallery. Together with my partner, Masami Shibatake, I organise exhibitions which we call the BRICK LANE OPEN. I write this note to inform artists interested in the machinery behind this new and interesting phenomenon which appeared during 1992 and which I see as a grass root movement to replace institutions which no longer serve their original purpose.

A modest mid-August appeal in Time Out Magazine and letter sent to some 30 studios met with surprisingly massive response. I received well over 300 submissions followed by another 100. Every day I received requests for submission forms. It is obvious to me that the idea is a success.

The noble intention of a Brick Lane Open is to replace The Whitechapel Open completely. I think that this kind of large and basically non-commercial exhibition should be run by artists themselves. They are the ones who are most motivated in preserving the continuity, quality and character and presentation of their works to the public. Such a venture should serve artists first.

The last few Whitechapel Opens brought a great deal of disappointment to many East End artists. The aim of this series of new exhibitions is to change the situation for good. To achieve our objective the shows have to be interesting, regular, well attended, popular, well organised and properly publicised. If continuing, they have a chance to become an institution for artists and by artists.

It would appear that this is not an impossibility. The inaugural December show was made by only three organisers and 28 artists and everything went perfectly. The venue chosen by us – Spitalfields Heritage Centre – happened to be excellent and after a clean-up and minor adjustments it functioned very well. We are now looking for other larger venues and are open to suggestions.

The main problem was the method of selection of artworks albeit with the initial and brief help of Sarah Kent (from Time Out Magazine), who organised a selection panel. Soon it became obvious that we were falling into the trap typical for all other "Open" exhibitions – favouritism, cliqueness, patronising and snobbish. I assumed that if there was a need for a venture of this kind there will be a sufficient number of participants who are serious and responsible to appreciate the opportunity that arose and who will be motivated to continue on their own...

We decided to forget about the originally proposed selection panel and asked the artists themselves to select the works. Several acknowledged and some reputable artists from East End were very helpful.

We continued with further shows during first two weeks of February, April, May and June. We hoped that by the end of this period a group of artists would emerge who were willing and able to sustain the momentum that was initiated.

Brick Lane Open exhibitions are financed by the artists themselves through the £20 hanging fees. Expenses are kept to bare minimum. The rent monies go to the charity, participants invigilate the exhibition on a rota basis.

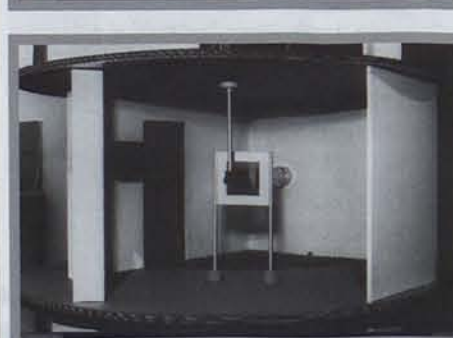
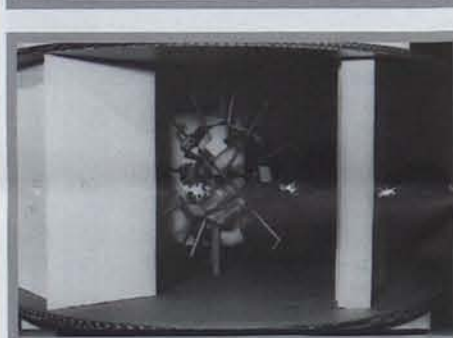
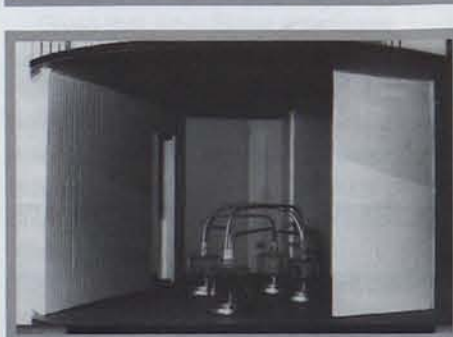
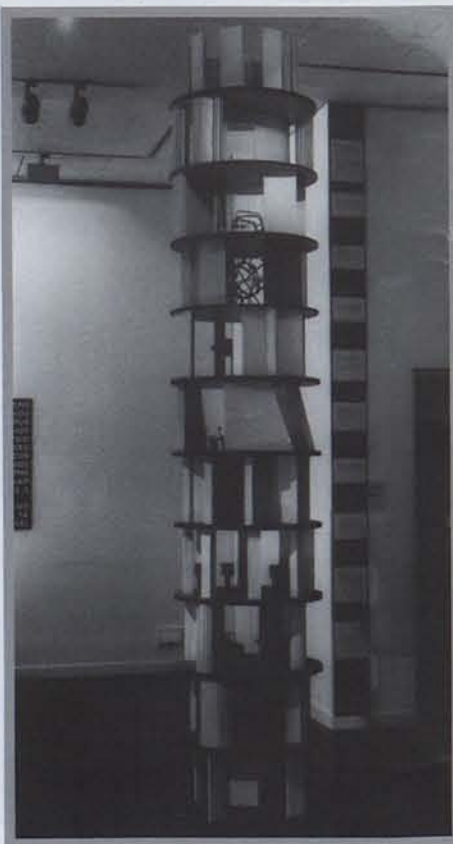
Unfortunately it is difficult, at the moment, to exhibit more than 40 artworks at the same time. If ten exhibitions a year are mounted almost 400 artists can show their achievements. This is a lot by any standards, and we demonstrated that it is quite possible. At present we limit the number of participants to artists from the East End because we are already over-subscribed. However I would be delighted to see similar initiatives emerging in other parts of London and beyond. ●

Janus Avivson

hier & there (DAAD)

64 ROOMS All the models shown are manufactured in a variety of styles and sizes, rectangle, triangle, oval, and circle: the basis on which the models have developed their increasingly complex and style-oriented forms. Later models use a range of architectural styles that extend from the aesthetic of the '60s, '70s, and through to the post-modernist era. Other versions borrow their aesthetic from the Third Reich. Each model has a standard base dimension of 70x70 cm. Each of the primary forms conform to this modular size, and there are six window or door variations based on the square. ● In this display, models that have a bi-lateral symmetry are not shown in every possible permutation of windows as this would be irrelevant to the idea behind the installation. The combination of model and installation is thought of as a kind of 'application form' for sales purposes. Because it comprises the art work itself, the models will not be rescaled. The end product consists of the actual models in situ.

● The 64 models are presented as an accumulation of ideas in one space (the exhibition) which together comprise a 'superset' installation. What the models have in common is that they were all built exclusively for artistic reasons. However, the installations by themselves relate both to the actual space of the models and to their idealised space. The artistic idea corresponds directly with the surrounding architecture and vice versa. ● My concept is a storehouse of possible rooms that are architecturally simple or unusual. Only ideas that have a strong spatial interest will be built e.g. a complete sealed space or spaces situated on several floors. Ideas such as these have no borders; only the number of models offers any real limitation. Every installation will be accompanied by a project description to enable the recipient to comprehend the work on both a visual and verbal level. This is similar to 'virtual realities' in computers, where complete production systems are simulated without the final product materialising; this artistic work can be experienced within the domain of the model. This can be difficult especially as the number of models in one place makes particular demands on the observer. If all the models are scrutinised in one visit the imagination can be overtaxed; overload enables the visitor to perceive the form of the work rather than its content. Gallery (or display space) is transformed into a museum. ● The arrangement of works in the space is documented by a separate model. This model exists in "real space", providing both a representation of itself and catalogue of all assembled models on display. Alternative configurations of the space are depicted by two other models which blur the distinction between real space and 'model' space. ●



SALES The concept of the exhibition is proposed as a vehicle for ideas. Forthcoming versions will be presented in two variations of the marketing principle:

Example 1: The customer selects model No. 3, at DM 1500, choosing to purchase the model in its specific site installation rather than to take advantage of the full rights of utilisation and its respective copyright.

Example 2: The customer chooses a model for DM 5000, and in addition purchases the option to situate the model in an alternative installation if required.

All exhibited models are for sale. The exhibition space is thereby transformed into a 'centre for marketing ideas' (sales environment for ideas). In this way, the client base can be expanded to make the work of other artists available, so that the principle of artistic originality may be safeguarded.

ORIGINAL "DRAWINGS" Each of the sixty-four models is featured in a schematic drawing which depicts its installation and construction. These "Prints" are available in an edition of five per installation idea. These are not prints but genuine hand drawings, made by the artist on specially embossed paper (fabricated to look like a print made from an etching plate). These are drawn with a special pen so that each single sheet is almost identical. During the seventies, when etchings were in great demand, lithographic prints were designed to look like genuine etchings. In this case the procedure is reversed and the recipient sees an original drawing, believing to be an etching. In this respect I am interested in the phenomenon of how art is seen, and how this influences its perceived value. These drawings can be regarded as sketches of "low value", when looked at simply on their artistic merits. The drawings have a reciprocal relationship to the installation of themselves, and beyond this context they would lose much of their meaning.

PARTNERSHIP OPPORTUNITIES A partnership is available for the sum of DM 500. This payment is tax deductible, and entitles the client to a print of a model installation and a full partnership contract. Under this unique scheme the partner's name will be assigned to the chosen model and printed under the appropriate illustration in the catalogue.

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Ralf Peters

AIR Four round glass containers measuring approx. 1 meter in diameter are displayed on pedestals. A structure of pipes connects them. The entire system – containers and pipes – is sealed. Present within the sealed unit, but unknown to the outsider, is a highly poisonous gas.

To the observer the installation is an aesthetically pleasing form. Without knowing about the content the observer is limited to the sensuous properties of the form.

BODY Three orbits revolve around a human body; vertically, horizontally and diagonally. Six photographs have been taken from each orbit (360°), from different angles. These photographs or rather transparencies are projected onto small milky acrylic glass plates, which are fixed – at angles corresponding to those of the photographs – were taken from – to a round structure. The circular structures have a radius of 250 cm. The individual images are projected onto the milky plates from outside. They are like little satellites outside the orbital structures.

WALK A b/w photograph (6x6 cm) is taken of a room. The negative is enlarged to 120 x 120 cm and mounted at eye level in the room it shows. A certain viewpoint from behind the negative reveals that the negative coincides with the reality of the room. At this point a camera is fixed and connected to a b/w television which is also mounted to a wall at eye level.

The lighting of the room has to correspond to the contrast of the b/w negative. If the two elements – lighting and contrast match up, the television transmits a simple grey picture. Objects and walls are no longer visible because the dark areas of the negative and the light areas of the "positive" (the reality of the room) cancel one another out. The screen shows anyone moving in between the two installations as normal. They are part of the TV picture. All else fades into the grey of the screen.

ARCHITECTURE 6 b/w, 80 x 100 cm negatives of transparencies are presented on individual, specially made pedestals. The horizontal surfaces the negatives are lying on are at a right angle. The pictures show the same room, but from different angles. The building the installation is exhibited in. Where the installation itself is portrayed it is not obvious that these are negatives. When implementing a different venue the architecture to be depicted that negative transparencies could be positive. Whatever the nature of the space (whether architectural, intellectual, emotional, ... positive or negative, ...) we are in, they are still spaces.

NEWS 4 different news programmes are recorded at the same time. They are edited in such a way that the day's topics, supported by identical or virtually identical footage are transmitted simultaneously. There is no sound. With the introduction of each new item, the images on the four screens change and document the relevant item. This is synchronised television. Identical or virtually identical images are watched.

TALK 6 monitors display a typical political talk show. It is edited in such a way that the people who are not speaking can be seen on the screen assigned to them. The people who are speaking are not shown. Their monitors stay blank, but the sound is transmitted full. The stretches of film portraying someone silent consist of many little sections which have been combined, since television normally shows the speaking person. If a "talker" switches to the "talkers" he is cut out. When he resumes silence he is re-inserted.

The discussion can be heard full, but the visual portrayal is one-sided. What is normal has been inverted through minimal editing.

LIVE TRANSMISSION 2 installations for two spaces

A well-lit aquarium containing fish and the usual equipment is installed at eye level and recorded by a b/w film camera. The recorded image is directly linked up with a television screen which is set behind approx. 60 sheets of glass, each 6 millimetres thick. The observer has no insight into the mechanics of the installation. Only a peephole at eye level allows the image on the TV screen to be viewed, which is very shadowy because of the sheets of glass. The strong reflections in the sheets make visible the individual pixels, creating a highly distorted image. The impression that the pixels are accelerating towards the observer's eyes.

The second installation is identical, the only difference being that the aquarium has been replaced by a birdcage.

The common link therefore between the two installations is that the observer is not sure whether he is watching a video recording or a "live transmission". Due to the greatly distorted image he may not even know what he is watching at all.

SQUARE A square black box (350 x 350 x 350 cm) is in the centre of a room. It is sealed. A metal construction surrounds the cube at a distance of 10 cm. The construction supports two parallel sheets of glass. These are 10 cm in height; their distance to one another is 1-2 cm.

A 6 cm film made up of colour transparencies runs between the sheets. It depicts a square housing block as seen when walking around it. Only the exterior is shown; and by no means all of it: merely a small detail at eye level. The camera has "crept" around the housing block in close proximity. The areas of clear film that usually divide the individual frames have been cut out. Each individual image represents just one detail of the exterior. The interior connection of the frames enables the spectator to "glide" along the exterior walls.

The film which now runs around the cube very slowly, is a never ending loop, i.e. the ends of the film are joined up.

A magnifying lens is fixed to the middle of each of the sides of the cube. The lenses are at the level of the film, permitting the observer to view an enlarged version.

The recent exhibition of DAAD scholarship holders (twenty places per annum) was part of the longstanding co-operation between the DAAD (German Academic Exchange Service) and the Goethe Institute. The exhibition project is funded jointly and is largely organised by the students themselves. The last two shows were curated on a free-lance basis by Sean Rainbird (Tate Gallery) and Felicity Lunn (Whitechapel Gallery). Both Sean and Felicity have a particular interest in German Art.

HIER & THERE presented nine young German Artists and designers who were awarded one-year post graduate scholarships by DAAD. The majority are currently studying at London Art Colleges, working in fields as diverse as sculpture, graphic design, and industrial design. As a result of these wide ranging interests, the exhibition presented an eclectic and lively mix of objects and designs. These included installation work and figurative sculpture, as well as graphic design, computer art and innovative product and packaging ideas. Monika Pampus Exhibition Co-ordinator Goethe Institute



Jörg Willich Special edition CD-box "TUU-one thousand years" (MDF, Aluminium), 1992. Photo: Jörg Willich

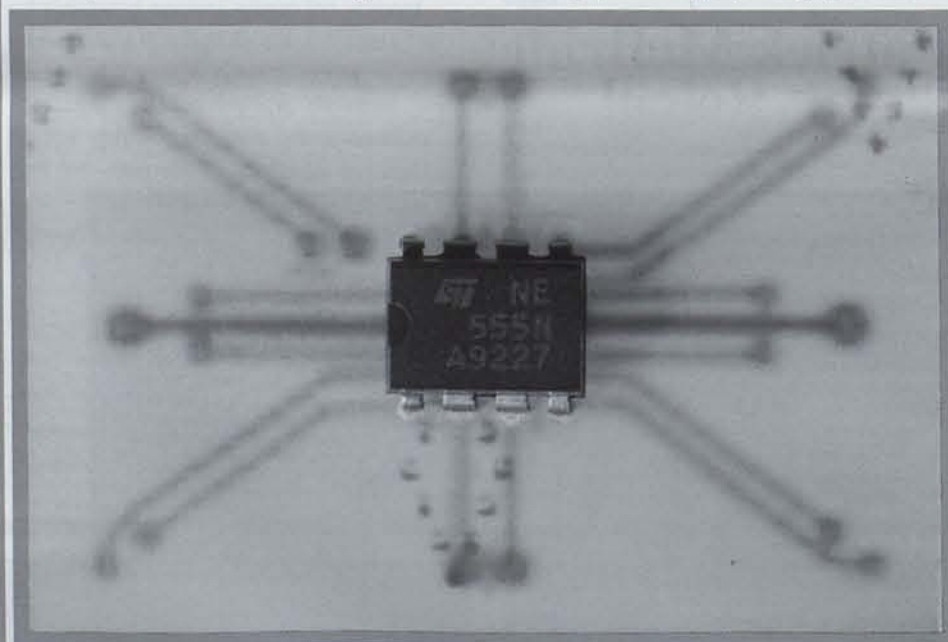
Germany I received a good, solid education. However, design was mainly seen as problem solving and commercial work for a client. The solution to a problem was approached very straightforwardly, and most of the time although working successfully was not necessarily very creative.

After two years 'abroad' my approach to design has changed immensely. In England I learned to see graphic design more as a way of expressing myself, and my work became much more personal and stronger as pieces of communication. During my first year at the Royal College of Art I specifically tried to free myself from the commercial, purely client orientated, approach.

Another important change in my thinking was to question and find the starting point

cases, to a certain narrow mindedness. In Great Britain, on the contrary and especially at the RCA with its excellent variety of courses and cultures, every student is confronted with new ideas and approaches in the most encouraging and inspiring way. Joint projects with other courses help to widen the horizon. Finally, going abroad proved very useful to get a distance to one's own work and cultural background. Before, I was never aware of how 'German' I and my work was as I couldn't see the wood from the trees. (I would highly recommend any student to take the chance to study abroad for a year or at least a term!)

In my final year I now combine this little bit of 'British design thinking' with my more straightforward, 'German' base. I am currently specializing in packaging for



Jörg Willich Digital Flag (printed circuit board, 3 x 4.5cm), RCA 1993. Photo: Frank Thurston, RCA

(and finally the solution) for my design work – to go beyond the superficially obvious. For example, one brief was to "redesign the Union Jack"; a few years ago I would have designed a nice new flag, square, landscape, and on fabrics, as flags usually are, now I questioned the meaning of a flag as such whereas before I would start with the design of the surface. For this particular project I developed the concept of a digital flag with a text printed on perspex.

The importance of a conventional flag as an identifying symbol for a country is questionable. I was looking for a new definition of a flag which is more appropriate to our time and the future. For example, the nationality of a ship on the ocean is identified by radar and wireless signals, rather than by a flag which has to be seen with the help of binoculars. An electronic signal therefore was an approach to be considered.

An electronic chip (integrated circuit) can communicate the same signal – the national identity – more widely and more quickly than a conventional flag has ever done.

Such a change in approach towards design may not appear to be that significant. But for me, however, this was a very important step and could only have happened due to quite a few circumstances:

First of all, in England design is taught in a more open, playful and idea-based approach in comparison to Germany. Secondly, in Germany, art and design education is separated into either art schools or design colleges. This 'specialisation' leads, in some

compact discs and work in collaboration with an independent record label in Germany, I try to develop packaging that communicates the mood of the music on the CD more than the sterile plastic CD-case can. Here the choice of materials and the concept of the box become more important than some applied graphics. As the editions are small (usually runs of 500) and the budget very tight, the practicality of the design in terms of production is relevant. Although an awkward restriction, it is an interesting challenge at the same time.

Over the last year I mainly worked on a collection of materials and ways of manufacturing to overcome the time margin between getting the call from a client to design a CD-box and producing the final product (the deadline is too short to start from scratch). With this research I will hopefully be able to hand in proposals much earlier by choosing from my selection appropriate to the music and having the technical problems mainly solved before hand.

Beside the two boxes I exhibited at the Goethe Institute, I will show about five other prototypes and proposals for coming releases in my degree-show at the Royal College of Art. ●

Jörg Willich graduated in Graphic Design at the Krefeld Polytechnic in 1991. Since autumn 1991 he has been studying a postgraduate course at the Royal College of Art.

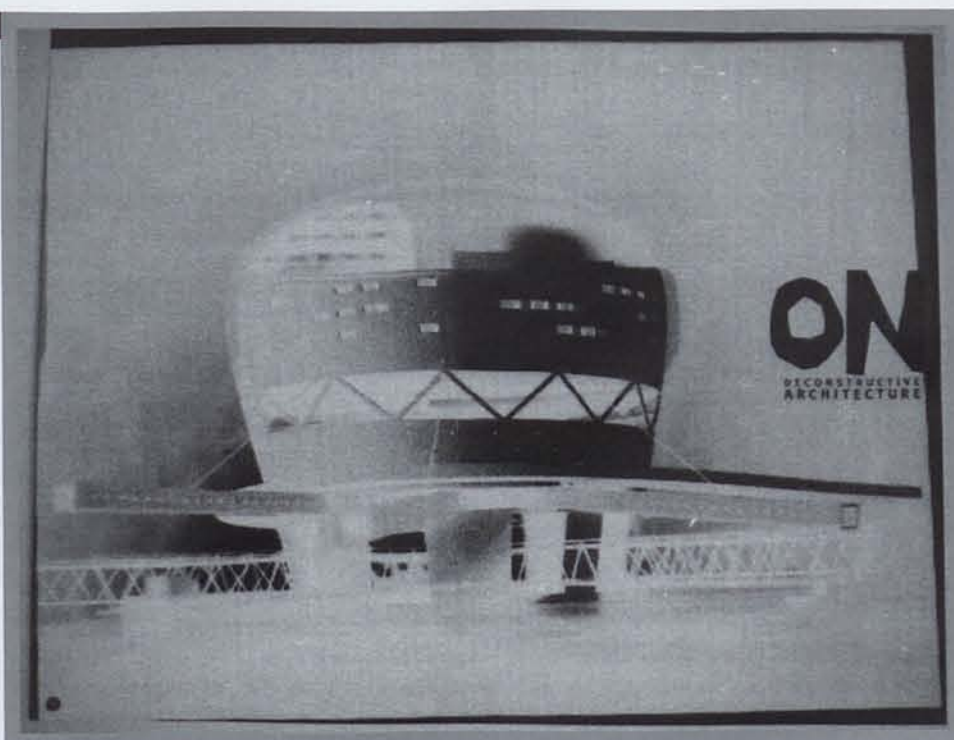
After a Year in London

How much time do I need to notice whether anything has changed for me?

Perhaps only a little. Or is everything the same as it was before?

Right now it is hard to say. Maybe the rhythm here is just the same. Obviously, I can make myself understood – reasonably. But talking about one's work is difficult anyway; so I can only fail. No discussions any longer and because of this free space is created, therefore more silence, which feels good.

Ralf Peters after finishing high school in Malerie, studied at the Ecole des Beaux Arts (Nîmes-France) and received his diploma in sculpture from Munich Academy. Since 1976 he has had several exhibitions throughout Germany. During this past year he won a DAAD scholarship to London and is currently based at the Southgate Studios, Islington.



Before coming to London in 1992 I took a degree in Graphic Design and Product Design in Krefeld, Germany (near Cologne). At the Royal College of Art (RCA) I'm now on a two year MA course in Graphic Design and Art Direction.

During my first year I am receiving a bursary from the German Academic Exchange Service (DAAD) which covers fees and living expenses. Because this is only awarded for one year, I haven't as yet a grant for the coming year.

Moving to London and joining another College as a foreigner obviously brings about a lot of changes. Higher expenses for rent, food and transportation, and much longer distances between home, college and shops are among the first things one is confronted with. But I was lucky and living with three second year RCA students (two of them DAAD bursary students as well) helped me settle in quite quickly.

Even more challenging is the attempt to develop an understanding of British culture and way of life. Before I came here I thought, speaking the language would be enough to communicate with the British. This, however is not exactly true. As a foreigner one is unfamiliar with many cultural details, all the cross references and allusions so essential in conversations are hard to understand at first. Even basics like the names of actors, TV speakers or well-known programmes have to be learned.

The style of working at the College is very different as well and it took me some time to familiarise myself with this. In Germany I was working mainly at home, having only lectures, tutorials and 'crits' at college, whereas the time spent at college is much more flexible at

Anna-Lisa Schönecker

tion system based in 'Hyde Park'. So understanding the concept, showing a plan of the park and, at the same time, having an independent board game introduced different methods of communication.

Another project was a poster for the mid term show, commissioned by Architecture and Interior Design. The theme was urban and rural structures in architecture.

Working with students from other departments has not only given me an insight into the relations of the different design disciplines but also overcame the problem of Graphics being seen merely as a service. This approach helps towards the practice of standing up for innovative and unusual solutions, rather than just providing a 'nice and slick' visual solution. The work on these projects, especially the discussions, gave me a lot of experience, as well as in the field where two and three dimensional designs meet; this is an area I'm particularly interested in.

At my former college we had lectures throughout the year as well as writing two or three theses which gave me a broad view of art and design theory. At the RCA we have lectures in the first two terms and during the third term we prepare our thesis. From time to time different departments invite guest lectures given by people from the 'real world' and from various backgrounds, this provides us with opportunities for further discussion in addition to weekly discussion sessions of our own.

At the moment I'm learning mostly from my fellow students, rather than from the tutors: the different approaches students have, the many facilities and the rediscovered old techniques (for instance the letterpress) are influential.

In the coming year I'd like to concentrate a bit more on product design again. My thesis will explore the so-called good taste in architecture and how people's tastes relate to it in their daily life.

Living in a city like London with its own particular culture seems to have changed my attitude towards design. Seeing all the different cultures and the tastes of one place is what I find fascinating about London and I'm looking forward to the next 18 months here. ●

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BATTLING / EMBRACING IMAGES OF WOMAN

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Porchia

In 1989, statistics in Britain show there was a 20 % increase in violence and sexual offenses, the greatest increases showing up in rural areas like Norfolk, which saw a 26 % increase in violent crimes and a 74 % increase in sexual crimes.

In the U.S.A., the latest FBI survey reports violent crime in the United States has now reached epidemic levels, showing an increase of 25 % over the last decade, with rape at a 50 % increase listed as the most rapidly rising crime of violence. The report adds, violent crimes appear more common in all races, social classes and life styles, however, in the black communities they are of 'tidal proportions.' For every 100,000 blacks between the ages of 10 and 17, 1,429 were arrested for violent crimes in 1990, (more than five times the rate for white youths). 'Date rape' and pre-meditated violence against women is a common occurrence with numbers growing at alarming rates in our western industrial societies. Rape is among the most underreported of major crimes because of fear of retaliation from the rapist, fear of not being believed, self-blame, shame of having to bring the truth into the public's eye through the justice system, and wanting to protect family members and friends from the agony and/or embarrassment.

Of the nearly 3000 rapes reported in Britain in 1988, only just over 1000 ever went to court, and only 420 convictions were made, regardless, or perhaps because of the fact that over 60 % of the rape victims knew their attackers. Women are less likely to report rapes that involve men they know, and when they do report it to the police, they are less likely to be believed. Because 'acquaintance rapists' are rarely reported, prosecuted and convicted, the naive public is subjected to an ever increasing threat of violence.

Furthermore, current statistics show over one third of all married women suffer violence and / or the threat of violence from their husbands, and one-third of all murdered women are killed by their husbands or lovers. In the London area alone, more than 100,000 women a year require hospital treatment after an act of violence in the home.

Injuries sustained by these women ranged from the less severe bruises, bloody noses, broken teeth, split lips, cauliflower ears to more serious fractured skulls and feet, sadistic cigarette burns, wire whippings and far worse. Regardless, police in the U.K. make arrests in only 17 % of the 'domestic disputes' involving physical injury, and only 20 % in 'life threatening cases'.

As a woman artist I cannot, with good conscience, ignore this overwhelming and ever present problem, and am compelled to address these and other related issues in my artworks. In my recently completed multi-media installation, which was exhibited at the Byam Shaw School of Art in July, I tried to raise questions about the roles and definitions associated with "Woman" and "Man" which are promoted in popular culture, as one of the many approaches used in historic feminist inquiry. The idea of the "pedestalized" or "goddess" woman was a theme I used in five of the seven-piece installation project, which I collectively titled "Battling / Embracing Images of Woman."

In feminist theory, the "pedestalized" or "goddess" woman represents the idea that women need male protection and that they should be more virtuous than men. Typical and familiar double standards that apply to women and not to men embody virtue in the eyes of society which is dictated and structured by male terms. Women are assumed to be 'loose' if they drink too much, dress or act provocatively, hitchhike, work as waitresses or bar maids, or stay out late at night. Such behaviour casts doubt on the integrity or virtue of women and they are easily dismissed in the eyes of a judgmental public and the justice system as being "deserved" of rape, after all, they are simply "dirty sluts."

One of my installations which appeared in "Battling / Embracing Images of Woman" was appropriately titled, "Sluts and Goddesses". It consisted of 24 sets of 4 boxed images with display tops. The 'Sluts' were pin-up girl images appropriated from Pop Artists Allen Jones and Mel Ramos, while the 'Goddesses' were taken from Botocelli's Madonna and Venus. The face in each image had been blanked out, and in its place were typed the words 'Your Face Here'. This piece not only identified the 'good-girl' / 'bad-girl' stereotypes as accepted in society, but the display arrangement of the 192 boxes referred also to the perpetual merchandising and selling of these ideals.

"Paper Dolls" was a similar installation of six life size cut-outs with folding tabs, reminiscent of the Victorian paper dolls I played with as a child. Again, the images I chose have art historical references, and suggest the idea that women, like little girls, play at putting on different roles. The flatness and pop-up effect of the images emphasize the two-dimensionality of simplistic stereotypes as believed in the "goddess" myth, while the cut-out faces invite the viewer to participate or not to be a part of this scenario.

"Venus Icons" was a similar installation of six life size cut-outs with folding tabs, reminiscent of the Victorian paper dolls I played with as a child. Again, the images I chose have art historical references, and suggest the idea that women, like little girls, play at putting on different roles. The flatness and pop-up effect of the images emphasize the two-dimensionality of simplistic stereotypes as believed in the "goddess" myth, while the cut-out faces invite the viewer to participate or not to be a part of this scenario.

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men's attitudes about women sound familiar, and chances are, you know some "normal men" who hold the same beliefs.

Scully explains that for many convicted rapists, rape is sex, not violence, and sex is rape. She distinguishes convicted rapists into two categories, the deniers and the admitters. However, both types of sexually violent men believe in the sexual stereotypes of macho-men and coy-women. So, in the case of men who deny rape, they actually believe all women really mean 'yes' when they say 'no', and that women like men to be forceful, "so they won't have to feel responsible later."

This type of man also believes that if he persists, eventually, the woman will 'relax and enjoy it'. One example of a denier who had hidden in the victims closet and attacked her while she slept, argued that while she was scared at first, "once we got into it, [the rape], she was okay." He still believed what he did was not rape because, "she enjoyed it and it was like she consented."

During Scully's interviews, she reports 28 per cent of the deniers believed that their victims enjoyed the sex, and that "someone else, such as a boyfriend, husband or parent, had forced the victim to report [the rape] to the police, or had done so themselves", while an additional 28 % maintained that the victim was "forced to report rape as a cover-up for her own behavior or to avoid personal consequences." It didn't seem to matter that many of these rapes involved the use of weapons and resulted in injuries to the victim.

Deniers also believe that 'nice girls don't get raped,' only the ones that ask for it, like all the women who "act loose", get raped. The denier, Scully explains, "rapes because his value system provides no compelling reason not to do so. In fact, none of the deniers thought of himself as a rapist."

In my three monitor video installation, "Prospeculum", I addressed the issue of violence in society, and in particular violence against women. The title is derived from the words "prospect", as in looking to the future, and "speculum" as in the gynecological instrument used in examinations. Prospeculum extracts explosive, murder and sex scenes from popular cinema, then reassembles them into condensed, quick clips of back to back action. Images of the "good girl / goddess", gradually give way to images of "bad girl / slut", who swiftly receives punishment for her behaviour in the form of violence, rape and murder.

The sound track for Prospeculum is a mixed down frenzy of violent and misogynist rap music, from the American group, 2 Live Crew's popular CD, Nasty As I Wanna Be. Their lyrics celebrate physical and sexual abuse of women, sodomy, degradation, guns and racial violence. Some of the popular



movies I used include, The Accused, Rambo First Blood, The Burning Bed, Death Wish, Fear Stalk, Terminator2.

On the false wall holding the monitors, I collaged blown-up photocopies of news headlines, photos and articles about Los Angeles street gangs, the recent LA riot, the date rape case of Kennedy, and some of the mass murderers and serial killers that have plagued the Los Angeles area over the past five years.

Susan Griffin wrote a bookcalled, "Rape: The All American Crime", 1971, wherein she explains about revenge rapes occurring because women are viewed as commodities. "In raping another man's woman, a man may aggrandize his own manhood and concurrently reduce that of another man."

One of Scully's interviewees described how he acted out his revenge on his friend's wife because her husband had refused to pay back money owed him.

"I grabbed her and started beating the hell out of her. Then I committed the act. I knew what I was doing. I was mad. I could have stopped but I didn't. I did it to get even with her and her husband."

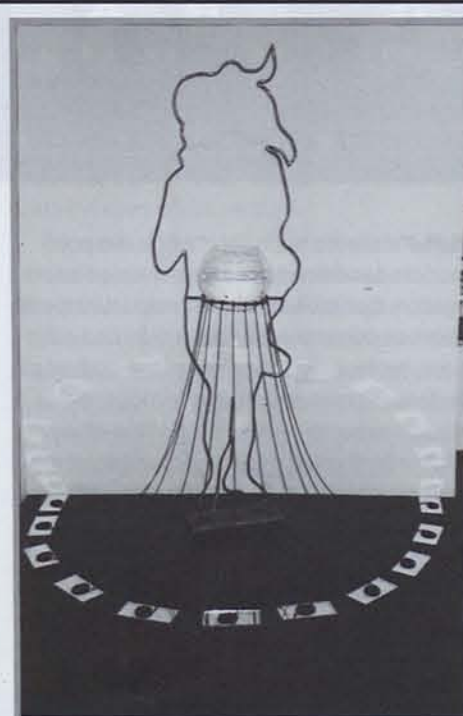
In Rosalind Miles' book, The Rites of Man: Love, Sex and Death in the Making of the Male, she also explores this socially accepted myth of woman as man's property. Miles claims that the world wide epidemic of divorce, whereby the vast majority of petitions for divorce are filed by wives, leaves the majority of divorced men feeling 'dumped', 'abandoned' and 'betrayed', and that many of these men will use violence against their former wife, especially against a rival male or supplanter. Such was the case in 1988, in Woking, England, when David Holmes declared, "No bloke is going to sleep with my wife on my side of the bed." He was found guilty of the death of his estranged wife and her lover by burning them to death in bed.

Some revenge rapes are also displaced punishment directed at victims because they represent the "collective" woman who they perceive as responsible and liable for their personal problems in relating with women in general, or specifically to their woman. In these cases, rape is used to "put women in their place" and confirm the rapist's "manhood."

The second type of rapist described in Scully's report is the admitter, a man who acknowledges having raped. He can sympathize with his victim, in retrospect, feel guilt, remorse, and apologize, however, some admitters continue to believe their victims had enjoyed the rape.

Both deniers and admitters acknowledge use of alcohol and/or drugs, in relation to the rape. However, admitters use the role of these substances as obvious self-serving motives.

For example, an admitter who had ingested eight beers and four "hits of acid", reported, "Straight, I don't have the guts to rape. I could fight a man, but not that. To say, 'I'm going to do it to a woman', knowing it will scare and hurt her, takes guts or you have to be sick." In the study done by MacAndrew and Edgerton, in 1969, Drunken Compartment: A Social Explanation, they concluded, "Over the course of socialization, people learn about drunkenness and what their society 'knows' about drunkenness; and, accepting and acting upon the understandings thus imparted to them, they become the living confirmation of their society's teachings. (p.88) Admitters, claim their rapes are totally out of character for who they 'really' are. They say they must have been "temporarily sick", thereby removing responsibility for their actions. Scully recorded that 80 per cent of the admitters and 25 percent of the deniers had experienced an upsetting event prior to their rapes, which they related to having made them act out of character. Of those men, 76 per cent of those events involved a wife or girlfriend wherein their sexual conduct and virtue conflicted with the standard the men expected of them. "Discovering that the 'pedestal' didn't apply to their wives or girlfriends sent them into a fury." Admitters also claimed to be "nice guys", and during Scully's interviews, stated their moral indignation toward violence and harming women, even

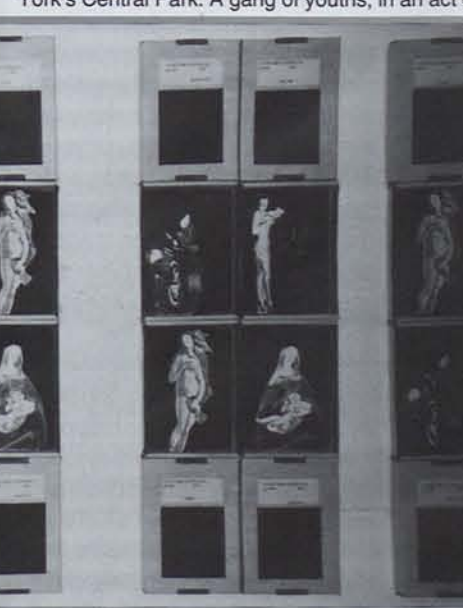


though in some cases, they had injured their own victims. One such admitter had been convicted of group rape and said,

"I'm against hurting women. She should have resisted. None of us were the type of person that would use force on a woman. I never positioned myself on a woman unless she showed an interest in me. They played to me, not me to them. My weakness is to follow. I never would have stopped, let alone pick her up without the others. I never would have let anyone beat her. I never bothered women who didn't want sex: never had a problem with sex or getting it. I loved her - like all women."

Many of the convicted rapists in Scully's research, reported that rape was their preferred form of sex because it was impersonal, rather than intimate and mutual. "Rape gave me the power to do what I want to do without feeling I had to please a partner or respond to a partner. I felt in control, dominant. Rape was the ability to have sex without caring about the woman's response. I was totally dominant."

For some men, rape represents recreation and adventure. This is especially true among gang rapes and gang date rapes, and usually involves young men, early to mid teens, who consider rape just another form of delinquent activity, or rite of passage - the male bonding phenomena. Such was the case with the 28 year old woman jogger in 1989, in New York's Central Park. A gang of youths, in an act of



'wilding', chased down their victim, raped, sodomized and viciously beat her, then left her for dead. Most of the assailants were as young as thirteen and fourteen, none were over the age of fifteen.

A convicted rapist in prison commented: "Seeing them laying there helpless gave me the confidence that I could do it... With rape I felt totally in charge. I'm bashful, timid. When a woman wanted to give in normal sex, I was intimidated. In the rapes, I was totally in command, she totally submissive."

Sexual fantasy and the fine line between erotica and sadomasochism in a sexually liberated society is as equally complex an issue as trying to understand why men rape and are violent.

In her book, About Men! 1978, Phyllis Chesler, found that themes of rape and violence made up the substance of male sexual fantasy. She wrote, "Upon being asked about their sexual fantasies, many men describe pornographic scenes of disembodied, faceless, impersonal body parts: breasts, legs, vaginas, buttocks. Men of all ages fantasized, voyeuristically, scenes of whorehouses and male gang rapes; scenes of rape and mutilation, scenes of seduction and strangling."

Further recent studies are consistent with Chesler's earlier findings and in addition emphasize the fantasy men have that the woman being raped also becomes sexually aroused. Interestingly, it is this belief that rapists use to justify their actions.

Sentimentality, romance, erotica, fetishism and S & M are the elements that made up my peep show installation, "Eros / Masos", constructed inside a locked room which the viewer could only see by peeping through partially opened blinds. With a red light interior added to the sex shop atmosphere, which displayed various articles of erotic clothing and sado-masochistic paraphernalia, raising questions about the process of sexual arousal, sexual liberation, erotic fantasy and the more deviate minded sexual fantasies.

Camille Paglia, in her controversial new book, Sexual Personae, 1990, claims, "Rape is male power fighting female power... Society is woman's protection against rape, not, as some feminists absurdly maintain, the cause of rape... the rapist is a man with too little socialization rather than too much." Paglia cites, "the worldwide evidence is overwhelming that whenever social controls are weakened, as in war or mob rule, even civilized men behave in uncivilized ways, among which is the barbarity of rape." Along this line of thought, she also accepts pornography as a necessary means of acquiring knowledge and understanding of man's nature, which she claims is grounded in an "aesthetic profanation" of erotics, as has been documented in Sade, Baudelaire and Huysmans.

As Scully points out, "Most of the conjecture about fantasies of rape has been focused on women and can be attributed to Freud's early pronouncements on woman's alleged masochistic need to be violated. However, despite the male inherent inclination toward sexual violence, considerably less attention has been focused on men's fantasies of doing the rape. Clearly, male rape fantasy is not confined to men behind bars."

In investigating the complexities of violent behavior in men, it is impossible to discount historic feminist inquiry and the relevant issues raised about how patriarchal society supports and perpetuates traditional male / female roles which at minimum are detrimental to communication between the sexes, and at worst case, promote dangerous attitudes and beliefs harmful to society.

Change starts with awareness and understanding of any particular problem. As a woman artist, I hope to facilitate such awareness and thus better the understanding and communication between the sexes. ●

Porchia's video/installation work "Prospeculum" has been selected for the BT New Contemporaries '93 Touring Exhibition, opening in June at the Cornerhouse, Manchester.

Stefan Reichl

Shown objects

My contribution for the exhibition at the Goethe Institute was an installation entitled 'Remote Relationships'. As one of my first year projects I investigated the meaning of remote controls and their replacement by gestural input. My thesis at the end of this year completed my research in questioning the relationship which exists between the comfort factor in electrical gadgets and the satisfaction experienced whilst using them.

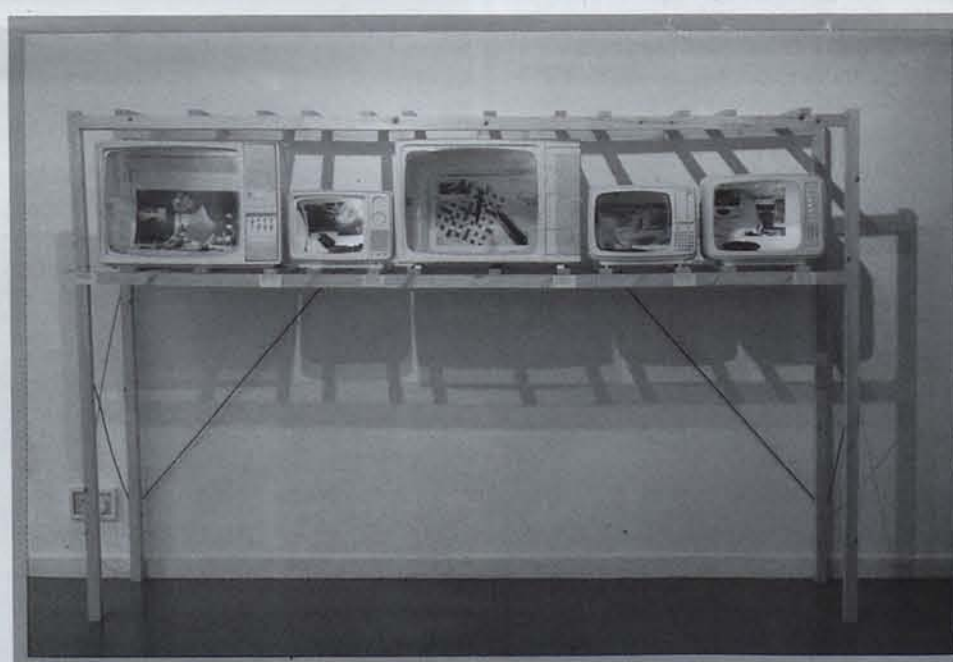
At the moment leading electronic companies are undertaking research in the field of developing the perfect "human" interface, but in everyday life we still deal with the same black boxes as ten years ago. The possibilities of modern electronics allow us to create a level of communication with appliances that haven't been used so far. Rather than creating a new language for gestural controls, we should remember what we possess already.

I think that products should always consist of two main components: Features that are innovative and thus fascinate us, and familiar notions we have known since our childhood. Therefore we do not hesitate to take to these objects as they represent things that are familiar to us. My installation 'Remote Relationships' attempts to express that.

Todays remote controls are still boxes with only one side activated, as the hollow TV shells are. The technological status quo has been preserved over the years like jars of jam standing on a shelf in the cellar. Nevertheless, the intrinsic possibilities of the TV technology allow more. The five concepts I am offering relate to the abilities of our bodies and of our technology in the same way:

- The Pen Remote Control offers the movement of writing for scanning of text and pointing.
- The Carterpillar Remote Control shows increasing or decreasing of selections by the transformation of the whole appliance.
- The Hermit Crab Remote Control explains that modern electronic is flexible, it could be applied as sticker to existing objects or the standard box of buttons could be replaced by sensors that retrace movements of objects.
- The Dish Remote Control corresponds to the domestic environment of crisps bowl and distraction in front of the TV.
- Soft Technology Remote Control allows that we transform all our temper in front of the screen to manipulate it. Squeezing and bending, dragging and throwing during News at Ten.

One of the striking differences when starting to study in Great Britain is the age and experience one has when coming from Germany. In the first moment I thought that I was a little bit late to become a good designer. Four or five years difference are not abnormal. This is due to the fact that the educational experience in Germany is one of the longest in Europe – eg thirteen years at school (from



Stefan Reichl Remote Relationships Installation, 1993

preparation to high school) followed by at least four years at a university or polytechnic. Meanwhile most courses last between five and seven years. Many male students also undertake national service (which is obligatory and lasts now between 12 and 15 months). Another big difference is the fact that students in Germany don't have to pay any fees, even there are a few grants. Students just have to pay for their accommodation, material and living expenses. Working alongside studying is also possible as German courses are not full time as they are in England. Certainly there are many students reducing the amount of time they spend in college and extending their time working so as to earn money for living and studying expenses.

The courses themselves are also different in structure. Here I have to admit that I might tend towards a superficial generalisation regarding the English education system as I only know the Royal College of Art as a reference point, although I have spoken to many of my fellow students concerning these points. In Germany students have to select which courses, which lectures and which projects they want to join, and when they cannot manage to get into there favourite lecture they might try again the following year. The time spent in college is less than in England. German colleges don't provide individual working places and most work is done at home. Here, in contrast, I spend virtually day and night at the College amongst my fellow students (who accept this as normal). Another wonderful experience for me is the amount of interdisciplinary work undertaken at the Royal College of Art. Certainly this is specific to this college but in general students are more likely to work together with other disciplines as a result of their own specialisation.

A very positive difference is the relationship between staff and students. I experienced a very close and, in particular, a very open attitude from the College teaching staff

in comparison to the German professorial structure where professors retain a real but remote authority. Another surprising fact is the amenities of the College itself. Certainly one has to pay a high tuition fee in England, but the College library, the technical material and the number of technicians per student reflects the need of this.

In Germany there was no possibility of postgraduate studies in Industrial Design therefore I am very glad that I decided to study abroad. An important aspect is that I have now gained an additional experience of change of culture and language which complements the contents of my studies. It is not the "better than undergraduate course" but the synthesis with my first course in Munich. During five years of study I received a perfect base covering aesthetics, modelmaking, construction, marketing and representation techniques. One big difference with English design education is the fact that during my studies I spent two terms in industry as part of the course. In England I met students who design for mass production but have never been in a factory to learn what is possible or how products are developed. The length of time I studied is due to the fact that my education was broader which leaves me with the impression that the English system is strongly specialisation-based from an early age onwards. The thematic approach in Germany was mainly based on problem solving and formal reduction. Here in England I particularly enjoy the research into the cultural aspects of products; it is more the 'way' than the 'result' which seems to be the educational aim. There is also a permanent influence of improvisation and perhaps an anarchic process, ignorance and obsession in the details and facts that, I think, characterises many situations on this Island. ●

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A Potential Space for Change

Andrea Duncan

We are in a period of change, the post-modern condition has now permeated art education. Decisions are being made which will affect art education fundamentally and influence, profoundly, the nature of the student experience. It is an opportunity to focus on this student experience at a point in time when we might effectively bring about changes which open up learning not just through modular choice but by incorporating more of the student as an active participant in an enterprise which recognises the student as a fundamental influence on the evolution of the educational process itself. I am not referring to the modular choices which students will make, I am referring to *how* and not *what*.

How flexible is it possible to be, both in our attitude to our own ideas and in our attitude to students' ideas? How much difference can we tolerate? Does good teaching involve tolerating difference? Theories and structures, programmes and timetables emerge to handle the 'educational experience' but it is as well to remember that when we plan, we are devising, very often, ways in which we can teach as much as ways in which students can learn. We are very frequently in the position of using the past as the ground plan of the future. In art education we are at least sometimes reminded, by the force of creative eruption, that pedagogical theories and practices are planks to cross by, not fortresses against passage.

I would like to suggest that it is when more of the life experience of the individual is connected to the learning situation that real development takes place. Learning occurs when the context of new material is understood and the context is what the student carries around as experience. This is of particular concern with the process of modularisation: larger student numbers, and less continuity in the expanding range of units on offer will lead to an educational system which for many students will seem de-centred. How is communication to be maintained between tutors and students? how is continuity to be safeguarded? where is the student's personal space?

In the summer term of 1990, first year students on the Fine Art BA degree course at the Polytechnic of East London, (now the University of East London) were to spend some time at Margum Sculpture Park in South Wales. They would be making art in response to the environment and the culture they found there. In this situation, very different from a college-based studio programme, what was the best format for their theoretical and supporting studies? An essay seemed inappropriate, while a diary was inadequate and a sketchbook would not cover the 'thinking' and 'reading' activities which we expected students to be engaged in. Students were asked, instead, to keep a journal, into which they would place elements of both theoretical and visual research, and having a format which both recorded everything relevant and also presented a less formal working space. In the process, a closer relationship to theory and

connects theory to practice and the initial projects are assessed, but the aims and objectives are to give students the opportunity for effective research with increasing freedom in the development, processes and format of the journal. There are few prescriptions, and no ultimate expectations other than that increasingly the journal should be relevant to every aspect of the course and to the students' whole experience.

The value of the journal as a creative tool in fine art learning is emerging in an area, historically, which is not well researched or documented: the journal is providing not only an excellent creative space which the student manipulates in their own learning process, but also, the journal exposes far more of the learning process *per se*, and the opportunities which the journal presents in a teaching and learning situation are not limited to fine art practice. What we have with the journal is a place for research: for thinking and notetaking, for flashes of insight and the price of milk, for problem-solving, for diagrams, photographs, sketches, collage, emotional expression, photocopies and newspaper cuttings; the journal becomes a kind of map which lays out the terrain of learning.

The journal has emerged as a mixture of processes and theories which are always, by their very nature, breaking down lines of demarcation and at the same time, building up, literally, a volume of knowledge. And this volume of knowledge has the stamp of each individual student upon it: knowledge becomes experience. The student has located the study in their own space; it is relevant. Learning, as suggested above, occurs when the context of new material is understood: when a text is no longer something sitting on a shelf in a library but an integrated piece of the fabric of one's own life, then it has the most relevant of contexts. Ideas have no existence until they are embodied and it is surprising with what alacrity our students embody them. The journal gives the student that opportunity; it gives the student permission to view the content of their course from a perspective wider than that of received wisdom, to bring in themselves and to relate all of these elements to whatever project is the current focus of their attention. It is an accumulatory process with a format which allows both review and reflection. Furthermore, because it has an element of the unknown, it includes risk. Perhaps that is why there is sometimes an initial hesitancy when the student encounters the journal; the student wants to know what the journal is comprised of, what is expected. Sometimes, there is annoyance; one student asked 'why should I write for someone else? what is this for?' This attitude, where it exists, changes. It is interesting what students have to say in their use of the journal, for not only do they learn by using the journal, they discover how they learn. Over time, the journal becomes the history of the student's efforts and unlike the objects of art, which are focused and isolated creative effort, the journal's effort remains an enmeshed process. It is like lifting the lid off the hive, you see industry, but you see patterns in that industry: "at first I was unsure how to use it, but now I just write my ideas down and it is useful to me for my work".... "it is helpful in relation to development, it helps me understand what has happened".... "I

sions over journals... the journal has helped me to see what interests me... and that it's possible to have disparate interests which do in some way link up".

This disparateness, which will at least partly arise from the initial confusion of experiences in the first year, and partly by the bringing together of the student's interests, is held together by the temporal continuity of the journal. While anxiety about skills, talent, ability, taking up and understanding information are all part of the first year experience, the journal becomes a reflection of that experience which, at a later, objective moment, the student can learn from. One student commented:

"The journal shows quite clearly the difficulties I found in expressing my ideas visually, it also showed the problems I had dealing with such a broad topic... the same theme crops up again and again.... How difficult I find it to focus in on a simple idea, and then expand and develop it... I think the journal helped me to alter the way I dealt with this issue. By the time I started on the last project I was able to start from one simple idea and develop it."

It will also be possible for a teacher to pick up on this; a journal full of good ideas which never come to fruition requires consideration and discussion with the student. That discussion is not only based on what the teacher knows about the student's lack of progress, or on the student's anxious explanations, it is based on what can be seen and handled in the journal. The learning situation of the first year as reported by students is one in which they are often uncertain regarding what constitutes good work and very uncertain about their own abilities. The journal often emerges as the place in which the student tries things out and has the permission to play with ideas and forms. In the teaching situation it has proved extremely helpful to students that they come to the seminar or tutorial with the journals under their arm. 'Discuss your work' the tutor asks and the student presents a history of that work which now includes something visible of themselves. It is their terrain, it is safer ground, but it is ground which can be crossed by tutor as well as student. It gives the individual work a context and it also highlights, both specifically and generally, difficulties, omissions, potentialities and repetitions which the student is demonstrating, consciously or unconsciously.

What the tutor learns of the student's capacity to learn can be simple and/or complex: it can be, in the context of fine art, too few encounters with galleries or books; or a piece of exhibited work with poor colour and handling and a journal full of black and white drawings which immediately suggests to the tutor that

both simple and complex. The tutor, basically, can learn what is and is not working. Some students will not like particular situations while others thrive in them, some students will have no interest in some areas or subjects while others will quickly show that they have found their metier. However, it is clear enough; when you lift the lid off the hive you do see patterns, and you can see very well where there are clusterings of successful activity and where there are problems, and the problems arise for all manner of reasons. Students are looking at the course as participants, they are addressing not only the subject area, but the structure in which that subject area is presented. They will demonstrate effective learning with great innocence and wholeheartedness; and they will, in their notes and reflections, tell you exactly why they didn't like a teaching programme or why they failed to learn. Again, it can be as simple as 'the room is so stuffy I can't stay awake', and it can be far more complicated, reflecting complex relationships between different elements in a course which only the students' experiential testing has uncovered. Students are responsive, and here we need to be particularly attentive; they are not just passive receivers, they are also proactive; they will find ways, they will attempt new routes. They will suggest other solutions, and all the time this will be to themselves, not to the tutor. The tutor needs simply to pay attention. This has ramifications for future planning and course content and structure. The journal demonstrates that the student is not just A or B or C but also X Y and Z, that they can work independently, and together, in ways that the tutor never considered. That means, for the future, courses and programmes with methods of learning and assessment as yet inconceivable. There is potential emerging which has to be reckoned with, and why? because *The journal allows more of the student to be visible*. The journal may confirm our expectations but it also exposes us to what we didn't know. In admitting our own history: in admitting that we can go to the journal to learn as well as to teach, we are admitting whole new areas of educational possibility and that is because we are providing the student with the space in which to emerge as an active component in the equation. In the journal the student has found a place to be more of an individual in relation to their study, as a result, the journal also demonstrates the individuality of learning and QED, the strengths and limitations of the learning environment.

With increasing numbers and modularisation the journal offers the student a personal space, a safe area in which to work which has no demarcation lines and no prescriptions, it offers continuity and a physical reality, it is

experimental journal space is extended into the social space; with all its concomitant risk of failure. The student brings everything to bear in a new configuration and that frequently, increasingly, involves an embodiment beyond that between the student, ideas and process, it involves the addition of the social body in the student's creative equation. It is experimental learning within the social fabric. Empowering the student in this way leads to a different role for the tutor: it involves one in which the tutor's letting go takes the place of the student's earlier dependence. Besides the normal teaching and learning interchange between tutor and student, the essential role which remains is in creating an appropriate and flexible support system in which the learning is not one-sided,

education: thought up by students, organised by students and with the articles written by them.

Hermes, the God of Boundaries, is also a trickster figure, there is risk in the dissolving of boundaries, but the students are every institution's resource: it would be a pity if under modularisation, in the name of choice, every individual became a product of a system in which choice was everywhere and opportunity nowhere. The student is not simply to be the effect of an educational process, but should be effective within it.

The potential space, whether it is the journal or some other larger enterprise, is the place, where first experiment and then change can take place. I am reminded of this



Jamoula McKean After Barthes - A winter Garden 1993

for in reaching outside the normal parameters of pedagogy, it is not just the student who learns. This also involves the individual student's relationship to the peer group. In recent years students have not only gone beyond the confines of studio practice in an extension to their creative learning, they have also increasingly looked to each other. This may be a natural development stemming from the first and it can be facilitated. Collaborative work and peer group discussion allows the modular system to retain human proportions. A tutoring system in which each first year student is supported by a second or third year student will benefit all students involved and lead to new teaching and learning situations which may not be tutor led. It develops further, a continuity within the modular structure which, like the journal, both supports the student and offers them safe passage from one point in the course to another. Collaborative work over the last few years has centred on a larger involvement with community. Initiatives developed by students or by collaboration between students and staff has seen the flourishing of a number of successful enterprises, including, at present, a relationship between The Gill Gallery in Newham and the University. Interactive exhibitions, which include workshops specifically aimed at an involvement with the public, extend the student's learning space and empowers the student to become responsible for,

and responsive to, a whole new set of criteria. Any number of theoretical assumptions become the subject of experiential testing. In the recent 'Shell Suits' exhibition, students working with local schoolchildren all week on the Swimming Mural [the Gill Gallery is part of Newham Leisure Centre] gave the students a renewed appreciation of children's creativity and the value of patience, concentration and skill.

One mature student commented that part of his learning was in finding the appropriate language and objectives to engage his group; "first, getting onto their level; after that, it was easy". He was being modest: it was not 'easy' to engage a group of ten to eleven year-olds who had just come out of the swimming pool, in a common objective, working as a team and producing art work they were all proud of. For the children and students, the most recent satisfaction was the preview evening when the muralists showed their parents the work they had done, complete with signatures, displayed in a public place.

In the months to come, projects with Newham Education Art Centre, Free Form Arts Trust and Perpetual Beauty Carnival Club will offer further learning spaces for students in which pedagogic parameters are extended and re-drawn by the creative permutations which the student and situation will provide together. Like the private initiatives of the journal, the atmosphere of enterprise leads staff and students to view themselves differently, invite a student to make a presentation based on their journal activity to a group of tutors at a staff development day and a subtle but irrevocable shift has been made in how that relationship is viewed. The most current example is the setting up of a newspaper which will deal with critical debate in art and art

dents renew the educational system by the changing circumstances which have acted upon them.

In the example given above, the circumstances of the 1960s and '70s have little relevance for the student entering art school now. In the demanding educational situation, the most painful thing for students to acknowledge is that often, in order for learning to take place, something previously held close has to be given up; you cannot cross the river without giving up the bank. As teachers, involved in an educational process, it is perhaps salutary for us to remember that no system, however seemingly neutrally constructed, is ever entirely free of our signature upon it. The system which delivers education must be sufficiently flexible to contain an element of its own learning, in this way the educational structure grows and changes with the educational experience and is not just our prescription. ●

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Andrea Duncan ©1993
'Shell Suits' an interactive exhibition at the Gill Gallery, Newham Leisure Centre, March/April 1993. Co-ordinators, Fiona Carson and Andrea Duncan, University of East London. Educational Arts Centre initiatives with Newham Education Art Centre, Free Form Art Trust, Perpetual Beauty Carnival Trust. Project leader, Geoff Brunell. University of East London.



UNPACKING Andrea Duncan A Little Death at Neml. From a photographic narrative.

practice was envisaged, and indeed took place. In each successive year of the Margum Park journal the relevant creative processes became more visible, and the informality of the journal space and its portable nature increased the parameters of what was considered 'relevant'. This was partly the result of the journal's time based element, sometimes becoming diary like in form: for all time spent at Margum became equally valid 'working time'. No longer was it just time spent making work, or time spent reading, or time spent in tutorials or seminars which was considered worthy of analysis and reflection; many other things found their way into the journal. In the course of this, the manner of documentation became increasingly free of preconceived notions of presentation. This, in turn, led to new relationships between text and art process, between photographs and poetry, between sounds and marks. Not only did it make the creative process more visible it led to greater creativity. Here, I understood, was a form in which students could both explore creative process without the boundaries of specialism and present themselves as an essential element in that process. Here was a potential space where the student had permission to address art history and biology, performance art and the baking time of clay in an open fire.

Whatever project the student was involved in, 'related material' was what the student brought to it, and in a space which was their own.

The journal has subsequently become an integral part of the Fine Art course. Students work with it from their first term. It involves Visual Theories project work which includes drawing and art process and incorporates written material of every conceivable kind in the students' studio research. It is a tool which

have jotted down ideas, collected images and used its pages to work through problems and questions. I have been able to cross refer my ideas with others of mine... "writing about ideas generated by self, ideas generated from talking to other students, ideas generated from lectures, sketching ideas, writing some in poems,.... writing down ideas as a good way of distilling them"... "...if I hit upon a problem with my work I talk to myself in the journal and normally this sorts it out"....

Students are also learning how to finetune their own individual journal process in this private place which is the journal; it allows them to take risks in a safe space: "the processes of my journal have varied... they are a mixture of private material, in diary form, of abstract thoughts, from theories on music to pure feelings about myself. They have enabled me to relate to the work from an organisational point of view and also as a private place in which to deal with issues about my own creative process..."

The same student continues... 'the journal has been useful to my processes of work... this is apparent and clear halfway through... the original traditional approach comes to an abrupt end and then takes off into what I really wanted to say... [it] has been one of total development and learning... I have learnt more about myself and where I am distracted and how to cope with this...'.

Another student summarises:

"I have found the journal useful as a place to begin new ideas, but at a certain point I need to develop them elsewhere... I wrote quite a lot of personal things down in my journal. I have done less of that [recently] mainly because I'm talking more to people, [including] discus-



ISOLATION FOR PARING Andrea Duncan A Little Death at Neml. From a photographic narrative.

some experimentation with colour and process is in order. Maybe, however, the drawings are what the student is falling back on in a period of lack of confidence, and the journal is signalling the student's distress but also the student's one strong area of past success. The student may knowingly be presenting themselves to the tutor, caught between two stools: longing to jump but unable to let go. What the student is too diffident to verbalise in public, the journal demonstrates on their behalf. In some journals, the problem is clear and immediate; there are problems with spelling, with grammar, with vocabulary, there are problems with organisation, or so little reference to the course that the student has clearly been otherwise engaged. There is personal stress, anxiety, and clear difficulties with some areas of learning. A student whose essays are always in on time and who gets decent marks will confide in the journal that these essays are costing an arm and a leg in preparation time and another student for whom essays are no problem at all will refer to the humbling process of printmaking technique and of the intransigence of the material. The journal can be a diagnostic tool which can help focus on difficulties early on, but it can also highlight skills and potential: because the Journal has no prescribed format, it is not based on assessing the past as much as illuminating a space in the present; the potential of the student and of the cohort and the range of skills demonstrated are maybe well outside the usual parameters of expectation; the student says 'I never thought I could do this' and the tutors will admit to themselves 'neither did we'.

In relation to what the tutor may learn from the journal about the course structure and teaching programmes, the answer is, again,



WINTER

ground which the tutor and student can share, which is illuminating to the teacher but which however remains student-centred. It is a space which offers experimentation and the converging of often very disparate elements together in a new solution. It allows the separate educational experiences within the modular process to come together and influence each other.

It is a small step to take from the potential space of the journal to the larger space of potential interaction in the student's relation to the peer group, the modular environment and to the world beyond. Yet the enmeshing process of the journal in which specialist boundaries are first broken and then reconstituted in a new relationship leads naturally to extension beyond the empirical boundaries and constraints of existing pedagogy. The art student is creative, but that creativity requires a context, and it needs to be tested against the same creative forces in society at large. This is experimental ground: it tests received wisdom and refutes dogmatism. Our aim as teachers should be to make new spaces in which students can operate and to empower them to do so effectively.

As early as 1987, the Residencies programme was instigated by the course tutor Geoff Brunell, it has been an important part of the student's experience since that time and remains in the forefront of this development of enlarging the student's interactive space. Further initiatives have emerged which have set out to test existing notions of teaching and learning with the emphasis being increasingly placed upon the student's own initiative: the student's own opportunity to claim authorship and demonstrate their own position. In such situations the student's creativity is tested beyond the confines of existing pedagogy: the



VERNAL LIGHT Andrea Duncan A Little Death at Neml. From a photographic narrative.



WAR DRIVE

On the Offensive

The Angle Gallery in Birmingham was set up in November 1992 as an independent arts space. Major exhibitions have included the anti war exhibition 'From Hiroshima to Belgrade' now touring the country, the 'sanctions busting' photographic exhibition of the atrocities against the Serbs, 'Another Annus Horribilis?' the national cartoon exhibition on the monarchy, and Leon Kuhn's 'On the Offensive'. All of these exhibitions have received commendation for their overtly critical nature and condemnation from political, media and arts bodies

The stereotyped role of the political cartoon has become ossified and this has emasculated its potential use as a progressive force. Cartoonists have participated in their own emasculation; they have succumbed to the pressures of consumerism to provide quick space-fillers which meet the demand for up-to-the-minute topicality. They are reactive as opposed to active, for where the reporter determines the news, the cartoonist merely illustrates it in order to entertain. As long as cartoonists do not allow themselves to be taken seriously their work will always be expendable. So long as the political cartoon is deprived of its potential to inform and pose alternatives; so long as it is used merely to amuse and entertain, then the

field is left wide open to the 'Jaks' of this world—those who are adept at raising a laugh, at trivialising issues, and using cartoons to appeal to emotions without support of facts—omitting arguments and frequently attaching

hostile to anti establishment work. Leon Kuhn's 'On the Offensive' is only the latest exhibition to be met with calls for censorship and bans. Kuhn's detailed images vilify the market, conventional morality and war. Much of his work in the early eighties achieved widespread popularity. His famous anti war images were reproduced as postcards, posters and illustrations in political texts. The hostile reception by establishment figures to his latest exhibition which contains both early work and his new apocalyptic pieces suggests a new level of establishment insecurity and intolerance.

As a result of the cartoon exhibition on the monarchy and Kuhn's 'On the Offensive' the Angle has been threatened with closure.



Leon Kuhn All Ghetto Fighters. 1993.

conclusions to personalities. All this serves to reinforce the notion that history only moves to the tune of great people, and so is outside of the control of ordinary men and women...

Birmingham city councillors and Midland's MPs have demanded that the monarchy exhibition be banned. Site agents representing the landowners have demanded the right to veto

conclusions to personalities. Textbooks on communication usually recommend humour as a device for securing and holding attention. From this it should follow that humour will help an audience learn more since attention and learning are assumed to be closely related. There is however little evidence of this relationship, some of it is even negative. Humour may work for the advertiser where it has not been found to work for the political persuader, because the former's rhetorical task is far simpler. Evidence points to the fact that only in non-humorous pleasure is change in existing knowledge or concepts a permanent one.

forthcoming exhibitions and have demanded the immediate withdrawal of political literature from the gallery. It now seems fashionable to demand a clamp down on controversial exhibitions. This is a dangerous development. Instead of encouraging the fullest possible exchange of arguments and clash of ideas, the propensity to censor is ensuring that emotive and controversial subject matter gets swept under the carpet. Kuhn's work presents a challenge to these trends. 'On the Offensive' is an exhibition which

Leon Kuhn has worked continuously for the Left press since winning the Sunday Observer National Political Cartoon competition in 1969. After studying at the Slade School of Art in 1972 he spent four years working and studying calligraphy in Japan. His cartoons have appeared in publications from Labour Weekly to Socialist Worker to New Statesman and News on Sunday. On winning second prize in the 1993 National Political Cartoon Competition, organised in conjunction with Private Eye, New Statesman, Living Marxism and the Angle Gallery, has provided an opportunity for his new works to be seen for the first time together with work from earlier years.

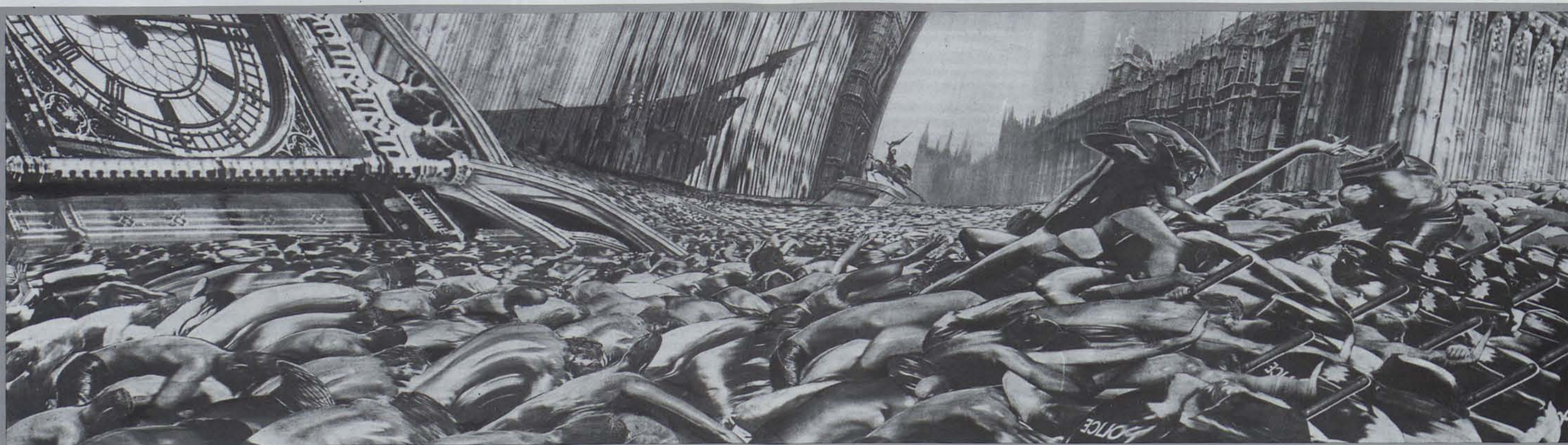
(Text extracted from Leon Kuhn's book 'The Big Bang for Bureaucrats'. First published by Burning Issues in 1983.

asserts the right to be offensive against the horrors of war and the status quo. Kuhn's work and the cartoon exhibition provide a vital social commentary on the present period. Both exhibitions are important for refusing to play it safe in the face of a growing censorial onslaught on the arts. Both deserve further showings and support.

Ceri Dingle is co-ordinator at The Angle Gallery. For more information about the Angle Gallery and exhibitions phone 021 455 9216.



MARKET MADNESS



POWER DRIVE