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# LIVE IN YOUR HEAD

**Concept and Experiment in Britain 1965–75**

Clive Phillpot and Andrea Tarsia  
with additional essays by  
Michael Archer  
Rosetta Brooks

w<sup>hite</sup>chapel



Keith Arnatt *I'm a Real Artist* 1972 (Newport; part of a photographic series)

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# Foreword

Examining the questions asked in the art made thirty years ago requires an intellectual and a cultural freshness that confounds chronologies. A year ago when the Whitechapel began planning this show, we wished to avoid an archetypal 'historic' approach as well as any provincially British twist. Meanwhile exhibitions such as the Museum of Contemporary Art, Los Angeles' formidable *Art and Actions* of 1998 made it clear that the extreme will to tear up old blueprints for art was as forceful in Japan, Brazil and California as it was in Vienna, New York and London. In the post-modern, post-structuralist era we remain fascinated by the boundaries, the authorship and the 'reality' of conceptual art in this decade.

Having initiated the exhibition and established the title (borrowed from Harold Szeemann's landmark show: *Live in Your Head: When Attitudes Become Form*), Judith Nesbitt turned the project over to Andrea Tarsia, the Whitechapel's new curator who, since completing his MA, had curated freelance projects and worked on the Froelich Collection catalogue for the Tate. He was joined by Clive Phillpot, the friend of many of these artists and the person responsible for several of the best libraries of the period – first at Chelsea College of Art, then MoMA, New York and presently in the Visual Arts Department of the British Council.

Exhibitions are living, unpredictable phenomena and we expect the critique and conversation generated by the exhibition will lead, in turn, to further reassessment of the period. The catalogue essays by Clive Phillpot, Andrea Tarsia, and Michael Archer clearly chart some of the decade's key events and defining attitudes, but Rosetta Brooks' pithy, revisionist argument, focused on three artists, indicates why the story

of 'conceptual and experimental art, 1965–75' is more about intellectual and cultural freedoms than it is about a movement or 'ism' centred on reputations and artefacts important to a museum approach.

Before they began mapping the show they approached many people, some listed below, who were involved in the art of that time, and anecdotes were mixed with personal admiration and estimations of what should survive. As one of the art students struck by the vitality of the ICA's version of *When Attitudes Become Form* and then exposed to the group of artists and critics by my first job at *Studio International* in 1971–2, it was exhilarating to see the exhibition in development. At the time, the facts were already mixed with the irreverent spirit of the period – the mind of Barbara Reise, the vision of Brisley in the bath at Gallery House and then the nappies installed by Mary Kelly at the ICA, as well as the shrewd analytical survey made for the Hayward Gallery by Anne Seymour's *The New Art*. When I moved to the Arts Council, my generation watched the 'green floor' management struggle to deal with the public scandals that in 1976 brought Carl Andre's 'Tate bricks' into the same sphere as Ddart's 'grant' for a performance, based on three men walking around with a pole on their heads.

Preparing and presenting the show has required a special kind of archaeology and tolerance – few artists like agreeing to participate in group shows, particularly when the contents evolve organically and resources and space are inevitably limited. All of those we spoke to, not least the participating artists, were nonetheless willing to re-visit the past. Given how involved the artists were in shaping new developments in their current practices, their patience was heroic. We are

immensely grateful to them and to the lenders of the work, both individual and institutional for their generous support. Alistair Raphael's inventive programme of events created the opportunity to have live work by Stuart Brisley; whilst Sylvia Ziranek and David Medalla have turned the concept of an 'educational' gallery visit inside out.

Conceptual art has never been easy to market to the corporate world, so not surprisingly the Whitechapel's ability to realise the project has depended on the involvement of those who understand the value of research and the subtle transference of ideas between artists. We are deeply grateful to the Paul Mellon Centre for Studies in British Art and the London Institute who have supported the catalogue; The Henry Moore Foundation who are always farsighted in their appreciation of the inseparable correspondence between three-dimensional thinking and a new role for art in the new century; The Elephant Trust who pledged support for the preparation of work for the exhibition; the British Council for allowing Clive Phillpot to devote time and their resources to the curatorial work; and the Arts Council's film and media specialists, especially Dave Curtis, who collaborated in preparing the programme. Our thanks also to Sainsbury's and their suppliers Martin Navarro who contributed thousands of oranges for Roelof Louw's remarkable work.

Exhibitions which demand so much documentation and assembly of material make strenuous demands on the Whitechapel's small team and would not have been possible without the 'hands-on' involvement of all staff. Several young curators volunteered their skills as assistants on the project: Andrea Wiarda undertook extensive research

for the catalogue and its chronology; Candy Stobbs' unstinting dedication and organisational skills have produced much of the catalogue, and Felicity Sparrow has, quite simply, made the film programme possible. Herman Lelie showed his admiration and affinity for this period in his exceptional work on the design and production of this publication.

Our warm gratitude is extended to many other people and organisations, particularly those mentioned here: Karen Alexander, Brian Allen, Barry Barker, Ray Barrie, Philippa Beale, Stefania Bonelli, Guy Brett, Steve Bury, Josic Cadoret, Krzysztof Cieszkowski, Jill Constantine, Ben Cook, Tristan De Lancey, Anne and Anthony d'Offay, Meg Duff, Diana Eccles, Sharon Essor, Simon Ford, Teresa Gleadowe, Adrian Glew, Althea Greenan and the Women's Art Library, Nigel Greenwood, Susanna Greeves, Pam Griffin, Jon Hendricks, Beth Houghton, Isobel Johnstone, Paul Johnstone, Brian Kennedy, Uwe Kraus, Julie Lawson, Tim Llewellyn, Oliver Lloyd, Nicholas Logsdail, Russell Martin, Massimo Martino, Brigitte Morton, A.L. Rees, Anthony Reynolds, Anna Ridley, Brett Rogers, Andrea Rose, Cora Rosevear, Hinda Sklar, Anthony Stokes, Chiara Tarsia, Gary Thomas, E. Topcliffe, Peter Townsend, Leslie Waddington, Nigel Walsh, John Weber Gallery, New York, Jack and Nell Wendler, Andrew Wilson, Keith Wilson, all the staff at the Tate Library, Archives and Collections and those at the National Art Library.

Catherine Lampert  
Director

# Introduction

A number of international exhibitions have recently re-examined the artistic legacy of the 60s and 70s. These have begun the task of re-evaluating the period and have placed the achievements of a few artists working in Britain in an international context. Although this is welcome, these same artists are often still awaiting reappraisal in a British context, along with others of their peers. This exhibition seeks to redress that situation, and to clarify the points of origin of a formative generation in British art.

The notion of organising exhibitions by geographic boundaries has been justly criticised, subscribing as it does to facile or bogus nationalisms and regrettable exclusions. It may seem particularly perverse to organise an exhibition of art in Britain during a period that was so overtly internationalist and globalised in its manifestations. Yet we might also question the extent of this 'internationalism', the limited points of reference used to define the period, and the extent to which we have yet to appreciate the true significance of artistic practices outside Western countries. *Live in Your Head* does not aim to define 'Britishness' in the works selected. Indeed many of the artists included in the exhibition came to Britain from abroad, where they had studied and often already started exhibiting: David Lamelas from Argentina, Michael Craig-Martin and Susan Hiller from the USA, Roelof Louw from South Africa, Rasheed Araeen from Pakistan, David Medalla from the Philippines and Alexis Hunter from New Zealand. Their contribution to the development of artistic practices in the UK has been lasting and profound, yet in no way ascribable to an abstract Britishness. Certainly, the affordability of international travel contributed to the increased mobility of artists as much as to the general cross-cultural pollination of the time. But Araeen, for example, came to

London as a second choice, after being denied a visa in France, and Medalla was forced to continuously re-enter the UK when denied residence. A number of artists, furthermore, had their first exhibitions abroad – in galleries such as Konrad Fischer in Düsseldorf – and some have continued to have a higher profile abroad than here.

The 60s and 70s were propelled by a drive away from traditional modes of making, thinking, viewing and presenting art. In the selection, we have sought to avoid the temptation to focus primarily on seminal works, aiming instead for a more inclusive look at the wide range of practices that characterised this fertile period. Within this scope, we find such instances as the speculative work of Art & Language and the highly intimate vision of Marc Chaimowicz, as well as the socially-oriented work of Conrad Atkinson and the self-referentiality of John Hilliard. The difficulty in ascribing any definitive label to these various manifestations is intrinsic to the period itself, and indeed caused as many internal rifts as there were collective utopian visions. Conceptual art, arte povera, land art, experimental art, process art, systems art are only some of the banners that writers and curators have used to try and group together some of these different manifestations. Perhaps at this distance, as Stephen Melville has suggested in the catalogue accompanying *Reconsidering the Object of Art*, we can think of this historical moment as one in which the typically modernist notion of unified movements dissolves and fragments.

One of the key characteristics of artistic practices in the 60s and 70s was the degree to which artists not only worked in a variety of media, but also worked closely with practitioners in other

art forms. Inevitably, the gravitational pull of the capital saw a concentration of this activity in London. For example in the 60s, the venue Better Books played a key role in this respect. Situated opposite one of the key art schools of the time, St Martin's, it not only sold uncommon books, pamphlets and magazines, but featured programmes of exhibitions, films, performances, poetry readings and debates. It was here that the London Filmmakers' Co-op was founded and that the People's Show first performed. Such heterogeneity was also reflected, in the 70s, in the programmes of Gallery House, another key venue – almost an artists' squat – that not only mounted the seminal survey exhibition *Survey of the Avant-Garde in Britain* (including film as well as performance and the visual arts) but also provided space for a number of important artists' initiatives. Since this time the direct links between the visual arts and film and visual poetry in particular, have been somewhat occluded, a situation we have begun to address in this exhibition.

This formal 'miscegenation' found its echo in the structures of the art world. Lucy Lippard felt able to see her role as that of 'writer-collaborator' with artists, while Charles Harrison abandoned the pages of *Studio International* and organising exhibitions to join forces with Art & Language. Artists meanwhile often reviewed each other's shows, curated exhibitions, published magazines and books, and set up a number of organisations and spaces that operated outside of institutions. AIR and St Katharine's Docks are only two of the publicly funded co-operative structures that aimed to provide information, as well as affordable

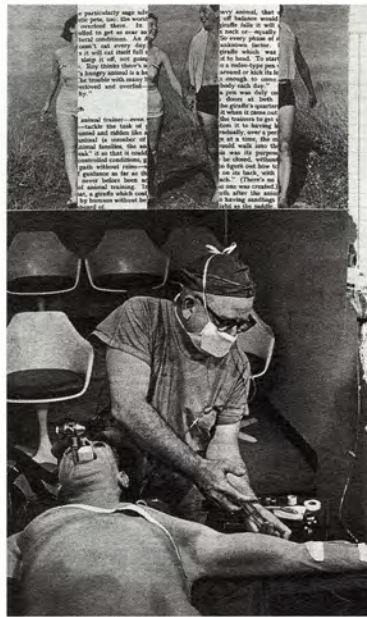
studio and living space to many artists. These organisations were paralleled by looser structures such as the Artists' Meeting Place and Exploding Galaxy.

Exhibitions and publications have tended, in the past, to view the period from 1968 to 1972 as definitive, yet that brief time-span now seems too restrictive. The 1972 exhibition, *The New Art*, at the Hayward Gallery in London, certainly marked the moment of official recognition and assimilation of some of the work being produced in Britain; but it was not until the mid-70s that a more fundamental shift occurred, towards a 'New Image' in photography and, gradually, towards 'Neo Expressionism' in painting. Furthermore, the development of experimental practices stems from before 1968, with Latham, Medalla, Metzger and Willats, for example, all actively producing work well before that time. We have therefore used the dates 1965–75 to bracket an historical moment rather than a definable movement.

Any group exhibition, whether current or historical, is intrinsically frustrating in that its scope is necessarily limited. Thus it has not been possible to include many artists and mentors – people such as Roy Ascott, Richard Hamilton, and Ralph Rumney – whose influence was considerable and profoundly felt. Nevertheless, we hope that this survey, within its given parameters, will lead to the perception of further linkages or aspects of this seminal, and still provocative, period.

Clive Phillpot and Andrea Tarsia





Diary 1969 (details)  
Text, collage and drawing on paper  
42 elements, each 29,4 x 17,7 cm

This diary is a typically narrative in feel, revolving around what appear to be reports from a shadowy team of corporate inspectors. Handwritten, typed and stencilled texts are collaged with a number of visual motifs that include mass callisthenics, medical operations, food and cookery, thalidomide victims, and a cameo appearance by The Singing Nun. (I. Breakwell 1999)



## Ian Breakwell

Born 1943 in Derby. Studied at Derby College of Art, 1960–4 and at West of England College, Bristol, 1965. Since 1969 has taught at many of the art schools and university fine art faculties in England, Scotland and Wales. Lives in London.

### Selected solo exhibitions

- 1967 *Compendium*, Bristol Arts Centre, Bristol
- 1974 *The Diary and related works*, Angela Flowers Gallery, London; Midland Group Gallery, Nottingham
- 1975 A selection of film/projection works by Ian Breakwell
- 1969–75, London Filmmakers' Co-op

### Selected group exhibitions

- 1968 *Expo Internationale de Novissime Poesie*, Istituto Torcuato di Tella, Buenos Aires
- 1969 *Experimental Poetry*, Arts Council Gallery, Cardiff; Richard Demarco Gallery, Edinburgh
- 1970 With John Hilliard, New Arts Lab, London
- 1971 *Experiment 2*, Midland Group Gallery, Nottingham
- 1971 *Art Spectrum*, Alexandra Palace, London (cat.)
- 1970 *Survey of The Avant-Garde in Britain*, Gallery House, London (cat.)
- 1971 *Photography into Art*, Camden Arts Centre, London (touring)
- 1975 *Artists Bookworks*, British Council touring exhibition
- 1975 *The Video Show*, Serpentine Gallery, London (cat.)



*Nine Films* 1971  
16mm, b/w, silent

Made for *Prospect 71: Projection*, the film consists of a series of very short films, varying in length from 30 to 120 seconds. A typical film consists of a 10-second black-stencilled caption that describes either objectively or ironically the image/s which occupy the remaining 30 seconds of film time. (I. Breakwell)



*Episode in a Small Town Library* 1970  
Photograph, 18 x 12 cm



*Repertory* 1973, 16mm, colour, sound, 9 min

One continuous tracking shot showing the exterior of a boarded up theatre, while the soundtrack describes a three-week cycle of absurd, witty, surreal, presentations.

## Bibliography

- Ian Breakwell, 'Continuous Event Process', *Studio International*, vol. 180 no. 92, September 1970  
 Peter Fuller, 'Ian Breakwell', *Arts Review*, 20 May 1972  
 Ian Breakwell, 'A personal use of projected and transmitted imagery 1963-72', *Studio International*, December 1972  
 Ian Breakwell, *Continuous Diary 1965-78/Circus*, Scottish Arts Council and Third Eye Centre, Glasgow, 1978  
*The Waiting Room* (cat.), Matt's Gallery, London, 1985  
 Ian Breakwell, *The Artist's Dreams*, Serpent's Tail, London, 1988  
 Marjorie Allthorpe Guyton, 'Virile Games' in *National Sport* (cat.), Anthony Reynolds Gallery, London, 1989  
 Ian Breakwell, *An Actor's Revenge*, BFI Film Classics, London, 1995  
 David Curtis (ed.), *A Directory of British Film and Video Artists*, Arts Council of England/University of Luton Press, Luton, 1996

## Statement

My work over the last ten years has been in various media simultaneously: collages, visual texts, drawings, photo-collage, events, theatre performances, film, film performances, tapes, installations, environments, video, objects, photo-text sequences, film/slide projection sequences with sound, photo-assemblages, writing and reading of prose texts. I have used whatever medium or media seemed necessary for each statement I wished to make, and certain themes consistently recur.

The investigation of the relationship between word and image runs like a thread through all this work, as does the concept of personal time, the surreality of mundane 'reality' and the use of humour in various shades through to black. Since 1965 much of my work as an artist has been in the form of Diaries that juxtapose hand written and typed text with drawing, collage and photography. The Diaries record the side-events of daily life: by turns mundane, curious, bleak, erotic, tender, vicious, cunning, stupid, ambiguous, absurd, as observed by a personal witness.

Ian Breakwell (from *Continuous Diary 1965-78/Circus*, 1976)

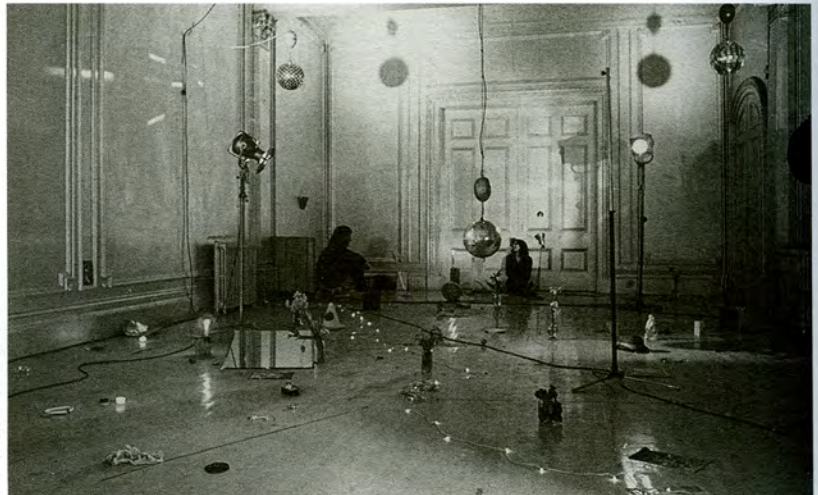


*Table Tableau* (detail) 1974  
First performed at Garage, London, in 1974

Unlearn 'art'. Unlearn 'artwork'. Unlearn 'closure'.  
Unlearn 'public' and 'private'. Finally unlearn 'man'.  
Stuart Morgan, *Sign of Saturn*, Nigel Greenwood  
Gallery, London, 1987

Chaimowicz's Celebration was light to this darkness. In place of the isolated framed individual he tentatively offered a sense of integration. In an Aquarian arrangement of silver walls, soft-coloured lights, mirrors, flowers and personal objects of affection he offered the visitor the option of finding his or her own place within the artist's world, a shared meaning maybe or just a point of contact – the Don Juan situation of finding your own spot in something that had obviously been set up with great care and qualified intuition.

(Caroline Tisdall, *Studio International*, July/August 1972)

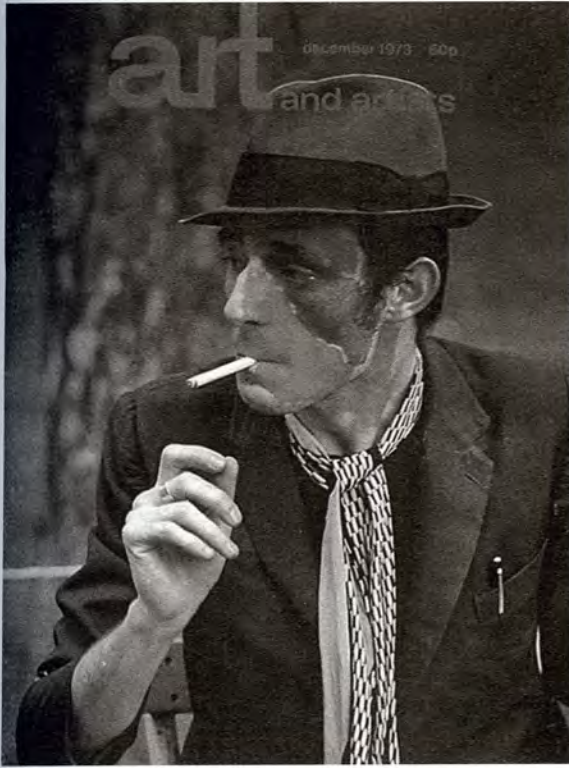


GALLERY HOUSE German Institute LONDON INAUGURAL SHOW 3 LIFE SITUATIONS April 1972



*We Chose Our Words With Care, That Neon-Moonlit Evening*, 1975  
Installed at Air Gallery, London, 1975

This is an art of pleasure, of the self that strives for a purity of expression and a perfect harmony uncontaminated by the discordant noise of the outside; an art in whose exquisite formality, however, there yet resides a restless and unquiet spirit. For it is a sensibility antithetical to an New World vigour; one that is introspective, and deeply embedded in the French tradition that gave rise to Proust, Gide, Camus and Genet: a psyche born in the evening shadows of a culture ancient and possessive.  
[Jean Fisher in *Past Imperfect*, Marc Camille Chaimowicz 1972–82, Bluecoat Gallery, Liverpool]



## Marc Camille Chaimowicz

Born in post-war Paris to a Polish Jewish scientist and a French Catholic dressmaker, Chaimowicz's art seems as elusive as his heritage. Chaimowicz abandoned painting in 1968 in order to find a cultural desert where he could experiment. The performances and installations that resulted afforded Chaimowicz a space where he could question the dominant values of the day. The work that resulted is Proustian in its sensuality: the sensual, almost bodily colours and details taken from the everyday campaign for the recognition of the personal in the public domain. (Oliver Lloyd, 1999)

Lives in London and Burgundy.

### Selected solo exhibitions and performances

- 1971 *Sweetness*, Sigi Krauss Gallery, London – installation
- 1972 *Celebration? Realife*, inaugural show, Gallery House, London
- 1972 *Enough Tyranni*, Serpentine Gallery, London
- 1973 *Table Tableau*, Garage, London, toured to Turin, Bologna and Rome

### Selected group exhibitions

- 1969 *Random Landscape Approximation*, nine venues in London
- 1970 *Banquet*, Camden Arts Centre, London
- 1971 'Waste? Piece 3', *Art Spectrum*, Alexandra Palace, London (cat.)
- 1972 *Between Revolt and Revolution*, City Museum, Bologna
- 1972 *Genug Tyranei*, Second Graz Art Fair, Austria
- 1973 *Biennale de Paris*, (British Audio Visual section)
- 1973 *Fluxus Tour*, Museum of Modern Art, Oxford
- 1975 *Inaugural Show*, AIR Gallery, London
- 1975 *Sur les Marches du Palais*, with S.Potter and C.Tisdall, AIR Gallery, London

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- Caroline Tisdall, 'Stuart Brisley and Marc Chaimowicz', *Studio International*, July 1976
- Marc Camille Chaimowicz, *Dream... an anecdote*, Nigel Greenwood Gallery, London, 1977
- Tamara Krikorian, 'Recent Performances by Marc Chaimowicz', *Art Monthly*, June 1978
- Marc Camille Chaimowicz, *Partial Eclipses*, Tate Gallery, London, 1981
- Past Imperfect, Marc Camille Chaimowicz 1972–82* (cat.), Bluecoat Gallery, Liverpool, 1983
- Four Rooms* (cat.), Arts Council touring exhibition, 1984
- Café du Reve, Marc Camille Chaimowicz* (cat), Galerie de France, Paris, Editions du Regard, Paris and Thames & Hudson, London, 1985
- Stuart Morgan, *Under the Sign of Saturn* (cat.), Nigel Greenwood Gallery, London, 1987
- N. Oliveira, N. Oxley and M. Petry, *Installation Art*, Thames and Hudson, London, 1994
- Marc Camille Chaimowicz Peintures & Objets*, Le Consortium, Dijon, Le Quartier, Quimper, 1995

### Statement

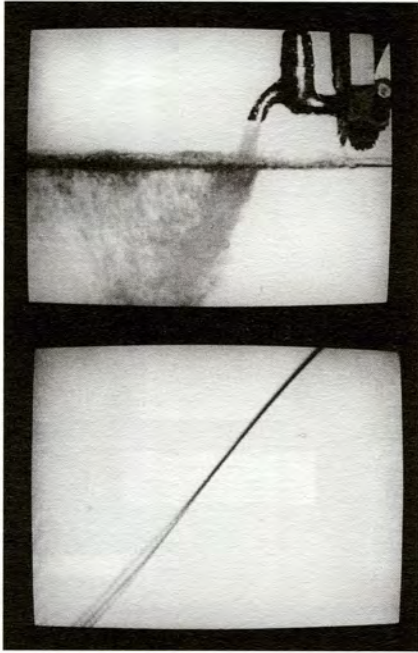
I got to Ealing art school in '63, a year after Pete Townshend of The Who. By 68 I was graduating in painting in Camberwell and encountering the tutor's wrath by absconding to Paris (as though from A Calling) to *Les Événements* in May. Nonetheless that year I was offered a place at the Slade School. It was from there that I dealt, in my own manner, with the Culturally Urgent.

There seemed then to be three options...

The first, and the dominant, was to busy oneself in the studio. The second, and 'in the now' and then probably the 'coolest' was to drop out.

The third, and perhaps the most complex and audacious, was to try to integrate ideas of the counter-culture with practice. This was naturally my choice... and was why I was drawn away from the claustrophobia of pre-existent forms towards activities that were then as yet unnamed or ill formed... like an emergent language.

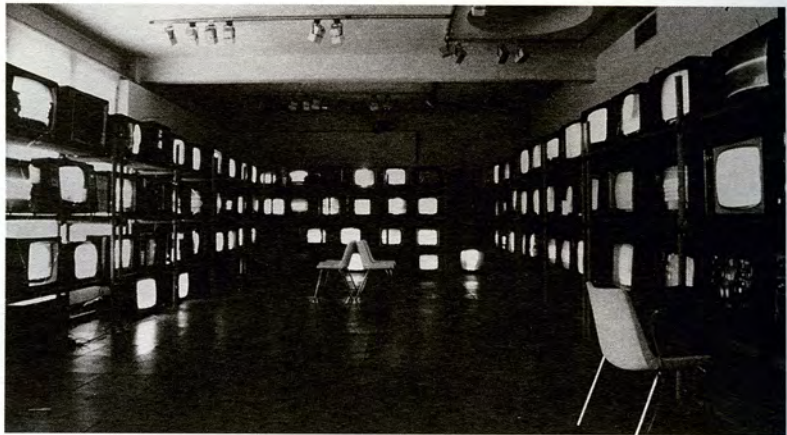
Marc Camille Chaimowicz 1999



'Tap piece', still from *7 TV Pieces* 1971  
 16 mm, b/w films screened on Scottish Television as part of *Locations Edinburgh*, curated by Alistair Mackintosh for the Scottish Arts Council  
 Distributed by LUX Centre, London

The idea of inserting [*7 TV Pieces*] as interruptions to regular programmes was crucial and a major influence on their content... These transmissions were a surprise, a mystery. No explanations, no excuses... I viewed one piece in an old gents' club. The TV was permanently on but the occupants were oblivious to it, reading newspapers or dozing. When the TV began to fill with water, newspapers dropped, the dozing stopped. When the piece was finished, normal activity resumed.

(*Diverse Practices: A Critical Reader on British Video Art*, 1996)



David Hall in *Vertical photo-piece*, 1968

## David Hall

Born 1937. Studied at Leicester Art College and Royal College of Art, and taught at various art schools in the 60s, including St. Martin's, Maidstone and Kingston. Established an independent Fine Art degree option in Video and Film at Maidstone College in 1972 and was one of the co-founders of London Video Arts (later London Electronic Arts) in 1976. Lives in Kent.

### Selected exhibitions and events

- 1965 *Biennale de Paris*, Musée d'Art Moderne, Paris
- 1966 *Sonsbeek '66*, \*Arnhem
- 1966 *Biennale de Paris*, Musée d'Art Moderne, Paris (solo prize-winner's exhibition)
- 1967 Royal Institute Galleries, London (solo exhibition)
- 1968 *Plans and Projects as Art*, Kunsthalle Bern and Kunsthalle Munich
- 1969 *British Sculpture Out of the Sixties*, ICA, London (cat.)
- 1970 *Drawings and Projects by 16 British Artists*, C.A.Y.C., Buenos Aires
- 1970 *Inno 70*, Hayward Gallery, London
- 1971 *Prospect '71: Projection*, Kunsthalle, Düsseldorf
- 1971 *Survey of the Avant-Garde in Britain*, Gallery House, London (cat.)
- 1972 Solo film show, ICA, London
- 1974 Solo film show, Tate Gallery, London
- 1975 *The Video Show*, Serpentine Gallery, London (joint organiser and exhibitor, cat.)



*This is a Video Monitor 1973-4, Videotape*

left:

*101 TV Sets 1975* (with Tony Sinden), Installation for *The Video Show*, Serpentine Gallery, London, 1975  
Hall and Sinden arranged 101 second-hand monitors along the four walls of the Serpentine's East Gallery. These were tuned in to daily programmes but without sound. 'The result was the antithesis of the broadcaster's intent. The media and the message were objectified, re-forming as a new and autonomous experience'. (D. Hall)

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Eddie Wolfram, 'Halls of Perception', *Art and Artists*, Jan. 1968  
Video Art special issue, *Studio International*, London May/June 1976  
*19:4:90 Television Interventions* (cat.), Channel 4 TV and touring exhibition, *Fields and Frames*, Scotland, 1990  
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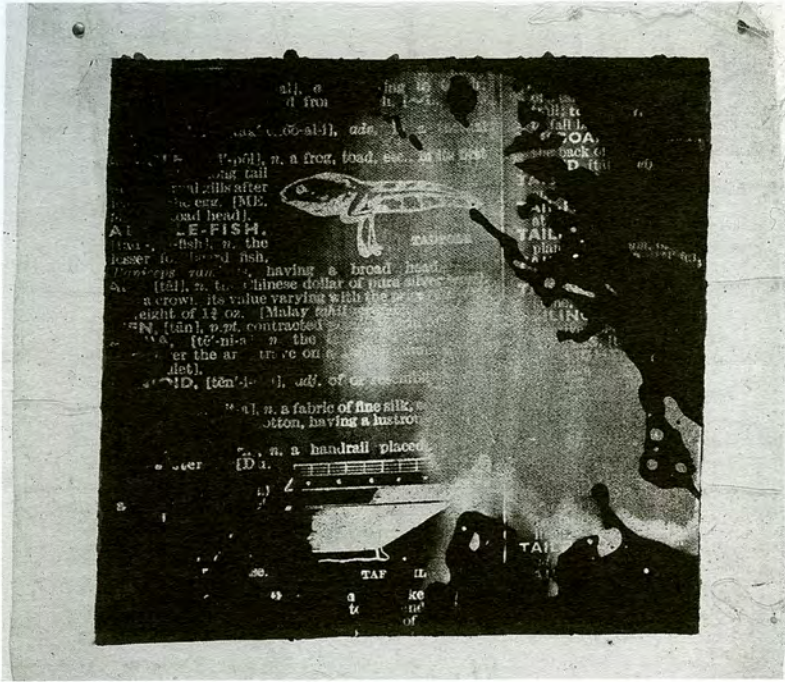
Stephen Partridge, 'Interview with David Hall', *Transcript*, vol. 3, no. 3, University of Dundee and Morris Julien Ltd., 1999

### Statement

... film then television had taken on the dominant role in the 20th century... and the gallery and its art were marginalised...

My feeling was to try to take art into the wider cultural context...and context into art...

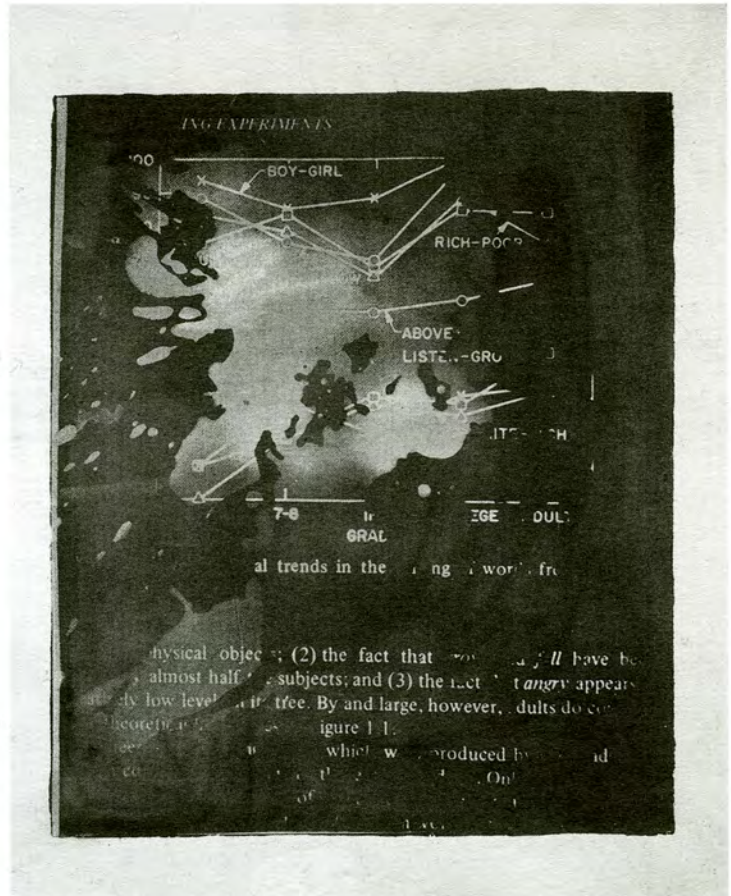
David Hall (from *Transcript* interview, 1999)



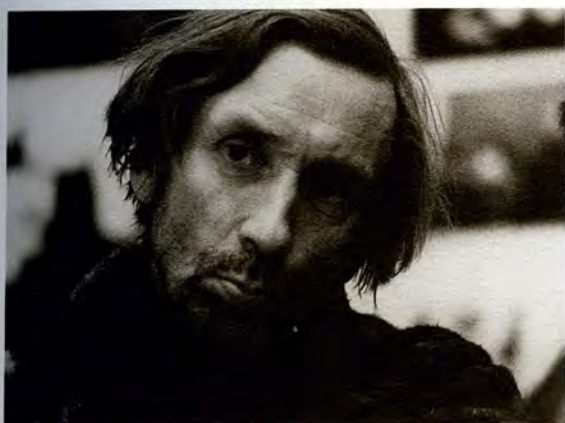
Tadpole - Taffrail 1974  
 (12 editions - sienna)  
 Print on canvas  
 43 x 43 cm approx.



Art and Culture 1966-9  
 Assemblage: Leather case containing book, letters, photostats, etc., and labeled phials filled with powders and liquids  
 7.9 x 28.2 x 25.3cm  
 The Museum of Modern Art, New York. Blanchette Rockefeller Fund



Boy-Girl 1974  
 Blue print on burnt umber canvas (8 prints)  
 60.9 x 43 cms



## John Latham

Born in Rhodesia in 1921, came to England c1929. Served in the Royal Navy 1940–7. Studied at Chelsea School of Art 1947–1950. In 1954 he was a founder member of the Institute for the Study of Mental Images and in 1958 began to use books as material for sculpture and to participate in happenings and filmmaking. He taught at St. Martin's School of Art 1966–7, where he and others famously chewed up a library copy of Clement Greenberg's *Art and Culture*. Was also a founder of APG, the Artist Placement Group. In 1968 he organised the *Industrial Negative Symposium* at the Mermaid Theatre with APG and from 1969 was Chairman of the artists panel.

### Selected solo exhibitions

1970 Lisson Gallery, London  
 1971 Hayward Gallery, London (cat.)  
 1972 Gallery House, London  
 1972 *The OHO Project*, Gallery House, London  
 1973 Kunsthalle, Berne  
 1974 *Offer for Sale*, The Gallery, London  
 1975 *John Latham, State of Mind* (cat.), Stadtische Kunsthalle, Düsseldorf

### Selected group exhibitions

1965 *Between Poetry and Painting*, ICA, London (cat.)

1966 *The Object Transformed*, Museum of Modern Art, New York  
 1966 *Destruction in Art Symposium*, London  
 1969 Paula Cooper Gallery, New York  
 1970 *Information*, Museum of Modern Art, New York (cat.)  
 1970 *Happening and Fluxus*, Kunstverein, Köln (cat.)  
 1971 *Between ó: APG*, Stadtische Kunsthalle, Düsseldorf  
 1971 *Prospect 71*, Stadtische Kunsthalle, Düsseldorf  
 1971 *Inno 70: APG. Art and Economics Exhibition in Time Summary*, Hayward Gallery, London  
 1970–1 *Wall Show*, Lisson Gallery, London  
 1972 *Book as Artwork 1960–72*, Nigel Greenwood Gallery, London  
 1973 *Critic's Choice*, Arthur Tooth & Sons, London  
 1974 *Aus London*, Kunsthalle, Berne  
 1975 *Structure and Codes*, Royal College of Art, London  
 1975 *Structure and Function in Time*, Sunderland Art Centre, Sunderland

### Selected bibliography

William Seitz, *Assemblage*, Museum of Modern Art, New York, 1961  
 Eddie Wolfram, 'In the beginning was the Word', *Art and Artists*, January 1966  
 Charles Harrison, 'Where does the collision happen', *Studio International*, May 1968  
 Paul Ableman, 'Is Art Dead?', *Art and Artists*, January 1969  
*Least event, one second drawing, blind work, 24 second painting*, Lisson Publications, London, 1970  
 David Lamelas (ed.), *Publication*, Nigel Greenwood Inc. Ltd., London, 1970  
 Sandy Nairne and Nicholas Serota, *British Sculpture in the Twentieth Century* (cat.), Whitechapel Art Gallery, London, 1981  
*1965–72: When attitudes became form* (cat.), Kettle's Yard Gallery Cambridge, 1984  
 Nicholas Wegner (ed.), *Depart from Zero, The Development of The Gallery*, London, The Gallery Trust Publications, London, 1987  
*Starlit Waters: British Sculpture: An International Art 1968–88* (cat.), Tate Gallery Liverpool, 1988

### Statement

The mysterious being known as God is an atemporal score, with a probable **time-base** in the region of  $10^{19}$  seconds.

Language, as a medium, is unable to tell the whole truth.

Physics, which uses a dimensionality that could do so, is nevertheless unable to move outside its particular boundaries and to refer in any way to sources of human action.

The present day world is comparable to a fission reactor the design of which is unknown but which is overheating and out of control.

The problem is with a means of representation that can envision the whole, its occluded dimensionality, and the relatedness between its parts.

Event Structure proposes a design. It arose from the point in the art trajectory of extreme minimalisation with respect to 'time' and developed from there in terms of process sculpture.

John Latham (from: John Latham, *Event Structure*, Calgary, Canada, 1981)





*Berlin Horse* 1970

1 and 2 screen projection, 9 min

...There are two original sequences: a piece of early newsreel and a section of 8mm film shot in Berlin... The 8mm film is re-filmed in various ways from the screen onto 16mm and that in turn used for permutative superimposition and colour treatment in the printer. The music is composed for the film by Brian Eno.  
 (M. Le Grice, *A Perspective on English Avant-Garde Film*, ACGB and British Council, London, 1978)



## Malcolm Le Grice

Born 1940 in Plymouth. Studied at Plymouth College of Art, then Slade School of Art, 1961–5. Subsequently taught at St. Martin's School of Art and Goldsmith's College. Committee member of the London Filmmakers' Co-op, 1969–76, the Greater London Arts Association, 1971–3, and the BFI, 1971–5. Lives and works in London, where he is Head of Research at Central School of Arts.

### Selected exhibitions

- 1970 *Systems in Art*, Whitechapel Art Gallery, London (cat.)
- 1972 *Survey of the Avant-Garde in Britain*, Gallery House, London (cat.)
- 1972 Walker Art Gallery, Liverpool
- 1973 Biennale de Paris
- 1973 Danish Film Museum, Copenhagen
- 1974 Palais des Beaux-Arts, Brussels
- 1974 *Projekt 74*, Köln

### Film/videography

- 1966 *Castle 1*, b/w, 22 min
- 1967 *Yes No Maybe Maybe Not*, b/w, 7 min
- 1968 *Castle Two*, 2 screen projection, b/w, 32 min
- 1969 *Little Dog for Roger*, b/w, 13 min
- 1968 *Talla*, b/w, silent, 20 min
- 1969 *Spot the Microdot*, colour, sound, 10 min
- 1970 *Berlin Horse*, 1 and 2 screen projection, 9 min
- 1970 *Reign of the Vampire*, b/w, sound, 15 min
- 1972 *Threshold*, 1 and 2 screen versions, 17 min
- 1972 *Whitchurch Down (Duration)*, colour, 8 min



Yes No Maybe Maybe Not 1967

...The images which are used certainly have been chosen for meanings and qualities they imply. But the impact of the film comes through the way in which they are transformed in the printing – mainly involving certain kinds of positive-negative superimposition. There is no thematic or narrative aspect to this film...it is almost entirely a present visual-movement experience,

(M. Le Grice, London Filmmakers' Co-op Catalogue, 1977)



- 1973 *White Field Duration*, 2 screen projection, 12 min
- 1973 *After Leonardo*, 6 screen projection and performance, 22 min
- 1974 *After Lumiere, l'arroseur arrose*, colour, sound, 16 min

#### Installation/film performances

- 1973 *Pre-production*, slide-performance
- 1973 *Matrix*, 6 projector-performance
- 1973 *Four Wall Duration*, film-loop installation
- 1973 *Gross Fog*, film-loop installation
- 1973 *Joseph's Coat*, film-loop installation (or performance)
- 1973 *Principles of Cinematography*, film-performance

#### Bibliography

- Malcolm Le Grice, 'Real time/space', *Art and Artists*, December 1972
- John Hallas (ed.), *Computer Animation*, Focal Press, London, 1974
- Lenny Lipton, *Independent Film Making*, postscript to UK version, Studio Vista, London, 1974
- Malcolm Le Grice, 'Kurt Kren', *Studio International*, Nov./Dec. 1974

- Arte Inglese Oggi 1960-76* (cat.), Palazzo Reale, Milan, 1976
- David Curtis (ed.), *A Directory of British Film and Video Artists*, ACE, University of Luton Press, Luton, 1996
- Michael O'Pray (ed.), *Avant Garde Film 1926-1995*, ACE/University of Luton Press, Luton, 1996

#### Statement

I left the Slade in 1965 and was already experimenting with film and video. In 1966 I showed *Castle 1* to David Curtis. He then programmed my films regularly at the Drury Lane Arts Club, where together we started a filmmakers' workshop before it merged with the Film Co-op. For the next few years, often in collaboration with William Raban, Gill Eatherley and Annabel Nicolson, I showed video, computer-art, performance and multi-projection film. Venues included: the Co-op; the Whitechapel, where Brian Eno offered to make a track for *Berlin Horse*; Gallery House, the Walker, Liverpool; and frequent screenings in Holland, Germany, Austria and the USA. In this period I also published critical and theoretical articles and started what became a sustained dialogue with Peter Gidal.

Malcolm Le Grice 1999



*Time, Up, Stairs* 1975  
Video installation at Brighton Open Studios, 1975



## **Tony Sinden**

Born 1946 and studied independently of the art school system. Taught at Maidstone College of Art, London College of Printing and San Francisco Art Institute. Has also organised experimental film festivals and served on film advisory bodies. Currently Senior Lecturer in Fine Art at the University of East London.

### **Selected installations, film and video exhibitions**

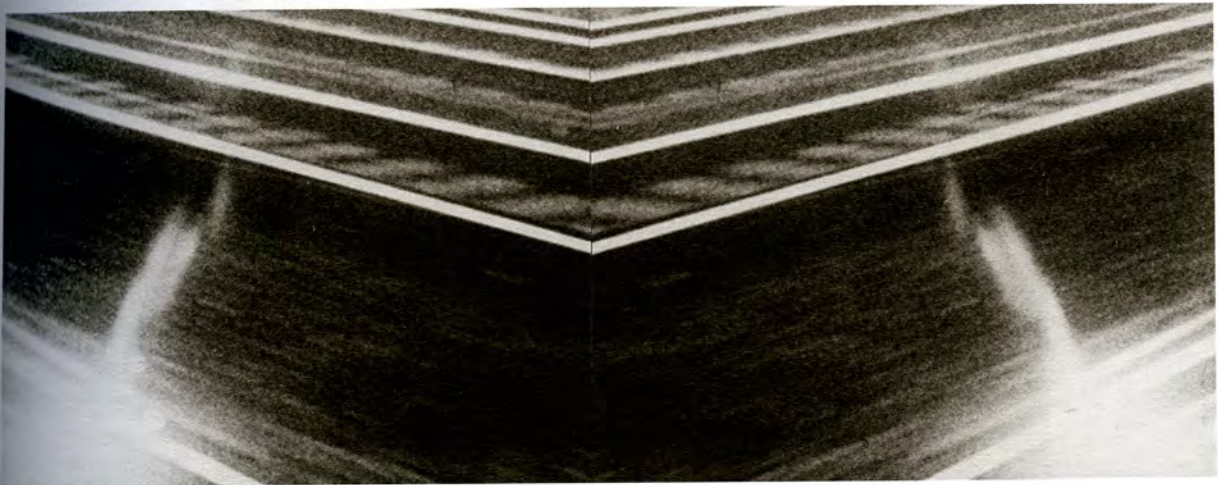
- 1968 Brighton Arts Fringe Festival
- 1969 *Review*, BBC Television 1969 Melbourne Film Festival
- 1970 Oberhausen Film Festival
- 1971 National Film Theatre, London (also 1972)
- 1971 Edinburgh Film Festival (also 1973)
- 1972 Gallery House, London
- 1973 ICA, London
- 1973 The Scottish Arts Council Gallery, Edinburgh
- 1974 Tate Gallery, London
- 1974 *Experimental Cinema*, Knokke
- 1974 Watershed and Arnolfini, Bristol
- 1975 *The Video Show*, Serpentine Gallery, London (cat.)

### **Selected filmography**

- 1967 *Tongue*, Std/8mm, colour, 10 min
- 1968 *Arcade*, BFI Productions, 16mm, 15 min
- 1970 *Size M*, BFI Productions, 16mm, 11 min
- 1972 *ABABA*, 16mm, 15 min
- 1972 *Wiper*, 16mm, 5 min
- 1972 *View, Actor, Between, Edge, This Surface* (by Tony



*Time, Up, Stairs* 1975 (detail)



*Can Can* 1975

- Sinden and David Hall), ACGB Productions
- 1972 *Intermittent Intervals*, 16mm, 10 min
- 1975 *Can Can*, BFI Productions, 16mm, 10 min
- 1975 *Mechanical Moments*, BFI Productions, 16mm, 15 min
- 1975 *101 TV Sets*, Serpentine Gallery, London
- 1975 *Cinema of Projection*, ICA, London

### Selected bibliography

- Bruce Beresford, *British Experimental Cinema*, BFI programme notes/NFT, London, 1970
- Tony Sinden and David Hall, *Perspectives on British Avant-Garde Film*, Hayward Gallery, South Bank Centre, London, 1977
- Space Between/Space Beyond* (cat.), Atholl McBean Gallery, San Francisco Art Institute, San Francisco, 1981
- Ancestral Voices* (cat.), commissioned by Picture This, Bristol, 1994
- Mark Currah, 'Turbulence', review of video triptych for *Whitechapel Open, Time Out*, 1996
- David Curtis (ed.), *A Directory of British Film and Video Artists*, ACE/University of Luton Press, Luton, 1996

### Statement

During this period I was one of a small handful of emerging artists in England using film, video and the space of exhibition as a starting point to create a contextual relationship in time with the viewer. The installation of my work at that time was paramount to discovering the conceptual parameters. With hindsight and politics of the intervening years, it is perhaps obvious why the experimental work of this period is largely unknown to the present generation. Despite the teaching in art colleges there are few public collections or recent museum catalogues devoted to looking at the innovative practice of the period. Whether one can rectify the situation and create awareness without bogging the brain with another bland survey document remains to be seen. The inherent philosophy of so much avant-garde practice stems from a belief in breaking with tradition and subsequently finding new points of reference with art and society. Turner and Duchamp would have recognised this but where is the catalogue or acknowledgement of this work in relation to the present day?

Tony Sinden 1999

...t & Language Terry Atkinson Michael Baldwin Harold Hurrell David Bainbridge Joseph Kosuth Ian Br  
...el Ramsden Charles Harrison Philip Pilkington David Rushton Lynn Lemaster Sandra Harrison Graha  
...oward Paul Wood Michael Corris Paula Ramsden Mayo Thompson Christine Kozlov Preston Hel  
...ndrew Meynard Kathryn Bigelow Art-Language The Fox Analytical Art Conrad Atkinson Derek Bosh  
...obert Fraser Mick Jagger Boyle Family Mark Boyle Joan Hills Sebastian Boyle Georgia Boyle Sens  
...laboratory Ian Breakwell Stuart Brisley Gallery House Sigi Krauss Victor Burgin Marc Chaimow  
...enri Chopin Bob Cobbing Better Books Indica Bookshop Indica Gallery Miles Bill Butler Peter May  
...roklok COUM Transmissions Cosey Fanni Tutti Genesis P-Orridge Spydee Pinglewad Rev. L. E. Ma  
...rofessor Tim Poston John Smith Menzies Brook Fizzy Paet Biggles Ian Goodrich Foxtrot Echo J  
...ncey Joseph L. R. Rose Sleazy Peter Christopherson E. Topliffe Michael Craig-Martin Arnolfini Gall  
...obin Crozier Ceolfrith John Dugger Artists Liberation Front David Dye Gill Etherley Tom Edmor  
...etween Poetry & Painting Steve Farrer Rose Finn-Kelcey Art Spectrum Barry Flanagan Garage Row  
...allery Hamish Fulton Gilbert & George Nigel Greenwood Peter Gidal David Hall Margaret Harris  
...rtists Union Marilyn Halford Tim Head Gerard Hemsworth Tony Hill Susan Hiller John Hilliard de  
...lvestor houédard Kenelm Cox John Furnival Kay Fido Hunt Alexis Hunter Mary Kelly I.C.A. David Lan  
...s John Latham St. Martins School of Art Chelsea School of Art Slade School of Fine Art Royal College  
...rt Bob Law Lisson Gallery Malcolm Le Grice Richard Long Roelof Louw Stockwell Depot St. Katharin  
...ock AIR SPACE Bruce McLean Nice Style David Medalla Exploding Galaxy Artists for Democracy Pa  
...eeler Guy Brett Gustav Metzger Destruction in Art Symposium Auto-Destructive Art Auto-Creative  
...alition for the Liquidation of Art Gerald Newman Annabel Nicolson Wallpaper Schmuck Yoko Ono Jo  
...ennon Grapefruit Carl Plackman Serpentine Gallery William Raban Lis Rhodes Tony Rickaby Art M  
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...ion Axiom Gallery Kasmin Gallery Amikam Toren David Troostwyk Chris Welsby Stephen Willats Co  
...ol Magazine Silvia Ziranek Clive Phillpot Andrew Darcey Ivor Davies John Sharkey Jeff Nuttall Jea  
...aques Lebel Otto Muhl Gunter Brus Hermann Nitsch Jean Toche Ralph Ortiz Al Hansen Juan Hidal  
...olf Vostell Ralph Rumney Richard Hamilton Angela Flowers Felipe Ehrenberg Martha Hellion Day  
...ayor Chris Welch Beau Geste Press Libro Accion Libre Peter Townsend Peter Sedgley Bridget Ril  
...anthony West Irene Worth Catalyst Studio International New Vision Centre Denis Bowen Kenneth Cou  
...smith Artist Placement Group Barbara Steveni Latham Geoffrey Shaw Morris Agis Anna Ridley Roy Asc  
...ohn Claxton Signals Gallery Ian Hamilton Finlay Tom Phillips Hansjorg Mayer Dieter Roth Dialectics  
...beration R. D. Laing Allen Ginsberg Paul Goodman Herbert Marcuse Carolee Schneeman Arts Labora  
... Peoples Show London Filmmakers Co-op Hayward Gallery Tate Gallery Arts Council of Great Brita  
...eorge Brecht Bruce Lacey Robin Page Lucy Lippard Chris Carrell Roger Cutforth Camden Arts Cent  
...d Herring Peter Carey Whitechapel Art Gallery Ed Sirrs Ian Munroe Michael Ginsborg Nicholas Logsd  
...erek Jarman Paul Martin Philip Riley Terence Ibott Womens Liberation Art Movement Colin Crump  
...avid Tremlett John Bull Puncture Repair Kit Robin Klassnik Graham Stevens Monty Cantsin Steve Dwosh  
...arcy Lange Jack Wendler John Murphy Rosetta Brooks Roselee Goldberg Lynda Morris Jan Dibbe  
...anne Seymour Michael Compton Keith Milow Jules Baker Scratch Orchestra Cornelius Cardew Victor Mu  
...ave Jonathan Harvey David Panton Acme Gallery Anne Berg Elizabeth Moore Monika Sjoov Beve  
...kinner Rosalyn Smythe Carla Liss Barbara Schwartz William Furlong The Gallery, London Nicholas Weg  
...r Vaughan Grylls Norman Rosenthal Anna Ambrose Mike Dunford Anthony McCall Richard Wool  
...richard Cork Anthony Howell Ian Parkinson Michael Dye Michael Upton Jun Terra Bill Lundberg Rod  
...k Coyne OHO Project Andrew Dipper Peter Berry Kevin Wright Jon Bird Mike Leggett Denis Masi St  
...t Pound Malcolm Clarke Ken McMullen Hannah Stills John Blake Alistair Park Roger Wilson John  
...ane Billy Apple Barry Barker John Cale Lourdes Castro Cecilia Vicuna Alan Charlton James Colem  
...ventstructure Research Group Mick Gibbs John Gosling William Green Patrick Hughes Peter Hutchins  
...ana Keane Peter Kennard R. B. Kitaj Gerald Laing Peter Phillips Barry McCallion Martin Maloney Ti  
...apston Roland Miller Shirley Cameron Opal Nations Adrian Phipps-Hunt Colston Sanger Jeff Sawt  
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...maya Mike Weaver Ken Friedman Allen Fisher Dick Higgins Davi Det Hompson Anna Lockwood Taka  
...aito Fluxshoe Philippa Beale Su Braden Kevin Coyne Julian Kaal Mike Peel Arthur Wilson Pet  
...coux Liliane Lijn Cornelis Makkink Herman Makkink David Briers Pages Magazine Barry Martin O  
...ul Neagu Martin Naylor Carlyle Reedy Alexander Weatherson Eddie Wolfram J.P. Hodin Alan Bowra