LIVE IN YOUR HEAD
LIVE IN YOUR HEAD

Concept and Experiment in Britain 1965–75

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

whitechapel
# Contents

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Foreword</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>From Nothing</td>
<td>Clive Phillpot</td>
</tr>
<tr>
<td>17</td>
<td>Time and the Immaterial</td>
<td>Andrea Tarsia</td>
</tr>
<tr>
<td>24</td>
<td>Out of the Studio</td>
<td>Michael Archer</td>
</tr>
<tr>
<td>32</td>
<td>An Art of Refusal</td>
<td>Rosetta Brooks</td>
</tr>
<tr>
<td>36</td>
<td></td>
<td>Rasheed Araeen</td>
</tr>
<tr>
<td>38</td>
<td></td>
<td>Keith Arnatt</td>
</tr>
<tr>
<td>40</td>
<td></td>
<td>Sue Arrowsmith</td>
</tr>
<tr>
<td>42</td>
<td></td>
<td>Art &amp; Language</td>
</tr>
<tr>
<td>44</td>
<td></td>
<td>Conrad Atkinson</td>
</tr>
<tr>
<td>46</td>
<td></td>
<td>Derek Boshier</td>
</tr>
<tr>
<td>48</td>
<td></td>
<td>Boyle Family</td>
</tr>
<tr>
<td>50</td>
<td></td>
<td>Ian Breakwell</td>
</tr>
<tr>
<td>52</td>
<td></td>
<td>Stuart Brisle</td>
</tr>
<tr>
<td>54</td>
<td></td>
<td>Victor Burgin</td>
</tr>
<tr>
<td>56</td>
<td></td>
<td>Marc Chaimowicz</td>
</tr>
<tr>
<td>58</td>
<td></td>
<td>Henry Chopin</td>
</tr>
<tr>
<td>60</td>
<td></td>
<td>Judy Clark</td>
</tr>
<tr>
<td>62</td>
<td></td>
<td>Bob Cobbing</td>
</tr>
<tr>
<td>64</td>
<td></td>
<td>COUM Transmissions</td>
</tr>
<tr>
<td>66</td>
<td></td>
<td>Michael Craig-Martin</td>
</tr>
<tr>
<td>68</td>
<td></td>
<td>Robin Crozier</td>
</tr>
<tr>
<td>70</td>
<td></td>
<td>John Dugger</td>
</tr>
<tr>
<td>72</td>
<td></td>
<td>David Dye</td>
</tr>
<tr>
<td>74</td>
<td></td>
<td>Tom Edmonds</td>
</tr>
<tr>
<td>76</td>
<td></td>
<td>Gill Eatherley</td>
</tr>
<tr>
<td>78</td>
<td></td>
<td>Steve Farrer</td>
</tr>
<tr>
<td>80</td>
<td></td>
<td>Rose Finn-Kelcey</td>
</tr>
<tr>
<td>82</td>
<td></td>
<td>Barry Flanagan</td>
</tr>
<tr>
<td>84</td>
<td></td>
<td>Hamish Fulton</td>
</tr>
<tr>
<td>86</td>
<td></td>
<td>Peter Gidal</td>
</tr>
<tr>
<td>88</td>
<td></td>
<td>Gilbert and George</td>
</tr>
<tr>
<td>90</td>
<td></td>
<td>Marilyn Halford</td>
</tr>
<tr>
<td>92</td>
<td></td>
<td>David Hall</td>
</tr>
<tr>
<td>94</td>
<td></td>
<td>Margaret Harrison</td>
</tr>
<tr>
<td>96</td>
<td></td>
<td>Tim Head</td>
</tr>
<tr>
<td>98</td>
<td></td>
<td>Gerard Hemsworth</td>
</tr>
<tr>
<td>100</td>
<td></td>
<td>Tony Hill</td>
</tr>
<tr>
<td>102</td>
<td></td>
<td>Susan Hiller</td>
</tr>
<tr>
<td>104</td>
<td></td>
<td>John Hilliard</td>
</tr>
<tr>
<td>106</td>
<td></td>
<td>dom sylvester houédard</td>
</tr>
<tr>
<td>108</td>
<td></td>
<td>Kay Fido Hunt</td>
</tr>
<tr>
<td>110</td>
<td></td>
<td>Alexis Hunter</td>
</tr>
<tr>
<td>112</td>
<td></td>
<td>Mary Kelly</td>
</tr>
<tr>
<td>114</td>
<td></td>
<td>David Lamelas</td>
</tr>
<tr>
<td>116</td>
<td></td>
<td>John Latham</td>
</tr>
<tr>
<td>118</td>
<td></td>
<td>Bob Law</td>
</tr>
<tr>
<td>120</td>
<td></td>
<td>Malcolm Le Grice</td>
</tr>
<tr>
<td>122</td>
<td></td>
<td>Richard Long</td>
</tr>
<tr>
<td>124</td>
<td></td>
<td>Roelof Louw</td>
</tr>
<tr>
<td>126</td>
<td></td>
<td>Bruce McLean</td>
</tr>
<tr>
<td>128</td>
<td></td>
<td>David Medalla</td>
</tr>
<tr>
<td>130</td>
<td></td>
<td>Gustav Metzger</td>
</tr>
<tr>
<td>132</td>
<td></td>
<td>Gerald Newman</td>
</tr>
<tr>
<td>134</td>
<td></td>
<td>Annabel Nicolson</td>
</tr>
<tr>
<td>136</td>
<td></td>
<td>Yoko Ono</td>
</tr>
<tr>
<td>138</td>
<td></td>
<td>Carl Plackman</td>
</tr>
<tr>
<td>140</td>
<td></td>
<td>William Raban</td>
</tr>
<tr>
<td>142</td>
<td></td>
<td>Lis Rhodes</td>
</tr>
<tr>
<td>144</td>
<td></td>
<td>Tony Rickaby</td>
</tr>
<tr>
<td>146</td>
<td></td>
<td>Guy Sherwin</td>
</tr>
<tr>
<td>148</td>
<td></td>
<td>Tony Sinden</td>
</tr>
<tr>
<td>150</td>
<td></td>
<td>John Smith</td>
</tr>
<tr>
<td>152</td>
<td></td>
<td>John Stezaker</td>
</tr>
<tr>
<td>154</td>
<td></td>
<td>Amikam Toren</td>
</tr>
<tr>
<td>156</td>
<td></td>
<td>David Troostwyk</td>
</tr>
<tr>
<td>158</td>
<td></td>
<td>Chris Welsby</td>
</tr>
<tr>
<td>160</td>
<td></td>
<td>Stephen Willats</td>
</tr>
<tr>
<td>162</td>
<td></td>
<td>Silvia Ziranek</td>
</tr>
<tr>
<td>165</td>
<td></td>
<td>Chronology</td>
</tr>
</tbody>
</table>
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 Ddant’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 revisit 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 Phillips 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’ unflinching 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 Lagsdall, 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. Topliffe, 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 Hillier 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
Ian Breakwell


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 Novisime Poesie, Istituto Torcua di Tella, Buenos Aires
1969 Experimental Poetry, Arts Council Gallery, Cardiff; Richard Demarco Gallery, Edinburgh
1971 Experiment 2, Midland Group Gallery, Nottingham
1971 Art Spectrum, Alexandra Palace, 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.)

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 callithenics, medical operations, food and cookery, thalidomide victims, and a cameo appearance by The Singing Nun. (I. Breakwell 1999)
Nine Films 1971
16mm, b/w, silent
Made for Prospects 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. (J. Breakwell)

Requity 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
Peter Fuller, ‘Ian Breakwell’, Arts Review, 20 May 1972
Ian Breakwell, Continuous Diary 1965–78/Circus, Scottish Arts Council and Third Eye Centre, Glasgow, 1978
Ian Breakwell, An Actor's Revenge, BFI Film Classics, London, 1995

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 surreal reality 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)
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)

We Choose 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 Prussian 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

1972 Enough Tyranni, Serpentine Gallery, London
1973 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 Rebell and Revolution, City Museum, Bologna
1972 Genug Tyranni, 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

Selected bibliography

Guy Brett, 'Marc Chaimowicz', The Times, 31 March 1971
Three Approaches: Alastair Mackintosh examines the career of Marc Chaimowicz', Art & Artists, Dec. 1973
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
N. Oliveira, N. Oxley and M. Petry, Installation Art, Thames and Hudson, London, 1994
Marc Camille Chaimowicz Peintures & Objets, Le Consortium, Dijon, Le Quartier, Guimper, 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 row' 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 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 [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.

Selected exhibitions and events
1965 Biennale de Paris, Musée d'Art Moderne, Paris
1966 Somsbeek '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.]

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
Lives in Kent.
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]

Selected bibliography
Eddie Wolfram, 'Halls of Perception', Art and Artists, Jan. 1968
194:90 Television Interventions [cat.], Channel 4 TV and touring exhibition, Fields and Frames, Scotland, 1990
A.L. Rees, A History of Experimental Film and Video, British Film Institute, London, 1999

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 25.3 cm
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 1947–50. 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 OHIO Project, Gallery House, London
1973 Kunsthalle, Berne
1975 John Latham, State of Mind (cat.), Stadistische 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, Kölle (cat.)
1971 Between 6: APG, Stadistische Kunsthalle, Düsseldorf
1971 Prospect 71, Stadistische Kunsthalle, Düsseldorf
1970–1 Wall Show, Lisson Gallery, 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

Eddie Wolfram, ‘In the beginning was the Word’, Art and Artists, January 1966
Paul Ableman, ‘Is Art Dead?’, Art and Artists, January 1969
Least event, one second drawing, blind work, 24 second painting, Lisson Publications, London, 1970
Starlit Waters: British Sculpture: An International Art 1968–88 (cat.), Tate Gallery Liverpool, 1988

Statement

The mysterious being known as God is an a-temporal score, with a probable time-base in the region of 10^-5 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 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.

Malcolm Le Grice


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 I, 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 Tall, 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
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 Grass 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
Lenny Lipton, Independent Film Making, postscript to UK version, Studio Vista, London, 1974

Arte Inglesse 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

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
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
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
Toni 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
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