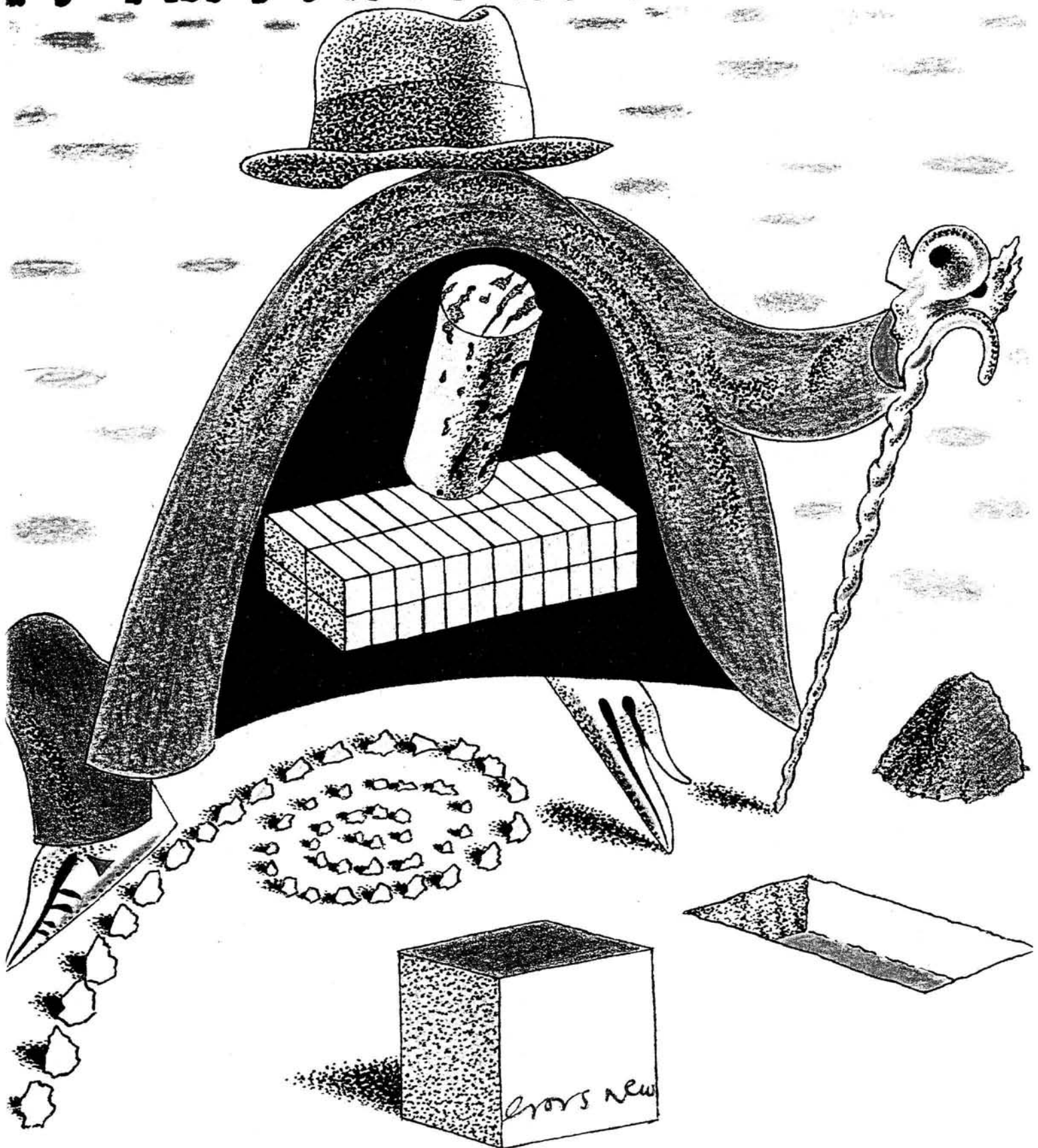


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Artists Thoughts
on the Seventies in
Words and Pictures



The Emperors new clothes

DAVID CRITCHLEY

What the long-suffering artists had to stomach: David Critchley looks at the changing 'fodder' of the sixties and seventies in a text with a title which says it all.

INDIGESTION

I first dined in an art college in 1970, finally paying my bill and leaving my tip in 1979. The meat of the sixties provided the menu for the first five years, and the two-veg of the eighties crept into the fare of the last five. The seventies were a long digestive tract; into the artist-gourmets' mouths went all the diverse and energetic possibilities thrown up during the sixties, emerging finally into the sewage bed of the eighties as loose-consistency courses of action.

Then there's the 1968-1984 political meals-on-wheels

programme, begun at the height of culinary fervour, destined to end at the end of an establishment banquet. The painted word is turning into a videoed political treatise as a result of the economic shadow that has fallen over the artists' alimentary canal and its dyspeptic digestion of the current fodder. From the rich sixties entrées, the carnivores became vegetarians through the seventies, ending as minimalist beans and rice consumers through structural, conceptual and performance cuisine, and are now adjusting their systems to the new diet, becoming omnivores once more in the face of survival in the 'greasy spoons' of the future. It's the nineties menu that I'm looking forward to, assuming I don't starve in the meantime.

David Critchley
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London N19

18 August 1980

David Critchley's collage on the theme of indigestion.

RATION CARD OCTOBER 1983

NAME CRITCHLEY

ADDRESS
19 BEAUMONT RISE
LONDON N19

DATE OF BIRTH
21/2/5

OCCUPATION
ARTIST

SIGNATURE David Critchley

DATE
1/10/83

ISSUED BY [Signature]

AT 443671X OFFICE

THIS CARD DOES NOT ENTITLE THE BEARER TO ANY OF THE ITEMS LISTED.



ITEM	WK1	WK2	WK3	WK4
BREAD	1Kg	200g		750g
MEAT	200g BU	300g SU	150g FU	100g FU
EGGS	3	2	2	2
CHEESE				
MILK				
BUTTER	100g	100g	150g	150g
TOBACCO	20g	50g	50g	50g
BEER	4L	3L	3.5L	4L
PETROL				
BOOTS				
CLOTHES				
COAL				
OTHER	10 SHEETS TAPE		2 PENS	

WILLIAM CROZIER

A stimulating time marked by bright young artists and articulate critics - William Crozier found the seventies to be all this, and more.

Decades do not exist for artists, nor indeed for anyone else, I suspect.

Of course, at all times boyish talents reflect the ephemeral conceits of fashion but, unless I am mistaken or you mistake me, this is not what you are asking and I should address myself to comments on authentic art and real history.

I found the seventies very conducive to sustained work, in this respect my age was surely more important than the age of the Century.

Also around 1974 the climate of the 'Art World' changed. A new, bright, confident and learned generation of young artists, conscious of their talents, began to appear.

Critics (as opposed to dealers, unofficial public officers and journalists) who had opinions and could write intelligible prose were to be read in new magazines.

New galleries opened, and closed, and one felt that the dreary days of 'Pop' culture and mid-Atlantic sycophancy were over.

All this, and my own delight in working, made the late seventies a time of discovery and expectation.

William Crozier
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28 July 1980