

ART

monthly

Auerbach v. Clemente
by Peter Fuller

**Deanna Petherbridge on
the 13th John Moores**

Lucian Freud

Post-Modernism in architecture

Canberra's new Gallery

February 1983

Number 63

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Asger Jorn's studio in Paris — photo by Luc Joubert. The Jorn retrospective is at the Barbican, February 15-April 10, and Guy Atkins and Frank Whitford write about him and his work in the March issue of *Art Monthly*.

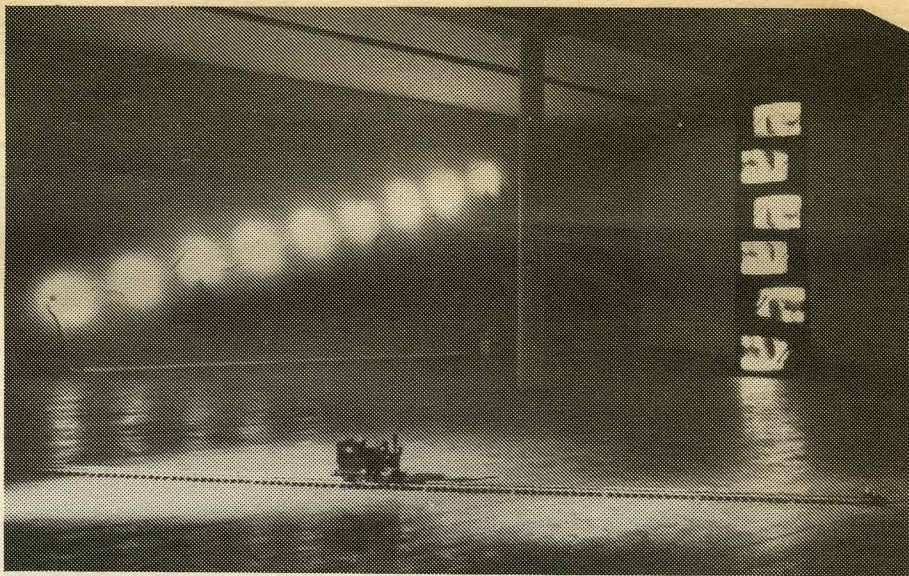
Performance & Video

Video Installation Show at AIR gallery, London, Jan 11-29.

The relationship between London Video Arts and Air Gallery continues to thrive with yet another demonstration of how, despite chronic under-funding, two strictly non-commercial organisations run by artists for artists can come up with surprises. The funding bodies pour money into 60s facades in order to encourage populism while acting paternalistically towards those earnestly seeking to nurture radical activity in a hostile environment. It suffices to say that it is time that organisations like AIR and LVA were treated like adults rather than children in corrective centres and that their work was valued and respected.

The surprise in question is the opening of the Video Installation Show organised by London Video Arts at AIR Gallery in which 11 artists are taking part through January. There will be a review of the second and third weeks of the show in the next issue of *Art Monthly*. The whole of Air Gallery has been given over to the installation with almost one floor per artist, which given the vitality and sophistication of the work, is something of an eye-opener, particularly for those who rather foolishly, a couple of years ago, were trying to suggest that video is dead! This somewhat conservative attitude has certainly not deflected the practitioners. LVA's own efforts are witness to this, and the scale and maturity of the work here demonstrates how it is now possible to look at the ideas without dwelling on the technology. Several factors may contribute or rather should contribute to a wider response to Video Arts than there has been up to date. There is undoubtedly the 'Video Revolution' which dates video beyond the domestic receiver. There is also improved access for artists to sophisticated technology, in particular first class cameras. But before one reads this as a testimony in praise of 'high tech', perhaps the contrast should be made between the uncritical passion with which North American artists have embraced the new technology and the continuing respect and responsibility with which European and in particular British artists treat video. This can border on a marginal use of the medium, but at no time does the medium take over in the work.

However, there are still attendant prob-



Tina Keane *Demolition/Escape*. Photo by Fizz Oliver

lems for the artist using video. On the one hand video is recognisable to the public at large. It is therefore valued as a means of communicating with a wider audience, but the issues with which we are dealing as artists and the language which we use belong to another milieu, which in its insecurity refuses to recognise any additional tools to its trade. What this show will serve to demonstrate is that the majority of artists using time-based media and video in particular, are concerned with issues which go beyond mark making. So not only is there the question of dealing with duration as opposed to image making; there is also the problem of unravelling the concepts. This may be where the confusion lies. All too often the work is put under the label of time-based or, in the case of the AIR/LVA shows 'Video Installation' and the works themselves bear little relation one to the other either formally or in terms of concept. It is interesting to recognise, so far at least, in the selection of this show, certain recurring themes and concepts, which take it beyond the average media show.

Tina Keane's 'Demolition/Escape' is a lively and energetic work, which is strongly visual. The recorded image of the artist climbing a rope ladder through a column of upside-down TV monitors with a sound-track of her daughter singing is juxtaposed with a model train going up and down a track on the floor and the numbers one to nine on the wall in neon. The elements are those of childhood, but the title 'Demolition/Escape' implies something more pressured — an adult metaphor perhaps? The neon, the track and the video might seem an odd combination, and certainly the illusion of one

single image passing through several monitors has been well tried elsewhere, but Keane has brought these elements together with enthusiasm and has created a sympathetic and challenging work.

Downstairs in the Basement at AIR, Steve Hawley, who currently holds the ACGB Video Bursary at North East London Polytechnic, has developed the ideas from his short tape 'We have fun drawing conclusions' and woven them into an elaborate installation using projected slides and two video monitors. In this, he analyses some of the premises from which the conclusions of our adult lives are drawn, contrasting, for example, the formalised language used in school reports to present a consistent view of human nature, and the aspirations of the children's reader, eg the John and Jane books, which Hawley says he found to be totally in opposition. This seems to me to be a highly ambitious installation which makes strict demands on the spectator and which in terms of duration presents a formidable problem for the casual visitor. But these are challenges which must be met if one's experience of the work is to be anything other than superficial.

In the window at AIR, Dov Eylath shows 'Free Flow 82', an installation consisting of two colour video monitors placed on their sides showing a synthesized image rolling horizontally towards the centre of the installation.

It is a number of years since there has been a video show on this scale in London and one would hope that this will soon be followed by others which would serve to put this work into its wider international context.

Tamara Krikorian

OXFORD SCULPTURE PROJECT IN SIX SCHOOLS

The Oxfordshire County Council with the Museum of Modern Art and the Southern Arts Association invite applications from sculptors to realize outdoor sculpture in six Oxford schools. The project is being supported by Rank Xerox (U.K.).

The sculptors will be chosen for their ability to work in stone on site. The making of the sculptures will extend over an eleven week period from mid-August and an honorarium of £2000 will be paid to the successful sculptors.

For full information and application forms please send a s.a.e. to: Museum of Modern Art, 30 Pembroke Street, Oxford OX1 1BP, clearly marked "Schools sculpture project".

Closing date for the return of completed applications is 14th March 1983. Students not eligible. Open to all sculptors living and working in England.

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Nottingham, Castle Museum: 'Women & nature: feminist arts group, to Mar 13. Midland Group, 24-32 Carlton St: 'Midland View 2', Feb 26-Mar 26. Pan Afrikan Collection, to Feb 12. Dennis Hopper, 'Antipasti Tour '81'; Paul Greaves, photographs; Saleem Arif, images from Dante's inferno, to Feb 19. University Hospital: 'Women & Nature', feminist Arts Group, Feb 26-Mar 26.

Oldham, Art Gallery, Union St: War artists, to Feb 12.

Oxford, Museum of Modern Art: 'The painter as photographer', to Mar 13. Oxford Gallery, 23 High St: Richard Blomfield, sculpture; Alex Pearson, tapestries; Paul Preston, jewelry; Paul Amery, oils, to Feb 16. Roderic Barrett, paintings; Maurice Pasternak, mezzotints; Alan & Ruth Barrett-Danes, ceramics, Feb 21-Mar 23.

Penzance, Newlyn Orion Gallery, Newlyn: 'Four of a kin', ceramics, prints, needlework, to Feb 12.

Peterborough, City Museum & Art Gallery: Geoffrey Armstrong, large paintings, to Feb 26.

Plymouth, City Museum & Art Gallery: 'Colouring metals', to Mar 12.

Portsmouth, Art Gallery, Museum Rd: 'Wood & weaving', to Mar 26.

Preston, Harris Museum & Art Gallery, Market Sq: 'Vanished Preston', historic local photographs, to Mar 12.

Reigate, Priory Museum: 'Reigate in paint, print and paste: Audrey Ward, to Mar 30.

St Alban's, Hertfordshire College of Art & Design, 7 Hatfield Rd: Suzanne Swale, paintings to Feb 11.

Salford, Art Gallery: 'Presences of nature — words & images of the Lake District', Feb 11-Mar 12.

Scarborough, Crescent Arts Workshop, The Crescent: Linda Pleiner, paintings & drawings, to Feb 11. Mick Fattorini, photographs, Feb 21-Mar 18.

Sheffield, Graves Art Gallery: Leonard Beaumont, prints, to Feb 27, Children's art exhibition, Feb 19-Mar 20. Mappin Art Gallery, Weston Park: 'Architects build', to Feb 13. Pippa Walkley, photographs, to Feb 20. Paul Nash, illustrations, Feb 12-Mar 13. Philip Francis Gallery, Eccleshall Rd: Christmas exhibition, to Feb 12.

Southampton, Art Gallery, Civic Centre: George Elgar Hicks, painter of Victorian life, to Feb 22. 'Paintings with red in them', to Mar 13. John Hansard Gallery, Univ of Southampton: Figures & Objects, recent developments in British Sculptures, Feb 8-March 12.

Stoke-on-Trent, City Museum & Art Gallery: 'Artist & absolutist', Percy Horton 1887-1970; 'Eye to eye', to Mar 5. Geoff Machin, constructed paintings, to Mar 12.

Stromness, Orkney, Pier Arts Centre, Victoria St: 'Kid's stuff', Feb 12-Mar 3.

Sudbury, Gainsborough House, Gainsborough St: Suffolk Arts Society, annual exhibition, to Feb 20. Henry William Bunbury 1750-1811; Print workshop, Feb 26-Apr 10.

Sunderland, Coelfrith Gallery, Arts Centre, 17 Grange Terrace: Julia Mannheim, wire-wear jewelry, to Feb 26.

Swansea, Glynn Vivian Art Gallery & Museum: 'A mansion of many chambers', to Feb 12.

Torrington, Plough Arts Centre: 'The village green', to Feb 12.

Wakefield, Art Gallery, Wentworth Terrace: Sculpture & sculptor's drawings, to Feb 20.

Walsall, Museum & Art Gallery, Lichfield St: David Hockney, posters, to Feb 12.

Wigan, Drumcroon Arts Centre: Pierre Degen, new work, to Feb 12.

Winchester, Winchester Gallery: Photo(Graphic) vision', Burgin, Hillier, Hilliard, Hunter, Lomax, McKeever, Toren, Feb 14-Mar 4.

Wolverhampton, Art Gallery, Lichfield St: 'Inner Worlds', to Feb 12, 'Big Prints', Feb 12-Mar 19.

Worcester, City Museum & Art Gallery, Foregate St: Euryll Stevens, recent paintings, to Mar 5.

York, Impressions Gallery of Photography, 17 Colliergate: Records and Revelation by Edwin Smith, Photos by Marius Borgen until Feb 12; Bad weather by Martin Parr & Holy Pictures by Tony Murray, Feb 19-Mar 26.

Yorkshire, Sculpture Park, West Bretton, New works on loan.

Northern Ireland

Belfast, Ulster Museum, Botanic Gardens: 'An artistic conversation 1931-82: Poland — USA', to Feb 20. Paul Sample, drawings, to Mar 5.

Londonderry, Orchard Gallery: 'New works — new artists', to Feb 19.

Republic of Ireland

Cork, Triskel Arts Centre, Bridge St: Daniel Poinz, photographs, to Feb 19.

Dublin, Douglas Hyde Gallery, Trinity College: David Nash, to Feb 26.

CHANGE OF ADDRESS

Art Monthly has moved to
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Late Items

Tate Gallery's visitors in 1982 totalled 1,219,102, third of a million more than in 1981. Arts Council has appointed Sir Brian Young, former director general of IBA, to be chairman of Advisory Committee on Arts Films and of newly-constituted Photography Advisory Group. Scottish Arts Council's 1983-4 grant-in-aid £11.1m; of this visual arts to receive £958,700, or 8.6%, and arts centres, regional and community arts projects £732,800 (6.6%); in vis arts SAC says priority given to ensuring galleries and workshops receiving annual SAC grants get reasonable increases. 'The Rothko Conspiracy', drama documentary, goes out on BBC-2 Feb 6, with Barry Morse playing the artist, and Ronald Lacey as Frank Lloyd of Marlborough.

LATE LISTINGS — Cork St. Fine Arts, 5/6 Cork St: John Lockett, portraits, Feb 7-19. **Cockpit Theatre**, Gateforth St, NW8: Paul Starte, paintings & drawings, to Feb 25. **Graham Snow**: recent work, at **12 Duke Street Gallery**, London, Feb 16-March 11.

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