

# THE NEW CONTEMPORARIES EXHIBITION 1979

ICA, February 20 to March 4, Tuesday to Sunday, 12 till 8pm



The New Contemporaries Association present the New Contemporaries Exhibition 1979. I hope that you will find this selection of work by fine art students to be both interesting and enlightening.

The principle aims of the exhibition were, firstly, to give the public an opportunity to assess the work currently being produced in art schools, and secondly to enable the students to show their work in a national exhibition.

It is important to remember that the exhibition is the work of students who have mostly been working as artists for two or three years, as should be assessed as such. We have tried to cover all aspects of fine art work in this exhibition; it includes film, video, performance, photography, constructions and assemblages, as well as sculpture and painting.

The exhibition has been organised in the 'spare time' of ten students from London art schools. We had no experience of running an exhibition, little outside help, and a very small budget. We have however had the biggest entry of work to date: 1000 paintings, 250 sculptures, and over 100 entries to the third area.

Alyson Telford      President

We started out with just our common sense... We are only two people, we are not professionals and we didn't try to compete with professionals. Our failings were 'human' ones, our compromises were made to retain our peace of mind. We are accessible to constructive suggestions as to what we should have done, but not to unfair criticisms... We finished up with just our common sense.

Chris Johnson      Publicity Secretary and Treasurer

Alyson Telford, Chris Johnson



## SCULPTURE AREA

### Sculpture

The sculpture part of the show seems to be far more representative of the work being produced in Art schools throughout the country this year. Not only does the show illustrate many methods of working from bronze casting to installations, but the distribution of exhibitors is equally as diverse - from Newcastle and Manchester, to Gwent and Brighton. This change in accent, the show now representing the whole country, is a move I hope will be continued in years to come.

Mike Owens and Stephen Naylor

Sculpture area organisers

1. Nicholas Green Newport College of Art

"Conversation Piece"

"Alive to think, perceive, project, enjoy, draw, smash, erase, scrape, mix, use, screw, mix, watch, regard, dig the garden, and forget to eat some of the time. Some say full of youthful optimism."

2. Martin Murray Wimbledon

"Drunken Filemus Supported by Satyrs"

3. Nicyian Banks Camberwell

"Untitled"

4. J Meikle Gwent

"Carpet Figure"

5. Ann Monaghan Chelsea

"Untitled"

"This work can be easily folded and transported. It could be erected in one to three days. It may require a certain amount of breathing space."

6. Gary Power Reading

"Den"

7. V Worapay Slade

"Untitled"

8. Janet Allain St Martins School of Art

"Untitled"

"One of my primary concerns is that each piece of work is built according to, and in direct relationship to, the space in which it will stand. On completion of the piece this includes the space the sculpture occupies, and also the space around it in which the spectator shall walk in order to view it. The overall format of the sculpture may change slightly in consideration for the environment, should that environment be altered."



10. Clare Marsh Chelsea

'Untitled'

Wood, containing stone, metal, clay, sand

11. David Mabb Goldsmiths

'Untitled'

12. Vivienne Scone Newcastle

'From Two Drawings'

13. Dick Powell Glamorgan

'Rocket'

14. To talk about the process of communication on a visual level is something I think all working artists should be working with.

The terms of my language are all the time redefining themselves. The basic interest in the work is one of immediate visual humour and then a secondary reevaluation of the principle object.

I have chosen rockets and aeroplanes as the source of contact with my underlying feelings. To me this is a lighthearted piece of work, but all the time there is an almost subliminal questioning of why humour can be derived from a piece of rocketry.

This piece is a toy on both physical and mental levels; it is put together as a simple toy. There is nothing hidden from the spectator on the visual level but it is up to the onlooker to get the most from it by a method of playing with it in the mind.

15. Jane Wormesley Chelsea

'Untitled'

16. C Tuke Bristol

'Untitled'

17. Mike Marren Wimbledon

'Bureau'

18. Christopher J Law St Martins School of Art

'Untitled'

19. David Connearn Camberwell

'Untitled'

20. Mike Owens Reading University  
'Stone Arc'  
The Piece is about working and carving stone, and understanding the material. The channels that run across the work are drill holes. They show the working method by which the arc was arrived at.
21. Linda Pan Camberwell  
'Small Wooden Construction'
22. Margaret Organ Chelsea School of Art  
'Untitled'
23. Peter Freeman Bristol  
'Untitled'
24. Dick Frak Reading  
'Marat'
25. Alyson Telford North East London Poly  
'Gwen'  
My sculptures are figurative, they are about people. Although I am serious about making them, I think it's good if people are amused by them. People are funny anyway.
26. Stephen Lewis Manchester  
'Chan'
27. J Froud Brighton  
'Time'  
Each of my pieces is intended not as a concrete entity built on facts which are subject to pressures of time and logic, but as a process, regenerating and reforming itself.
28. Susan Egan Chelsea  
'Untitled'
29. R Bergman Gwent  
'Figure'



30. Joanna Miller Wimbledon School of Art

'Bubo Bubo'

I am in my second year at Wimbledon School of Art. I work in wood and am especially interested in carving.

31. Anne Monaghan Chelsea

'Untitled'

32. S Horton Goldsmiths

'Trophy'

33. Nigel Gill Slade School

'Hoop'

My present concern is with continuity of surface and mass and the relationship between the component and the whole.

I will attempt to accentuate continuity of form by composing with units. I consider that this visual 'slowing' of the surface (by sectioning it) operates like slowing a cine film down to the extent where individual frames are distinguishable. In this way, movement of the subject within each frame is given greater emphasis by ordered relative contrast.

My concern with the relationship between the component and the whole is focused on the point at which the component loses its distinct identity and becomes virtually subservient to the whole form, and likewise the point at which the whole ceases to be a diverse collection of units and becomes one unified entity.

I consider that clarity of physical function is honest, where illusionism and obscurity are dishonest when used to conceal form or deceive the senses. If the artist is to be more potent than nature, mere challenge and stimulation of the senses is not enough. For the artist such stimulation must be a means to express the idea.

34. Jane Wormesley Chelsea

'Untitled'

35. Bryan Fell Manchester

'Untitled'

36. Mike Biggs Manchester

'Gothic Field'

(the above two works probably not to be included)

P A I N T I N G   A R E A

Anonymous: "We are art students and the work is art student work. Any criticism which is aimed at this exhibition should be made in these terms."

37. David Lloyd      Chelsea

'Nightstacks'

38. Martin J Knox      Trent Poly

'Untitled'

"For some years now I have been interested in, and using in my work, people's reactions to death, especially violent death. The way a body can be distorted out of all proportion by an explosion for example. The photographs of Dan McUllan were in the beginning the source of these images, but as time went on I began to see the same images occurring in the faces of 'ordinary' people."

39. Valerie Bennett      Ravensbourne

'Battersea Park, Nov '78'      'Battersea Park, Oct '78'

40. Annabel Cullen      Camberwell

'Front Room, Woodford'

41. Lawrence J. Wood      Leicester Poly

'Untitled'

42. Jon Dellow      St Martins School of Art

'Untitled'

43. Anne Lloyd Morris      Liverpool

'Untitled'

"I believe that the attitude to art in Britain is one of increasing open-mindedness. Photography (to name just one of the 'new media' comprising of performance, film, print etc.) is being treated with far less suspicion and contempt than was formerly the case, and is just starting to realise its rightful place in the field of Fine Art."

44. Andrew Payne      Slade School of Art

Two untitled pieces

45. Jurgis A Lugas      Chelsea

'Untitled'

46. Chris Northall      Reading University

'Untitled'



47. John Whitaker Croydon

'Air'

48. David Fried Hornsey

'Roadsweeper in the Suburbs'

"I find it very difficult to write about what I think is happening in British Art colleges, because I really only know Hornsey School of Art. People have talked to me about other places, but it is hard to give an opinion when one has only seen some of the work and not spoken to the artists. I speak from my own experience. There are many different schools of thought - methods and thought processes, all gathered together under one roof. The factor that I have always been uneasy about is the insistence of some tutors and colleges that everyone must work within a chosen field; painting, sculpture, film etc. If you don't do this then you are viewed with suspicion. But there are many who don't work within clear categories. A lot of people come off Fine Art courses with only one product; often it is painting, particularly systematic abstract painting. They can only produce one predictable result; the fact that they are told that this is the only valid way of working, that each individual is only capable of producing one recognisable product, I find depressing. I do think that limitations are valuable, but categorically imposed ones are extremely damaging, particularly when they are only there so that any student can be easily labelled. At the moment, I feel that the work done in London colleges reflects consciously or otherwise the unrest of our society. It is very rare that one sees a happy painting, and I see a definite move in many people's work towards a figurative, representational kind of painting, that reflects a recognition of the position that they find themselves in as far as the Galleries and the public are concerned. The Art School for me has been a place where lots of different ideas and facilities were available to me and I was free to choose from various ideas, improving my painting and perception."

49. Jack Hicks Kingston Poly

'Hi-Fi Construction'

50. Nicholas Gammon Bath

'Untitled'

51. Tim Allen Goldsmiths

'A Fish Out of Water'

52. N J Hamper Slade

'Joan'

53. Geoff Mowlam Bristol Poly

'Untitled'

"I am a second year Painting student hoping to continue painting after leaving College, somehow."

54. Fiona Tailford Bath  
'Cows Past Through A Fence'

55. Mathew Carey St Martins School of Art  
'Untitled'

56. Guy Rose Chelsea School of Art  
'Untitled'

I am interested broadly speaking in ways of looking at things and presentation - particularly objects such as toys, Airfix models etc. which refer to people directly, and the environment created around us.

57. Robert Ollerenshaw Ravensbourne  
'Untitled'

58. Phil Shaw R.C.A.

'Drip Painting Two'

59. Mark Kelland Kingston Poly  
'Chalk Paths no 2'

'A simplified version of Chalk Paths no 1...represents the cutting up of landscape by man-made paths and natural formations...the Chalk Paths at Boxhill scar the landscape almost suggesting a constructivist idea used with natural formations, producing an abstraction in the subject.'

60. Jeremy Henderson Chelsea  
'Yoni/Cycle'

61. Paul Donn St Martins  
'Forms 1'

62. C.T. Oldham Bath Academy of Art  
'Get Stuffed', 'The Golden Lion', 'Steeple Langford (Granny)'

There seems to be a general idea that as far as painting is concerned Painting must be large and abstract. I don't know if this is true in every Art college, it is just a general impression. I think that Art Colleges produce a very limited field in painting.

63. Mike Owens R.C.A.  
'Untitled'

64. Steven Hoskins R.C.A.  
'Homage to A H.'



65. Mathew Carey St Martins School of Art

'Untitled'

This is one of a series painted in Autumn '78...if you have any difficulty with these works i.e. they fall apart please contact the St Martins' Painting office, as I have not yet been able to hold all the dust on the surface.

66. Stuart McNee Ravensbourne College of Art

'Untitled'

Interests lie in the drama element, paying particular attention to the surface as a whole and including an approach to/ withdrawal from the edges of the chosen surface. Initially, conclusions were reached using traditional materials and methods. The surface was dictated by the materials and the method chosen and could include several in any given situation. It seemed important that the surface should 'hold' across the formed boundaries. Later work has included the use of colour as a means of expanding the range of the particular quality of the surface whilst still retaining the physical nature of the processes involved.

67. Rosemary Benson Slade

'Map/Reflection'

68. David Myers Goldsmiths

'Chair and Table, study 1'

69. P J Flynn Croydon

'Untitled'

70. Fay Lewis N.E. London Poly

'Room With a Chair, Room no. 1'

"My work is involved in creating imaginary interiors. I am trying to evoke an uncertain sense of tension, a forbidding, mysterious and menacing reality."

71. Barbara Keizer R.C.A.

Two untitled pieces

72. Jim Wilson Lanchester Poly

'Untitled'

73. James Cowan Chelsea School of Art

'Untitled'

"The two paintings submitted represent an area of abstraction that I am currently investigating and are representative of my paintings."

74. Tim Shorten Preston

'Park One'

75. Raymond Puglianini North Staffs  
'Gabba Gabba Hey' Untitled Part 2
76. Oriol De Quadras Chelsea  
'Untitled'
77. Clare O'Neill N.E. London Poly  
'Untitled'  
"My work is based around how people choose to project themselves through the image they present to the world. I abstract from this and from contemporary ideas of beauty and style."
78. P D Symons Slade School of Art  
'The Gallery (Modern Portraits)'
79. 'Oil on Canvas'
80. Michael Scott Chelsea  
'Parcel'
81. Richard Kemp Ravensbourne  
'Manneredl' 'Hang Loose' 'Tents'
82. Wendy Fletcher Manchester Poly  
'Trousseau'
83. Nigel Hilton Slade  
'A Painting'\*\*
84. David Scase Ravensbourne  
'Pagoda' 'Little Girl'\*\*
85. Paul Makin N.E. London Poly  
'Untitled'
86. Alex Faulkner Bath Academy of Art  
'Black and Grey, Red and Blue'

Painting in British Art schools reflects similar confusions in painting generally in this country. The teaching of Modernist philosophy and ideas borrowed from American school painting becomes an establishment rule. Art colleges which used to be places of radical ideas seem to be as conservative in their methods of teaching as the Royal Academy was in the 19th century. All paintings must obviously be aware of Modernism, but should use it to advantage rather than treat it as a style which is automatically understandable within its own terms. I think this is obviously very difficult to do. I think an effort should



be made to answer why there are more Art colleges and Painting students in this country than any other, and why there are never painters making a living out of their activity.

87. Dave King Chelsea

'Caebwr'

88. Christopher Long Manchester Poly

'Studio, Paint, Painting'

"I am interested in figurative painting through direct observation and selection. The screen painting is a combination of objects and marks observed, although the finished image itself never existed. Thus it was an opportunity to arrange and compose the objects (paint marks) directly during the course of the painting - a process which I was unable to enjoy in my tighter-smaller paintings of smaller objects (shirts, jackets, trousers, portraits etc). In other words, one of the reasons for doing the painting was an experimental exercise to help me loosen up and come to grips with some of the problems my other paintings were presenting.

It is a play off between paint-marks and is a direct attempt to create an illusionist surface."

T H I R D A R E A

89. Michael O'Dowd Sheffield

"Light Bulb 2nd Clamp"

"When I tightened a cramp around an illuminated light bulb in a crowded room in Hull in Nov 78, it shattered, sucking itself into a tight ball of fragments and flinging them back out with equal force. Then it was dark.  
All it will take is, a small crowded room, a dangling illuminated light bulb, and a cramp."

90. Phillipa Brown Brighton Poly

Video: "A Compilation of Work Based on Dreams and Dreaming"

91. Brian Millar Maidstone

Film: "Sleepwatchers"

92. Cate Elwes Slade

"Ceremony of Blessing for a New Living Space"

93. Stephanie Gluck Kingston

"Bathroom Dream"

94. David J D Johnson Byam Shaw

Photography

"Anything is potentially Art, but everything is not Art, nor can it be. Anyone can be an artist but few people are, because few people know what the role entails, and ultimately the Art experience cannot be confined in a few words, but only taken in by a sort of slow Osmosis from experience of it ("Art is the definition of Art")...The world of sensation devoid of all perceptual discrimination would be without meaning or interest - we create our worlds by an intuitive leap, as artists or great scientists create theirs, unconsciously imbuing objects with a large range of different and sometimes extremely surprising significations. Much of my own work is concerned with the spaces between people, between experiences, between 'then' and 'now', between the mental object and its physical counterpart. In making links across these spaces I find the juxtaposition of two differing media more and more fruitful: a tape recording with a photograph, for instance, or a film with an object.

An art object is a mould into which the viewer pours his own perceptions and experiences. Form and content must be one, for one always implies the other. However closed the world of an art work, it will always relate to the world of human experience, and because it has shape and purpose it seems to transfer these qualities to a life and a world which know nothing of them."

95. Tony Barton N.E.L.P.

"Abundance"



Maureen Payley R.C.A.

Photography: "Photo Quiz"

97. Chris Johnson N.E. London Poly

Film: "What Is This Strange Importance We Attach To Proving Ourselves" and "Oh Sid - Oh Nancy"

"To look at my work you need, at least, a sense of humour. If you haven't got one, then you have my sympathy. But just because mine is bigger than yours there's no need to dismiss me as a joke. After all, we've probably never met!"

98. Judith Higginbottom Reading

Photography

99. Nicholas Gurgul R.C.A.

Photography: "How Would You Take This Photograph" and "Romans, Countrymen, Lend Me Your Piece"

100. Max Lovegrove Brighton

"Film, Slide installation Project"

101. Susie Allen R.C.A.

"A Regular Event"

102. Tim Wainwright Croydon

Photography: "Ten Photos of People Being"

103. Brian Millar Maidstone

Film: "Sleepwatchers"

"Sleepwatchers" is approximately 10 mins. long, originally in colour but transferred to black & white. Reappraisal and a necessary demystification of the media does not automatically come simply with alternative content. This tape is supposed to be funny, so it goes.

104. Nigel Helyer R.C.A.

Installation: "Untitled Wallpiece"

105. Kelvin Syms Slade

Performance: "Umbilical"

106. Maureen Paley R.C.A.

Film: "Interference" and "Toothpaste"

107. Mark Lovell Ravensbourne

Photography: "Untitled"

108. Wilf Nicholson R.C.A.

Photography: "Disappearing Act"

109. A.R. McTaminy Reading  
 "Reconstruction of an Object via Kinetic Projection" : Installation
110. Francesca Mastrandrea N.E.L.P.  
 Photographs: "Man with Umbrella", "A Pig", "Fire"
111. Phillipa Brown Brighton Poly  
 Video: "A Compilation of Work Based on Dreams and Dreaming"  
 "The work submitted should be seen as a continuous sequence like dreams, although they are not reproductions of actual dreams. Through the work, I try to explore certain elements of the Dream experience, which is so normal, yet so different. I have shown most of this work at Christies' Art Gallery, Brighton, and at last year's Video exhibition at Biddick Farm Arts Centre, Washington."
112. Mark Lovell Ravensbourne  
 Photographs: "Untitled"
113. Cate Elwes Slade  
 "Cate and Shauna Play Quietly": Performance
114. Andy Pepper Reading  
 Installation: "Curved Interpretation"
115. Sue Brooks Falmouth  
 "Two Views" "Diary of Françoise" "Untitled"
116. Jonnie Turpie R.C.A.  
 Book: "Chain of Events"
117. Nicholas Gurgul R.C.A.  
 Book: "Joke Werk" "A La Carte Art" & "Pureed Proverb"
118. Jonnie Turpie R.C.A.  
 Milk Project  
 "These two pieces of work are the most recent I have made in a reasonably long term investigation of the commodity milk. Generally: the contributory part it plays in the established routine of daily life, its position as symbol of naturalness and the surrounding myths we retrieve when questioned on the subject."
119. Harry and Helen Camden Newport  
 Photography: "Our Happiness"
120. P G Winters & P McCormick Wimbledon  
 Performance: "Assault on the National Theatre"



121. Ian Robertson Slade  
Performance: "Untitled"
122. Peter Dale Sheffield  
Performance: "For Sure Its Else Thing"
123. Celia Garbutt Glasgow  
Performance: "Excercise for Childbirth"
124. Geoffrey Miles Central London Poly  
Video: "Dummies" "The Room"
125. Judith Higginbottom Reading  
Photography  
"My work over the last four years has developed out of my involvement with feminism, and attempts to express some aspects of female experience which have so far been excluded from patriarchal culture.  
My present work is concerned with cyclical time, in particular the lunar cycle and its relationship with the menstrual cycle. I have explored not only the physical relationship between these two cycles, but also various mythic and poetic relationships between them."
127. Andrew Carmichael Goldsmiths  
Performance: "Feedback Performance Music"
128. Peter Davies Cardiff  
"Through Our Sets" and "T.V. Games"
129. William Wilding Wimbledon  
Film: "Mike, Woman at a Bus Stop and at the Launderette"
130. Anne Hayes Glenn Davidson Cardiff  
Performance: "Body Drawing"
131. Christopher Andrews & Gabrielle Brown London Central Poly  
Video: "The Viewers Receptive Capacity"  
"In making this programme we were very aware of working in reaction to broadcast television. In conventional TV drama the studio is used to construct a self-contained reality; we were concerned with the idea that this particular type of programme format manipulates audience expectations to the extent that it creates compliant acceptance of content. We wanted to make a programme which continually deconstructed its own illusion of reality.  
Our approach was to devise a structure which combined scripted material (the talking head), semi-scripted improvisation (the viewer in the programme), and spontaneous input



opposing elements within the programme, the actual recording session being as much a documentation as a dramatization."

132. Angelica Antonskiewicz Kingston Poly

Photography

"This work is an accumulation of 'real' objects and a collect- of first, second, third etc. generation 'real' photographic images. The work is concerned with the 'reality' of objects and their depiction and also contains a sequence documenting the process of decision making as in 'When To Stop' - When is a work of Art completed.

It has been very difficult to carry out this work as photography is definitely not taught on the Fine Art course at Kingston Polytechnic. I have been working in isolation and relying on the goodwill of technicians and some tutors not to stop me from being totally involved with photography as my fine art medium."

133. Anne Darlington Slade

Performance: "Territorial Divide"

134. Jefford Horrigan ex-Slade

Performance: "Thames"

135. Barbara Walton Newcastle

Photography: "Plough"

136. Bernadette Currie & Stephen Joyce Bristol

Performance: "Ceremony"

137. John Maybury N.E. London Poly

Film: "Cosmetic Angels Under Pressure"

138. Oriel Daquadras Chelsea

Performance: "If You Can't Find A Partner, Use A Chair"

139. Cate Elwes Slade

Video: "Two Drawings on Glass"

140. Rob Bellamy Trent

Performance: "Psyche One"

"It would seem that most people are satisfied to keep within the realms of traditional forms of art eg. painting, drawing. We feel there is a need for greater personal vitality and committment in attempting to further the boundaries of 'art'.

Experimental areas i.e. performance, video, sound, would seem to be the most appropriate media (at this time) through which this can be achieved."



141. Christopher Andrews and Gabrielle Brown L.C.P.

Video: '3:4'

"However, having completed V.R.C. we felt that we had, in fact, been constrained by conventional studio practice. While still being concerned with the same issues we felt a need to develop a new form. We therefore attempted to evolve a method of using the TV studio by examining its various different functions and operations. By considering each component of the studio separately and deciding on a procedure based on the particular function of that component, it was possible to build a structure where each element operated independently and yet made a reflexive contribution to the final form.

The performer (Iain Robertson) was also asked to devise a time related system and came up with a procedure for gradually defining the studio areas using the proportions of his own body. We ourselves adopted the role of observers and did not interfere with the systems once they had been set in motion.

It seems important to conclude by stating that these words should not be seen either as explanations or justifications for the work - nor are they in any way intended to be complete. We believe that the programmes themselves are far more eloquent and articulate statements of our ideas and preoccupations. We see this purely as a way of indicating our particular areas of concern."

## S T U D E N T   S T A T E M E N T S

Max Ladgrove    Brighton

"In my opinion, there is little activity within the U.K. colleges of my experience at this present time.

It is my feeling that much of this is due to the appalling lack of references available to British artists as a whole. As I believe that most art is inevitably linked to the art that preceded it, I feel that it is imperative that young artists in particular must have access to as much recent art as possible in the form of the work itself. Bearing in mind how little recent art is shown through our defunct museum system I must conclude that this, more than anything else, is responsible for the present lack of initiative in U.K. art schools."

Judy Milner    Middlesex Polytechnic

"Art school is a tool for one's own purposes. Not being a school of influence or theory, it should exist to provide the useful elements of studio, workshop, social exchange of ideas and active response to work."

A.B. Mata    Newcastle

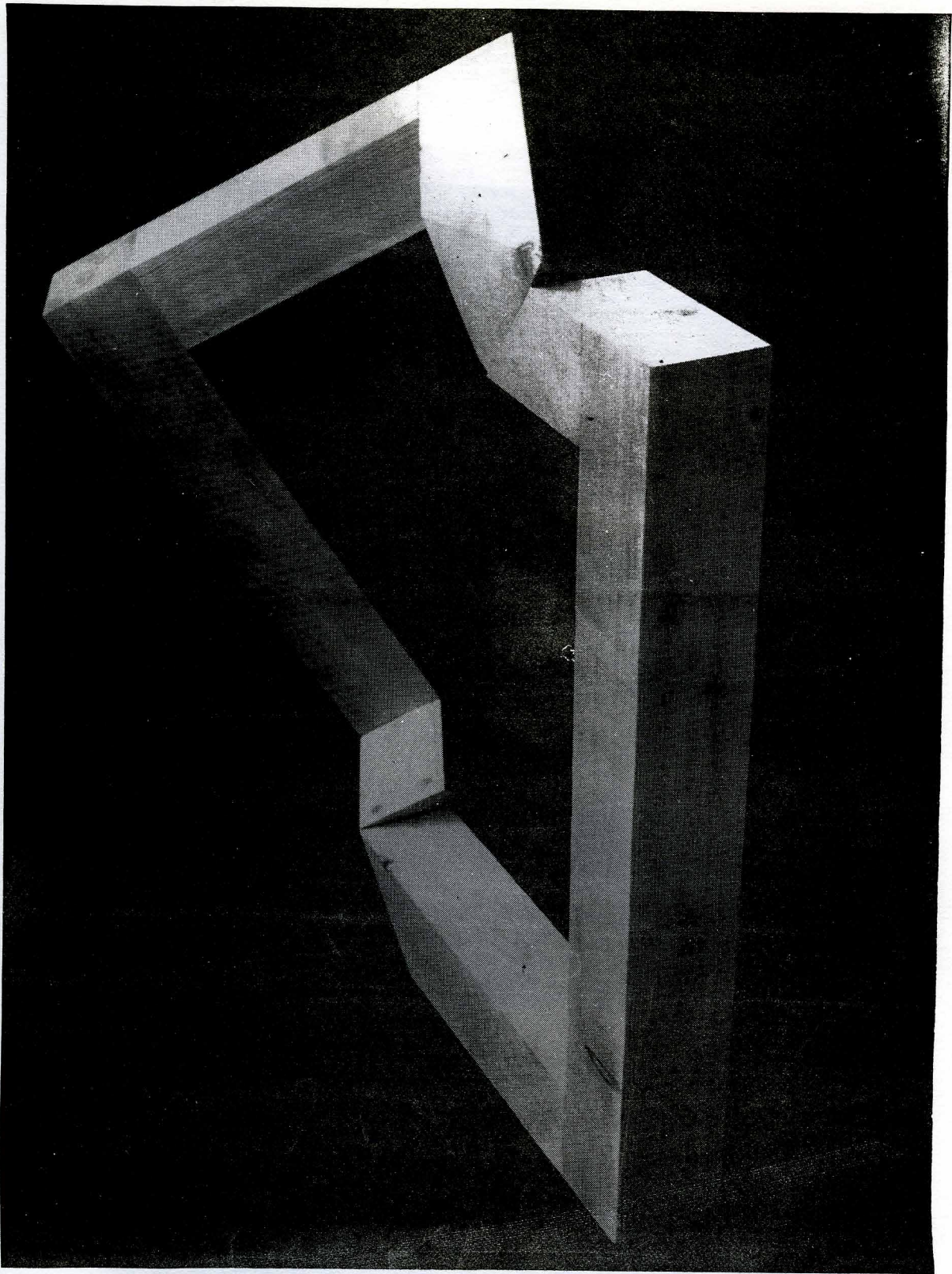
"In my department, the majority of students do not regard or make use of photography as a visual medium, worthy as art in itself, or capable of the variety of expression found in painting or sculpture.

I am not sure whether similar prejudices prevail in other U.K. colleges, but I believe that this attitude could constrain some students from a faithful use of photography, because the unwritten consensus might channel those students into the more traditionally accepted fine art media."

Miss L Batty

"When I left school, I didn't have enough O' Levels to go to art school, so I went to Tech college for two years after which I worked as an assistant scientific officer for nine months. I then went to India, got sick, came home and went to Bath Academy of Art to do my foundation course. I took a year off to work as a life model at the Central and Maidstone schools of art, went to Egypt, came back to Camberwell School of Art and am now in my second year. I am 22. My sculpture only requires a bit of space for people to walk around it."

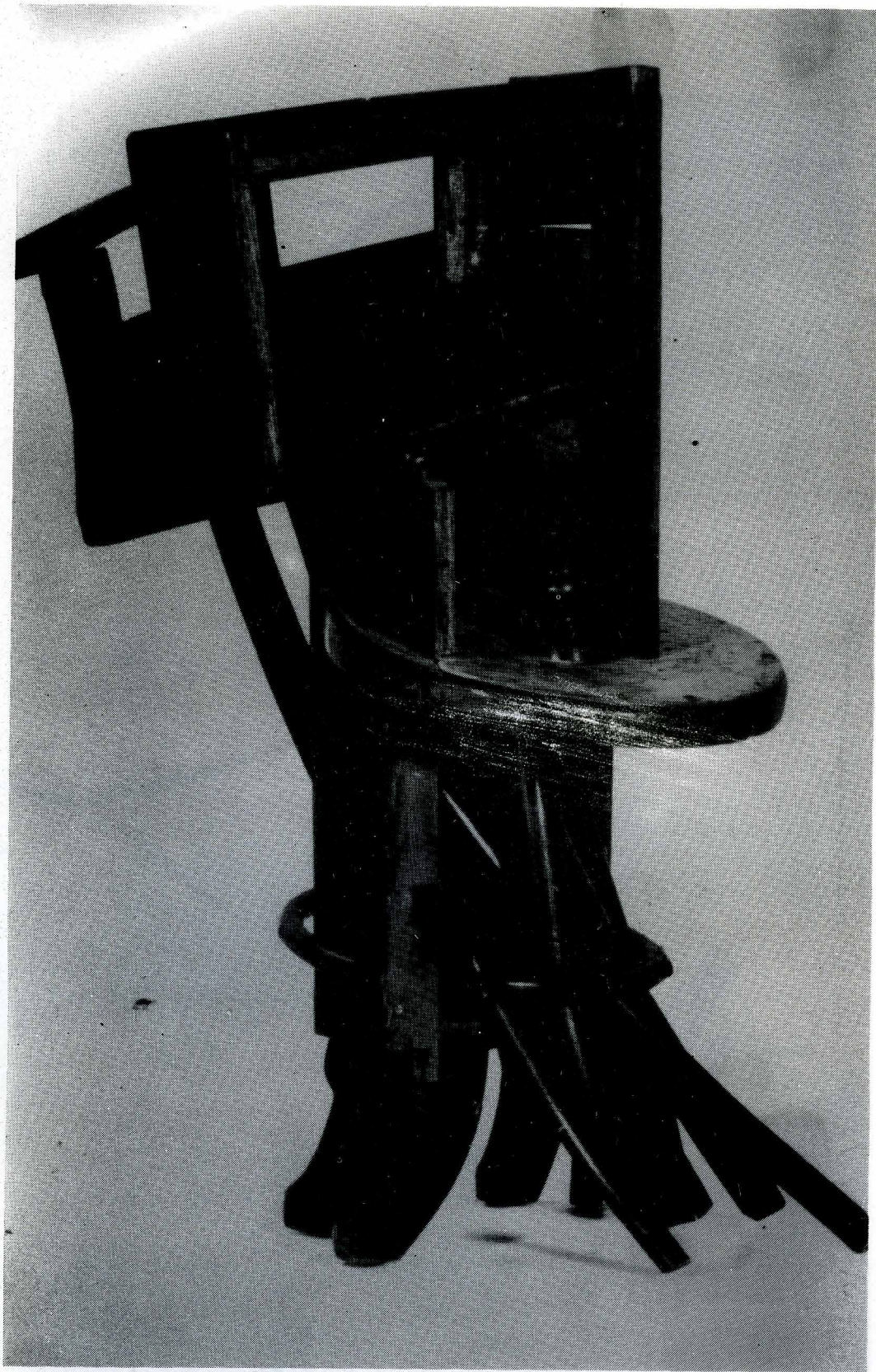




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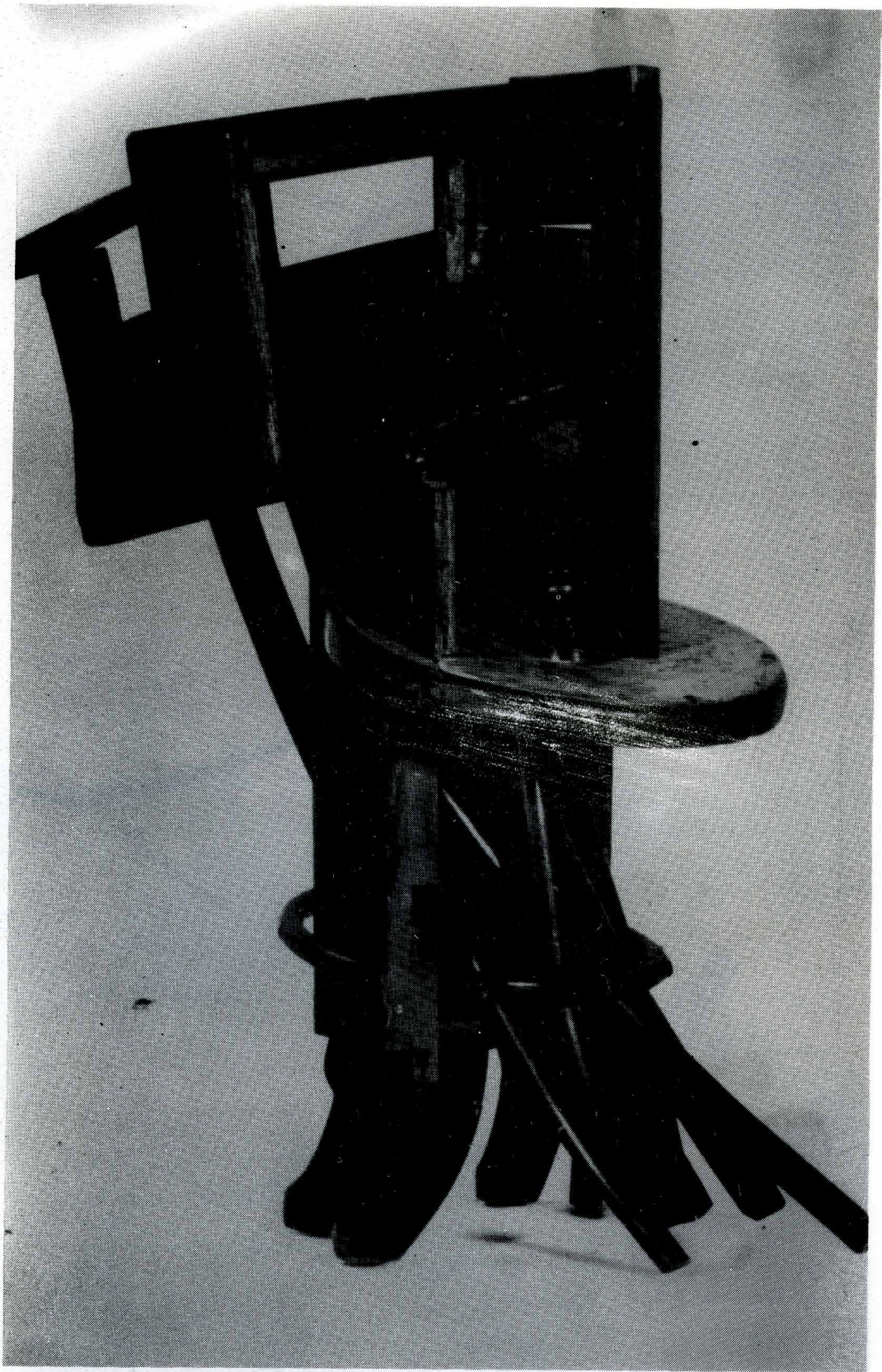
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Statement No 10





Statement 15



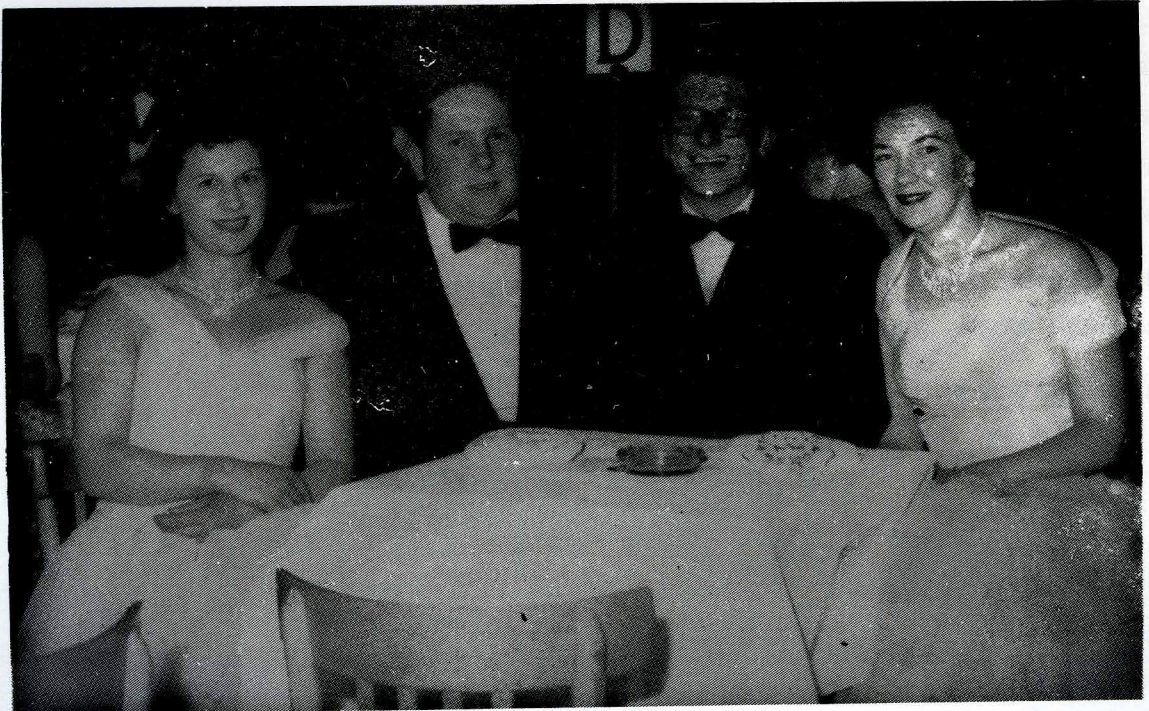
## THE COATCLUB

ICA THEATRE  
February 24 at 7.30pm

### THE COATCLUB

A Cabaret Evening - occurs regularly at Wimbledon School of Art. However this particular coat club is not intended to be a show of Wimbledon talent. Acts have been invited to perform from all art colleges, and while they do not pretend to be polished or professional, the evening should prove an entertaining one. The club's atmosphere depends on its audience - so anyone whose biorhythms are at an all time low, or who persist in asking whether it's art or not, are advised to stay at home. The rest of you are all invited, providing you wear suitable coats - there will be prizes for the best - there will also be alcoholic refreshments.

We look forward to your company.





## T H E   S E M I N A R

'Organising the New Contemporaries seminar, 'Life After Art School', has been a time consuming business. Many times I have wished I had not got involved, as it has considerably disrupted my studio work. However, it has been very educational and has made me aware of the problems I might face when I leave art school.

Most people we have approached in connection with the seminar have been most enthusiastic, which is itself a hopeful sign. I hope this seminar will present information that will help both students and their future benefactors view the situation more realistically.'

Susan Egan

'Art colleges seem to lure people into a false sense of security, a form of artistic utopia, where little attention is paid to the world outside college. If students were made more aware of the amenities open to them, organisations that exist to help them and the general atmosphere that they are confronted with, it might make the transition from dependence to independence less traumatic.

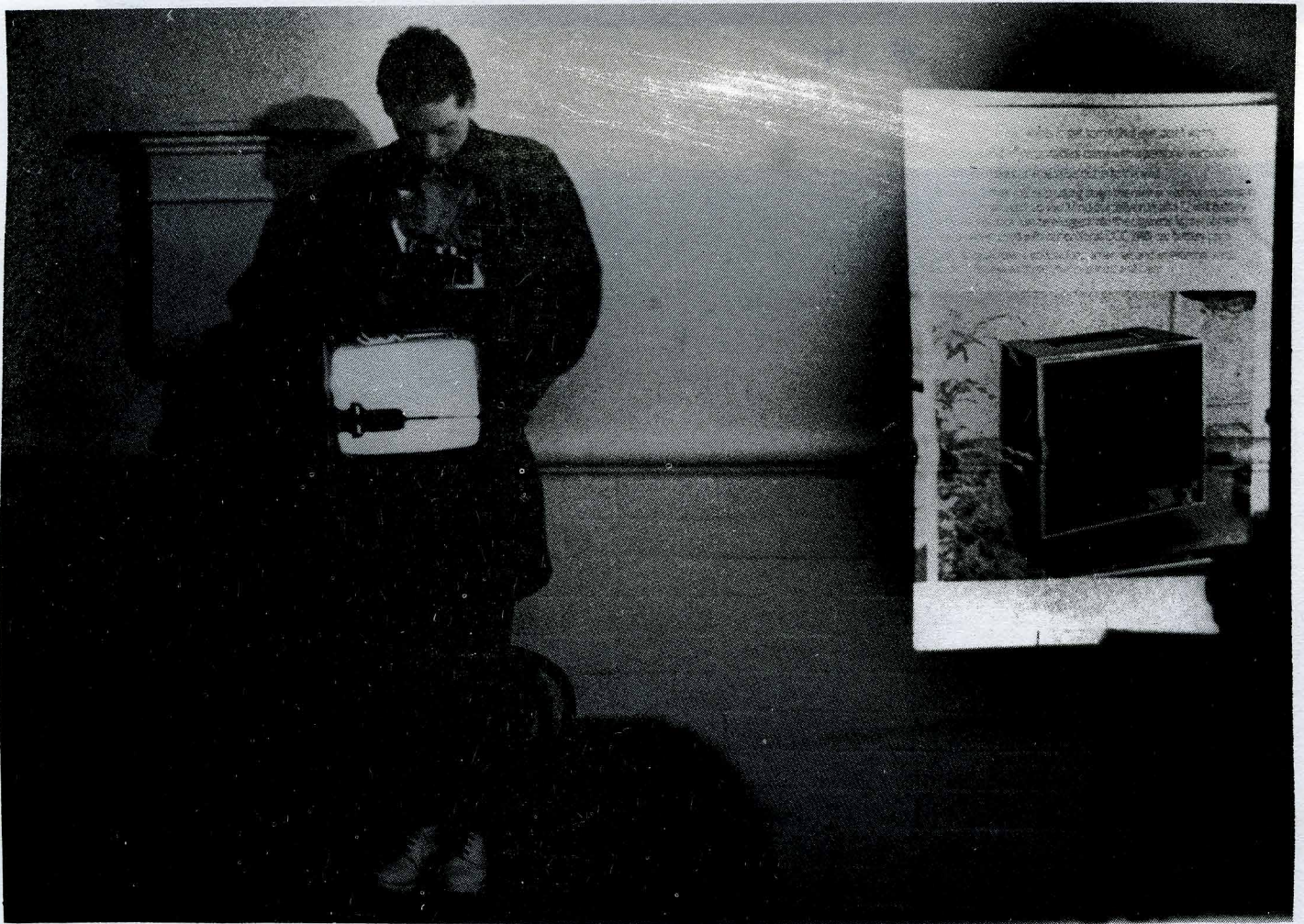
The experience of organising the seminar has certainly made me more aware of what I am soon to face.'

Margo Sawyer





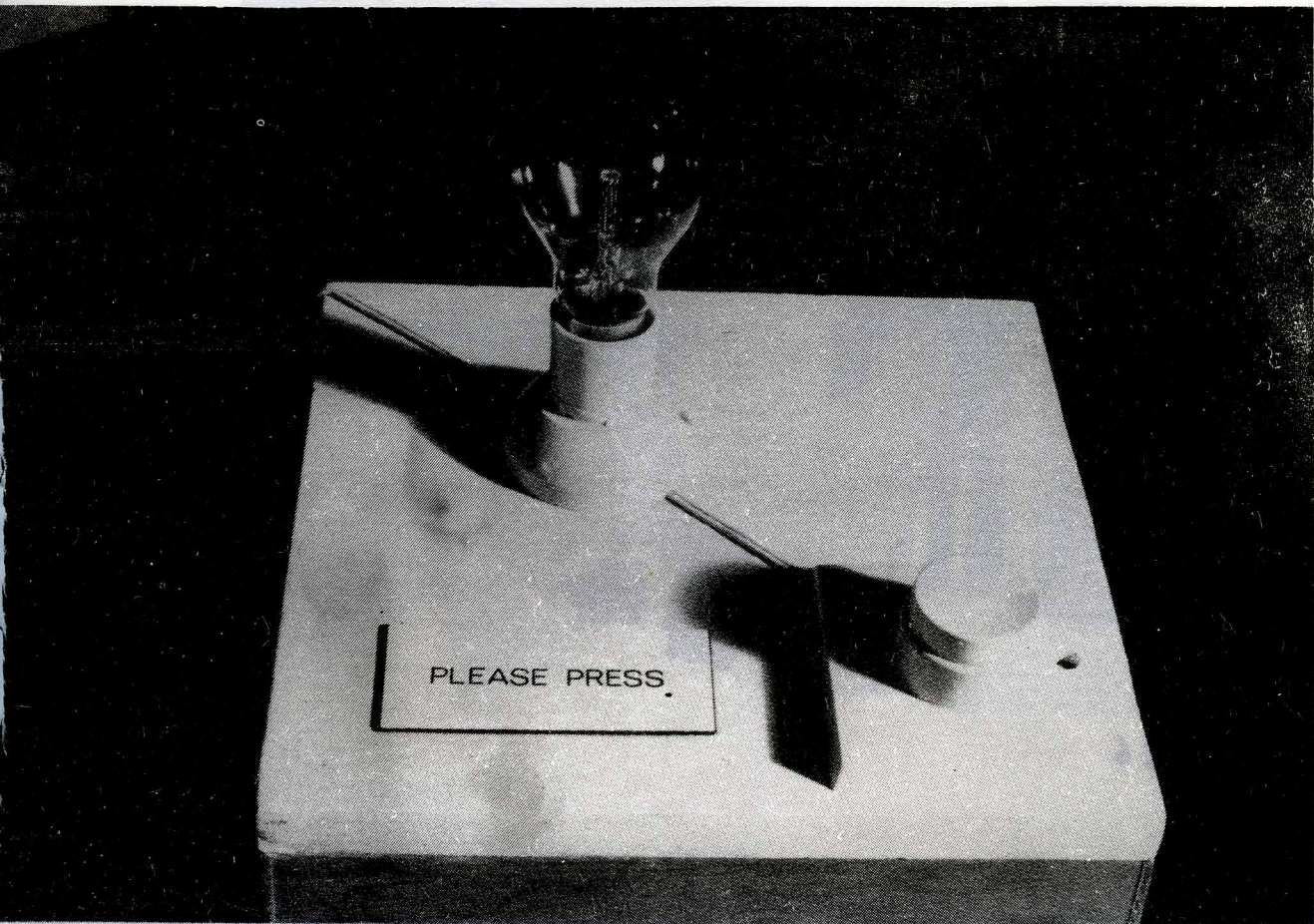
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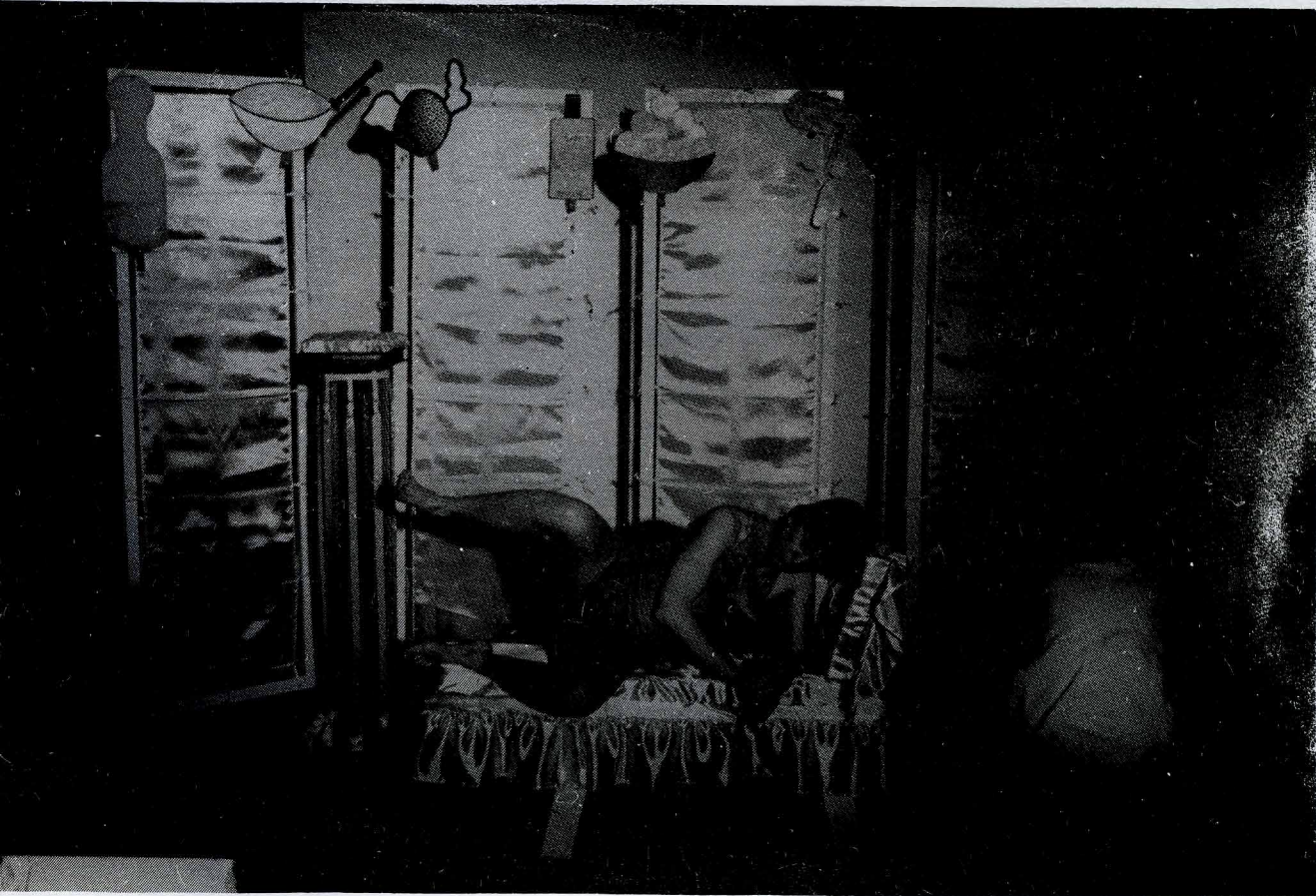
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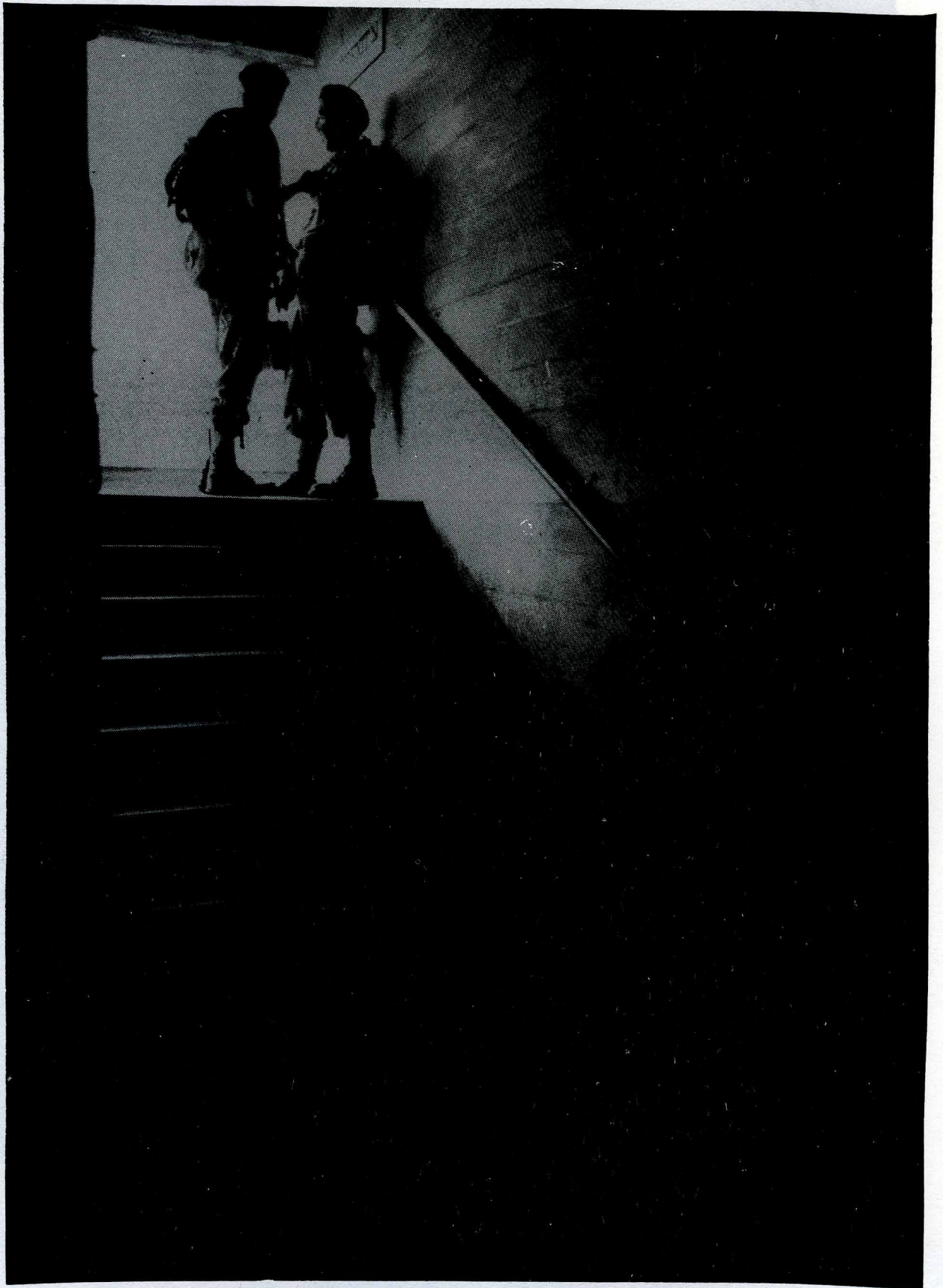


statement #94



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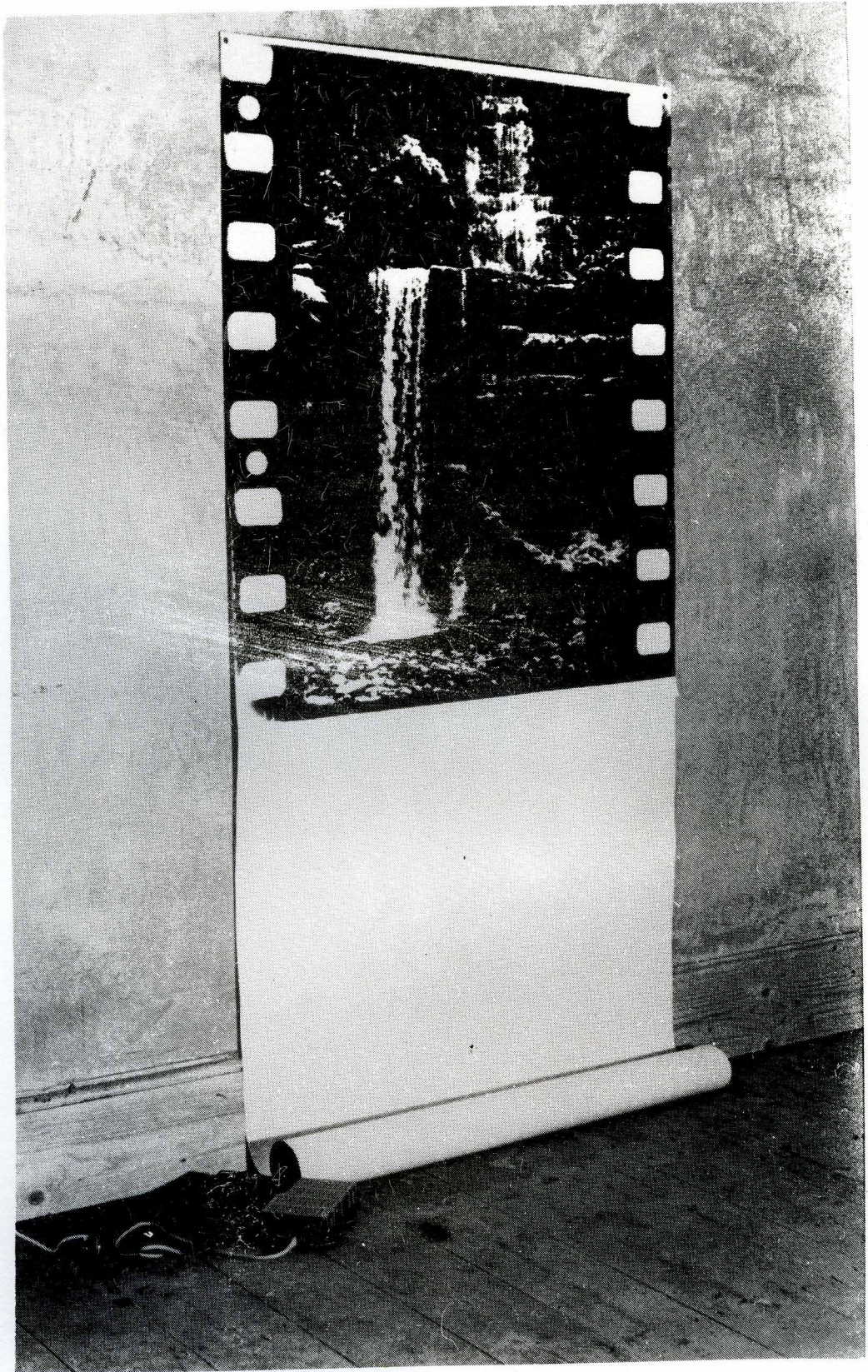
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statement 140







THE NEW CONTEMPORARIES

FILM PROGRAMME 1 - 2 March

(Three programmes daily, duration 2hrs 5 mins  
at 2pm, 6pm and 9pm)

1. KEVIN FITZGERALD	"Qu'il ya du monde" (TOO MANY PEOPLE)	16m	10 mins
2. MAUREEN PALEY	"TOOTHBRUSH"	8m	3 mins
3. KEVIN FITZGERALD	"MALIEAI"	16m	10 mins
4. MAUREEN PALEY	"INTERFERENCE"	16m	10 mins
5. JOHN CARTER	"CASHMEN AND DESPERADOES"	16m	7 mins
6. JOHN CARTER	"THE TRUTH ABOUT YOUNG LOVERS"	16m	6 mins
7. JOHN CARTER	"LITTLE EGYPT"	16m	7 mins
8. JOHN CARTER	"NUTWOOD"	16m	20 mins
9. WILL WIDING	"MIKE - OLD LADY AT BUS STOP - DOING THE WASHING"	8m	1 min
10. ORIOL DE QUADRAS	"IF YOU CAN'T FIND A PARTNER USE A CHAIR"	16m	15 mins
11. JOHN MAYBURY	"COSMETIC ANGELS UNDER PRESSURE"	8m	12 mins
12. CHRIS JOHNSON	"WHAT IS THIS STRANGE IMPORTANCE WE ATTACH TO PROVING OURSELVES"	8m	24 mins

(nos 5 and 6 are reversed in the programme)

The New Contemporaries 'film' section was badly subscribed to this year, even though the medium 'film' continues to grow within art colleges. The 16m and 8m films we show here indicate how students are using this medium at present.





# LIFE AFTER ART SCHOOL? A SEMINAR AT THE I.C.A.

In the theatre at 2pm Saturday 24th February

This seminar during the New Contemporaries Exhibition is intended as a source of information for fine-art students and as a platform for discussion.

The speakers will each talk for ten minutes and then our chairman, Richard Wentworth, will open the discussion to the floor.

The speakers will be: Leslie Waddington (Waddington Gallery), Liz Lydiate (City University/Artscribe), William Pye (artist), Catherine Lampert (Arts Council), Kerry Trengrove (artist) Jonathan Harvey (ACME Gallery).

Following are brief statements from each of our speakers:-

1."It is my view that most art students should not get involved with mainstream commercial galleries for at least five years after they have left art school. In most other professions people have to wait four or five years before they get involved in the stresses of positions of responsibility. I also believe that there is an immense failure in art schools in this country, in that they ill prepare the students for their professional life, after they have left art school."  
Leslie Waddington (Waddington Gallery).

2."Arts Council subsidy lies behind many non-profit-making promotions of the visual arts but only a small number of professional artists have their incomes significantly enriched by official endorsement, and this often for a relatively short period. It is a discouraging business getting officials interested in individuals, especially early in their career. However, in every generation there appear good ideas to benefit the art community as a whole which are generally welcomed and backed financially."  
Catherine Lampert (Exhibition organiser for the Arts Council).

3."I shall try to identify a few of the directions in which fine art students proceed after graduation, how these can be seen as stereotypes to be modified by the individual. I wish to emphasise the need for young artists to discover their individual obsession, their particular creative angle and how this can be exploited through the various systems available. I shall briefly relate my own survival methods since leaving college in 1965 and my feelings as to success and failure."  
William Pye (Artist).

4."I am concerned that students should have greater access to information about the mechanics and professional practice of working as an artist; they can then make decisions as to whether to use, discard, or change that knowledge. However, information is only part of the story. There are issues and problems facing artists to which there is no straight forward response but recognition and consideration of the situation is a start towards finding answers."  
Liz Lydiate (City University/Artscribe).

5."I looked in the prospectus and they only do painting and sculpture."  
(Foundation Student)

"I would like to forget those words and carry on to be creative, wherever it leads. And if it leads to create new values in society, new states of mind, create your body so as to reach new limits,... fine!"

Kerry Trengrove (article in Artscribe)

"Canalising a river/ grafting a fruit tree/ educating a person/ transforming a state. These are instances of fruit criticism, and at the same time / instances of Art." Bertolt Brecht.

Kerry Trengrove (Artist)

6."The period immediately following art school is one of the most critical that an artist has to face, particularly since art schools in no way prepare the individual practically to face the business of becoming a professional artist. The artist moves from a highly artificial situation in colleges where the production of art is the norm, to face for the first time a real test of commitment. There are some who say that if an artist has genuine ability, then he will survive the rigours that follow without help or support; that the fittest will survive and that the loss of the majority will represent no real loss. It is certainly important that this test of commitment occurs, but I do feel that some kind of support seems one of the most important questions to be considered."

Jonathan Harvey (ACME Gallery).

We wish to express our thanks to everyone who helped make this seminar possible.

Susan Egan & Margo Sawyer. (Chelsea School of Art. Seminar organisers for the New Contemporaries Association).

Design John Hutton



S C U L P T U R E   S E M I N A R

March 3 Seminar Room at 6.00pm

The artists who selected the sculpture for the New Contemporaries Exhibition have asked us to organise an informal discussion about the way in which they made the selection.

This is to take place on March 3 at 6.00pm in the ICA Seminar Room. Everybody is welcome, particularly those who entered sculpture to the sculpture area.

The selectors who will be taking part in the discussion are: Nick Pope, Garth Evans, Michael Bolus, and Ben Jones.



Some work in the exhibition is for sale. A price list  
is available from the desk.



## THE NEW CONTEMPORARIES

Performance - Tues 20 Feb to Sat 24 Feb  
Daytime Live work and evening performances. Five performances will also take place in the ICA Seminar Room upstairs, and one performance will run for three consecutive days on the Duke of York steps (next to the ICA)

### TUESDAY 20 FEBRUARY

#### Daytime/Theatre Live Work

Ann Hayes		
Glen Davidson	"Figure Painting"	12am - 5pm
Ann Darlington	"Territory Divided"	
	activity plus video	12am - 2pm
Andrew Carmichael	"Musicians Loop"	2pm - 3pm

<u>Seminar Room</u>	Jefford Horigan	"Thames" "From The River To the Mall"	3.30pm
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#### Evening: Theatre with seating

Andrew Carmichael	"Musicians Loop"	7 - 7.35pm
Michael O'Dowd	"Beyond Me"	7.45 - 7.55
Celia Garbutt	"Excercising for Childbirth"	8pm - 8.45pm
Cate Elwes	"The Metting of A Woman and Child Across Sixteen Years and a Mechanical System"	9pm - 9.35

### WEDNESDAY 21 FEBCRUARY

#### Daytime/Theatre Live Work

Ann Hayes		
Glen Davidson	"Figure Painting" continues	12am - 5pm
'Psyche Group'	'Psyycle One'	4pm - 5pm

<u>Outside/Duke of York Steps:</u>	Michael Fitzsimmons	"Pillar to Post" begins. 3 days activity	12am - 5pm
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#### Evening: Theatre with seating

Michael O'Dwod	"Beyond Me"	7pm - 7.10
'Psyycle' Group	"Psyycle One"	7.20 - 8pm
Celia Garbutt	"Excercising for Childbirth"	8.15 - 9pm



THURSDAY 22 FEBRUARYDaytime/Theatre Live Work

Ian Robertson "Continuous 4 hr Activity"  
"Modelling Stand"

1 - 5pm

outside/Duke of York steps Michael Fitzsimons "Pillar To  
Post" continues

12 - 5pm

Evening: Theatre with seating

Ian Robertson "Modelling Stand"

7 - 7.45pm

Paul Winters +

Philip McCormick "Assault of the National Theatre"  
(after an actual assault on NFT)

8 - 8.45pm

Oriol de Quadras "El Dorado"

9pm

FRIDAY 23 FEBRUARYDaytime/Theatre Live Work

Peter Dale "For Sure It's Else Thing"

12 - 1pm

Ian Robertson "Modelling Stand" (continuous 4hr  
activity)

1 - 5pm

Seminar Room (2 sessions)

Peter Davies "Through Our Sets" "TV Games"  
(multi media)

both shown  
at 6pm

outside Duke of York steps Michael Fitzsimons "Pillar To  
Post" (third day)

12 - 5pm

Evening/Theatre with seating

Paul Winters

Philip McCormick "Assault on the National Theatre"

7 - 7.45pm

Ann Darlington "Territory Divided"

8pm - 8.45

Oriol de Quadras "El Dorado" (the legend lives on)

9pm

SATURDAY 24 FebruaryDaytime in the Seminar Room

Kelvin Simms "Umbilical"

12 noon

Michael O'Dowd "Beyond Me"

5.30pm

Evening in the Theatre: THE COAT CLUB (with bar)

7.30pm



The New Contemporaries Association presents an annual exhibition of work made by fine art students throughout the United Kingdom. The exhibition is organised by an elected committee of students, aided by a permanent committee of tutors from twelve member colleges. The work is selected by panels of professional artists and critics. The exhibition covers all aspects of fine art; painting, sculpture, printmaking, film, video photography and performance, it is also the only national platform for work made by students of fine art.

**1979 Selectors**

**Painting etc**  
Allan Green, David Juda, Michael Moon

**Sculpture**  
Michael Bolus, Garth Evans, Ben Jones, Nicholas Pope

**The third area**  
Derek Boshier, Rose Garrard, Brian Young

**Students organising committee**

**President**  
Alyson Telford, NE London Poly

**Publicity secretary**  
Christopher Johnson, NE London Poly

**Painting etc.**  
Richard Kemp, Ravensbourne  
Mark Lovell, Ravensbourne

**Sculpture**  
Stephen Naylor, Reading  
Michael Owens, Reading

**The third area**  
Pat Gonzalez, Wimbledon  
Carolyn Sandys, Wimbledon  
Stephanie Jucker

**Seminar**  
Margo Sawyer, Chelsea  
Susan Egan, Chelsea

**The permanent committee**

Geoff Brunel  
Shelagh Cluett  
Colin Cina  
Brian Fielding  
Michael Ginsbourg  
Peter Kalkhoff  
Jeff Lowe  
Alan Miller  
Anthony Smart  
Trevor Sutton  
Richard Wentworth

**Seminar speakers**

William Pye  
Leslie Waddington  
Liz Lydiate  
Kerry Trengrove  
Catherine Lampert  
Jonathan Harvey  
Chaired by Richard Wentworth

Graphic design by Pedro Silmon

The New Contemporaries Association would like to thank the following persons for their advice, enthusiasm and generosity:  
Bill McAllister  
and the staff of the ICA  
Douglas Coyne  
and the RCA Graphics Dept.  
Pedro Silmon  
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Jonathan Harvey and Acme Gallery  
Clive Bailey  
Roger Telford

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The Rowan Gallery  
Artscribe Magazine

The Association would like to thank the ICA for showing the 1979 exhibition.