



INTRODUCTION



Nan Goldin *Kenny putting on make-up, Boston 1973*
© Nan Goldin, courtesy of Matthew Marks Gallery

Glam, a visually extravagant pop style exploded across Britain during the years 1971–5. The exciting, futuristic sounds, extravagant fashions and glitter-dappled personas emerging in this era had their roots firmly in British art schools.

Glam! The Performance of Style is the first exhibition to explore glam style and sensibility in depth. The exhibition investigates artistic developments in Britain, Europe and North America through the prism of glam, examining painting, sculpture, installation art, film, photography and performance.

Bringing together more than 100 artworks, the exhibition will reveal the genealogy of glam. Themes of camp, exaggerated identity, androgyny, eroticism and dandyism will be explored in the work of David Hockney, Andy Warhol, Cindy Sherman and many more. The exhibition also includes a new adaptation of Marc Camille Chaimowicz's spectacular, glitter-strewn installation *Celebration?Realife* featuring mirror balls, strobe and stage lighting and music including David Bowie.

The pack is designed to support teachers and educators in planning a visit to the exhibition with a collection of ideas, workshops and points for discussion. The activities are suitable for all ages and can be adapted to your needs before, during and after your visit.

A special school group price for exhibitions is available if you book and pay at least two weeks in advance. Groups of students under 18 years of age £4 and over 18s £4.40. Teachers wanting to make a research trip to the exhibition in advance of a visit are welcome to do so free of charge. Please book in advance. To book a visit please call 0151 702 7400.

For further details about visiting Tate Liverpool with your group see: www.tate.org.uk/learn/teachers/school-visits-tate-liverpool

Details of events for both teachers and students can be found on page 17

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A GUIDE TO GLAM ROCK

GLAM ROCK was a visually extravagant style of rock and pop music developed in Britain in the early 1970s, characterised by outrageous costumes, make-up and hairstyles.

GLAM STYLE was camp or androgynous and often linked to changing views on gender roles. Visually, it was an eclectic mix of retro-fashions (Teddy-Boy suits, Hollywood film stars, pre-war cabaret etc) and a trashy futuristic look (satin jump-suits, platform boots, sci-fi etc).

MUSIC was also diverse, ranging from sophisticated art school rock of Roxy Music; gender-bending space-age rock of Bowie, T.Rex, Sweet; retro rock and roll of Mud, Alvin Stardust etc. As Glam became commercially successful, the British pop charts were taken over by stomping glitter bands and rock & roll revival acts such as Showaddywaddy, Suzi Quatro, Rubettes, Wizzard, Slade. Many existing bands also adopted the glam look during the period, for example Elton John, Rod Stewart, Queen, Mott the Hoople and the Rolling Stones.

AMERICAN GLAM ROCK was associated with darker lyrics, heavier sound and more overt sexuality than its British counterpart. Many of the bands took their stylistic inspiration from New York drag queens and transvestites, for example: Iggy Pop, Alice Cooper, New York Dolls

PERFORMANCE and appearance played an important part in Glam Rock. David Bowie created the persona of Ziggy Stardust in 1971 and famously 'killed' the character on stage at the Hammersmith Odeon, London 1973. Alice Cooper incorporated snakes into his live acts. Elton John wore flamboyant costumes accessorised by increasingly outrageous glasses and high platform-boots.

FANS of glam rock would adopt the style of their idols, for example: followers of Roxy Music would wear sophisticated evening dress and classy suits like Bryan Ferry; Bowie fans would paint their faces in gaudy colours, dye their hair orange and wear satin jump-suits; Slade supporters wore platform boots, tank-tops and braces. Badges, rosettes and scarves with the bands' names became a popular means of demonstrating allegiance.

ACTIVITIES

FIND out about glam rock. Research the bands. Listen to their music. Watch clips of them on YouTube. What did they wear? How did their fans dress? Make a collage with images, sheet music, posters, album covers, glitter, satin etc to represent your favourite glam band or performer.

MAKE glam accessories to accentuate or transform an aspect of your character and personality

ART DIRECTED LIFESTYLE

David Hockney *Mr and Mrs Clark and Percy* 1970–1



David Hockney
Mr and Mrs Clark and Percy 1970–1

ART DIRECTED LIFESTYLE

David Hockney *Mr and Mrs Clark and Percy* 1970-1

Ossie Clark and Celia Birtwell were part of the 60s fashion scene at a time when London enjoyed a worldwide reputation. Clark's designs made in Birtwell's textile prints were sold from the celebrated Quorum boutique on King's Road, Chelsea and modelled by such celebrities as Elizabeth Taylor, Twiggy and Mick Jagger.

David Hockney was a close friend of both Ossie and Celia and this double portrait was executed shortly after their wedding at which he was best man. Hockney stated: 'my main aim was to paint the relationship of these two people.'

He chose to depict them in the bedroom of their chic Notting Hill apartment where sunlight was filtered through a louvre window. The room in effect becomes a stage with details of furnishings and possessions carefully positioned in order to help the viewer decipher the painting. Ossie and Celia may appear to be a typical professional couple, but Hockney allows domestic details to hint at the growing tension in their relationship. Mr and Mrs Clark are placed either side of the open window, which could

suggest their independence and individuality. It can also represent the gulf developing between them. Both figures engage with the viewer, not each other. Celia stands with hands on hips, her curls highlighted to give her the aura of a Botticelli angel. Next to her on the table is a vase of lilies. These flowers represent purity in art iconography and also have associations with the Annunciation (she was pregnant at the time). Ossie slouches in a seat, cigarette in hand, bare feet sensuously playing with the rich pile of the rug. His gaze is aloof and pose slightly camp – Ossie was openly bi-sexual. The cat sitting on his lap is their other pet, Blanche rather than Percy, but Hockney felt the latter's name sounded better in the title. The cat, which is traditionally a symbol of infidelity in art, hints at Clark's extra-marital affairs which would lead to the couple's separation three years later. To further reinforce this message, Hockney has placed one of his own etchings of *A Rake's Progress* 1961-3 on the wall behind the couple.

ACTIVITIES

RESEARCH 1970s fashion: Find out about Ossie Clark, Celia Birtwell, Zandra Rhodes, Mr Fish, Kansai Yamamoto etc. Make your own designs based on their styles.

FIND examples of different fashions in the exhibition. Make notes and draw sketches of the different styles associated with glam rock. Collect images and find out about 70s clothes such as platforms, loons, tank-tops, midi and maxi dresses etc.

DESCRIBE another room and its inhabitants from the exhibition (eg Derek Jarman *Duggie Fields at Home* 1974; Franz Gertsch *At Luciano's House* 1973; Nancy Hellebrand *Dave and a Friend* 1973-4). What do the furnishings and possessions tell you about the people in the room? Imagine that you are a journalist travelling back in time to visit their homes and write a report on your experience.

DESIGN a room to reflect your personality, interests and lifestyle.

ART AND LIFE

Marc Camille Chaimowicz *Celebration?Realife* 1972–2000

At the time of its creation, *Celebration?Realife* represented a radical response to the current glam scene. This installation work is comprised of a carefully arranged assemblage of found objects, items of clothing, accessories, documentary material, tinsel and glitter which appear to have been strewn on the floor. Lit by strobe lighting, spotlights and the tessellated mirrors of disco balls, it appears to be the aftermath of a 1970s party. Chaimowicz was born in France in 1947 to a Polish-Jewish father and French catholic mother. The family moved to London when he was eight years old and it has been suggested that this experience contributed to the sense of dislocation, heightened awareness of identity, nostalgia and loss that pervades his work.

Celebration?Realife was first created in 1972 for the Ikon Gallery, Birmingham and subsequently staged at Gallery House, London, later that year. Chaimowicz refers to this form of art as a 'scatter environment' which combines high art with 'low art' of popular culture in a seemingly random display. For the original version, the artist was present as part of the installation, offering cups of tea and making conversation with visitors to the gallery.

Since 2000, the work has been reconstructed several times with some modifications. Since its first staging when it was viewed as cutting-edge contemporary art, the work has taken on historical significance. With its relics of the glam era and soundtrack of 70s music, it is evocative of a unique social group during a specific period in time.

The question mark in the title is crucial for Chaimowicz, who explained: 'The piece wasn't evidently about real life. It was fiction; many of the constituent parts were of the everyday, but they were almost metaphorical. I guess the question mark was a metaphor for that gap between art and life.'

ART AND LIFE

Marc Camille Chaimowicz *Celebration?Realife* 1972–2000

ACTIVITIES

RESEARCH installations and environments in art. When did this genre develop? Are such works specific to their location or can they be shown anywhere? Has *Celebration?Realife* been shown anywhere else? What problems do you think this form of art poses to curators in galleries where it is shown?

DESIGN a 'scatter environment' for 2013 using a cardboard box and filling it with objects and materials to suggest your own lifestyle and interests. You could also compile a soundtrack to accompany your work.

WATCH Derek Boshier's 1973 film, *Reel*:
<http://derekboshierart.com/gate/reel.html>
Find out about the 1970s – social history, politics, current events, music, tv, films, fashion etc. Why do you think glam rock evolved in the early 1970s? What does Boshier's film tell you about Britain in the 70s?

COLLECT objects, images and materials associated with the 1970s for a display in your classroom. Ask older members of your family if they have any souvenirs or memorabilia from the period. You could have a '70s day' when you dress up, paint your faces and listen to glam rock.

WRITE a story or create a cartoon strip or story board using your experience of visiting *Celebration?Realife* as a starting point. What could have happened here? What period of history are you in? What clues does the artist give you? Who was in the room? Where are they now?

ROCK SCHOOL

Roxy Music, The Moodies, Richard Hamilton and Bruce McLean

ROXY MUSIC Bryan Ferry and Graham Simpson first formed a band in Newcastle while they were both at art-college in the late 1960s. Andy Mackay and Brian Eno were also former students at Reading University and interested in avant-garde art and experimental music. The group they formed in 1971 became Roxy Music, the name chosen as homage to old cinemas and partly a pun on the word rock. Visually and aurally they drew a range of styles from Hollywood chic, classical music, rock and roll revivalism, synthesisers, electronic sound and science fiction.

Artist Anne Bean's group, *Moody and the Menstruators* was also formed in 1971 by a group of fine art students from Reading University. **THE MOODIES** became a cult band on the college circuit, championed by members of Roxy Music: Polly Eltes was then partner of their publicist, Simon Puxley. Eno and Mackay regularly attended their gigs and Ferry lent them his glitzy jackets. The Moodies contested the boundaries of art and popular culture, described by Bean as 'a great brilliant exploration. Eltes referred to their fusion of kitsch, posing, conceptual art and improvisation as simply 'showing off.'

RICHARD HAMILTON Pioneer of Pop Art, many of Hamilton's collages explored the relationship between consumerism and female identity. In 1969, Hamilton made a series of 'Cosmetic Studies' which involved cutting out fragments of model's features from fashion magazines and constructing a face from these details. The artist's final touch was the application of real cosmetics to this literally 'made-up' face.

Ferry, one of the students taught by Hamilton at the King Edward VII School of Art, University of Durham, exploited this style of classic 'girlie' and fashion magazines for Roxy Music album covers and publicity material.



Richard Hamilton *Fashion Plate* 1969-70
© The estate of Richard Hamilton

ROCK SCHOOL

Roxy Music, The Moodies, Richard Hamilton and Bruce McLean

BRUCE MCLEAN rebelled against the formal academism of his tutors at St Martin's School of Art, London by abandoning conventional means of creating sculpture in favour of using his own body. His work is often satirical, employing humour to confront the affectation and pomposity of the art establishment. *Pose Work for Plinths 3* was originally conceived as a performance at the Situation Gallery in 1971 where McLean adopted the contrived poses of sculptor Henry Moore's reclining figures, contorting himself across three different sized plinths.

As an art student, he also formed The Nice Style Pose Band whose mission was to challenge the pretensions of the art-world by appropriating the body image and style of 1970s popular culture. They did not play instruments or sing, but mimed to records in 'the quest for the perfect pose.' Band member Gary Chitty described their interest in 'glam rock and in having the best-shaped guitars... The whole visual imagery of rock music was inspiring to us, if not more inspiring than contemporary art at the time.'

ACTIVITIES

FIND examples of 70s album covers and discuss the different styles and imagery used to sell records. Design your own cover or poster for a glam rock band.

DISCUSS examples of McLean's Body Art, originally made to rebel against the art establishment and now displayed (in photographic form) at Tate Liverpool. Find other examples of artists using their bodies to create art in the exhibition (eg Eleanor Antin, Ulay, Gilbert and George, Cindy Sherman, ASCO etc). Discuss their work, how it was made and why? Compare their form of body art to that of McLean.

WATCH *Roxette* c1977 by John McManus. What does the film tell you about this group of Roxy Music fans? How did they dress? How does their self-styled world contrast with their real-life environment?

DISCUSS the representation of women in the exhibition eg Richard Hamilton, Allen Jones, Cindy Sherman. Do they present positive images or do you feel that they exploit women? Why do you think some men appropriated female attributes during the glam era?

THE RISE AND FALL OF ZIGGY STARDUST

David Bowie 1971–4

David Bowie had a hit single with Space Oddity in 1969 but following a few years of experimentation, re-emerged in 1971 with androgynous alter ego, Ziggy Stardust. The persona drew upon a number of sources including Japanese Kabuki theatre, Lindsey Kemp's mime, Aubrey Beardsley drawings, 'Trash' style of American drag queens and sci-fi. The Ziggy Stardust pseudonym was inspired by the American performer 'Legendary Stardust Cowboy' combined with the name of a tailor's shop called Ziggy's that he passed on a train. He liked the fact that this name linked him to outrageous American glam rocker, Iggy Pop, but Bowie also enjoyed the connection with a gents' outfitter: 'I thought, well, this whole thing is gonna be about clothes, so it was my own little joke calling him Ziggy.'

Bowie's 1972 appearance on Top of the Pops with the *Starman* single propelled the Ziggy character to overnight fame. The concept album, *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* told the story of this definitive glam rock star which Bowie elaborated upon in live performances before

'killing' him off in 1973 and reinventing a new persona for his own multi-faceted career.

MICK ROCK has been referred to as the 'Man Who Shot the Seventies'. He produced some of the iconic images of the period and admits that it was his interest in popular music that attracted him to photography. In his capacity as official Bowie photographer, Rock documented not only the stage persona of Ziggy, but also behind the scenes images of the band. He also captured of 'Bowie-mania' in images such as *Bowie Fans* c1972 which shows teenagers in adoration of their idol.

NANCY HELLBRAND also photographed Bowie fans, but in the intimate surroundings of their homes, decorated as shrines to glam rock. 1973 represented the height of the glam phenomenon but it was also the year that Britain officially entered recession. The American photographer was interested in social observation and her black and white images present the stark contrast between the drab bedsits of her subjects and the form of escapism represented by glamorous posters pinned on their walls.

Bowie was one of the few British glam rock acts to achieve success in America. He became part of Warhol's New York circle and was subject of Ray Johnson's *Untitled (Toothbrush with David Bowie)* 1979/1987-8/1990-91. Johnson created over 200 silhouette portraits of personal friends and celebrities by drawing around their shadow projected onto a sheet of paper and then filling the resulting profile with collaged ephemera.

THE RISE AND FALL OF ZIGGY STARDUST

David Bowie 1971–4

ACTIVITIES

LISTEN to Bowie's albums of the 1970s (eg *Hunky Dory*, *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, *Aladdin Sane* and *Diamond Dogs*). How does David Bowie's music develop during this period? How does his persona change? Describe the image he creates for each project.

EXPLORE the different representations of Bowie in the exhibition. Make a note of the media used, discuss how Bowie is presented in the image and express your personal responses to the work – would you describe it as 'glam'? Make your own artwork with Bowie as subject and choose appropriate materials to capture his persona.

INVENT a glam rock star! Think of an appropriate name for his/her band, song titles etc. Design costumes, posters and album covers and write a spoof biography with illustrations.

WRITE a glam poem! Bowie often wrote songs by cutting out words and phrases and then randomly selecting them for lyrics (see <http://www.youtube.com/watch?v=HnIBBkgkO5o>) Try using the same approach to create a poem.

PAINT your face in the style of Ziggy Stardust or Aladdin Sane. You could make masks to paint instead and look for other images in the exhibition for inspiration. You could, for example copy the made-up faces of Alice Cooper, Roy Wood, Marc Bolan or Brian Eno. Photograph each other to create your own portraits.

MAKE a 'silhouette portrait' using Ray Johnson's collages as inspiration. Draw around your shadow projected onto a sheet of paper and then fill the outline with a range of materials such as newspaper cuttings, photographs, satin, glitter etc.

ANDY WARHOL, LOU REED AND THE NEW YORK SCENE

Andy Warhol's interest in superficiality, glamour and pose made him a natural icon of the 1970s' Glam scene. The seductive yet unattainable allure of celebrity and contemporary notions of cool style were integral to his art. By the mid-1960s, Warhol was not only a key figure in American art, but in popular culture itself.

Warhol began as a commercial artist. During the 1950s, many artists supplemented their early careers by working in the fashion industry as draughtsmen and window dressers. Warhol achieved enormous success as an illustrator, specialising in elegantly drawn shoe advertisements for clients who included Vogue and Bonwit Teller. The addition of gold leaf to the simple outline of *Man's Shoe* c1956, transforms an everyday item into a luxury commodity and a glamorous object of desire.

His success as one of the highest paid commercial artists in New York allowed Warhol the freedom to experiment with his art in the 1960s. His studio, The Factory was a creative hub where people from all walks of life congregated including artists, film-makers,

celebrities, rock stars and transvestites. Between 1964 and 1966, Warhol made short films of 472 visitors to the venue. These 'screen tests' were not meant as auditions but intimate portraits of individuals who were subjected to the scrutiny of his camera lens. *Lou Reed (Coke)* 1966 was one of the films in this series (see <http://www.youtube.com/watch?v=MLpjmOWTMZI>). Warhol became involved with Reed's band, The Velvet Underground in 1970. He designed the iconic cover of their first album and introduced Reed to the multi-faceted artistic scene that provided him with inspiration for many of his songs.

Actress Candy Darling starred in a number of Warhol's films but is best known as one of the transsexuals mentioned in Lou Reed's *Walk on the Wildside*, 1972. She was also the subject of Peter Hujar's photograph, *Candy Darling on her Deathbed* 1974 taken in Columbus hospital where she died at the age of 29 from lymphoma. Hujar photographed many of the luminaries of the New York counterculture of the 1970s and this image also appears on the cover of *Antony and the Johnsons'* 2005 album, *I am a Bird Now*.



Peter Hujar *Cockette John Rothermell in a Fashion Pose (Cockette)* 1973
© The Peter Hujar Archive, LLC; courtesy Pace/MacGill Gallery, New York

ANDY WARHOL, LOU REED AND THE NEW YORK SCENE

the drag scene with candid images of his friends (*New York/London* 1971-5). 'My work is a diary of a life,' Sullivan explained 'I went out every night...it seemed only natural that the two would combine.' His photographs capture fleeting moments with an intimacy that draws the viewer into their bohemian world.

The trashy decadence of Warhol's circle also had an influence on British glam. Roxy Music referred to one of Warhol's 'superstars,' Baby Jane Holzer in their first hit single, *Virginia Plain*. Bowie wrote a song about the artist (featured on his 1971 *Hunky Dory* album). He also produced Lou Reed's Glam Rock masterpiece *Transformer* in 1972.

ACTIVITIES

DISCUSS works in the exhibition that address issues of gender and self-identity (eg Ulay, Cindy Sherman, Katharina Sieverding, Franz Gertsch etc).

FILM a 'screen test' or video portrait in the style of Andy Warhol or Gilbert and George. Think about how you are going to present your subject – clothes, make-up, hair, lighting, background etc.

DRAW shoes. Transform them into luxurious commodities with glitter and gold paint. You could set yourself the challenge of painting real shoes with enamel paints or shoe dyes.

LISTEN to music by The Velvet Underground, Alice Cooper, Lou Reed, Iggy Pop etc. How does it compare to British contemporaries. Find out which British acts were successful in the USA and vice-versa.

READ Ian Hunter's account of his band, Mott the Hoople's American tour (*Diary of a Rock and Roll Star*, 1974).

FURTHER RESOURCES

BOOKS

Darren Pih, *Glam! The Performance of Style*, Tate Publishing 2013

Richard Allen, *Glam*, New English Library 1973
(available free for Kindle at Amazon)

Philip Auslander, *Performing Glam Rock: Gender and Theatricality in Popular Music*, University of Michigan Press, 2006

Ian Hunter, *Diary of a Rock and Roll Star*, Panther 1974

Mick Rock, *Glam! An Eyewitness Account*, Omnibus Press, 2005

Philip Tait, *A 1970s Childhood: From Glam Rock to Happy Days*, The History Press, 2011

VIDEOS

www.youtube.com/user/OfficialDavidBowie

www.youtube.com/watch?v=WZ-7ZW3bnY
(the making of Lou Reed's Transformer)

www.youtube.com/watch?v=ljIHbHL8KUo
(Andy Warhol documentary)

derekboshierart.com/gate/reel.html

FILMS

T Rex Born to Boogie, 1972

Ziggy Stardust and the Spiders from Mars 1973

The Rocky Horror Picture Show 1975

EVENTS

STUDY DAYS AND WORKSHOPS

Glam! art, design and textiles study day

7 March

10.00–4.00

Suitable for AS, A Level and BTEC students
Max 20 students

Working with artist Jennifer Collier students will have the opportunity to see our forthcoming exhibition *Glam! The Performance of Style* and explore a range of techniques in the studio. Jennifer's own practice focuses on creating work from paper; by bonding, waxing, trapping and stitching producing unusual paper 'fabrics', which are used to explore the 'remaking' of household objects. Participants will create their own works with materials that reference the exhibition themes of surface, glamour and identity.

Photographic Portrait study day

14 March

10.00–4.00

Suitable for AS, A Level and BTEC students
Free, Max 4 students per school/college

Responding to work in the exhibition *Glam! The Performance of Style*, participants will work with artist Joann Kushner in her portable studio to explore technique and representation in their own portraits.

Teachers Glam art, design and textiles twilight workshop

7 March

4.30–6.30

Working with artist Jennifer Collier you will have the opportunity to explore some of the techniques delivered during the student study day to create your own works with materials that reference the exhibition themes of surface, glamour and identity.

Teachers photographic portrait twilight workshop

14 March

4.30–6.30

You will work with artist Joann Kushner in her portable studio to explore ways of exploring technique and representation with your students.

All of the above events require booking via website or on 0151 702 7400

TALKS AND WORKSHOPS

2 hour gallery based artist led workshops can be booked for your group to explore the exhibition. Charges are £70 per group of up to 17.

Talks for groups of up to 60 are also available priced at £20 (up to 20 students) to £60 (up to 60 Students).

To book your group visit to *Glam!*, a talk or workshop please call 0151 702 7400

EVENTS

TALKS AND CONFERENCES

Glamology

Tate Liverpool, Auditorium

Saturday 23 February, Saturday 23 March
and Saturday 20 April, all at 14.00–15.00

£8, concessions available

Purchase all three sessions for the
discounted price of £20, or select
individual talks to attend.

Advance booking is essential.

Join us for a series of talks that reflect
on the glam era through its music, fashion
and art. Glamology will discuss the influence
of Glam Rock on popular culture, fashion
and performance, from Warhol to Bowie,
Roxy Music and beyond.

Glamorama!

Tate Liverpool

Friday 15 March 10:00–16:30 and
Saturday 16 March 10:00–16:00

£50, concessions available

Student tickets (£12.50) are available when
booking with a valid student card.

Advance booking is essential.

Explore the music, film and performance of
the glam era in Glamorama! This two day
event will discuss the legacy of glam culture,
the relationship of glam to the visual arts
and the international significance of glam.
Glamorama! will feature a diverse programme
of talks, round-table debates, reflection on
performance works and film screenings.
The programme will include presentations
and participation by a range of experts.
Those taking part include Michael Bracewell,
renowned cultural critic, writer and curator;
Marc Camille Chaimowicz, artist and key figure
in the visual arts from the 1970s to now;
Professor Jonathan Harris, Professor in Global
Art & Design Studies, Winchester School of Art;

Dr Petra Lange-Berndt, Lecturer in History
of Art, University College London; and
Alwyn W Turner, writer and social historian.

**Please note that this event takes place at
Camp and Furnace, 67 Greenland Street,
Liverpool, L1 0BY.**

ALSO IN LIVERPOOL:

The Art of Pop Video

Major exhibition opens March 2013
at FACT, Wood Street Liverpool

Join FACT in celebrating the *The Art of Pop
Video* in a major exhibition due to open in
March 2013. In the first exhibition of its kind
in the UK, more than 70 video clips tell the
story of the pop video, marking the medium's
substantial contribution to popular culture.

Exhibition runs from 14 March to 26 May 2013.