

Conceptual Art in Britain 1964–1979

12 April – 29 August 2016

The New Art Large Print Guide



Please return to exhibition entrance



The New Art

From 1969 several exhibitions in London and abroad presented conceptual art to wider public view. **When Attitudes Become Form** at the Institute of Contemporary Arts in 1969 or **Seven Exhibitions** at the Tate Gallery in 1972, for example, generated an institutional acceptance and confirmation for conceptual art. It was presented in such exhibitions in different contexts to encompass both an analytical or theoretical conceptual art largely based in language and philosophy, and one that was more inclusive and suggested an expansion of definitions of sculpture.

This inclusive view of conceptual art underlines how it was understood as a set of strategies for formulating new approaches to art. One such approach was the increasing use of photography – first as a means of documentation and then recast and conceived as the work itself. Photography also provided a way for sculpture to free itself from objects and re-engage with reality. However, by the mid-1970s some artists were questioning not just the nature of art, but were using conceptual strategies to address what art's function might be in terms of a social or political purpose.

1st Room

Wall labels

Clockwise from right of wall text

John Hilliard born 1945

Camera Recording its Own Condition

(7 Apertures, 10 Speeds, 2 Mirrors)

1971

70 photographs, gelatin silver print
on paper on card on Perspex

Here, Hilliard's Praktica camera is both subject and object of the work. The camera is reflected in two mirrors, the larger presents a reversed image of the subject, a smaller mirror reflects and makes legible the camera's setting and controls. The 70 photographs that make up 'the work show the images that result from all combinations of aperture size and shutter speed in the camera. Across a diagonal axis, where the exposures are 'correct', it is possible to read the camera settings which produced each image. Where the photographs have been sequentially over or under-exposed, the next reading can usually be logically inferred.

Tate. Presented by Colin St John Wilson 1980. T03116

Keith Arnatt 1930–2008

Self-Burial (Television Interference Project)

1969

9 photographs, gelatin silver print on paper on board

Keith Arnatt aimed to narrow the gap between the work and the context in which it was situated, in such a way that the artwork might become imperceptible and disappear. In this work Arnatt used photography to show his physical involvement in the act of situating the artwork, the final photograph showing the disappearance. The photographic images did not document the act but were the reason for the act taking place; the burial was done in order to arrive at the photographic sequence.

This sequence of photographs was broadcast on West German TV in 1969. Each evening at 8.15pm and 9.15pm from 11 to 18 October scheduled programming abruptly cut to pictures from Arnatt's self-burial. The second image broadcast at 9.15pm would be repeated the next day at 8.15pm. For the first two days the images were on screen for two and a half seconds each and from 13 October for four seconds. They were broadcast without any introduction or commentary.

Tate. Presented by Westdeutsches Fernsehen 1973. T01747

Keith Arnatt 1930–2008

Art as an Act of Omission

1971

Printed paper on board

This work consists of two quotes by the philosopher Eric D'Arcy and a statement in the form of a question by the artist. Arnatt asks how, if art was an expected or a 'completely unexpected' action that was not carried out, would this particular omission affect our lives, if at all?

The work has taken a number of forms: as a typed or printed card that Arnatt sent to close friends and colleagues (examples are in the display case outside the exhibition); reproduced on the back cover of the September 1971 issue of the German art magazine **Interfunktionen**; and as a printed panel exhibited in **Seven Exhibitions** at the Tate Gallery in 1972.

Tate. Transferred from Tate Archive 2010. P13144

Keith Arnatt 1930–2008

Art as an Act of Retraction

1971

11 photographs, gelatin silver print on paper on board,
1 text sheet printed paper on board

Keith Arnatt appears to eat his own words – the retraction, or taking back, of something said made literal. According to those words, however, he is not quite eating his own words – he is about to eat them. A statement would ordinarily be retracted if it was false or inappropriate, but here the act marks the completion of the creative act. Identifying art with disavowal creates an artwork that cancels itself, and by being about to eat his own words, Arnatt portrays a moment prior to this cancellation, the realisation of which places art in a fragile state of disappearance or non-being.

Tate. Transferred from Tate Archive 2010. P13140

Braco Dimitrijević born 1948

**The Casual Passer By I Met at 11.28 am, London,
October 1972**

1972

3 photographs, gelatin silver print on paper,
ink on paper

This work belongs to a series Braco Dimitrijević initiated in 1969 in Zagreb, Croatia (then Yugoslavia), and continued when he moved to London in 1971 to study at St Martin's School of Art. Here, Dimitrijević photographed a man he encountered outside St Martin's. The photograph was displayed as a poster on the No.14 bus – a bus that passed directly in front of St Martin's on its route. As Dimitrijević explained 'I came to use Bus No.14 so that I would have my show passing through the city via St Martin's every 20 minutes.'

Tate. Purchased 1983. T03684

Bruce McLean born 1944

Pose Work for Plinths 1/

Pose Work for Plinths 3

1971 / 1971

Both 12 photographs, gelatin
silver print on paper on board

Pose Work for Plinths was originally conceived in 1971 as a performance at the Situation Gallery, photographs of which were published in the catalogue of McLean's one-day 'retrospective', **King for a Day**, held at the Tate Gallery on 11 March 1972. McLean's use of three differently sized plinths enabled him to pose in a way suggestive of Henry Moore's large reclining figures. The plinths function as an ironic reference to the rejection of the plinth as a legitimate base for sculpture by Anthony Caro and others teaching at St Martin's in the sixties, when McLean was a student there. The plinth placed sculpture in the space of the viewer but its use meant that sculpture still needed to occupy a space that was distinct from everyday lived space. McLean's use of the plinth reflects his belief that the positioning of a sculpture might directly affect both how a viewer approaches the work and the meaning that the work communicates.

Tate. Purchased 1981. T03273, T03274

Keith Arnatt 1930–2008

I Have Decided to Go to the Tate Gallery Next Friday

1971

3 text sheets, printed paper on board, and photograph, gelatin silver print on paper on board

Here, a text declares the work's title to be a 'statement operative as art-work'. Two further texts contain writings by philosophers that describe the relationship between decision and intention. Next to these is a photograph of the artist walking up the front steps of the Tate Gallery, seemingly acting out the decision of the work's 'statement'. However, the texts suggest what might be meant if a stated intention is not then carried out, where 'a statement of intention is false'. They put the previously imagined clear-cut nature of the photographic image into question.

This work was reproduced in the magazine **Studio International**. It was then exhibited as part of Keith Arnatt's participation in **Seven Exhibitions** at the Tate Gallery in 1972.

Tate. Transferred from Tate Archive 2010. P13142

Plinth

Ed Herring 1945–2003

Proposition

1970

400 postcards and filing cabinet

Proposition uses a systematic structure to explore physical and mental connectivity. Herring covered 400 white postcards with a sheet of blotting paper. 50 participants were each asked to maintain constant personal possession of one card a week for eight weeks. At the end of each week, each of the participants returned their card to Herring, which he put in the cabinet. He replaced the final card he received each week with one bearing two micrographs depicting each side of eight cards he had selected from the 50 he had received. Accompanying instructions stated: 'if x is the total number of cards not retrieved or (subsequently) removed, four hundred cards minus x plus eight units of 2 micrographs constitute the physical presence of this work'.

Herring said of the work, included in the exhibition **Idea Structures** in 1970: 'the whole idea of the activity of the work is involved with the "theory of interchange", known in forensic science, which purports that it is impossible for me to leave or enter a situation without leaving something behind or taking something away. That is the lynchpin of the work.'

Tate. Purchased 2012. T13814

Plinth

Victor Burgin born 1941

25 feet two hours

1969

Card file with 26 cards with typescript and
25 photographs, gelatin silver print on paper

Victor Burgin placed a card file on a floor and photographed it 25 times in 25 different positions. For two hours he moved it across the floor, a foot at a time, placing a single letter card from the file on the ground in front of it. The photographs were then filed in the box in chronological (and alphabetical) order.

The work characterises Burgin's use of photography at this time: a process takes place to bring together an object and its photographic representation. The work's meaning resides not in the object or the photograph, but in the questioning from the viewer of the passage between them.

Tate. Presented by Tate Members 2010. T12961

2nd Room

Wall labels

Clockwise from right of wall text

Hamish Fulton born 1946

The Pilgrim's Way

1971

Photograph, gelatin silver print on paper,
dry transfer lettering on board

The title of this work provides a particular identity to the character of place that Hamish Fulton walked along to make this walk. Fulton leaves no trace in the landscape. Specifics about the walk are left open. Beyond '10 days in April' and 'a 165 mile walk', the rest of the text and the accompanying image relate the walk to historical traces. Some sections of the route that Fulton followed were ancient, and this connection with a layered history and a corresponding shifting in register between sunken lane and tarmac would have been one strong element of the walk.

Tate. Presented by Tate Members 2003. T07995

Hamish Fulton born 1946

A Condor

1972

Photograph, gelatin silver print
on card and transfer lettering

A Condor was made following a walk in Bolivia with Richard Long (they also visited Peru and Chile). Three photographs show snatched moments: a sunset at Lake Titicaca, a view from 20,000 feet up Mount Illampu just east of Lake Titicaca, and a shadow line in the snow made up of four reeds from the banks of the lake and four pelican feathers. The photographs and accompanying text punctuate and offer a reflection on a walk from lakeside to mountainside, but also foreground time as a material (from sunset to shadow line). The condor that circled around them up the mountainside is named but not described nor pictured. It is a connection, an emotional experience, which can only be imagined through the photographic work.

Tate. Purchased 1973. T01762

Sue Arrowsmith 1950–2014

Untitled

1970

5 photographs, silver gelatin print on paper,
type on paper

Arrowsmith made this work while a student in her final year at Nottingham College of Art and Design (Trent Polytechnic), where she studied under Stephen Willats and Victor Burgin. It was included in **Wall Show** (Lisson Gallery, London 1970–1 where artists were invited to contribute ideas for the gallery walls). Arrowsmith enacted the framing of the wall, exploring the ambiguous perception of the material properties of the frame: is this, for instance 'a white frame being painted black' or 'a black frame being painted white'?

Tate. Purchased 2016. T14393

John Hilliard born 1945

Sixty Seconds of Light

1970

12 photographs, gelatin silver print on paper

Here, Hilliard photographed a standard darkroom clock 12 times, increasing the exposure time by five second increments from five to 60 seconds as indicated by the clock's hands. At this time Hilliard's work focused on the camera itself as a mechanical device, usually subjecting a repeated image to a predetermined and technically dictated set of conditions. This demonstrates the controls that operate in photography without any aesthetic intervention. The subject of the photograph will often directly reflect and report on the technical or chemical conditions that caused the photographs to appear as they do.

Tate. Purchased 1973. P07233

Michael Craig-Martin born 1941

An Oak Tree

1973

Glass, water, shelf and printed text

An Oak Tree questions the degree to which the facts of material appearance can constitute the work of art. As Craig-Martin explained, it 'deals with the most essential characteristic of art, and the only really essential one, which is an aspect of faith and an aspect of thought and, because it's a visual art, what it looks like, the appearance of things'. **An Oak Tree** throws a spotlight on the material and conceptual conditions for an artwork through a focus on the act of perception. The viewer has to recognise that this is an oak tree because the artist states that it is.

Tate. Lent from a private collection 2000. L02262

Art & Language (Michael Baldwin born 1945, Ian Burn 1939–1993, Charles Harrison 1942–2009, Lynn Lemaster born 1948, Philip Pilkington born 1949)

Index 003 Bxal

1973

Letterpress print, graphite, gouache
paint and transfer lettering on paper

Indexing was at the heart of Art & Language's practice in the early 1970s, through which the group's conversational practice is displayed in a format that allows the viewer to read and learn from, so they become part of the process. **Index 003 Bxal** addresses the different conversations and attitudes between the Art & Language groups in Britain and New York (it was constructed from contributions by Burn, who was based in New York, with Baldwin, Pilkington, Harrison and Lemaster in England).

Here, two fragments of Art & Language speech have been printed on 18 sheets of paper, hung as pairs abutted together to make a score. One fragment examines the absurdity of using language to 'say nothing', the other suggests relationships between revisions within discourse and logic, ending with 'What are a few "outside" suggestions? ... We have replaced angst with the grammar of going-on (concatenation).' Coloured patches and notations identify relationships between elements of the textual fragments.

Tate. Purchased 2013. T14075

Art & Language

(Michael Baldwin born 1945, Philip Pilkington born 1949)

Dialectical Materialism

1975

Printed paper

This work presents a text alongside its rearranged fragments, its components indexed by letters and numbers. The text is a slogan of socialist solidarity in the style of Leon Trotsky written by the artists. The repetition and extraction of the text suggest how ideology can be learned in different ways and perhaps even used for different purposes.

Although Art & Language recognised that the practice of art was ultimately a marginal activity in the broader field of class struggle, they declared their work to be a continuation of both a 'class analysis through the study of meaning in discourse and the practice of class struggle through didactic activity'.

Tate. Purchased 2015. T14134

John Latham 1921–2006

Time Base Roller

1972

Steel, canvas, acrylic paint, ink and motor

Time Base Roller was constructed for an exhibition at Gallery House, London, in September 1972. It illustrates Latham's Time-Base Theory (which he also referred to as Flat Time, or Event Theory). He proposed that time, expressed as a series of 'least events' could describe the structure of the world. The width of the span of the roller is divided into 36 stripes or 'time-base bands' that represent areas of human knowledge. The canvases roll round the roller to demonstrate the continuing passage of time, with 'history' (or 'passed time') shown by the vertical canvases as they descend under the influence of gravity. The way the flat canvas is able to represent an entire universe by its length and breadth is the root of the term 'Flat Time'. Partially hidden words stencilled onto the canvas by Latham's son represent the memory of the past.

Time Base Roller is operated by a Visitor Assistant for a short period every half hour from 10.15.

Tate. Purchased 2005. T11975

Stephen Willats born 1943

'The Lunch Triangle':

Pilot work B. Codes and Parameters

1974

2 photographs, gelatin silver print on paper,
gouache, typed text and ink on card, printed
papers, pencil and string with clipboard

This work directly invites the viewer's involvement, both through the visual cues and the textual questions that can be answered with the aid of response sheets held in the clipboard. It is one of a group of works which address issues of identity and behaviour that are shown through shifting perceptions of self and group. By responding to the work and engaging with it, step by step, via the response sheets, each viewer could construct for themselves a different decoding of the work – there being no correct response, only sets of variables linked to the work through the model. You are invited to fill in the accompanying response sheet and leave it in the clipboard.

Tate. Purchased 2010. T13339

Bruce McLean born 1944

Their Grassy Places

1969

Photograph, gelatin silver print on paper

In 1969 McLean bought the syndication rights for **Their Grassy Places** and another picture story from the **Daily Mirror**. McLean's objective was not only to redefine the two stories as art, particularly land art, but also to sell the stories back to the **Daily Mirror** in light of their changed status, an aim in which he was ultimately unsuccessful. McLean's 'retrospective' listing **King for a Day** 1970 included both works. They were subsequently included as part of his contribution to **The British Avant Garde** exhibition at the New York Cultural Center in 1971. Here the works were exhibited and distributed in the pages of the May 1971 issue of **Studio International** (which doubled as the exhibition's catalogue) rather than on the walls of the gallery itself.

Tate. Presented by the Contemporary Art Society 1979.

P01950

Richard Long born 1945

Cerne Abbas Walk

1975

Ink, typescript, photograph on map and photograph,
gelatin silver print on paper

For this work, Richard Long traces every road and track he covered during a six-day walk within a six-mile wide circle centred on the Cerne Abbas Giant. The photograph in the top frame was taken by Long at a vantage point along the walk. He photographed what he thought 'showed the most typical and apt view of the landscape covered by the walk'. This is a very different kind of walk to the linear walks indicated in **Dartmoor Walks** (on display nearby). Here instead he walks over a complete area – an area, however, that is still demarcated by a circle.

Tate. Purchased 1976. T02066

Richard Long born 1945

Dartmoor Walks

1972

Screenprint and lithograph on paper

Long's work is broadly conceived in terms of spatial measurement, and often described through geometrical figures – the land being marked through different categories of diagrammatic notation. This print records all the walks on Dartmoor which are works of art made by Long to this time. All the walks were made independently from each other and the print does not show the specific and different nature of each work; it is simply a record of their relative locations and geometry. The lines on the print correspond to the locations of the walks on a one-inch to the mile Ordnance Survey map of the area.

Tate. Purchased 1973. P07082

Richard Long born 1945

A Hundred Mile Walk

1971–2

Graphite on map, typescript, photograph, gelatin silver print on paper and printed labels on board

The photograph here, taken during the hundred mile walk, looks onwards in the direction of the walk. By looking at this and the delineation and positioning of the circular walk on a map the walk could be recreated. Each of the seven days that the walk happened is identified through short phrases that convey both the internal feelings and thoughts of the artist and the external aspects of his experience during the walk, recording experiences of time, space, movement, sight, sound, touch, taste and illusion. **A Hundred Mile Walk** is also indicated as a circle on the print **Dartmoor Walks** (displayed nearby).

Tate. Purchased 1973. T01720

David Tremlett born 1945

The Spring Recordings

1972

81 cassette tapes with plastic cases and tape labels, glass shelf, metal brackets,

In May 1972, David Tremlett travelled for two months through all of the 81 counties of Britain, making a 15-minute tape recording in each. He had experimented with making recordings for tape loops – for Tremlett, the tape recording was a way of notating an activity or image, but as a loop it could become ‘a serial, endless line of noise, a musical version of a drawing or a photograph’. **The Spring Recordings** describes specific locations shown in a way that is nondescript and generalised, so that when installed – the cassette tapes on one long shelf mounted on a wall – the impression is of a sculptural intervention in space and geographical mapping through sound and line.

Tate. Purchased 1973. T01742

David Tremlett born 1945

To Charlie and the Bush

1972–3

Graphite on card

In 1970 David Tremlett gave up his studio, and with it his materials, and since that date his work has reflected the mobility of artist and artwork. Between 1971 and 1972 he hitchhiked to Australia, travelling light with a quantity of file cards and graphite in his rucksack. He rubbed graphite onto the surface of each card as an abstract diaristic activity. Later each card formed an element of a larger notation or geometric figure suggestive of Tremlett's perception of the landscape he had found himself in as 'a field for pattern and rhythm instead of a stage for narrative activity'. **To Charlie and the Bush** is one such work; it invokes the physical terrain of the outback, and also the nomadic understanding and delineation of land by the Aboriginal people.

Tate. Purchased 2015. T14283

Showcase labels

7

6

5

4

3

2

1

Showcase 1 labels

This case brings together documentation around the first two group exhibitions in Britain to show conceptual art. The London showing in September–October 1969 of **Live in your Head: When Attitudes Become Form: (Words – Concepts – Processes – Situations – Information)** – often abbreviated to **When Attitudes Become Form – and Idea Structures: Survey 70**, June–July the following year were both curated by critic and historian Charles Harrison, who was at this time Assistant Editor of **Studio International**. The former was international in scope and showed work exhibiting a range of tendencies of which conceptual art was just one; the latter was focused on artists primarily using language and philosophy as subject and content of their work – the artists who made up Art & Language (including the American editor of **Art-Language** Joseph Kosuth), alongside Keith Arnatt, Victor Burgin and Ed Herring.

1, 2

Live in your Head: When Attitudes Become Form: (Words – Concepts – Processes – Situations – Information)

Exhibition announcement card, Institute of Contemporary Arts, London 1969

Exhibition catalogue, Institute of Contemporary Arts, London 1969

The catalogue is displayed open at the exhibition introduction – ‘Against Precedents’ – written by Charles Harrison, the curator responsible for the presentation of this exhibition at the ICA (conceived by Harald Szeemann, it had originally been presented at the Kunsthalle Berne and at the Museum Haus Lange in Krefeld earlier in the year).

Tate Archive, Institute of Contemporary Arts collection TGA 955/7/8. Z05514

Tate Library. Z05513

1, 2

Live in your Head: When Attitudes Become Form: (Words – Concepts – Processes – Situations – Information)

Exhibition announcement card, Institute of Contemporary Arts, London 1969

Exhibition catalogue, Institute of Contemporary Arts, London 1969

The catalogue is displayed open at the exhibition introduction – ‘Against Precedents’ – written by Charles Harrison, the curator responsible for the presentation of this exhibition at the ICA (conceived by Harald Szeemann, it had originally been presented at the Kunsthalle Berne and at the Museum Haus Lange in Krefeld earlier in the year).

Tate Archive, Institute of Contemporary Arts collection TGA 955/7/8. Z05514

Tate Library. Z05513

3

Victor Burgin

Proposal for ICA

Burgin's proposal for his work **Photopath** 1967–9 for the ICA's presentation of **When Attitudes Become Form**.

Tate Archive, Charles Harrison collection, TGA 839/1/2.
Z05515

4

Victor Burgin

Situational Aesthetics

Studio International, October 1969, pp.118-121

Photocopy. Z05518-19

With this article Burgin described how artworks should be understood in terms of 'situations' and psychological experiences rather than objects. The article reproduces both **Photopath** and **25 feet two hours** (displayed nearby) that would be included in the exhibition **Information** at the Museum of Modern Art New York the following year.

Tate Archive, Charles Harrison collection, TGA 839/1/2.
Z05515

5

When Attitudes Become Form

Installation views at the ICA, curated by Charles Harrison

1969

Scanned and printed from slides photographed by
Charles Harrison

6

Idea Structures

Installation views at Camden Arts Centre, curated by

Charles Harrison 1970

Scanned and printed from slides photographed by
Charles Harrison

Tate Archive, Charles Harrison collection, TGA 200826.

Z05911-18

7

Idea Structures

Exhibition catalogues, Camden Arts Centre and Central Library, Swiss Cottage, London 1970

This exhibition, curated by Charles Harrison, showed work by Keith Arnatt, Victor Burgin and Ed Herring with Art & Language (Terry Atkinson, David Bainbridge, Michael Baldwin, Harold Hurrell and Joseph Kosuth). Of these only Burgin had been included by Harrison in the ICA showing of **When Attitudes Become Form** the previous year at the ICA. The catalogue is open at Arnatt's text 'A Specification for an "Art Condition"'.

Private collection. Tate Library. Z05516–17

Showcase 2 labels

With its July/August issue for 1970, **Studio International** became the site for the first broad public recognition of conceptual art practices in the UK (**When Attitudes Become Form** the previous year being much broader in scope). It was organised by guest editor Seth Siegelaub who invited six critics to select artists to participate. The critics David Antin, Lucy Lippard, Charles Harrison, Hans Strelow, Michel Claura and Germano Celant were drawn from America, Britain, the Netherlands, France and Italy. Each critic handled their sections differently and in effect the sections comprised six parallel magazine exhibitions. Each artist was allocated a page for their work, and in this way the magazine was transformed into a group exhibition.

With its subscription and newsstand sales it was the most widely distributed conceptual art exhibition to date, and the requirement for texts to be presented in English, French and German added to its internationalism. This display shows the section organised by the British critic and historian Charles Harrison.

1

July/August Exhibition Book

1970

Exhibition catalogue, Seth Siegelaub/Studio International

1970

Private collection. Z05919

July/August Exhibition 1970

Exhibition catalogue, Seth Siegelaub/Studio International

1970

2

Front cover

3

Open at the section of the exhibition curated by Charles Harrison showing contributions by Daniel Buren (from the section curated by Michel Claura) and Keith Arnatt.

4

Open at the section of the exhibition curated by Charles Harrison showing 'Lecher System', the contribution by Terry Atkinson, David Bainbridge, Michael Baldwin and Harold Hurrell (Art & Language).

5

Open at the section of the exhibition curated by Charles Harrison showing contributions by Victor Burgin and Barry Flanagan.

6

Open at the section of the exhibition curated by Charles Harrison showing contributions by Joseph Kosuth and John Latham

7

Open at the section of the exhibition curated by Charles Harrison showing contributions by Roelof Louw and Robert Barry (from the section curated by Lucy R Lippard).

1

July/August Exhibition Book

1970

Exhibition catalogue, Seth Siegelau/Studio International 1970

Private collection. Z05479

Tate Archive, Barbara Reise collection, TGA 786/7/3/337.

Z05480, 81

Tate Archive, Chatterji collection, TGA 200610. Z05482

Tate Archive, Charles Harrison collection, TGA 200826. Z05483

Private collection. Z05484

Showcase 3 labels

Nigel Greenwood set up his gallery – Nigel Greenwood Inc., Ltd. – at 60 Glebe Place in 1969, moving to Sloane Gardens in 1971. An early supporter of conceptual art, with strong links to European dealers such as Konrad Fischer, he showed Gilbert & George, Ed Ruscha, David Tremlett, Bernd & Hilla Becher and Marcel Broodthaers, among others. His presentation of Gilbert & George's **The Singing Sculpture** in 1970 attracted over 1,500 visitors over five days. The context for this work, described by the artists at the time as a 'sculpture-dance' and variously titled as **Underneath the Arches** is the focus of this case. Becoming Living Sculptures – for which the artists were both sculptor and sculpture – enabled Gilbert & George to create an art that dissolved the distance between art and life. Although not identifying as conceptual artists, Living Sculpture also opposed modernist orthodoxies, and **The Singing Sculpture** was presented unofficially at the opening of *When Attitudes Become Form* at the ICA in September 1969 and provided documentary focus for their contribution to the exhibition **Konzeption–Conception, Documents of Today's Art Tendency** the following month at the Städtisches Museum in Leverkusen.

1

Gilbert & George

The Singing Sculpture

1969

Announcement card for presentations of **The Singing Sculpture** at Midnight Court at the Lyceum Ballroom in the Strand, London (3.00pm on 6 June 1969, to an audience of '1500 young viewers') and at the National Jazz and Pop Festival at Plumpton, Sussex (2.35pm on 9 August 1969, to '60,000 viewers').

The Singing Sculpture had first been staged in their studio in September 1968, and was then presented in art schools before then to wider audiences as here.

Tate Library. Z05525

2

Gilbert & George

Underneath the Arches

1969

Announcement card for a presentation of **Underneath the Arches** at Cable Street (29 October 1969). Addressed to Sir Norman Reid, director of the Tate Gallery.

Tate Library. Z05526

3

Gilbert & George

The Sadness in Our Art

1970

Postal sculpture, with envelope addressed to the critic
Barbara Reise

This postal sculpture juxtaposes the words of the Flanagan
and Allen song **Underneath the Arches** with drawings
of the sculptors in nature, expressing the seriousness of
their endeavour.

Tate Archive, Barbara Reise collection, TGA 786/5/2/65.
Z05527

4

Gilbert & George

The Singing Sculpture

1970

Announcement card for the presentation of **The Singing Sculpture**, Nigel Greenwood Inc., London (12.00–19.00
10–14 November 1970)

This was the first presentation of **The Singing Sculpture** in a commercial gallery setting in Britain – it and related Living Sculptures had been shown in preceding months at Art & Project, Amsterdam; Konrad Fischer, Düsseldorf; Heiner Friedrich Gallery, München and Köln; Folker Skulima Gallery, Berlin.

Tate Library. Z05530

5–6

Gilbert & George

A Guide to Singing Sculpture

1970/1973

Publication, Art for All, London 1970/1973

This was produced to accompany presentations of **The Singing Sculpture** at Nigel Greenwood Inc. in 1970 and John Kaldor Project, Sydney and Melbourne in 1973.

Tate Archive, Barbara Reise collection, TGA 786/5/2/65

Tate Archive, Nigel Greenwood collection, TGA 20148.

Z05531-2

7–8

Gilbert & George

The Singing Sculpture

1970

Photographs, Nigel Greenwood Inc., London 1970

Tate Archive, Nigel Greenwood collection, TGA 20148.

Z05535–6

9–11

Gilbert & George

The Singing Sculpture

1970

3 sheets from the visitor book, Nigel Greenwood Inc.,
London 1970

The visitors book shows the range of visitors, including Folker Skulima (whose gallery had just presented **Standing Sculpture**, and also showed the work of David Tremlett who was represented by Greenwood), Nicholas Serota (recently appointed as regional exhibitions officer for the Arts Council), Felicity Samuel (who opened her gallery the following year), Lawrence Weiner, Bob Law, Paul Keeler (who had co-run Signals gallery between 1964 and 1966) and Anthony de Kerdral (who set up Situation gallery the following year with Robert Self).

Tate Archive, Nigel Greenwood collection. TGA 20148;
Z05907–8; Z05533

9–11

Gilbert & George

The Singing Sculpture

1970

3 sheets from the visitor book, Nigel Greenwood Inc.,
London 1970

The visitors book shows the range of visitors, including Folker Skulima (whose gallery had just presented **Standing Sculpture**, and also showed the work of David Tremlett who was represented by Greenwood), Nicholas Serota (recently appointed as regional exhibitions officer for the Arts Council), Felicity Samuel (who opened her gallery the following year), Lawrence Weiner, Bob Law, Paul Keeler (who had co-run Signals gallery between 1964 and 1966) and Anthony de Kerdral (who set up Situation gallery the following year with Robert Self).

Tate Archive, Nigel Greenwood collection. TGA 20148;
Z05907–8; Z05533

12

Francis Wyndham

'Gilbert & George'

1971

Press cutting, The Sunday Times Magazine, 10 January 1971

Photograph by Lord Snowdon

Tate Archive, Barbara Reise collection, TGA 786/5/2/65.

Z05534

13

Gilbert & George

Side by Side

1971

Book, König Bros, Kön 1971

The 'sculpture novel' **Side by Side** is made up of three chapters – 'With Us in the Nature', 'A Glimpse into the Abstract World', 'The Reality in Our Living' – the last of which consists of the words to **Underneath the Arches**, with each line of the song pictured, and is open here at the penultimate line.

Tate Library. Z05950

14–15

Gilbert & George

Side by Side

1971

Publication announcement card, Nigel Greenwood Inc.,
London 1971

Tate Library. Z05528

Tate Archive, Nigel Greenwood collection, TGA 20148.
Z05529

Showcase 4 labels

Jack Wendler Gallery

Jack Wendler, an American collector and dealer, opened the Jack Wendler Gallery in London at the end of 1971 having come to London in October with the aim of exhibiting American and European conceptual artists who had not previously had the opportunity to exhibit in London. In 1968 Wendler had co-published the **Xerox Book** with Seth Siegelaub, and this formed a precedent for his wish to show art that would not be object-based.

1

Letter from Jack Wendler to Hanne Darboven

18 June [1971]

Wendler outlines his plans and aspirations for the gallery to Hanne Darboven.

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/7. Z05562

2

Letter from Lawrence Weiner to Jack Wendler

24 October 1971

Wendler's first project was by Lawrence Weiner and took place at his home. Weiner's instruction chimed exactly with Wendler's aim for the gallery: 'Perhaps for the exhibition you do not need a real space? The card shall have 5 pieces upon it (5 pieces from the book) and they in themselves shall constitute the work, both for sale and for exhibit.'

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/16. Z05563

3

Letter from Lawrence Weiner to Jack Wendler

19 November 1971

This letter outlines the five works that made up the show and would be printed for the card. It refers to the relationship between these works and what was included in the **July/August Exhibition for Studio International** the previous year: **And Then There Were None**.

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/16. Z05564

4

Lawrence Weiner

Poster JW London

Diagram for poster and mailing 1973

This gives details for the design of the announcement card and poster that would constitute Weiner's second exhibition with Wendler in 1973.

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/16. Z05565

5

Letter from Daniel Buren to Jack Wendler

January 1972

A letter written in preparation for Wendler's third project for which a billboard in Shaftesbury Avenue was rented to present a work by Daniel Buren.

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/6. Z05569

6

A Work by Daniel Buren

Exhibition announcement card, 59 Shaftesbury Avenue,
London 1972

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/6. Z05906

7

A Work by Daniel Buren

Installation photographs, c-print on paper, 59 Shaftesbury
Avenue, London 1972

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/6. Z05570, Z05571

8

**Manipulation; paintings by: Daniel Buren / presented by:
Jack Wendler**

1973

Photograph, gelatin silver print on paper

Photograph by Maria Gillisser

Buren's second project with Wendler sought to expose the function of the gallery. A video introduced the exhibition, which could only be seen if requested by the viewer, at which point Wendler would be required to unwrap and show one of seven lengths of canvas, which were otherwise folded away and stored out of view.

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/6. Z05572

9

Letter from Robert Barry to Jack Wendler

October 1972

This letter concerns Wendler's involvement in Robert Barry's **Invitation Piece** 1972, which would consist of a sequence of cards from eight galleries, each announcing a Robert Barry exhibition at the next gallery. The sequence expressed the wide network existing for conceptual art between Germany, the Netherlands, America, France, Belgium and Italy.

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/3. Z05573

10

Letter from John Baldessari to Jack Wendler

1 December 1971

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/2. Z05566

11

Letter from Jack Wendler to John Baldessari

6 December [1971]

John Baldessari's exhibition took place in April 1972 but this exchange with Wendler mentions the publication of **Ingres and Other Parables** by **Studio International** (on display outside the gallery) as well as the art scene in London that Wendler characterises as having momentarily 'ground to a halt'.

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/2. Z05567

12

**Letter from Jack Wendler to John Baldessari
and Douglas Huebler 7 February [1972]**

Wendler describes the organisation of the exhibition sequence in his new gallery space in North Gower Street where the first four exhibitions were by Jan Dibbets (February–March), Robert Barry (March), Douglas Huebler (March–April) and John Baldessari (April) – each exhibition lasting for two weeks.

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/2. Z05568

13

Letter from John Baldessari to Jack Wendler

6 April 1973

Here Baldessari raises the possibility of another exhibition at Wendler's gallery. In the event, this took place in May 1974 and was the last exhibition to take place at North Gower Street. In 1976 Wendler collaborated with the ex-editor of **Studio International**, Peter Townsend, to publish the magazine **Art Monthly**.

Tate Archive, Jack Wendler Gallery collection, TGA
200911/2/2. Z05576

Showcase 5 labels

Seven Exhibitions was organised by Tate Gallery curator Michael Compton following the need to postpone an exhibition of paintings by Robyn Denny. Its focus reflected his and Richard Morphet's involvement with the emerging work of younger artists, and which was echoed in the way Tate's collection was to develop, accommodating such work after 1972. This was described in 'A Note on Conceptual Art', written by Morphet for the Tate Gallery's **Biennial Report 1972–4** that introduced the accessioning of the first group of conceptual art into the collection, including Jan Dibbets, Dan Graham, Douglas Huebler, Sol LeWitt, Bruce Nauman, and from Britain: Keith Arnatt, Victor Burgin, Michael Craig-Martin, Hamish Fulton, Gilbert & George, John Hilliard, Richard Long, Bruce McLean and David Tremlett.

1

**Seven Exhibitions: Keith Arnatt, Michael Craig Martin,
Bob Law, Joseph Beuys, Hamish Fulton, Bruce McLean,
David Tremlett**

Exhibition catalogue, Tate Gallery 1972

Brown printed cardboard envelope containing an introductory note; exhibition posters for the exhibitions of Keith Arnatt,

Michael Craig-Martin, Bob Law (24 February–23 March), and Joseph Beuys (24 February–6 March); and exhibition announcement cards for the exhibitions of David Tremlett (8–10 March), Bruce McLean (11 March), Hamish Fulton (12 March).

2

Bruce McLean

**Retrospective, King for a day and
999 other pieces/works/things, etc**

1969

Book, Situation Publications, London 1972

Tate Library. Z05882–3

3

Bruce McLean

King for a Day

1972

Installation photograph by Edward Lucie-Smith,

Tate Gallery 1972

This photograph shows how McLean's **Retrospective** was installed at **Seven Exhibitions**. For one day the total edition of 1,000 copies of the book produced by Situation was laid out on a grid; individual copies that were purchased through the day would be removed.

Tate Archive. Z05884

4

Bruce McLean

King for a Day

Avalanche magazine, winter 1971

Prior to being installed in **Seven Exhibitions**, McLean had shown the work at the Mezzanine Gallery of the Nova Scotia College of Art and Design in October 1970, for which the list of works was tacked to the wall and distributed as a booklet. This is the opening spread of its publication in the second issue of the American magazine **Avalanche** in 1971.

Tate Library. Z05886

5

Michael Craig-Martin

Faces

1971

Installation photographs by Simon Wilson, Tate Gallery 1972

Faces was Michael Craig-Martin's installation for **Seven Exhibitions** which uses mirrors to complicate the act of viewing a face, reframing the experience. The viewer would enter one of 12 booths, expecting to see their own face reflected in the mirror in front of them, but would instead see the face of a viewer in an adjacent booth.

Tate Archive. Z05885

6

Keith Arnatt

Tate Gallery Staff Exhibition

1972

Scanned and printed from slides photographed by
Richard Morphet

Tate Library. Z05887–8

Due to power-cuts, Arnatt had difficulty installing and operating his work **An 'Exhibition' of the Duration of the Exhibition**, which would count down the exhibition in seconds from 2,448,000 to zero. As an emergency measure, he was permitted to make an exhibition showing the complete Tate Gallery staff from cleaner to director through the use of its staff record cards, with a photograph against a name and job title. The cards provided a record of the staff during the run of the exhibition so the work was concerned with duration and situation in a different way. The work was removed after three days because of complaints from staff over exposure of records without individual permission having been sought (permission had only been given by the director and the unions). Other works by Arnatt from **Seven Exhibitions** are displayed nearby.

Showcase 6 labels

1

A Survey of the Avant-Garde in Britain Vol.1

Exhibition catalogue, Gallery House, London 1972

This is the first volume for a three-part exhibition at Gallery House organised by Rosetta Brooks, which sought to express 'a tendency towards a redefinition of the concept of art, of art's function and its social purpose'.

Tate Library. Z05503

2

A Survey of the Avant-Garde in Britain Vol.3

Exhibition catalogue, Gallery House, London 1972

The final part of the exhibition was devoted to film and video. These pages for John Latham's contribution express a consonance between his film work (his film **Erth**, produced through APG and the National Coal Board, is illustrated here and was screened as part of the exhibition) and his **Time Base Roller**. Latham's contribution is framed by his collaboration, as 'OI-IO Structure in Events', with Andrew Dipper and Jeffrey Shaw.

Tate Library. Z05504–5

3

Inno 70 – Art and Economics

Studio International April, December 1971

The catalogue for **Inno 70 – Art and Economics** was constructed from a sequence of inserts that had been published in **Studio International** in 1970 and 1971 to document different placements. It used the layout design and content of the **Times Business News** as its model. In addressing the title of the exhibition, if **Inno 70** (a conflation of 'industrial negative 1970') offered a space for understanding the theorised practice of APG's placements, **Art and Economics**, pointed to the opposing value systems – whether ethical, financial or aesthetic – that typified the different worlds of art, industry and government and which had to be overcome if APG was to succeed in its aims.

Tate Archive, Chatterji collection, TGA 200610. Z05909–10

The clash between value systems that can be observed in each insert was emphasised by the juxtaposition between the April 1971 insert and the publication of Robert Projansky and Seth Siegelau's 'Artists' reserved rights transfer and sale agreement' – a legal document that Siegelau explained as 'designed to remedy some generally acknowledged inequities in the art world, particularly artists' lack of control over the use of their work and participation in its economics after they no longer own it.' It is displayed here showing the last page of the agreement immediately followed by the first page of the **Inno 70** insert, an apparent detail from the **Times Business News** showing blank columns and the headline 'Rolls-Royce Suffocated'.

4

Publicity letter

1970

Produced in advance of Inno 70 – Art and Economics, this letter describes the artist as ‘an engineer of conceptual material’.

5

Background notes to APG and Inno 70 - Art and Economics

Tate Archive, APG collection, TGA 20042/6/1/2/1. Z05512

Tate Archive, APG collection, TGA 20042/2/1/2/10-13.

Z05510–13

6

Inno 70: Records of an exhibition located in the period 1970/1971 and culminating at the Hayward Gallery, December 1971

Exhibition catalogue, APG 1971

7

Inno 70 – Art and Economics

Exhibition announcement card, APG / Hayward gallery 1971

Tate Library. Z05506

Tate Archive, APG collection, TGA 20042/6/1/2/3. Z05508

Artist Placement Group

This case provides background to an exhibition of APG at the Hayward Gallery in 1971 and also of the exhibition of John Latham's **Time Base Roller** at Gallery House in 1972 as part of the exhibition **A Survey of the Avant-Garde in Britain**.

Artist Placement Group (APG) was formed in 1966 on the initiative primarily of Barbara Steveni with the artists John Latham, Barry Flanagan, David Hall and Jeffrey Shaw. APG sought to reposition the role of the artist within a wider social context, including government and commerce. Although many of the artists APG worked with, and the projects that resulted from placing artists in industrial or governmental workplaces, would not necessarily be identified as works of conceptual art, its framework relates to conceptual positions against modernist orthodoxies.

APG was founded on the 'time-base' theories of John Latham. The modernist principles of an artwork being a defined volume and space were disregarded in favour of time and event. Consequently, the placement of an artist in a different social and work environment was to be without a predetermined brief or mapped outcomes.

8

Inno 70 – Art and Economics

List of works exhibited at the Hayward Gallery 1971

In 1971 two exhibitions staged assessments of APG's activities over its first five years. In Düsseldorf **Inno 70 – Art and Economics** comprised a three-day discussion in June 1971 around a table – **The Sculpture** – between APG participants, both artists and industrialists, and their German equivalents. In December at London's Hayward Gallery, although there were exhibited works derived from or associated with various placements, this exchange was at the heart of the exhibition. Here, however, visitors could not directly participate in **The Sculpture**, being separated from it by PVC curtains, the exchanges being filtered through video recordings.

Tate Archive, APG collection, TGA 20042/2/1/2/2/1. Z05507

9

APG: Inno 70 – Art and Economics

Contact sheet of installation views of the exhibition,
Hayward Gallery 1971

Tate Archive, APG collection, TGA 20042/7/1/6. Z05509

Showcase 7 labels

1, 2

Graham Howard, Philip Pilkington,
David Rushton (eds.)

Analytical Art No.1 1971, No.2 1972

This magazine was produced by students of Terry Atkinson and Michael Baldwin who proceeded to contribute to **Art-Language** and the sequence of **Index** works that followed after 1972.

3–5

Art & Language

Art-Language Vol.2 No.1 1972

Art-Language Vol.2 No.2 1972

Art-Language Vol.2 No.3 1973

The content of these issues of **Art-Language** broadly relate with the **Index** works.

6

Paul Maenz, Köln, Jahresbericht 1972

Book, Paul Maenz, Köln 1972

A compendium of exhibitions held at Paul Maenz through 1972, this is open at the spread documenting the Art & Language exhibition and reproducing the **Alternate Map for Documenta (Based on Citation A)** originally produced as a poster to accompany the display of **Index 01** at **Documenta 5**, Kassel 1972.

7

There will be a discussion between members of Art & Language in the lecture room of the Tate Gallery [1974]

Announcement card, Tate Gallery, London 1974

The **Index** works sought to organise both the published and conversational discourse of the group. This event brought together some of the British members to enact a 'public discussion' between themselves.

Tate Library. Z05592–3; Z05577–9; Z05594

Tate Archive, Studio International collection, TGA 20028.

Z05596

8–10

Art & Language

Art-Language Vol.2 No. 4 1974

Art-Language Vol.3 No. 1 1974

Art-Language Vol.3 No. 2 1975

These issues continued the Index project through attention to the increasing split between Art & Language in Britain and Art & Language New York (centred on Joseph Kosuth, Ian Burn, Mel Ramsden and Joseph Kosuth) that would lead to the foundation of The Fox.

11

Letter from Preston Heller to Charles Harrison [1974]

This circular letter announced the reasons for the founding of The Fox in New York, and sought contributions to it.

12–14

Joseph Kosuth, Sarah Charlesworth, Mel Ramsden, Michael Corris, Preston Heller, and Andrew Menard, (eds.); with Ian Burn as reviews consultant

The Fox No. 1 1975

The Fox No. 2 1975

The Fox No. 3 1975

Tate Library. Z05580–82; Tate Archive, Charles Harrison collection, TGA 200826. Z05591; Tate Library. Z05588–90; Z05583, Z05586–7

15–19

Art & Language

Art-Language Vol.3 No.3 1976

Art-Language Vol.3 No.4 1976

(Facsimile edition, 2000)

Art-Language Vol.4 No.1 1977

(Facsimile edition, 2000)

Art-Language Vol.4 No.2 1977

Art-Language Vol.4 No.3 1978

The later copies of **Art-Language** voice both an antagonism with the positions of Art & Language New York as had been exemplified by **The Fox** and also a more strident engagement with the ambiguities and contradictions of ideology. By the end of the decade the group consisted of just Michael Baldwin and Mel Ramsden with Charles Harrison as editor of **Art-Language**.

Tate Archive, Charles Harrison collection, TGA 200826.
Z05584–5

