

every year

the riverside artists group magazine

Number 5

Free

December 1992/ January 1993

listings

December

Accademia Italiana
24 Rutland Gate, London SW7,
tel 071-225 3474
'Orangerie Italiana 1992',
fine art and antiques fair,
9 Dec - 18 Dec
phone for details.
Ruskin and Tuscany. Original works by
John Ruskin and associated artists.
6 Jan - 7 Feb
Daily 10.00am - 6.00pm. Weds until 8.00pm.

Anthony D'Offay
9,21,23 Dering Street, London W1
tel 071-499 4100
New works by *Gilbert and George*
27 Nov - 29 Jan.
Mon - Fri 10.00am - 5.30pm,
Sat 10.00 - 1.00pm.

BBC White City
201 Wood Lane, London W12
G. Calvert, Mary McGowan.
Until end Dec.
Exhibitions are open to visitors
and workers of the BBC.

Benjamin Rhodes
4 New Burlington Place, London W1
tel 071-434 1768
Michael Whitehead, until end Jan 1993.

Central Space Gallery
23 - 29 Faroe Road.
Tel: 071-603 3039
Enzo d'Agostino. 'Romantic Icons: The Sleep
of a Neelist'.
Until 16 Dec.
David Griffiths. Installation: 'Placemaking'.
15 Jan - 13 Feb 1993.

Centre 181 Gallery
181 King Street, Hammersmith London W6
tel 081-748 3020 x3532
Works from Wormwood Scrubs prison.
Until 18 Dec.
10.00am - 5.00pm Monday to Friday.

Commonwealth Institute
Kensington High Street London W8
tel 071-603 4535
Bhowanree Gallery: 'Nayika'. Representation
of the female form in miniature art. Sixth
annual Indian miniature painting.
Until 27 Jan 1993.

Today Gallery: 'Odhanyes: Rajasthan through
the Veil'. Traditional and modern head dresses
from Rajasthan. Until 10 Jan 1993.

Courtauld Institute
Somerset House, Strand London WC2.
tel 071-873 2526.
Mexican prints of the 19th century.
Until 20 Dec.
Montreal - views, plans and maps.
26 Jan - 8 March 1993. Phone for times.

Goethe Institut
50 Princes Gate, Exhibition Road,
London SW7
tel 071-411 3400
'Hidden Legacy', until 19 Dec.
Mon - Thur 10.00am to 8.00pm
Fri 10.00am to 4.00pm. Sat 9.30am to 12.30pm

Janus Avison Gallery
New Address: 73 Northchurch Road,
London N1,
tel 071-435 1993
Sigurdur Gudmundsson, 15 Dec - 30 Jan 1993.
12.00 - 6.00pm Wed to Sat.
Works from the collection, 15 Dec - 30 Jan.
Fri - Sat 12.00 - 6.00pm or by appt.
Plus the 'Brick Lane Open'
at The Heritage Centre, Spitalfields,
19 Princelet Street, London E1. Until 14 Dec
tel 071-377 6901.
Mon - Sun 12.00 - 7.00pm.

Long Gallery
Gunnersbury Park Museum, London W3.
tel 071-436 2300
'Battle of Brentford 1642'. An exhibition about
Brentford in the Civil War.
Until 18 April 1993.
Daily 1.00pm - 4.00pm.

Lyric Theatre Galleries.
Lyric Theatre, King Street, London W6.
Stephen Gregson, paintings.
7 Dec - 9 Jan 1993.
Mon - Sat 10.00am - 11.00pm.

October Gallery
24 Old Gloucester St, London WC1
tel 071-242 7367
Elizabeth Lalouchek (Austria)
'Paintings and pastels'
19 Nov to 23 Dec.
Tues - Sat 12.30pm - 5.30pm.

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editorial

THOSE OF YOU WHO HAVE BEEN

around for long enough will remember that in the
past there have been various attempts to set up a
national organisation which serves the needs of
artists. These have had attached to them various
ideas and assumptions about what artists are and
what artists need - everything from the 'trade
union' model to the 'prestigious professionals
with swanky building and royal patron' model.
Now that the National Artists' Association is
increasing its profile (see Strategies) is there any
reason to believe they will succeed where others
have failed?

If you could give this new approach a name it
could be called 'The Network Model'. It is based
on achieving basic standards which hopefully in
ten years or so all artists will take for granted:
exhibition contracts, re-sale rights, copyright
protection, codes of practice for commissioners
of public work. All these things may be achieved
through dialogue with artists from around the
country through a networking system. Now, a
group can be inward-looking, self-referring, but
a network has no discernible edges. A network
cannot be a clique. The NAA hopes to broaden
its base by associating with artists groups around
the country and setting up a series of Information
Stations based at studio sites. It is also advocat-
ing a system whereby artists who are not studio-
based can affiliate with a local studio-based
group, which will mean that artists can receive
information and will not be so isolated. It is also
working with AXIS, the text and pictorial

computerised index of artists which is making a
national database which will be freely available
(unlike many regional arts boards and local
authority databases). So the strength of this new
approach is that it is based upon what artists'
need, their common purpose, exchanging
information which spans the local and makes its
representation to outside bodies.
So, the new NAA has what George Bush used to
call "that vision thing", an idea of how an
existing infrastructure could be mobilized
effectively. Before long people who aren't
particularly into joining things may be feeling
the benefits that the NAA has brought
them. [E]

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deadlines and advertising rates see page 11.

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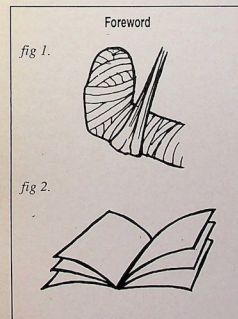
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Cover: Perdix perdix perdix.

Toler: on Susan Light

Photo: Stephen Williams



Celia Toler

STRUCTURE, LIGHT AND TEXTURE are important aspects of Susan Light's work by simplifying detail she deals with objects as volumes so that a house can be a cube, and factories rectangles and triangles. However they do not lose their original function, it is more that by analysing and emphasising space, both positive and negative, a deeper meaning becomes apparent which is based on her personal reaction to the subjects she portrays. To find this is like looking into a well with a piece of string and a bent pin and being ready to face whatever it draws up. She is looking for an essence which alludes to an inner landscape, which produces an ambience of feeling, and which uses an energy from her nostalgia for the landscape of her childhood.

This nostalgia produces work from different countries where hot climates, barren open spaces and exotic foliage are reminiscent of Zimbabwe where she was brought up. The memory of childhood landscape is perhaps one of the most strong influences that emerge through the subconscious. Her early work used the allegorical to connect the interecine qualities of junkyards and pollution; the loneliness of playgrounds and urban engagement; the present factories with pipes growing organically to straddle the world. These allegories held too much detail in the painting and were too specific in their meaning.

Often known as a city painter, she is now more interested in the individuality of habitations,

streets, gardens and interiors. There is a human scale to these pictures, a feeling of the walker having just passed by. The juxtaposition of plants, whether tamed, struggling or wild, is always present. She loves the anthropomorphic qualities of spiky yucca, monumental cacti, the softness and dark shade of palm trees and the confined rigidity of topiary box. Throughout, harsh bright sunshine casts dark shadows, elongated by her favourite moment before dusk, or projecting stark outlines by the light coming from behind.

It is because of her desire to use landscape to relate a state of feeling that she has been happy to return to her studio in London and work from sketches and photographs. This presents a controlled distillation which she would now like to extend by doing more painting in situ.

She is increasingly using pure landscape - the monumental, mountains which she calls her 'hill paintings' and the manufactured landscapes of agriculture. She seeks "to do a landscape and see more in it". Her watercolours have an immediacy which the practice of simplification has helped to develop.

We talked about cinema and I was aware of the feeling of the continuation of the picture beyond the frame. In cinema it is because of the moving camera but here the illusion is created by the branch of a tree looming in from the frame or a strip, thin, sometimes awkward, that leads the eye to fill in more to either side. The feeling of a detail being selected from something larger is also present in the angle that the subject is taken from. Within this, structure is relinquished, it is not uncomfortable, but a feeling of transcendence remains.

It also gives feelings of solitude and loss which is emphasised by no people being present. This perhaps returns to the feelings of childhood or the passing-by quality of the traveller.

Something that I have forgotten to mention is the colour, which is sumptuous. The peerless blue of Californian skies rises behind a mountain. The rich plums, browns and dark greens of the shadows in the Turkish series is heightened by glazes. Her pictures are easy to look at, the tonal similarity is not brash even when dealing with red, purples and damson plum. However there is a slightly alien edge which keeps the viewer looking, attracted by the exotic but lost on the edges of a frail land.

A lot of work I have looked at most recently is new, or in progress. I am left with a sense of the illusory and am not quite sure yet of a conclusion. One thought which keeps re-occurring to me is: the progress to metaphor is personal, the edge of metaphor is universal, beyond is ridicule. This dangling edge is something we all play with - it never was easy. [E]

© Celia Toler 1992

IN THE FIRST OF AN OCCASIONAL series we ask R Dickenson what something is. This week Dickenson discusses Vocational Qualifications (NVQs).

If you get Artists Newsletter, in between the pictures of lots of sculptures in fields and articles on how to fire raku in your window box, you may have seen this first about NVQs.

At the moment, it's hard to understand them for two reasons: the first is that they are still in the planning stage and are being bounced around from committee to committee and the second and more important reason is that they are described in, and defined by a functional analysis anti-language. Take any sentence from Training Matters, the Arts and Entertainment Council's newsletter, and you will see what I mean. The newsletter reads like the worst case of civil servant's constipation known to medicine.

"Each unit contains a number of Elements of Competence, developed through an analysis of what has to be accomplished in order to achieve the Unit. In order to achieve the Unit the candidate will have to demonstrate their competence in all the Associated Elements. The Units and Elements together are described as Standards. On their own, however, the Units and Elements do not provide enough detail for it to provide an objective assessment..." etc.

This sort of language doesn't help a bit. NVQs are about matching people with skills to people who need to get skills. So the piece of paper you get at the end of an NVQ course will show that you have a skill in a particular area. The idea is that people collect them as they go along. You can get them in loads of subjects from theatre management or carving to desk top publishing etc.

Let's imagine how an NVQ might work for a particular artist. Our artist wants to know how to cast bronze. They ring up the Arts and Entertainment Training Council (AETC) who send them on a course (this may well be in an art college out of term time). At the end of the course the artist gets a piece of paper and more importantly the ability to cast bronze. Or it could work the other way round and somebody who knows how to cast bronze could get in touch with the AETC and get a job telling others how to do it. That's the long and the short of it.

The process that the people who organise the system are going through now is assessing the needs people have and matching them up with people who can tell them how to do a particular thing.

The committee that looked into what skills artists have or need managed to widen the remit of what an artist does. The Department of Employment previously thought an artist either painted or sculpted, that was it. They now recognise that the

definition of what an artist is covers a wide range of skills. Some are fund-raisers, teachers, exhibition organisers, have skills in marketing - they often work in partnership with a local authority as well as using their studio-based skills. So the emphasis has shifted away from the idea of inept artists needing to train up in order to cope with the Real World towards an idea that one professional can teach another professional a particular skill. The stumbling blocks to the success of this scheme may be a perception that NVQs represent another in a long line of Micky Mouse training schemes. The argument might run: if an artist wants to know how to cast bronze they would have already found out how to do it through the existing network. This is the "I know a man who can" system of education. To many the idea of a qualification at the end of a course might be a minor consideration.

A lot of research is now going on into what an artist is and does, but how the artist acquires the skills they have is another question.

Over the last few years we've seen a proliferation of artists' registers, databases and networking systems. NVQs can be seen as part of the process (or should I say scramble) toward the British artists community sorting itself out, so that it is as well organised as some of its continental and American counterparts. What would be good to see, after the present baffle has died down, is a central organisation with one telephone line, on the model of the Artists Newsletter Information for the Visual Arts Help Line, which matches up skills with needs and gives out information - simple to use and, in the language of the AETC, meets the needs of the Sector. So, is there anybody out there who needs another piece of paper? [E]

© R Dickenson, 1992



What?
Dickenson

Today Deep Colin visited my studio and said: "If you've heard both sides of the argument you don't know the half of it."

strategies

Emma Lister
on the National
Artists
Association



Emma Lister

BEFORE THE RECENT

National Artists Association conference in Bristol, NAA spokesperson Emma Lister talked to *Everything*.

e Could you tell us about the origins of the NAA? **EL** The year of the inauguration was 1985 but previous to that there had been meetings around the country and between individual artists. These meetings reflected differing points of view. Some people felt that the association should be a mirror of Equity or the Musicians' Union, and others thought it should be more like the RIBA – high profile with a glass-fronted office in central

London, with classical lines of course. Against this there was a strong recognition of what artists could do for themselves, which in the mid to late 80s was very unfashionable. The context of the organisation's beginning could be seen within the political situation at the time. Around that time we saw the abolition of the GLC which had provided a support structure for many artists' groups – and let's face it, a good living for some artists – which after its abolition left artists having to find new ways of organising themselves. Also, the introduction of professional awareness courses in art colleges, the influence of publications such as *Artists Newsletter*. All these things contributed to a recognition that if artists were to survive, have any say in the development of their rights, they must take control as professionals.

So the Association went in the direction of self-advocacy, artists' information exchange, development of artists' rights.

e Let's imagine a painter sitting in a studio, could you give me some good reasons for that artist to join the NAA? **EL** Well, to ensure that they can stay in that studio. Another reason would be that rather than spending time researching into copyright, the association could help. Or if you get into a dispute with a gallery, we can offer advice. For instance: someone recently phoned me up, it was an artist who had been asked by a gallery to take his work down, because the gallery owner's wife didn't like the work. The artist didn't know what to do. I told him: "If you haven't signed a contract there isn't much you can do about it, but you can at least go some way to explaining to the gallery owner how much time, effort, passion, skill and self-finance has gone into the production of these paintings and if it comes down to it tell them you are going to consult your professional organisation". He did this and both of those things made an impression. He was going to consult a lawyer, but it's a easy not to be aware of the cost of that when other avenues are possible.

e Your organisation is very keen on the idea of artists networking, how do you go about exchanging information? **EL** We publish a bulletin once every two months. It's always been quite a difficult thing, our newsletter, because unlike your publication, where you are relatively sure of who your core readership are and their interests, our members cover a wide range including photographers, crafts people, or people whose artistic work is expressed entirely through teaching, so we do tend to run a magazine which is very much to do with opportunities, the organisations our organisation has and the activities of which we are connected to. It also has pages where members can choose to speak to each other. But the repercussions of a network can be quite far reaching. I recently got \$10 through the post from an artist in Moscow – now the reality of a Russian getting together the money and posting it to England, wanting to join this organisation is incredible.

What I would be keen to develop is an artists' network on paper, apart from the computerised networks that are being developed. **e** It's difficult to know what the common needs of artists are isn't it? **EL** Well, we tend to think about people who have been to art college, have spent three years learning to think in a particular way. But the underlying thing is artists know so little about artists. I know you do art history and get to know about Rubens, but it's only very recently that people have started to ask: "What is an Artist?" The question has always been: "What is art?" The amount that artists know about their own history in the basic sense, the social context within which an artist works is myriad.

The Arts Council has got this big library and they don't even keep things like the Women's Artists' Slide Library, conference literature on the issue of women artists or National Artists Association literature on our conferences. They've got all their bloody strategy reports or the stuff about market research, but when it comes to keeping information which is being generated by artists and artists' groups, it's like a denial of history and this is why people might flounder when thinking about what an organisation may mean to them because they don't know the context that they are working within.

e How does the NAA link with other organisations, funding bodies, policy makers and the like? **EL** We've got a variety of links which are ever increasing, because it's in the air at the moment that artists know where it's at. There are a lot of

instances of policy actually linking with what 'the Sector' needs, meaning artists. This is something we are still getting used to, when people come and ask us for advice we're dumb struck because nobody has ever asked us before. The other thing we are asked to comment on is existing structures – but if your answers don't fit the existing structures they go off and ask someone else.

e There has been a terrible trend in recent years that policy seemed to exist as something that didn't relate to real life at all. I don't know how that situation came about but it seems to be changing now.

EL I think it arose out of the initial research. If the research originates from an administrative structure the questions relate to a confirmation of that structure. So they can't go back and say: "Imagine this didn't exist, what would you like it to be?"

The sort of organisations that we do have links with are organisations that will have a definite benefit for artists in the future, bodies like the Design and Artists Copyright Society (DACS). The thrust of their work centres around the idea that people use artists' images in a range of ways: through the electronic medium, or the advertising medium. You may not be aware of how your images are being used, and if you are aware you might not know how to deal with it. And if you do know how to deal with it you've got a structure through which you can inform other artists. Our concern is that DATS should keep the idea that artists get paid for the use of their work as a central concern. We could set up our own group but, why reproduce DACS's efforts?

e Why buy a dog and bark yourself? **EL** If we are going to be a professional organisation we should respect the efforts of other professionals.

e You've also been talking to the Arts Council, does this mean an amendment of existing policy or a reinvention? **EL** The thing we're working on is a code of practice for the visual artists which is generated from the perspective of the artists in partnership with other organisations and local authorities. This is funded by the Arts Council but in no sense are we working hand in glove.

The point is to develop agreed ways of working out with circumstance. For example take artists' residences in schools which are set up totally differently in each school. The expectations of the governors, teachers, children, funders and artists may be totally different. So we hope we can come up with a check-list of information which clarifies

things at an early stage. So we ask: "Have you thought about whether this project is initiated before or after the artist comes onto the scene?" Questions like that concentrate the minds of all the people involved.

This is a project in which the Arts Council has an interest, in the practical sense. We are interested in good practice and implementing it, not reinventing the wheel. This dove-tails into the Charter for Artists for 1996 – the year of the visual artist. Elements of the code of practice will be written into the contracts of any funding or exhibitions set up. But as I said, our relationship is not hand in glove, the Arts Council have an interest in seeing an independent arts organisation – I mean how can they consult something which is not independently minded?

e Are the people you deal with exclusively from the art world? **EL** Artists are imaginative people. If you want to develop what you are doing from a small business point of view go to the Small Firms Advice Centre or the Department of Trade and Industry (DTI), if you want to raise your profile through the local business community go to your local Chamber of Commerce. Go to the people who know, not just to all the people who have "Art" in front of their name.

For instance the DTI buys art to go into buildings in all the countries which Britain has diplomatic relations with. I asked them: "Is that contemporary work?", "Do you rotate it?", "How do you buy them?", "Have you considered print-makers? – people using new technology?" Expos and trade missions are all organised through the DTI. Now that we're registered with them we get invited to their things.

The presence of the artist is an interesting issue – it's sometimes very self-referential; people can't get into it and people can't get out of it. In France every artist is a member of their Chamber of Commerce – so, it's worth investigating. An artists organisation can take these things up. Incidentally, there's a book called *The Guide To Funding* which lists the money that the DTI awards to business development which is far more than the amount of money artists are chasing through the Arts Council Visual Arts department.

e Are there any plans for affiliation with other groups? **EL** What's happening in the November conference is that it is going to be proposed that existing artists' groups can affiliate, there is a vast amount that artists groups can learn from each other. **e**

NAA membership and
Bulletin
subscription enquiries:
12 Brookside Terrace,
Sunderland. SR2 7RN.

Come on Pilgrim



Steve Rushton

IF EVER YOU GO TO SEE VAN EYCK'S Adoration of the Sacred Lamb, in Ghent's St Bavo Cathedral, take the Number 12 train from the railway station. If you go soon, you'll catch them doing lots of building. Lego post-mods are springing up everywhere. Ghent, unlike the other van Eyck shrine, Bruges, has been working away for centuries, trading, building, knocking things down, building things up. So the medieval remains tend to pop up here and there out of the general busyness.

The best time to arrive at the cathedral is just before they open the ante-room which houses the altarpiece which is encased in a huge bullet-proof cabinet built by the American Express company. The attendant will open the door and disappear into the pitch darkness. You will hear the echoing clunk of a light switch and, halloehalloeh – it appears in a split second – shining reds, golds and greens. A huge jewelled Christ sitting above the beautiful garden that represents the centre of the northern medieval world, God's own backyard with the cathedrals of Ghent and Antwerp in the distance. In the foreground the elect gather in ordered groups, paying homage to what my companion called "a sheep on a table".

This is an essential observation, when all's said and done and the picture is paired down, it's about as sheep on a table, but the late medieval mind just didn't know where to stop, they piled it on as rich as Belgian chocolate.

Art tends to follow money and in the 1400s the Flemish burghers, clerics and aristos had it to burn. They threw cash about like there wasn't going to be a 1500s. Take the wedding bash of Charles the Bold to Margaret of York in 1468. The centre-piece at the wedding reception in Bruges was a 46-foot replica of the Tower of Goricum from the top of which actors dressed as boars led trumpets.

Live birds were released from the mouth of a 40-foot dragon, which an actor in the role of Hercules slew. Goats sang in a motet which set the scene for the arrival of the groom, dressed in the symbolic regalia of the holy church, riding an elephant which was led by a Turkish giant. All this to the musical accompaniment of a 28-piece orchestra who were encased in a gigantic pie. Such displays of opulent confidence were common: full rigged vessels of gold, streamers, puppets, dwarfs and giants were all called into service of extravagantazzes which rivalled the combined talents of Busby Berkeley and Fellini.

So what has this medieval ephemera got to do with the sublime stillness and order found in the surviving works of van Eyck, Memling, Van Der Weyden and Gerard David? The revellers at the parties were the very same people who commissioned the sacred works, the artists and craftsmen who built the sets and designed the costumes were

the people who painted them. But rather than displaying a schizophrenia between the sacred and the profane, they can both be seen as an attempt to express the perfection of the medieval vision. Both the sacred works and the pageants were an expression of a vision which was about to fall in on itself of so many particular things.

Well-off late medieval people suffered from a terrible affliction, a sort of associative mania which saw everything, each plant, each person, each place, each number as connected to a network of liturgical and sacramental meaning. It's hard to imagine the richness, even over-ripeness of the symbolic life of the late medieval. They couldn't move without bumping into something profound. To the late medieval, the shit on your shoe really meant something. Here are a few examples. A walnut: wooden shell = Christ's cross. The fruit = Christ's flesh. The kernel = God. The number seven = seven virtues; seven supplications of the Lord's Prayer; seven gifts of the spirit; seven



Detail, Ghent Altarpiece, interior.

beatitudes; seven penitential palms; seven moments of the passion; seven deadly sins, each represented by an animal; seven diseases.

The celebrations, rather than being a release from the strictures of religion, were an affirmation of the created symbolic order, they were necessary to keep the show on the road. By the latter half of the fifteenth century the programme of symbolism had long since been completed, the only way the mind could conceive of the ineffable was to represent the real as more than real. The validity of what was behind the symbol could only be expressed by its total realistic expression. It was as if the medieval



Jan van Eyck, Ghent Altarpiece, interior. 348.9 x 459.7cm. St Bavo Cathedral.

mind was set in a grid-lock of symbolism which attempted to pull heaven down from the sky and present it as better than the real thing, a hyper-reality. The result was a downward transcendence in which the holy became real and the real became holy, resulting in a cultural stasis. In a world where all is as it should be, the only course was to duplicate.

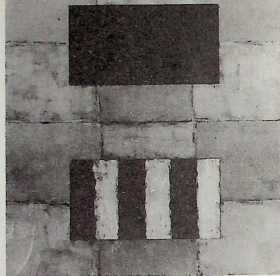
I had been bullshitting myself that coming to Ghent and Bruges would be some sort of pilgrimage, a sort of rite of passage, as if my lapsid catholicism had some sort of currency that I could cash in, that I could approach the sacred works as some sort of supplicant, that I could peel away the fatcat of 550 years of history and see with a medieval eye. But who am I kidding? It takes less time to fly from London to Brussels than it does to get from Wimbledon to Cockfosters by tube. The open air museum of Bruges is itself set in the theme park of Euro-Land. In the hotel you can plug instantly into CNN and see Bill Clinton purchasing the air in anticipation of victory, the BBC, Italian wet T-shirt games show, Tin Tin, MTV. The sacred works are now part of the same system.

So what happened to our obsessive friends? Art tends to follow money and the money moved north to Amsterdam, where a new class of protestant merchants sucked up the cash and fashioned their own form of self aggrandising art. Michelangelo, whilst dancing on the graves of the Flemish masters, gives us an idea of the seismic

shift between the medieval and the modern mind which was taking place in the south. He said: [Flemish art] "is without power and without distinction; it aims at rendering minutely many things at the same time, of which a single one would have sufficed to call forth a man's whole application". It was the Renaissance which broke with the idea that truth resides within a collection of particulars and it's that legacy which makes it impossible for us to think truly symbolically. For us a sheep on a table will do nicely.

So history built a ring road around the medieval town of Bruges and Flemish art relaxed into the folksy, superstitious and touchingly human works of Bruegel and Bosch. Belgium continued to prosper, in its own fashion, growing fat cows in its flat fields, making good cheeses, strong beer, settling into its undeserved reputation as the most boring country in Europe. In the 1960s the port of Zebrucque was opened up, and produce and people started to come in and go out more than they had done for some time. Lost looking people like me started to turn up in Bruges, into what was still discernible as a medieval town. The people like me would ask where the hospital with the Memlings was and where could I find the van Eycks. So the place is preserved as a particularly odd and beautiful part of Euro-Land. And every morning when the bootlers take out the empty crates of Trappistie triple strength beer, they raise their grateful faces to the sky, and say: "Thank Christ for tourists." © Rushton 1992.

Reviews



Sean Scully, 'Lucia', 1992.

Sean Scully.
Waddington's Gallery,
Cork Street
14 Nov-
23 Dec.

SCULLY IS AN ARTIST WHOSE BASIC direction seems not to have changed much since the late 60s when he first saw Rothko's work (whose influence is both acknowledged and obvious). Paradoxically this has the effect of making the observer, familiar with his past work, more aware of the developments that are occurring within his determinedly consistent area of concern. Surprisingly this is Scully's first major show in Britain since 1989 and the familiar checks and stripes are still there, the formal scaffolding on which the large, rich planes of colour are hung. His vocabulary, however, is being extended through the more varied use of materials: wood and steel panels, pastels and water-colours. There is too an extended concern with depth and spatial elements. The pastel works on paper are particularly rewarding, having a modulated depth without the material denseness of oil works, whilst the rectangular

Roy Lichtenstein's
'Water Lillies' The
Mayor Gallery, CORK
Street 16 Nov-24 Dec.

LICHTENSTEIN'S CONCERN WITH ART giving rise to art has led him to plunder Monet for inspiration before. The Rosen Cathedral series and the haystack paintings have both been subjected to his ironical eye and his mechanical industrial-based representations. Lichtenstein's game is to find a code or cipher for reality as far removed as possible from the source image in means of production and actual appearance, and yet still be recognisable as a representation. To express the elusive and illusive world of Monet's lily pond Lichtenstein has arrived at using round regular swirls machined onto reflective stainless steel to represent the water. The familiar dot-matrix device of enlarged cartoon printing and the heavy, regular outlines are used to overlay the leaf and water lily motifs, but both have long since

passages of pigment have an absorbency and spaciness without losing weight. The colours are familiar – sonorous blacks and greys, scrubbed variations of red and ochre – but the edges between areas are more vital and more subtle as the foundation colours of pastel bleed through. In contrast to the heavy layered regular brushstroked oils the pastel works use and accommodate the surface of the paper whereas on the canvas's texture is denied and obliterated. But depth and textural concerns appear in the larger works too. Steel panels are balanced against canvas and on one, an oxidised area of rust has been introduced. In another work (Palace 1992) the two main canvases (one with a third inset – a favourite device) are battled together at different depths. I found this an interesting show with tentative indications of the many potentials Scully has yet to explore. [E]

become decorative devices of texture in themselves. The imagery is broken up and formalised in ways reminiscent of stained glass or the design devices of commercial printing into such items as dinner plates. The effect is both sumptuous and restrained, still seeming to be saying something about taste and the conventions of taste, manipulating and confusing our responses. The overall impression is that we are looking at some kind of bathroom furniture – mirrored sections of stainless steel interspersed with oversanitized aquatic motifs. Very slick, very pure, slightly repulsive. The world of cartoon graphics rather than Monet, is still the point of origin, it's as if a Disney water lily pool has fallen victim to very sophisticated merchandising run riot. [E] High. 1992.

Riverside Studios
Crisp Road, Hammersmith, London W6 9RL
tel 081-741 2251
Joan Brossa. One of Spain's most influential artists, (born 1919). He worked with Miro and Tapes. This is the first exhibition in this country (see Preview).
Until 10 Jan 1993.
Gallery and Foyer, daily 10.00am - 11.00pm.

Rebecca Hossack Gallery
35 Windmill Street, London W1.
tel 071-409 3599.
Decorative Arts Show: *Camilla Meddings, Bill McCullough, Pippa Brook, Deborah Prosser, Carol Dunbar.*
Until 11 Jan 1993.
Phone for times.

Rebecca Hossack at St James
197 Piccadilly, London W1.
tel 071-409 3599
John Taylor. Watercolour, silkscreen, bronze relief and recent paper sculpture. First showing in London.
Until 22 Dec.
Phone for times.

Serpentine Gallery
Kensington Gardens, London W2 3XA
tel 071-723 643/402
Patrick Caulfield. Paintings 1963 - 1992.
Until 17 Jan.
10.00am - 6.00pm daily.

Small Mansion Art Centre
Gunnersbury Park, Popes Lane,
London W3 8LQ
tel 081-993 8312
'Contemporary printmaking in Wales'. Keith Bayliss, William Brown, Gareth Davies, Anthony Evans, Sue Hunt, Debbie Jones, Lachrimosa, Paul Peter Piech, Tom Piper and Marien Post.
Until 20 Dec.
1.00pm - 5.00pm Tues - Sun.

Waddington Galleries
11 and 34 Cork Street, London W1.
Tel: 071-734 8611/439 6262.
Sean Scully (see review).
Until 23 Dec.
Mon - Fri 10.00am - 5.30pm.

Zelda Cheate
8 Cecil Court, London WC2.
tel 071 836 0506.

Roger Mayne. 'The Streets of London', Photography, Vintage prints, some previously unseen.
Until 22 Jan 1993.
Tues - Sat 10.00am - 6pm.

Deadline for December listings: 15 November.
To: **Everything Listings**, c/o 65 Thorpe Road London E17 4LA.
Press releases, B/W photos appreciated. Listings are carried free of charge.
Box adverts: phone 081-531 8794.

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The Membership Secretary,
Riverside Artists Group,
Riverside Studios, Crisp Road,
Hammersmith, London W6.

listings (December continued)

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PARTY

Sat 19 December

23-29 Faroe Road.

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