

## Artnotes

### WHERE THE VISUAL ARTS GET CUT

#### A loss of exhibition space

We publish here those sections of the Arts Council's report on future strategy and subsidy reductions most relevant to the Visual Arts. It will be noted that those galleries at risk are amongst those most committed to the exhibition of contemporary art, particularly the work of younger painters and sculptors.

##### Art

39. During the next five years or so, the Council's policy for the development of art will have two main strands: in consultation and partnership with local authorities, to help existing public galleries throughout the strategic areas to develop their facilities and exploit their expertise and resources to maximum benefit; and to increase the existing expenditure on schemes which encourage the patronage of individual artists. The cost of the first element of this strategy will be heavy. The need to make a start on it in 1985-86 means that the second element of the strategy must remain for the moment an aspiration for the future.

40. Helping public galleries will involve continuing to make progress along the following lines:

- collaborating with regional galleries through the provision of touring exhibitions and grant-aid for their own exhibition programmes;
- continuing to make seeding appointments of exhibition organisers in selected galleries, in collaboration with local authorities and the Regional Arts Associations;
- subsidising traineeships in galleries with active exhibition programmes in order to increase the number of experienced curators concerned with the presentation of contemporary art and of a contemporary view of art;
- developing the educational programmes associated with exhibitions, along the lines already initiated by the Council's Art Education Officer;

maximising the effectiveness of the Council's own touring programme to provide high-quality exhibitions to London and the regions;

vi. collaborating with strategic municipal galleries to enable them to take on a more active role in the presentation of contemporary art.

(The question of the Council's continued support of non-collection-based exhibiting galleries is discussed below.)

41. It will be evident that the above policy represents, to an important degree, a shift in the direction of the Arts Council's making far greater use of this country's extensive existing network of municipal galleries. This development, backed by substantial funds, will help to restore contemporary art to its rightful place within the country's art galleries.

42. **In the first phase of the development strategy, the Council will be allocating £500,000 to Art in support of the programme outlined above.**

95. With effect from 1 April 1985, the Council intends to reduce its subsidy to Kettle's Yard Gallery in Cambridge by £10,000 (representing 23 per cent of its 1984-85 Arts Council grant) and to reduce its subsidy to Arts Services Grants by £40,000. Arts Services Grants is composed of SPACE, a body which provides studios for artists, and the AIR (Artists' Information Registry) Gallery. The Council is ceasing to subsidise the gallery; it will continue to provide funds for SPACE, but these will be devolved to the Greater London Arts Association.

96. The Council will also be seeking to save additional sums from subsidies currently given to the Arnolfini Gallery in Bristol and the Ikon Gallery in Birmingham. The Arnolfini will receive in 1984-85 an Arts Council subsidy of £205,000 and the Ikon Gallery one of £93,500. Neither organisation receives a significant contribution from local authorities. The Council does not feel that it can continue to be the sole source of public subsidy for these organisations. It will therefore be offering a challenge to local sources of funding, on the basis that it will continue to provide 50 per cent of its current level of subsidy to each organisation, if local sources supply the other 50 per cent. If, over the next twelve months, it proves impossible to come to such an arrangement, the Council will withdraw its support entirely.

97. The Arts Council has since 1968 been the tenant of the Greater London Council's Hayward Gallery, and it has mounted there a comprehensive programme of ex-

hibitions. Given present uncertainties about the future ownership and operation of the Greater London Council's present freehold interest in the whole of the South Bank arts complex, the Arts Council cannot predict what its future relationship with the Hayward Gallery will be. If the Hayward Gallery were no longer to be available for the kind of exhibition programme which it has enjoyed hitherto, the likely result would be substantial savings to the Arts Council. However, the Council does not seek such savings, and has not allowed for them in finding the necessary resources to finance the development programme set out above. It will therefore continue to run the Hayward Gallery, as well as the Serpentine Gallery, and to mount the regional touring exhibition programme which is serviced from the Hayward. The Council will continue vigorously to pursue sponsorship opportunities in relation to its full exhibition programme.

98. **The savings resulting from changes in the Art allocation will be a maximum of £350,000 and a minimum of £200,000.**

107. . . . The Council is well aware of the high artistic achievements and the imaginative programme-planning of Riverside Studios. For those reasons it would wish to continue to provide the current level of support for the organisation (£103,500 in 1984-85), even though it is sited in London, where there is a rich diversity of other facilities for the arts, including a number of other arts centres. However, the Council is deeply disturbed by the persistent financial and administrative crises from which the organisation has suffered over a long period and by what appears to be a chronic inability to operate within available financial resources. The Council is therefore issuing a warning to the Company that, if in 1984-85 it fails once more to operate within available resources, its subsidy will be withdrawn.

##### 'The Critical Eye'

Yale Center for British Art is mounting 'The Critical Eye' from May 16 to July 15. Participating are Victor Burgin, Gilbert and George, Mary Kelly, Richard Long, Bruce McClean and David Tremlett.

##### 'Genius of Venice' visitors

More than 450,000 visited 'The Genius of Venice' at the Royal Academy. Of these nearly 350,000 paid entrance fees.

##### Scotland's loss, America's gain

The Museum of Contemporary Art, Los Angeles, has paid \$11m for 80 works from the collection of Count Panza di Biumo.



**Windsor Community Arts Centre**  
St. Leonards Road, Windsor SL4 3DB  
Tel: Windsor 59336

Monday to Friday 10 am to 4 and 7 to 10 pm  
Saturday 10 am to 11 pm

**2 to 19 April 1984**  
**'Hard-edged innocence'**  
Exhibition of Paintings by Dorota Zdzienski.

Financially assisted by the Berkshire County Council.

They were works stored in Zurich which the Count could not repatriate to Italy without paying a 20 per cent tax. He had considered making a long-term loan of the works, which includes major examples of Rothko, Rauschenberg, Lichtenstein and Rosenquist, to either a Scottish or a German museum, in which case the chosen museum would have been responsible for display, security, insurance and other costs. Though a great deal of energy went into the negotiations, the Count eventually decided to sell rather than loan. The rest of his collection, which is in Italy, is rich in conceptual and minimal works.

#### Oriel anniversary

Oriel Gallery, Cardiff, celebrates its 10th anniversary this April.

#### Modern Art Cologne

The International Art Fair Cologne will be held November 15-21 in the Rheinhallen of the Cologne Fair.

#### Chapter extension

Cardiff's contemporary arts centre, Chapter Workshops and Centre, has opened a new 800ft sq exhibition area and an additional 180 linear feet, which will be used for one-person shows by contemporary artists. The inaugural exhibition will be work by Alexis Hunter, who recently showed at Edward Totah Gallery, London.

#### New Gallery in Norfolk

The Litcham Gallery, Litcham, King's Lynn recently opened with an exhibition of work by local artists. From Easter the upstairs galleries will show one-person exhibitions, and a programme of craftsmen at work is planned. Regular exhibits include paintings, drawings, bronzes, furniture, hand-painted silks, wood carvings. Tel. Litcham (032 876) 584.

#### Auction records

A Balthus painting of a red-haired girl getting out of her bath sold for £847,000 at Sotheby's at the end of March. It was estimated to reach £250,000 to £350,000. The work was painted in 1957. The previous highest price for a Balthus was £50,000 in 1981.

On March 26 the National Gallery paid £561,600 at Christies' for Pissarro's *La Route de Sydenham* of 1870-71. In the same sale a Fauve-period Vlaminck landscape reached £367,200.

#### Aperto 84

British artists who will show in 'Aperto 84' which opens on the Giudecca, Venice, on June 10, are Terry Atkinson, Glyn Johnson, Helen Chadwick, Rose Garrard, Kerry Trengove, Paul Richards and Amikam Toren. The selection was made by John Roberts with Flavio Carilo. Altogether work by 50 artists will be shown.

#### Video Workshop in Newcastle

A video workshop has now been established at Newcastle Media Workshops (formerly Spectro Arts Workshop) and has facilities for full video production. It is intended to run training

workshops, and the organisers want to encourage and develop an awareness of the possibilities of video. It is for the use of groups or individuals who want to use video in any way. For further information contact Nick Oldham, Video Workshop, Pilgrim Street, Newcastle upon Tyne, tel. 322410.

#### Dulwich appeal

Dulwich Picture Gallery has launched an appeal to raise £500,000 for security, maintenance and restoration of the building, and to set up an endowment fund. In April 1985 35 major paintings from the collection will be shown at the National Gallery of Art, Washington.

#### Gallery of Modern Art, Edinburgh, moves premises

The final exhibition of the Gallery of Modern Art at Inverleith House is 'British Art 1900-1939', including works from the collection by Sickert, Orpen, Nicholson, Cadell, William Johnstone among others. It runs until April 29 and the next exhibition opens on August 15 at the new premises in Belford Road. The new gallery, the only public gallery in Britain devoted exclusively to 20th-century art, will provide five times more space, and according to its director Colin Thompson the move heralds 'a new phase of art in Scotland'.

#### SWEET AVON

Avon County Council is celebrating 10 years of existence by embarking on its first-ever formal policy for support of the arts.

No one is actually talking money at this stage; and Avon's dismal record of arts support so far is dismissed in a working party's report as, 'certain difficulties encountered in the provision of financial assistance to some festivals and major arts organisations.'

This is believed to refer to: Avon's sudden decision to slash a grant to the Bath Festival months after the artists had been booked; another arbitrary step to alter a joint funding with the city council of Bristol Old Vic and possibly, Avon's decade of ignoring Bristol's international arts centre at the Arnolfini.

Bristol Evening Post.

#### Clifton Arts Club Annual

Clifton Arts Club is to hold its annual exhibition of painting and sculpture at the Royal West of England Academy, Bath, from June 29 to July 21. Sending-in days June 12 and 13. Forms, etc., from Exhibition Sec., Mrs H. Robson, Flat 1, 4 Bellevue, Clifton, Bristol BS1 1DA.

#### Professional Studies for art students

Blackheath School of Art is the first to instigate a Professional Studies Course. The evening course of twenty hours starts in September, and will examine all aspects of the working life of the professional artist, including basic organisation, setting up in business, publicity and so on. The course has been devised by Liz Lydiate. Further information from Nicholas McKemey, Principal, Blackheath School of Art (Tel. 01-852 3960).

#### Book Art

In a railway arch near Southwark Cathedral an exhibition space is being created devoted to the art of the book, where book artists can meet as they can at the renowned Center for Book Arts in New York. An exhibition programme has been organized and a series of seminars and events is to be arranged. The first exhibition, which will include the *Sketchbookpageturnover Machine* by Christian Hasucha, opens May 18. Further information from Rob Hadrill, tel. 01-237 5630.

#### Peterborough artist-in-residence

The sculptor Philip Brown has been appointed artist-in-residence for 19 months at Lady Lodge Arts Centre, Peterborough. The brief includes invitations from Peterborough Industry and Commerce to use their enterprises to forge 'a new relationship between industry and the Visual Arts in Peterborough'.

#### Campaign Against Plastic Bullets

A competition is being sponsored by the Campaign Against Plastic Bullets, for a campaign postcard which will increase awareness of the dangers of these bullets. The prize is £50. Judges include Margaret Harrison, Linton Kwesi Johnson, Peter Kennard, Declan McGonagle. Details from the Campaign, 9 Poland Street, London W1, tel. 01-437 2728.

#### Renoir at the Hayward next year

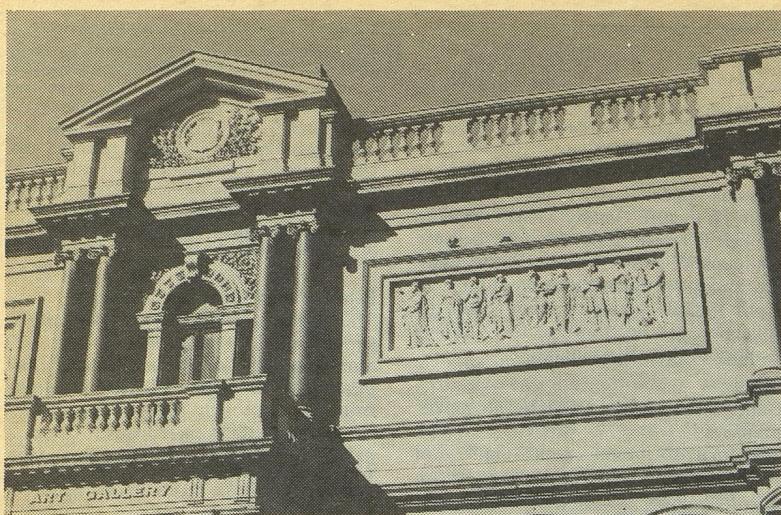
A major exhibition is being planned by the Arts Council to be held at the Hayward Gallery, January 30 to April 21. About one hundred works will be shown, which will represent and re-examine Renoir's achievement, his seminal contribution to Impressionism and his relationship to European figurative and landscape painting traditions. The exhibition will be shown later in the year in Paris and Boston. It has been selected by Anne Distel of the Louvre, John House of the Courtauld Institute and John Walsh, Jr. of the Getty Museum.

#### Roderic O'Conor at Pont Aven

The Museum of Pont Aven in Brittany is organising an exhibition of the work of the Irish artist Roderic O'Conor this summer. The selector is Roy Johnston, under the responsibility of Pierre Quiniou, curator of the Musée des Beaux Arts in Quimper. It was in Brittany that O'Conor developed a close friendship with Gauguin and his circle, as a member of the school of Pont-Aven. Among the 80 works to be exhibited will be many of the paintings and drawings which O'Conor completed at that time.

#### Mansion House Square public inquiry

A major public inquiry in May will examine the proposal for a tower block of offices by Mies van de Rohe and a paved front 'piazza' next to the Mansion House in the centre of the City of London. 'Save Britain's Heritage' have commissioned Terry Farrell Partnership to prepare an alternative scheme to demonstrate that the existing buildings can be viably retained, and that by adaptations and add-ons an urban environment of greater relevance and character could be created. There is an exhibition of the alternative design, which certainly looks less stark, at the Architectural Design Gallery, 42 Leinster Gardens, London W2 until 13 April.



This May Wolverhampton Art Gallery (its classical façade is pictured above) celebrates its centenary. It first opened its doors on May 30, 1884, having been erected by a local builder and JP, Philip Horsman, to the design of the Birmingham architect, Julius Chatwin. By the end of the 19th century, it had acquired about 300 British paintings, mostly by 19th-century artists. Today it has an especially noteworthy group of paintings, prints and sculptures by British and American 'Pop' artists like Roy Lichtenstein, Andy Warhol, Peter Blake, and Richard Hamilton.

#### China Through Chinese Eyes

An exhibition of 100 photographs by members of the Chinese Photographers' Association of Beijing opens at the Camden Arts Centre on 11 May. The exhibition is under the auspices of the Great Britain-China Centre, and mounted by the Hampstead Artists' Council.

#### British Artists Books 1970-84

An exhibition of this title, held at the Atlantis Gallery, Gulliver's Wharf, London E1 this March, opens at Wingfield, Suffolk, during the Easter weekend and continues for several weeks. It includes books by more than 40 artists.

#### Naïve art

350 paintings by artists from Britain, Hungary, Yugoslavia, Poland and Romania will be represented in an exhibition of Naïve Art in Europe at the Royal Festival Hall, London, July 20 to August 19. The show is sponsored by Kinninmouth Ltd and Frederick Muller Ltd.

#### Westminster after the GLC

Westminster Council (leader Lady Porter) at present spends £25,000 a year on the arts – on amateur activities. It has pledged to spend more if the GLC is abolished, but refuses to make any commitment. Millions might be required to fill the gap.

#### Death of Paule Vezelay

Paule Vezelay died on March 20. She was 91. She was accorded a small retrospective at the Tate a year ago.

Vezelay's real name was Marjorie Watson-Williams. She took the name Vezelay when she settled in Paris before the war. A close friend of Arp, it was he who guided her towards abstraction, and she made her first abstracts in the late 20s. In 1934 she became a member of Abstraction-Création. In France she was much admired for her collages and wire sculptures.

#### Roloff Beny

The Canadian painter and photographer Roloff Beny died in Rome in March. He was 60.

#### Bloch retrospective

Much neglected since his death in 1954, Martin Bloch's work is receiving a retrospective at the South London Art Gallery this month (until May 3). Bloch fled from the Nazis in 1934. Although affected by the expressionist school, he was also strongly influenced by Matisse and the Fauves. In London, which he made his home, he was joint-founder of a school of art with Roy le Maistre, and from 194 was a guest teacher at Camberwell School of Art.

#### New Leeds gallery

Arthouse (New Street, Farsley, Leeds LS28 5AG, tel: Pudsey 560637) opens on April 28 with a joint exhibition of work by C. Quick, sculptor, and Ed King, stained glass designer. The new gallery states that its policy is 'to give artists working in any medium the opportunity to show their work without being hindered by the gallery owners' personal preferences'.

#### Art historians meet

The 10th annual conference of the Association of Art Historians was held at Edinburgh University, March 29 to April 1. Special themes of the conference were: the fate of the classical heritage in Western art; the tradition of Primitivism in Europe and America during the 18th to 20th centuries; and Innovative Methods for Art History.

#### Triangle workshop report

The recently-published Triangle Artists' Workshop report for 1983 lists and illustrates the artists who participated that year, and publishes statements by them. (A discussion about the Workshop appeared in the March issue of *AM*.) Address of Triangle Arts Trust is 1 Elm Tree Road, London NW8 9JY.

#### IBM sponsors Edinburgh show

IBM (UK) Ltd is sponsoring the inaugural exhibition of the new Scottish National Gallery of Modern Art – 'Creation: Modern Art and Nature' – which opens in the first week of the Edinburgh Festival this summer. It will run from August 15 to October 14. Over 120 paintings, sculptures and drawings have been lent from collections in Britain, Europe and America. Among artists to be represented are Ernst, Bacon, Klee, Munch, Mondrian, Picasso, Giacometti and Spencer.

#### Courtauld loan to Thatcher

Students of the Courtauld Institution who accused the administration of seeking favour with Mrs Thatcher by loaning her nine works from the Institute's collection, were mistaken, Dennis Farr, the director, has stated. Chequers, where the paintings will hang on a two-year loan, is a 'safe home', and the Courtauld cannot hang all its holdings, he said by way of explanation. The Government recently gave £50,000 to the Courtauld's £3m appeal to cover its move to Somerset House. The works were selected by Sir Geoffrey Agnew and Lord Campbell of Eskan. They include paintings by Pissarro, Raeburn, Roger Fry, Winifred Nicholson and Vanessa Bell.

#### Gulbenkian Printmakers Awards

The Calouste Gulbenkian Foundation is repeating its Printmakers Commission Award Scheme for a third year in 1984. Six commissions will be offered to artists experienced in their own field who do not work consistently with print media, but who wish to enlarge and enrich their printmaking techniques and experience. Each award will consist of £1,000 plus a production allowance of £1,500 for printing an edition of 100, which will be distributed and marketed by Pallas Prints and Anderson O'Day. The artists will receive a royalty on each print sold. Closing date for applications is June 15. Full details and application forms from the Calouste Gulbenkian Foundation, 98 Portland Place, London W1N 4ET.

The 1983 awards went to Christopher Le Brun, Mervyn Charlton, Albert Irvin, David Lyons, Barbara Rae and Paul Ryan.

#### Canterbury Artist-in-Residence

Stephen Bell has taken up an appointment as Artist-in-Residence at the University for one year. This residency, which was advertised in the field of computer art, is financed by South-East Arts and the Arts Council.

#### £10,000 Prize for New Art

The first *Turner Prize* to be awarded by the Tate Gallery's Patrons of New Art will be awarded this year to the person who, in the opinion of the New Art Jury, has made the greatest contribution to art in Britain in the previous twelve months. It will be worth £10,000. Nominations for the prize are welcome and should be made by June 1, 1984 to the director of the Tate Gallery: nominations are not restricted to artists but might, for instance, include art critics

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or gallery directors. The jury reserves the right to consider those not nominated. A short list of names will be agreed at a first meeting of the jury in early July. These will then be announced to the press with some account of the jury's deliberations. After a second meeting of the jury the prize will be awarded on November 6.

Members of the 1984 jury are: Rudi Fuchs, director of the Van Abbemuseum, Eindhoven, Holland; John McEwen, art consultant, *Sunday Times Magazine*; Nicholas Serota, director of the Whitechapel Art Gallery; Alan Bowness, director of the Tate Gallery; Felicity Waley-Cohen, chairman of the Patrons of New Art.

## 'FREE-STANDING ART COLLEGES'

Report on the Free-Standing Art Schools Conference 'Colleges or Courses', held at Maidstone College of Art on February 24, 1984. Ninety-nine people attended.

The purpose of the meeting was to affirm the validity of the free-standing art schools; to establish their separate identities, and to work out approaches to defending them.

The morning session reviewed the Labour and Conservative Party policies for the Arts in general, while the afternoon session dealt with specific issues related to art schools.

The following are summaries of the papers.

**Norman Buchan** (Shadow Spokesperson for the Arts) declared that the present Tory Government is not disposed to the Arts. It is a Government which is opposed to State intervention. He criticised the administration for failing to respond to a Select Committee report of 1982 which offered, as he put it 'bold and imaginative initiatives'. The Government have refused tax incentives, rejected the proposal of establishing a new and expanded Ministry for the Arts, have refused to increase spending, and have ignored the needs of local authorities.

Buchan accused the Government of philistinism and economic illiteracy. He affirmed the Labour Party's commitment to the Arts and described the artist's role as 'the defence of the society we want to create', or quoting Shelley, 'the poet is the unacknowledged legislator of mankind'.

**Toby Jessel** (MP for Twickenham) argued that the Arts are not an area of political controversy, excepting in terms of expenditure. The Arts he suggested are a minority interest so he asked why should people be taxed to support them. He

suggested that the Arts Council should be supplemented with money from private sponsorship. Jessel advised that in the case of art schools, we prepare our case thoroughly, that we lobby MPs, meet Councillors and education committees, that we engage people with our arguments and show them our practice.

The afternoon session:

**Neil Stewart** (President NUS) declared that the threat to Art Education was not an isolated case, but just one area of Higher Education cuts initiated by the present Government. He warned that the immediate and real threat from NAB was that it was reviewing from a financial basis and not on the quality of education provided. He advised that any campaign to publicise and win support for art colleges must be specific. It is essential to have local support from the community and Local Authorities. From the latter point of view, they had to be convinced – if the aim is to preserve the smaller free-standing art schools – that the problems of student travel, grants and accommodation would not best be served by absorbing art courses into larger institutions.

The campaign must make the general public aware that the skills are not irrelevant to society and the elitist arguments and attitudes would not serve the interests of the campaign. Finally, he advised that we lobby Councillors, speak to the NAB, and prepare arguments which should be practical. He emphasised the necessity of working out strategies for a limited and specific campaign.

**Mike Ginsbourg** (Ravensbourne School of Art) described in detail the blunders made at Ravensbourne which will probably lead to the closure of the Fine Art course. He suggested that the major mistake was to accept the notion of closing one course (TV) in favour of another. This was divisive and was the fundamental error made by the Academic Board.

**David Haste** (Canterbury College of Art) coined a phrase 'poly-ethics' which he demonstrated as an ideological construction of the consensus. The free-standing Art school is an anomaly in a society which produces, as he put it, 'comprehensive generalists' on a quasi-American campus model. It was agreed that the Free-Standing Art Schools should unite and present their specific cases, not in opposition to the Polytechnics, but as a viable alternative.

In the discussion that followed, **Noel Machin** in the Chair (Maidstone College of Art) suggested that an Action Committee was formed with delegates from each college. These people should meet, channel information, lobby MPs, Councillors

and approach the NAB. It was decided to form an ad hoc committee. Panel members included **Peter de Francia** (Royal College of Art) who thought this was a good idea, and **Brian Sedgemore** (MP Hackney South and Shoreditch), who stressed the need to be very specific in the aims and objectives.

The Action Committee now comprises delegates from the following colleges: Canterbury, Chelsea, Norwich, London College of Printing, Central, West Surrey, Maidstone and the Royal College of Art.

A meeting will be arranged shortly, probably in London. Enquiries should be sent to Juliet Steyn/Sue Andrew, Maidstone College of Art, Oakwood Park, Oakwood Road, Maidstone, Kent ME16 8AG. The first item on the agenda will be consultation with the NAB. Information will be channelled through a 'Free-Standing Art Colleges Action Committee' column in *Art Monthly*.

## Correspondence

### Who did it first?

I seem to recall reading something in your fine rag to the effect that the amusing Mr Hockney's mind-boggling clever photographic discoveries are ripped off of sincere Mr Vaughan Grylls' far more impressive precedent work, as shown last year at Arnolfini.

Sorry if I'm vague about this, I couldn't relocate the issue, so maybe it was in another magazine completely. However, I hope you'll let me suggest, in any case, that anyone doubting the drivellingly derivative nature of Hockney's recent efforts should look up a geezer called Gordon Matta-Clarke.

Not to be confused with the less interesting Chilean of same middle-name, this Yank has had a penchant for sawing derelict buildings in two and documenting the consequence by means of rather impressive photo-mosaics. Not only did these pieces precede Hockney's polaroid mosaics by about ten years, but are as yet in advance of anything Hockney, still confined to that visible from one point of view (in all senses) has yet produced.

Indeed, the phrase 'photo-mosaic' reminds me of the National Geographic Magazine's bicentenary issue 'Portrait USA'. This was, if I recall correctly, composed of 244 separate 'Landsat'

Arts Council Gallery  
Bedford Street Belfast BT27FX Tel: 221402



ARTS COUNCIL OF NORTHERN IRELAND

5 – 28 April  
**ANNE CARLISLE**  
one person Show

Signed limited edition silkscreen poster and catalogue  
available from the Gallery at £4.00