



'One Foot Has Not Yet Reached the Next Street'

'One Foot Has Not Yet Reached the Next Street'
KEITH ARNATT

For Jo

Keith Arnatt
'One Foot Has Not Yet Reached the Next Street'

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'One Foot Has Not Yet Reached the Next Street'.
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Roman Jakobson "Verbal Art, Verbal Sign, Verbal Time" Basil Blackwell Publisher Ltd.

Keith Arnatt

MARK HAWORTH-BOOTH

*Yeah, we are the noise
the noise between stations
Yeah it's kinda strange
Oh boy! A strange situation*

FROM 'MARCHING THROUGH THE WILDERNESS' (CHARANGA) BY DAVID BYRNE

Where you see things matters as much as when. I first saw pictures by Keith Arnatt in the exhibition *Information* held at The Museum of Modern Art, New York, in the summer of 1970. *Information* was an up to the minute international show of mostly conceptual art. Much of the work commented on art, art museums and mass media. Kynaston McShine, curator of *Information*, remarked that 'An artist certainly cannot compete with a man on the moon in the living room'.¹ It was a time when the notion that 'art was dead' enjoyed the best of health. Keith Arnatt saw that this logically implied the death of the artist, which he took upon himself to enact. His vertical disappearance into the good earth was recorded in a series of nine photographs. *Self-Burial* 1969, which now often functions as a kind of identification logo for the phenomenon 'Conceptual Art', was shown at The Museum of Modern Art in 1970 and at São Paulo in 1971. However, the piece was not intended only for Museum walls or exhibition catalogues. It was also broadcast as a commission for a West German television channel. It was transmitted over a period of a week, "each of the nine photographs shown twice each day for two seconds, cut into the daily television programming, with no introduction or commentary".² Arnatt described this work as 'an advertisement for nothing'.³

Is there anything consistent to link the conceptual Arnatt who showed at São Paulo twenty years ago and the somewhat more grizzled character who offers his work today? For a start, yes, both artists take us on a journey *downwards*, to the surface of the earth, and beneath that surface. Both have a perverse delight in taking things literally, being so 'down to earth' that our mouths fall open in astonishment. Third, Keith Arnatt is still interested in making an art of 'interference' as with *Self-Burial* in its original television context. His images exist between categories and expectations, like the noise between stations in David Byrne's song.

For viewers who have not been regularly tuned to Arnatt's work, here is a brief run-through of developments since 1971. He showed in *The New Art* at the Hayward Gallery, London in 1972. He exhibited routinely-taken (not by himself) portraits of the gallery's security guards – interference again – and became interested in the common feature of photographs of people: that they show people being photographed, i.e. a particular kind of psychological readiness, whether of bravado, defence or whatever, a camera consciousness. (Another kind of interference, indeed). He called the piece *An Institutional Fact*. The title inflects the work so that it simultaneously addresses the gallery itself *and* the camera as institution or communication/power system. By now, even as the movement picked up momentum, Arnatt had begun to tire of conceptual art. Its procedures and its public seemed to him artificial and circular. And yet, the generally unanalysed language of photography itself arrested his attention. Arnatt had taught since leaving art school and at this time he was in the Sculpture Department at the Newport College of Art in South Wales. In 1973 a new Documentary Photography course was set up at the college by David Hurn, a former Magnum photographer. Hurn introduced Arnatt to the photographs of Walker Evans, August Sander, Diane Arbus, until then *terra incognita*. Arnatt got behind the camera himself to photograph *The Visitors* (to Wordsworth's Tintern Abbey) 1975-76; *Walking the Dog* (dogs and their owners and their mutual expressions) 1976-79; *Gardeners* (1978-79). He used a 5x4 inch view camera to make a series of photographs of the Wye Valley, a major site for British landscape art in the eighteenth and nineteenth centuries. He gave the series the title *A.O.N.B.* (1980-86), a skit on bureaucratese: it stands for Area of Outstanding Natural Beauty – officially designated, naturally. This was an accomplished essay in the international New Topographic style. The pictures combine the pleasing vapours of the Wye and the working realities of farming and the tourist industry. A public commission produced *The Forest* (1985-86), in which Arnatt exhibited the analogies he found between the Forestry Commission's sites and the 1917 paintings by Paul Nash which record the landscape of Flanders in the fourth year of the First World War. The reception of these photographs? 'They went down like a lead brick'.⁴ Attracted by Fox Talbot's calotype masterpiece from the 1840s *The Open Door*, Arnatt made elegant new versions of a selection of brooms and doors using Fujicolour and plastic paper. Colour again was his material when he began the series *Miss Grace's Lane* (1986-1987), small-scale landscapes featuring wild flowers and plastic sauce bottles: a strange mixture of supermarket rubbish and intimations of visionary watercolour, in particular Samuel Palmer. 'Polythene Palmers', Arnatt calls them. From a dead-end lane, he moved onto a large landfill, called *Howlers Hill* (1987), and to close-up camera-work. In 1988 followed the more generic *Pictures from a Rubbish Tip*; hybridizations of last week's abandoned chicken dinner, crashed peaches, carnations still in silver foil, general domestic refuse, veiled in sheets of polythene and uncanny flashes of Chardin, Turner, Friedrich – cipher Cézannes, phantom Latours,

bodega Velasquez broken eggs.

Arnatt's working method has often involved working after work – after leaving the college where he taught. He would stop on the way home in the early evenings at one of his favoured sites – landfill or rubbish tip. Standing unsteadily among the debris, wind whipping around him, he often found it difficult to make satisfactory photographs at all. Practical considerations guided him towards selecting a certain class of object to photograph: anything heavy enough to stay still for long enough. He was always, understandably, reluctant to leave the site without having exposed any film. Sometimes, however, he would take objects home, to the stone out-house he calls – with a qualifying laugh – his studio, one side of which is open to the elements. Unfiltered daylight is his light source. He chose to co-opt a tin can as a plinth. This *mise en scene* derived from an art-book plate of a Henry Moore pebble sculpture on a similar size of plinth. He would place each object with some care, often choosing to photograph an unexpected, even perverse, aspect of it – which might correspond to the sometimes indecipherable fragment of the artefact he himself first saw when it was still part of a rubbish dump. Available light determined the camera setting: the shallowest possible depth of field. He chose to place this very narrow plane of focus on each object's nearest edge. This again, Arnatt believes, puts the viewer in the position in which he himself was when he first noticed and picked up these half-buried objects. Printing, in due course, for the highlights, meant that the background would disappear into deep black. This reads as deep space not dead space and therefore controls the meaning of images – but Arnatt likes to present his working methods as a series of acceptances of a series of limitations, or givens. 'I've tried to cut out as many choices as possible... to undercut or undermine my own patterns of behaviour.' He chooses to print on glossy paper to emulate the seductiveness of advertising photography – here re-applied to the last rites of consumer objects. Are they last rites, or only a snapshot of one moment in an endless material cycle? Arnatt greatly values the arbitrariness of photography – the limits of depth of field, the imprisonment within a specific cone of vision, the contextual information of time and place absolutely withheld. The 'limitations' are, *pace* David Hockney's intriguing arguments to the contrary, the very conditions in which photographs activate imagination. Looking at one of Arnatt's images, a six year old child was concerned that you *cannot* see the baby's head... No 'Virtual Reality' applies here. You must instead concentrate on the minutely 'webbed' plastic feet and suffer the illusion of the doll vanishing headlong and unknown into space.⁵ Undercut and undermine are words which recur in his conversation. For example, he likes the way glossy paper and picture glass reflect back an interior, complete with the viewer. He began to think aloud about exhibiting a completely blank sheet of photographic paper, which would simply reflect the gallery interior and viewers. (If any?) 'It would only *technically be* a photograph, of course.' Arnatt was startled to find, a few months after this conversation, that Gerhard Richter had pursued a similar idea with his 'Glass paintings'.

Context is important. It is often said, sometimes correctly, that the new (i.e. founded in the last twenty years) public galleries for photography fill a gap left by the old-style magazines, that the galleries provide a vehicle for serious photo-journalism. The galleries also, however, provide a home for serious art executed in the medium of photography – that is, they fill a gap not yet taken up, generally speaking, by public art galleries and museums. It is worth making this rather obvious point for two reasons. First, Arnatt discussed it most elegantly himself in 1982 in an article called 'Sausages and Food'.⁶ His focus was the Tate Gallery in London, which owns the photographs which comprise *Self-Burial*. Arnatt was stung to comment on an interview in which the then director of the Tate, Alan Bowness, remarked *a propos* the gallery's policy on collecting photography: 'you have to be an artist and not only a photographer to have your work in the Tate.' Leaving aside questions of space, staffing, and national museum policy (the Victoria and Albert Museum holds the national collection of the art of photography in the U.K.), Arnatt addressed the aesthetic point with exemplary clarity: '...what sounds like an opposition – artist as opposed to photographer – is not an opposition at all. Making a distinction between, or opposing, artists and photographers is, it strikes me, like making a distinction between, or opposing, food and sausages – surely odd. In the way that sausages may be given as an example of food, photography may be given as an example of artists' practice. The notions of distinction and opposition simply do not – and *cannot* – apply to these differing category terms.'

In 1991 Arnatt represented British art at the São Paulo Biennale alongside the sculptor Bill Woodrow. Arnatt and Woodrow share more in vision, imagination strategy and even world-view than could possibly divide them in the matter of materials. Both are skilful, serious

and funny, poets of breath-taking metaphor and sweeping analogy: artists who are *believable*, who are capable of continuing to weave their fables with moon walkers in the sitting room: well, if not men on the moon, then the racket of product promotion, the visual noise of consumer culture calling all the shots. I wonder if this line from Joseph Conrad could embrace both of them? 'In the destructive element immerse, but follow, follow the dream'. The tag could apply to a generation – to many photographers, including, say Lewis Baltz and David Levinthal, to many sculptors, including Tony Cragg, Alison Wilding and exhibitors in a 1991 show with the thought-provoking title *Excavating the Present*.⁷ As a gesture, if no more, towards the range of this aesthetic which carries across media and the globe – let us mention the volume, and in particular the title poem, *Vanishing Lung Syndrome* by Miroslav Holub.⁸ Holub, an immunologist, creates a world of meta-events, grotesque and perfectly verifiable, seen as if under a blue light and at immense distance, viral collisions of microscopic size and overwhelming importance. A world, however, still invested – like Arnatt's – with the energy of imagination, transformation. Arnatt has always been concerned with the way photography transforms its subjects. Lately he has become aware that 'size is, in a way, my subject' – the transforming effect of size on subject. On a recent visit to Rheims, he was awe-struck by seeing – close to, in the town museum – Gothic sculptures carved to be seen hundreds of feet up in the air.

Not surprisingly, Arnatt is a keen observer of advertising, a connoisseur of the giant solus spots on the Mile End Road in East London. One of his current favourites features an exquisitely photographed armchair made of brand-new barbed wire, straight off the reel, captioned (in the opening words of a well-loved children's radio programme of yesteryear): 'Are You Sitting Comfortably?' The puzzle, perhaps including a paradoxical homage to Matisse, is solved by a smaller caption which warns viewers to pay the television licence fee on pain of a heavy fine. It is a pictorial rebus typical of the time, with superb production values and elegant coordination of word and image. Arnatt finds little in galleries that competes in visual interest with such imagery – even the currently vaunted artists centred on London's Goldsmiths' College who are rediscovering conceptual work (including Arnatt's) of twenty years ago.⁹ Puzzles like this advertisement may be typical of western consumer culture, but they have analogies in artifacts from earlier and completely different societies. Consider the riddles so popular in Anglo-Saxon poetry, in which an accurate but veiled description of a quite ordinary object, material or creature is given – but the identity of the item cunningly withheld. 'Now find out what I am'. We strain our ears, or eyes, for the clues... and maybe guess correctly: a shield, a swan, leather, wine, horn, the Bible, a bookworm. 'I sniff along the ground,/brought from the forest, firmly bound, and borne/Upon the wagon; I have many wonders.' (A plough).¹⁰

Arnatt is also a riddle-maker. His strategy amounts to a great deal more than a guessing game. However when you grudgingly indicate that you simply can't identify one of his gnomic objects, there is no mistaking the relish with which he says, with feigned off-handedness, 'oh, that's a water-pistol', 'a home-made child's toy', 'a light-bulb', 'Ah, that object is called a Madball'. Arnatt has selected a group of six photographs from his extensive series of objects on cans. As is his custom, none of the pictures has a specific title but the series is called *Sunt lacrimae rerum* (Virgil: 'there are tears shed for things even here'). All feature plastic objects and he thinks of all of them as 'heraldic' in quality.

He is also showing *The Sleep of Reason*..., a series of images inspired by the artifacts offered on a stall at the local Sunday market near his home in South Wales. The stall contained many kinds of cast-concrete figurines for the garden, including dogs. Arnatt was intrigued to note that the maker of these objects had a shelf in his van on which he displayed, for sale at half price, casts which had gone wrong in some way – under-filled, over-filled, chipped, a leg or ear missing, or the colour had run. 'A wonderful installation, I thought'. Arnatt acquired examples – damaged ones, of course – then asked if some specimens could be 'made to go wrong on purpose'. A set of miscegenations was produced from one mould. Again, as the series title indicates, as soon as he saw these casts Arnatt saw something else, the ghost of what he calls his favourite picture in the world, a Black Painting by Goya. In this series Arnatt evokes a feeling which combines, or somehow exists between, 'the pathetic and the bathetic'. When he speaks of the '17th century complexion – portraiture' of these creatures, it becomes quite easy to see them in terms of Jacobean 'much possessed by death' and Restoration buffers wearing wigs. They are images of comic dignity.

At college one day he saw a student about to throw away an accumulation of paint tins. He stopped the student, took charge of the tins and began *Painter's Cans*. The series is represented here by five images. These all refer to the great aura of painting history which transforms the experience of even humble, functional adjuncts by which the process is carried on, as if a projector showing slides for an

art history lecture should accidentally fall from its podium but end up at an angle from which it throws an illuminated patch of masterpiece on an unkempt corner of the studio. A related set of transformations, showing the cans from another angle, appears in *Canned Sunsets*, a series which recreates an experience at a tip and draws on memories of the conjunction in romantic watercolours of austere geometry and refulgent nature.¹¹ They are parodies of watercolours which depict nature as the face of God – totally simulated, artificial pictures. This series veers towards a sub-set of 'Rainbow' and 'Eclipse' images. Another helpful student directed Arnatt to the collection of industrial gloves seen in an abandoned paint-spray workshop. Works from the series *Industrial Gloves (Fingers and Thumbs)* are shown. 'I wonder if you could deal with the whole history of art from rubbish tips', he says, almost seriously, adding, 'but of course the whole world is becoming a rubbish tip anyway'. Although ecology is only a subtext of the work, Arnatt is vividly aware of the bizarre relationships between the man-made schema of art-works and 'nature': looking at the purple, gold and black sunsets of São Paulo, he realised that he was looking at a man-made sunset (above one of the most polluted cities in the world). This realization gave yet more point to Arnatt's inquiry into how an artist might construct a sunset image today.

When we spoke at length about the work in July 1991, Keith Arnatt was reading Norman Bryson's *Looking at the Overlooked: Four Essays on Still Life Painting*.¹² He was delighted to find confirmations and extensions of his own work with still life, fascinated by Bryson's arguments concerning still life and 'Feminine space' and the notion of 'Rhopography'. Bryson has, among many other things, taken on and developed Charles Sterling's distinction between 'megalography' and 'rhopography'. This paragraph, with which Bryson introduces his discussion of Rhopography, also provides an excellent introduction to Keith Arnatt: Megalography is the depiction of those things in the world which are great – the legends of the gods, the battles of heroes, the crises of history. Rhopography (from *rhōpos*, trivial objects, small wares, trifles) is the depiction of those things which lack importance, the unassuming material base of life that 'importance' constantly overlooks. The categories of megalography and rhopography are intertwined. The concept of importance can arise only by separating itself from what it declares to be trivial and insignificant; 'importance' generates 'waste', what is sometimes called the preterite, that which is excluded or passed over. Still life takes on the exploration of what 'importance' tramples underfoot. It attends to the world ignored by the human impulse to create greatness. Its assault on the prestige of the human subject is therefore conducted at a very deep level... Still life is unimpressed by the categories of achievement, grandeur or the unique.'¹³

It is exactly right to see Arnatt's images as an assault on normative behaviour patterns, including his own, from a deep level. His images breach rhetoric and conventions. However, his work is not propaganda, or 'criticism'. The pictures are moments in a lifetime's reflection on the history of landscape interpretation. Even after reading Norman Bryson's illuminating passage, I think of the images as 'the noise between stations' – imagery that is simultaneously underfoot and flying through space, in entropic decline and seething with transformation, both domestic and martial or something protean in between, at the end of the road and journeying into something strange, corrupting but innocent... and – paradoxically – not empty at all, but full of believable evidence for such categories as achievement, grandeur and the unique.

1. K McShine. *Information*. The Museum of Modern Art, New York 1970, p.149.

2. Lucy Lippard as quoted by Ian Walker, "Between seeing and knowing" *Rubbish and Recollections: Keith Arnatt*. The Photographers' Gallery, London 1989, p.16.

3. See Walker, op.cit, 'In October 1988, however, it appeared in British national newspapers as part of a recruitment campaign for an insurance company; 'Can you Explain Life Insurance to Someone without Having this Effect?'

4. The essay that follows makes use of many interesting passages in Keith Arnatt's conversation with me, during July 1991, and I am most grateful to him for allowing me to use his remarks here. I am also indebted to previous writers on his work, notably Richard Cork, Ian Walker and Martin Caiger-Smith, whose writings appear in *Rubbish and Recollections*. (op.cit.)

5. See *DeComposition*. The British Council, London 1991. Essay on Arnatt by Brett Rogers and Introduction by Andrea Rose.

6. *Creative Camera*. October 1982, pp 700-702.

7. *Excavating the Present*. Kettles Yard, Cambridge 1991.

8. Miroslav Holub. *Vanishing Lung Syndrome*. Faber & Faber. 1990.

9. Andrew Renton and Liam Gillick. *Technique Anglaise*. Thames and Hudson 1991, p.9.

10. Richard Hamer. *A Choice of Anglo-Saxon Verse*. Faber & Faber, London 1970. (repr. 1990), pp 95-107.

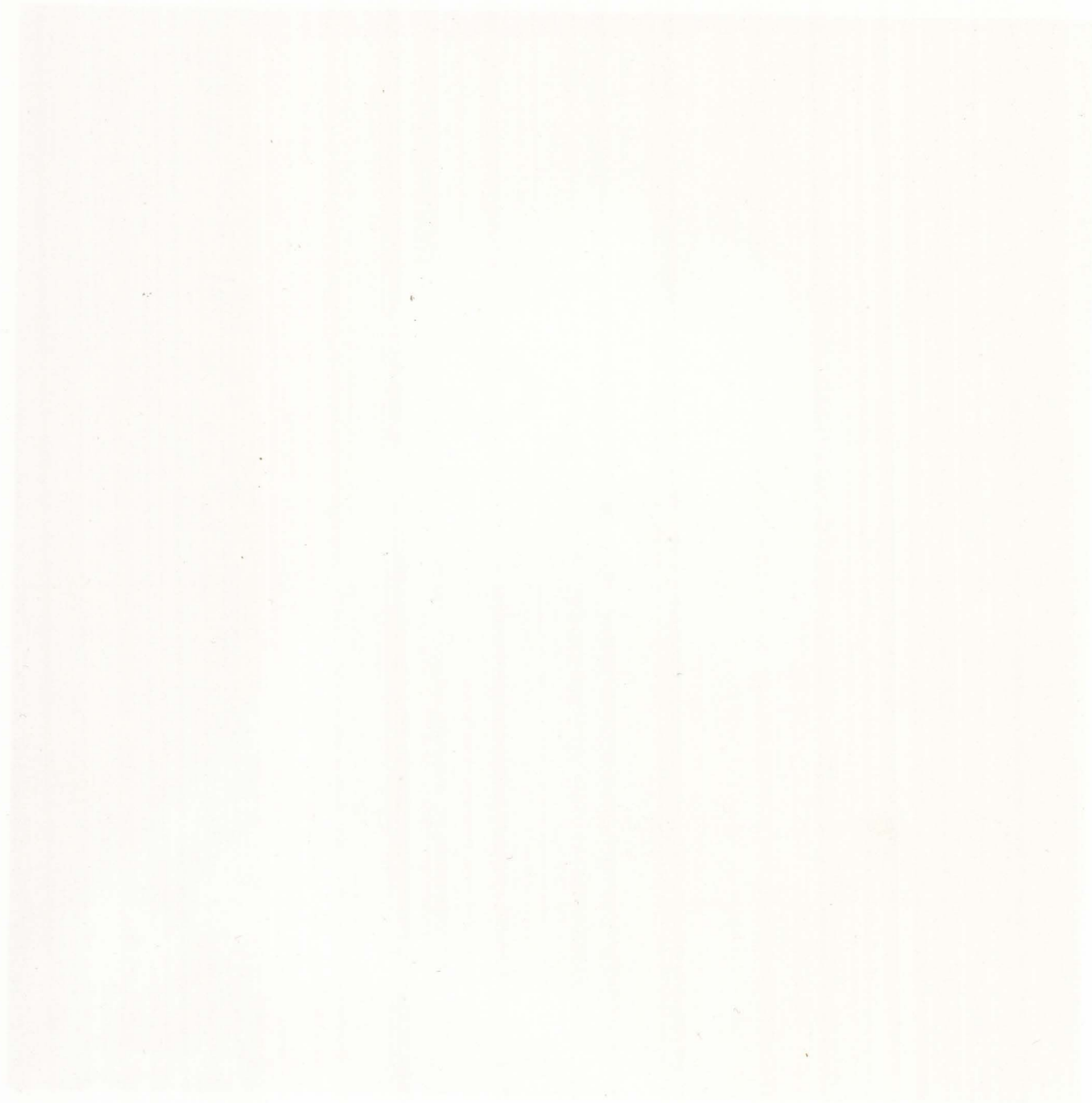
11. A specific reference is to the work of Caspar Wolff (1735-98).

12. Norman Bryson. *Looking at the Overlooked; Four Essays on Still Life Painting*. Reaktion Books London, 1990.

13. Bryson. op.cit. p.61.

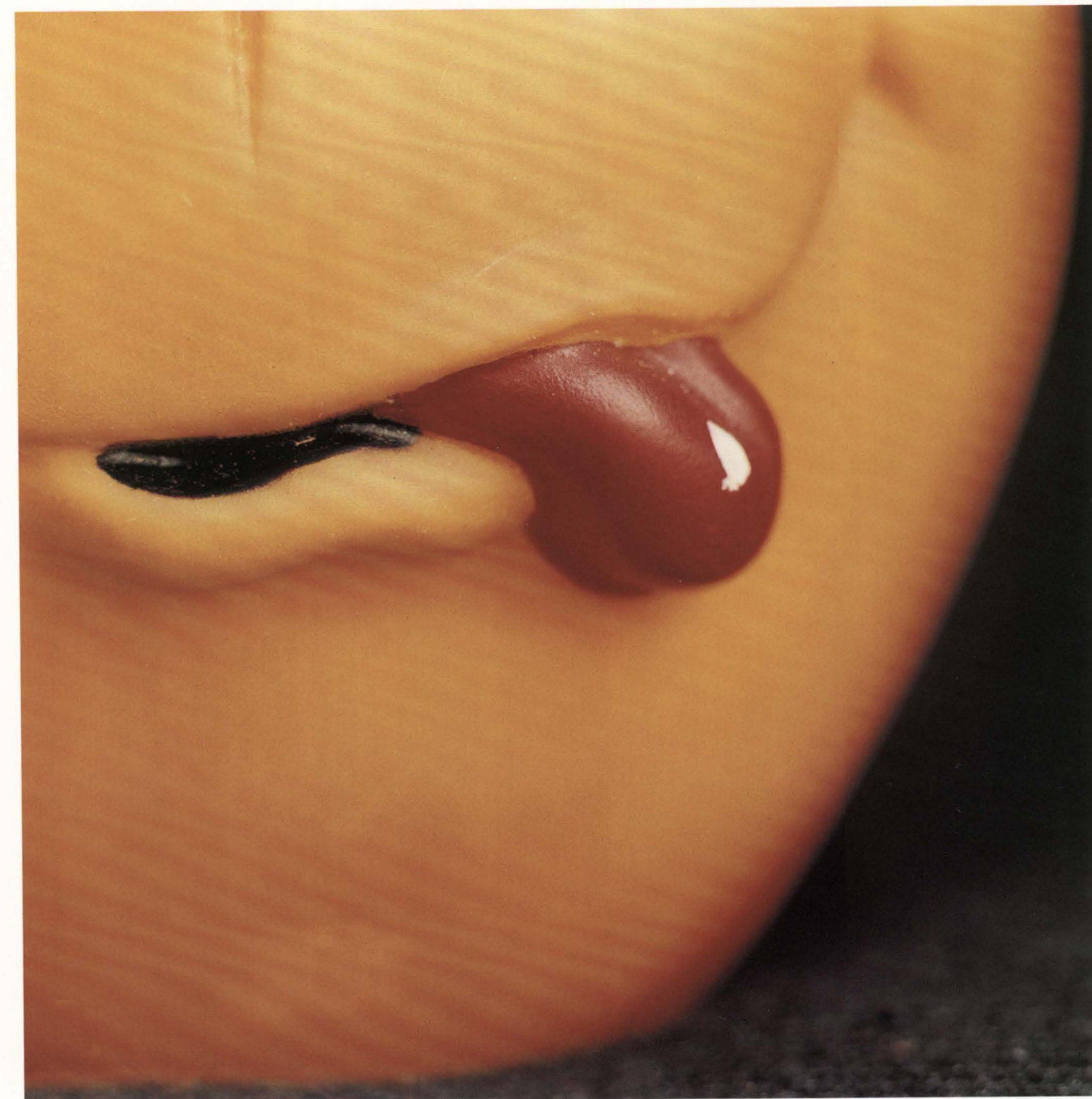
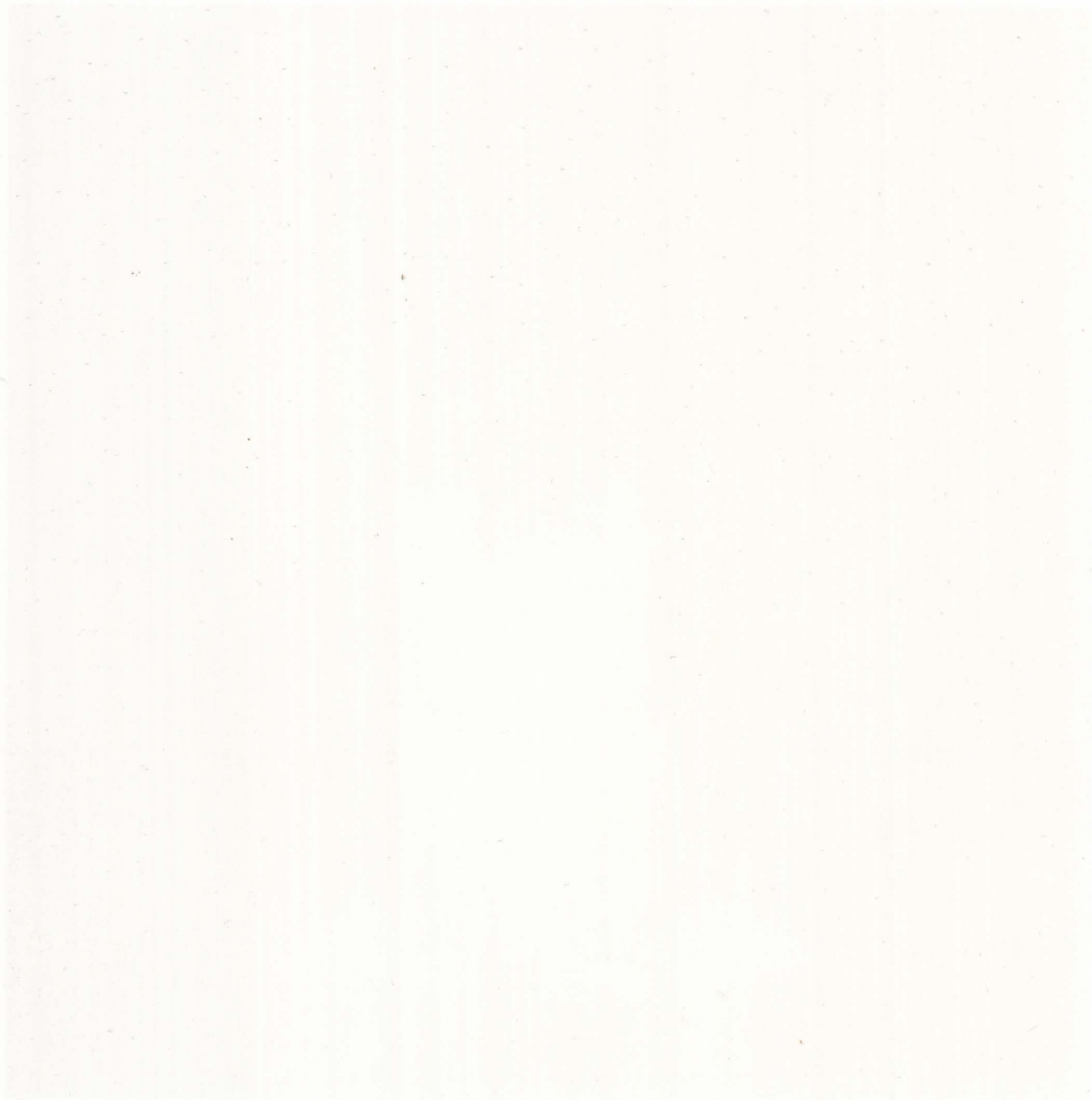
Garden Object (Rabbit) 1991 125cm x 125cm





The Tears of Things (Object From a Rubbish Tip) 1990-1991 94cm x 94cm





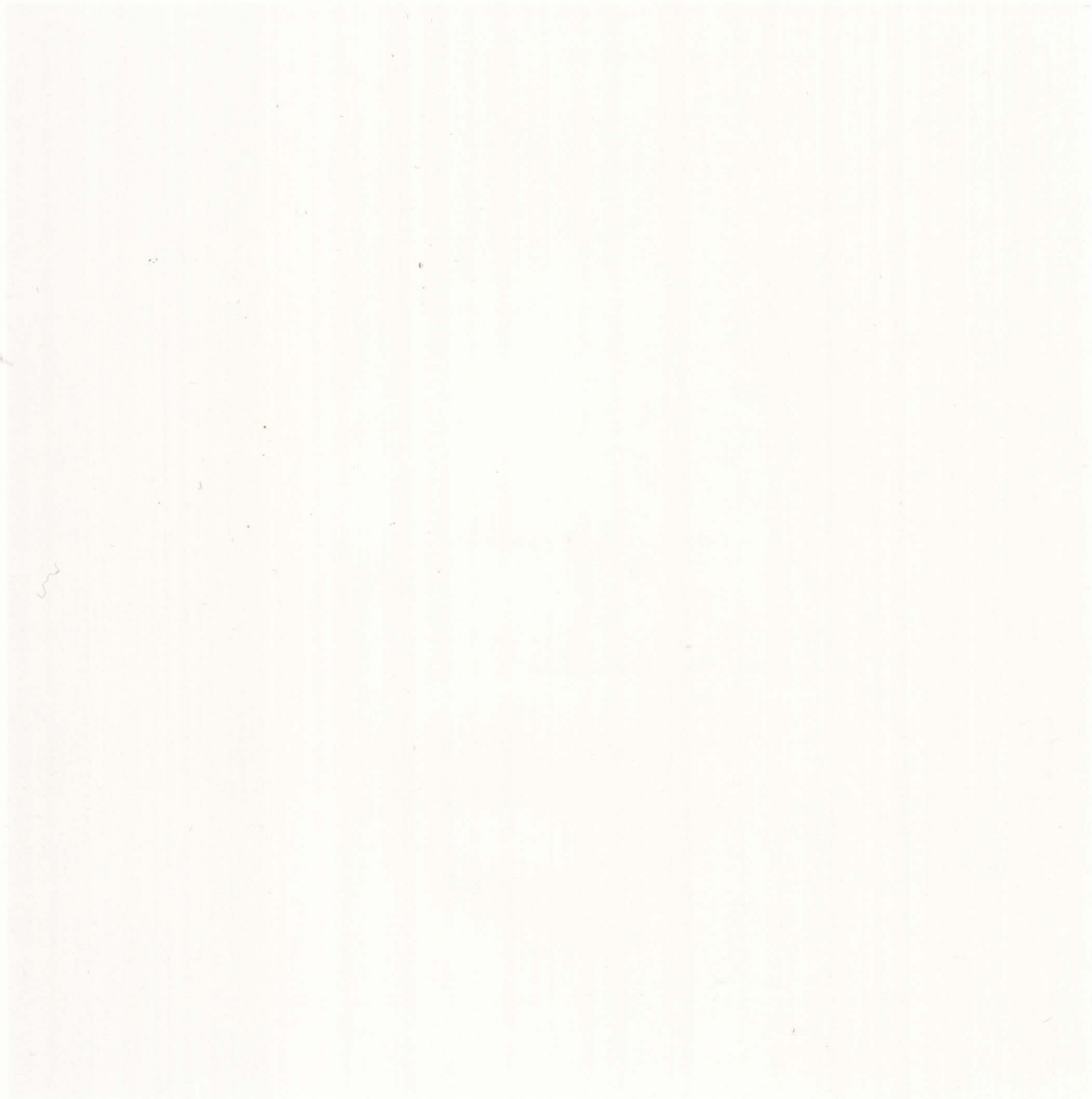
Dog Toy 1992 125cm x 125cm



Industrial Glove, 1990, 125cm x 125cm



Garden Object (Duck) 1992 125cm x 125cm



Painter's Can 1990 104cm x 104cm





Industrial Gloves (Fingers) 1990-1991 125cm x 145cm (each)



The Sleep of Reason . . . 1990 79cm x 79cm (each)



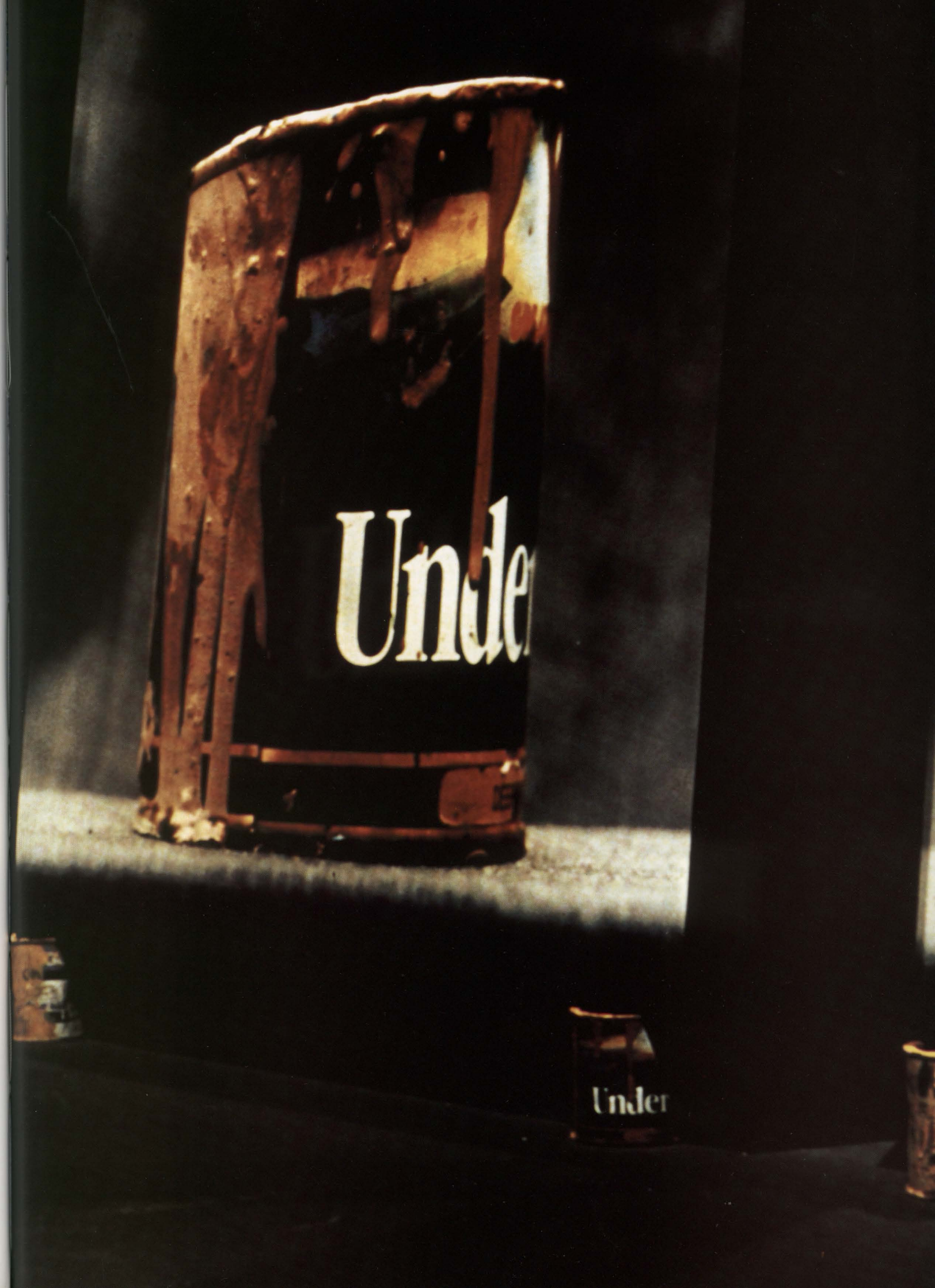
Bricks 1990 125cm x 125cm (each)



Canned Sunsets 1990-1991 64cm x 64cm (each)

- 1 Object From a Rubbish Tip, 1989, 104cm. x 104cm.
- 2 Object From a Rubbish Tip, 1989, 104cm. x 104cm.
- 3 Object From a Rubbish Tip, 1989, 104cm. x 125cm.
- 4 Canned Sunset, 1990-1991, 64cm. x 64cm.
- 5 Canned Sunset, 1990-1991, 64cm. x 64cm.
- 6 Canned Sunset, 1990-1991, 64cm. x 64cm.
- 7 Canned Sunset, 1990-1991, 64cm. x 64cm.
- 8 Canned Sunset, 1990-1991, 64cm. x 64cm.
- 9 Painter's Can, 1990, 104cm. x 104cm.
- 10 Painter's Can, 1990, 104cm. x 104cm.
- 11 Painter's Can, 1990, 104cm. x 104cm.
- 12 Painter's Can, 1990, 104cm. x 104cm.
- 13 The Sleep of Reason . . . , 1990, 79cm. x 79cm.
- 14 The Sleep of Reason . . . , 1990, 79cm. x 79cm.
- 15 The Sleep of Reason . . . , 1990, 79cm. x 79cm.
- 16 The Sleep of Reason . . . , 1990, 79cm. x 79cm.
- 17 The Sleep of Reason . . . , 1990, 79cm. x 79cm.
- 18 The Sleep of Reason . . . , 1990, 79cm. x 79cm.
- 19 Brick, 1990, 125cm. x 125cm.
- 20 Brick, 1990, 125cm. x 125cm.
- 21 Brick, 1990, 125cm. x 125cm.
- 22 Brick, 1990, 125cm. x 125cm.
- 23 The Tears of Things (Object From a Rubbish Tip), 1990-1991, 94cm. x 94cm.
- 24 The Tears of Things (Object From a Rubbish Tip), 1990-1991, 94cm. x 94cm.
- 25 The Tears of Things (Object From a Rubbish Tip), 1990-1991, 94cm. x 94cm.
- 26 The Tears of Things (Object From a Rubbish Tip), 1990-1991, 94cm. x 94cm.
- 27 The Tears of Things (Object From a Rubbish Tip), 1990-1991, 94cm. x 94cm.
- 28 The Tears of Things (Object From a Rubbish Tip), 1990-1991, 94cm. x 94cm.
- 29 Industrial Glove, 1990-1991, 125cm. x 125cm.
- 30 Industrial Glove (Finger), 1990-1991, 125cm. x 145cm.
- 31 Industrial Glove (Finger), 1990-1991, 125cm. x 145cm.
- 32 Industrial Glove (Thumb), 1990-1991, 104cm. x 125cm.
- 33 Industrial Glove (Thumb), 1990-1991, 104cm. x 125cm.
- 34 Garden Object (Dog I), 1991, 125cm. x 125cm.
- 35 Garden Object (Dog II), 1991, 125cm. x 125cm.
- 36 Garden Object (Rabbit), 1991, 125cm. x 125cm.
- 37 Garden Object (Gnome), 1991, 125cm. x 125cm.
- 38 Garden Object (Duck), 1992, 125cm. x 125cm.
- 39 Dog Toy, 1992, 125cm. x 125cm.

Installation View, XXI Bienal de São Paulo 1991



Keith Arnatt Biography

- 1930 Born in Oxford
- 1951-55 Oxford School of Art
- 1956-58 Royal Academy Schools, London
- 1962-65 Taught at Liverpool College of Art
- 1965-69 Taught at Manchester College of Art
- 1969-90 Taught in Fine Art department at Gwent College of Higher Education
- 1990- Now lives and works in Wales.

Projects and One Man Shows

- 1969 'Self Burial! TV Project, organised through Fernsehgalerie Gerry Schum and carried out by Westdeutsches Fernsehen, October 1969.
- 1970 '1220400 – 0000000! Art & Project, Amsterdam.
- 1979 'Walking the Dog', Anthony D'Offay Gallery, London and Graves Art Gallery, Sheffield, Walker Art Gallery, Liverpool, John Hansard Gallery, University of Southampton, Chapter Arts Centre, Cardiff.
- 1986 'The Forest of Dean Project', Arnolfini Gallery, Bristol.
- 1991 XXI Bienal de São Paulo, Brazil.
- 1992 CAYC (Centro de Arte y Comunicación, Buenos Aires, Argentina).

Group Exhibitions (selected)

- 1969 'Environmental Reversal', Camden Arts Centre, London.
- 'Konzeption – Conception', Stadtischen Museum, Leverkusen, West Germany.
- '557,087', Seattle Art Museum, Washington, USA.
- 1970 '955,000', Vancouver Art Gallery, USA.
- 'Idea Structures', Camden Arts Centre, London.
- 'July/August Exhibition', Studio International.
- 'Umwelt – Akzente/Die Expansion der Kunst', Monschau, West Germany.
- 'Information', Museum of Modern Art, New York.
- 1971 'Wall Show', Lisson Gallery, London.
- 'Art as Idea in England', Centre of Art and Communication, Buenos Aires, Argentina.
- 'The British Avant Garde', New York Cultural Center.
- 'Road Show', XI Bienal de São Paulo, Brazil.
- 1972 'Distribution', San Diego Art Gallery, University of California, La Jolla, California, USA.
- 'Seven Exhibitions', Tate Gallery, London.
- 'The New Art', Hayward Gallery, London.
- 1973 'Beyond Painting and Sculpture', Arts Council of Great Britain touring exhibition.
- 1976 'Arte Inglese Oggi/English Art Today', Palazzo Reale, Milan.
- 'Time, Words and the Camera', Photoworks by British Artists', Kunstlerhaus, Graz, Austria.

- 1978 'The Museum of Drawers', Kunsthaus, Zurich and ICA, London.
- 1980 'Gerry Schum', Stedelijk Museum, Amsterdam and Museum Boymans van Beuningen, Rotterdam.
- 1981 'British Art 1940-1980', Hayward Gallery, London.
- 'British Sculpture in the Twentieth Century', Whitechapel Art Gallery, London.
- 1982 'Ten Contemporary British Photographers', M.I.T., Boston, USA.
- 1983 'The Prosaic Landscape', Ffotogallery, Cardiff and Museum of Modern Art, Oxford.
- 1984 '1965-72: When Attitudes Became Form', Kettles Yard, Cambridge and Fruitmarket Gallery, Edinburgh.
- 'The Dog Show', Interim Art, London.
- 'Autographs', Darkroom, Cambridge.
- 1985 'A Sense of Place', Interim Art, London.
- 1986 'New Acquisitions-New Landscape', Victoria and Albert Museum, London.
- 'The New British Document', Chicago Museum of Contemporary Photography, USA.
- 'Forty Years of Modern Art', Tate Gallery, London.
- 'Photography as Performance', Photographers' Gallery, London.
- 'Disturbed Ground: The Threatened Landscape', Collins Gallery, Glasgow.
- 1987 'Inscriptions and Inventions', British Council exhibition, touring to Belgium and Luxembourg.
- 'Work for Shelves: A System of Support', Kettles Yard, Cambridge.
- 'Mysterious Coincidences: New British Colour Photography', Photographers' Gallery, London.
- Ffotogallery, Cardiff and international tour.
- 1988 '3 Artists in Wales', Oriel Gallery, Cardiff.
- 1989 'Through the Looking Glass: Photographic Art in Britain 1945-1989', Barbican Centre, London.
- 'Anima Mundi: Still Life in Britain', Canadian Museum of Contemporary Photography, Ontario, Canada.
- 1990 '19:4:90 – Television Interventions', Third Eye Centre, Glasgow.
- 1991 'De Composition: Constructed Photography in Britain', Oriel Cardiff and Chapter Arts Centre, Cardiff.
- (A British Council Touring Exhibition.)
- 'Kunst, Europa, Gross Britanien', Badischer Kunstverein, Karlsruhe, Germany.
- 'Pivot: Sixteen Artists using Photography in Wales & Philadelphia', Oriel Mostyn, Wales.
- 1992 'Entre document et étonnement', Mai de la Photo, Rheims, France.
- 'Wasteland', Fotografie Biënnale Rotterdam III, Holland.
- 'Fictitious world of images', 2. Internationale Foto-Triennial Esslingen 1992.

Selected Bibliography

- 'Walking the Dog', Keith Arnatt, introduction by George Melly, London, 1979.
- 'Sausages and Food', Creative Camera, October 1982.
- 'The New Art' (catalogue), Arts Council of Great Britain, 1972.
- 'Six Years: The dematerialisation of the art object', Lucy Lippard, New York, 1973.
- 'English Art Today' (catalogue), British Council, 1976.
- '1965-1972: When Attitudes Became Form' (catalogue), Kettles Yard, Cambridge, 1984.
- 'Uncertain Terrain', Ian Jeffrey, Creative Camera, March 1985.
- 'Keith Arnatt's Forest of Dean', 'Preview', Arnolfini, Bristol, June-Sept, 1986.
- 'Photography as Performance' (catalogue), Photographers' Gallery, London, 1986.
- 'Mysterious Coincidences', Photographers' Gallery, London, 1987.
- 'Between Frames', in 'British Photography: Towards a Bigger Picture', Susan Butler, Aperture 113, New York, 1988.
- 'Between Seeing and Knowing', essay, Ian Walker and 'Convulsive Landscapes', essay, Martin Caiger-Smith published in 'Rubbish and Recollections' (catalogue). Photographers' Gallery, London, 1989.
- 'Refuse Assurance', Richard Cork, The Listener, 22 June, 1989.
- 'On Keith Arnatt', Sarah Kent, Time Out, 14-21 June, 1989.
- 'Keith Arnatt, Transport to Another World', Martin Caiger-Smith, Creative Camera, June, 1989.
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