

*Did Hans Namuth
kill Jackson Pollock?:*

The Problem of Documenting the Creative Process

One Day Symposium

Chelsea College of Art and Design / 9.30am - 5.30pm 28th April 2007

Andrew Grassie,
The Photographing of the Painting,
tempera on paper, 12 x 18 cm, 2004,
Courtesy Maureen Paley, London



**JOURNAL OF
VISUAL ART
PRACTICE**

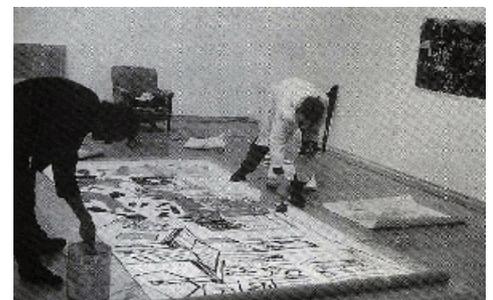
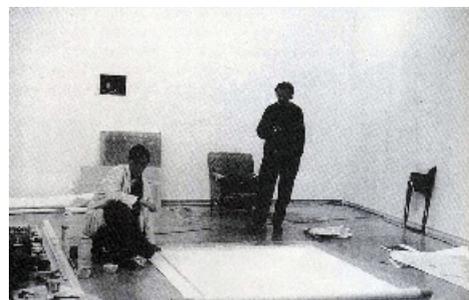
When Hans Namuth and Jackson Pollock finished filming on the Saturday before Thanksgiving in 1950 they walked inside from the barn, out of the cold. Pollock walked over to the sink, reached down, pulled out a bottle of whiskey and said to Namuth, “This is the first drink I’ve had in two years. Dammit, we need it!” The rest, as they say, is history.

[Source: Jeffrey Potter, *To a Violent Grave*, 1985]

Embedded in this brief account is the very real problem of how the creative process can be documented. Does documenting art ‘kill’ it? Arguably, the film assured Pollock his place in history, but can the archive deal with living process? If it is not possible to make a document that doesn’t impinge in some way on the creative process, can it tell us much about how creativity happens? How do we interpret and understand such documents? Does knowing about an art work’s evolution spoil our relationship with that work?

This symposium aims to address the above questions. It is a collaboration between The Visual Intelligences Research Project, an initiative within the Institute for the Contemporary Arts at Lancaster University, the Journal of Visual Art Practice, the refereed journal of the National Association for Fine Art Education and Camberwell College of Arts, University of the Arts London. The project has also received support from Chelsea College of Art and Design and Wimbledon College of Art, University of the Arts London.

More recently artists have collaborated to make documents of their thinking and making, so is the Pollock anecdote simply not relevant today? Can contemporary artists use documentation creatively, as an integral part of their process? How have new technologies impacted on this documentation of process? And what role do conservers and archivists play in documenting the creative processes?



Jackson Pollock Bar, *Art & Language Paints a Picture Installed in the Style of the Jackson Pollock Bar*, 1999. Theory installation at Fondacio Antoni Tapies Barcelona, 1999. Photo credit: Charles Harrison. Image courtesy Art & Language

Andrew Grassie,
The Framing of the Painting,
tempera on paper, 12 x 18 cm, 2003
Courtesy Maureen Paley, London



Speakers:

ART & LANGUAGE, Artists

*A portrait of V.I. Lenin in the style
of Jackson Pollock*

SUE BREAKELL, Archivist,
Tate & **VICTORIA WORSLEY**, Archivist,
Henry Moore Institute

Collecting the traces: an archivist's perspective

ANDREW GRASSIE, Artist

Document First

IAN KIRKWOOD, Artist & Head of School,
Fine & Applied Art, De Montfort University

Document or Docudrama?

PROF KERSTIN MEY, Research Area Leader
'Art and its Location' in Interface:
Research in Art, Technologies and Design
and Director Research Institute
Art and Design, University of Ulster

Art, Documentation and Civil Society

LINDA SANDINO, Senior Research Fellow,
VIVA [Voices in the Visual Arts], Camberwell
College of Arts, University of the Arts London

*Words and Things: Talking About Process
in the Life History Recording*

PROF NIGEL WHITELEY, Professor of Visual
Arts, Lancaster Institute for the Contemporary
Arts, Art, Lancaster University

Thinking Artists: the Art News series, 1953 -1958

Chairs:

CHRIS SMITH

Editor, Journal of Visual Art Practice,
& Principal Lecturer,
London Metropolitan University

IAN HEYWOOD,

Research Fellow, The Lancaster Institute
for the Contemporary Arts, Art,
Lancaster University

REBECCA FORTNUM

Research Fellow, LICA & Senior Lecturer
Camberwell College of Art,
University of the Arts London

ADDITIONALLY:

At 5pm **HESTER WESTLEY** will be talking
to symposium delegates about the display
she has curated at Tate Britain, *St Martins
Sculpture Department 1966-71*.
(This event will happen at Tate Britain
next door to Chelsea.)

INSPIRATION TO ORDER

In relation to this symposium an exhibition,
Inspiration to Order, is also taking place
at Wimbledon College of Art. Notes, drawings,
films, commentaries and photographs are used
to creatively document an artwork's development.
These are shown alongside the final artworks,
allowing the audience insight into the artists'
discipline. Exhibiting artists are Neil Boynton
& Emma Rose, Gerry Davies, Rebecca Fortnum,
Michael Ginsborg, Beth Harland, Paula Kane,
Mary Maclean, Amanda Newall, Vong Phaophanit
and Kirk Woolford

Inspiration to Order
Wimbledon College of Art Gallery,
Merton Hall Road
London SW19 3QA
(e) thegallery@wimbledon.arts.ac.uk
(t) 020 7514 9703

Friday 27th April – Friday 25th May 2007
Monday – Friday 2pm – 7pm
(Closed on Saturdays, Sundays and Bank Holidays)

Private View:
Thursday 26th April 2007, 6pm - 9pm

Agendas, Agendas, Agendas
Thursday 17 May 2007, 6pm
Michael Ginsborg and Rebecca Fortnum

How to book

The fee is £30 waged and £20 unwaged (including students).

The symposium will take place at Chelsea College of Art and Design.

Upon receipt of your booking form and payment we will send confirmation by post. Places are limited, so early booking is recommended.

Please complete the booking form below and return to:

Hannah Fitzgerald
London Artscom Ltd
Chelsea College of Art and Design
16 John Islip Street
London
SW1P 4JU

(t) 020 7514 2104
(e) h.fitzgerald@chelsea.arts.ac.uk

Terms & Conditions

Once a booking has been confirmed by us it cannot be cancelled by you. We can accept substitutions up to one week before the event; please confirm in writing.

If you cannot attend the event due to illness, personal or professional commitments you do not have the right to a refund.

We reserve the right to make such changes to the programme as may be necessary. In the event of a cancellation you will be notified and payment refunded in full.

Symposium funded by Camberwell College of Arts, Lancaster University and Journal of Visual Arts Practice.

Booking Form

First Name		Surname	
Organisation			
Address			
Postcode		Telephone	
Email			
I agree that my name and email address can be added to the delegate list to be circulated at the event. <input type="checkbox"/> Tick box			
Please state how many tickets required: £30 waged _____ £20 unwaged _____			
CHEQUE / I enclose a cheque made payable to London Artscom Limited for the sum of:			
CARD PAYMENT / Please debit my:			
Visa	<input type="checkbox"/>	Mastercard	<input type="checkbox"/>
Switch/Maestro	<input type="checkbox"/>	Solo	<input type="checkbox"/>
Cardholder's Name			
Card Number	<input type="text"/>	<input type="text"/>	<input type="text"/>
Start Date	<input type="text"/>	Expiry Date	<input type="text"/>
Issue no.	<input type="text"/>	Security Number	<input type="text"/>
Billing Address (if different from above)			
Cardholder's Signature			