

“Non-compositional and Non-hierarchical”: Rasheed Araeen’s Search for the Conceptual and the Political in British Sculpture

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RASHEED ARAEEN IS BEST KNOWN FOR HIS 1977 PERFORMANCE *PAKI Bastard (Portrait of the Artist as a Black Person)*, a call to arms against British racism and violence.¹ In it, he used props, such as the grid structure placed behind him, as well as reflected on his body, to convey concerns with modernity, confinement, and torture. Araeen had built these props as sculptures originally, in the 1960s, and had exhibited them individually. Although these sculptures have long since been repurposed as political art objects, it is their original use as sculpture that I would like to consider.

In 1964, Araeen moved to London from Karachi, Pakistan, leaving his family and derailing his civil engineering career to pursue art. Shortly after arriving in London he made the first of several objects that he called *structures*. These were modular, geometric, freestanding sculptures and wall-mounted reliefs, which reflected his engineering training. The cube structures were an aesthetic improvement on the latticelike bracing struts common to engineers.² For Araeen, the cube and, with it, grids and diagonals, were dialectical, which meant they embodied a logic of forms where “the notion of change or transformation is the expression of the movement of the spectator.”³ The cube *First Structure*, made between 1966 and 1967 (fig. 1), became the primary unit of his construction vocabulary.⁴ It is a four-sided, industrially spray-painted, steel cube open at both ends and placed directly onto the floor. Each of the cube’s faces, or sides, is bisected by a diagonal. Descending from right to left, the diagonals simultaneously right triangulate each of the cube’s faces and its interior space. When viewed straight on from each of the cube’s corners, the opposing diagonals align, cross each other, and form an X. The single diagonal casts a shadow that forms an X.

Second Structure, also from 1966/67 (fig. 2), is a painted steel cube elongated to the proportions of a column, and open at both ends. Instead of a single diagonal on each side, identically sized lengths of steel are placed end to end from the bottom to the top, forming a rhythmic zig zag, or a chain of isosceles triangles. When the column’s edge is viewed straight on, the smaller, inner steel sections cross each other and join, doubling their length to compose a series of X’s from the work’s top to its bottom. Araeen’s best known work from the 1960s, *Boo* (1969) (fig. 3), is an extension of *Second Structure*. Each of

Figure 1

Rasheed Araeen (Pakistani/British, b. 1935),
First Structure, 1966–67. Steel with sprayed
paint, 139.7 × 139.7 × 139.7 cm (55 × 55 ×
55 in.). John Hansard Gallery, Southampton,
UK, 1988. © Rasheed Araeen. Photo courtesy
of the artist

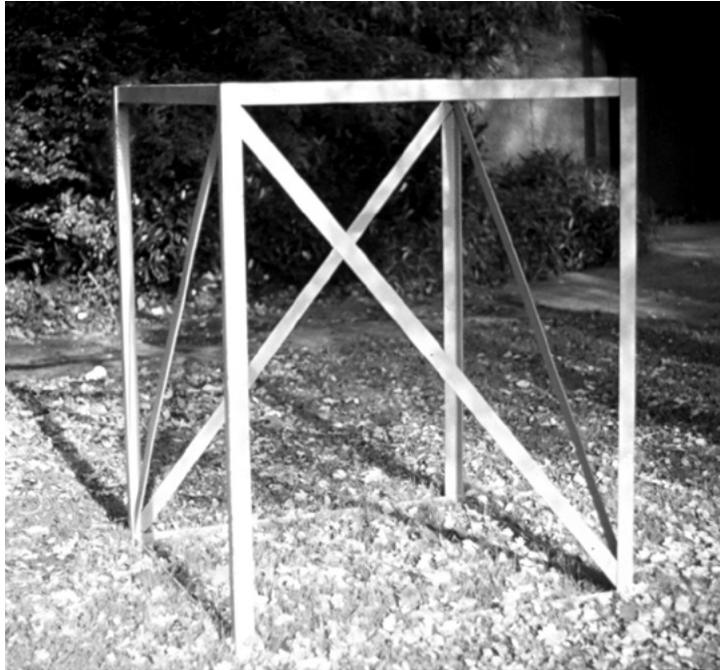


Figure 2

Rasheed Araeen (Pakistani/British, b. 1935),
Second Structure, 1966–67. Steel with sprayed
paint, 182.9 × 81.3 × 81.3 cm (72 × 32 × 32 in.).
John Hansard Gallery, Southampton, UK, 1988.
© Rasheed Araeen. Photo courtesy of the artist

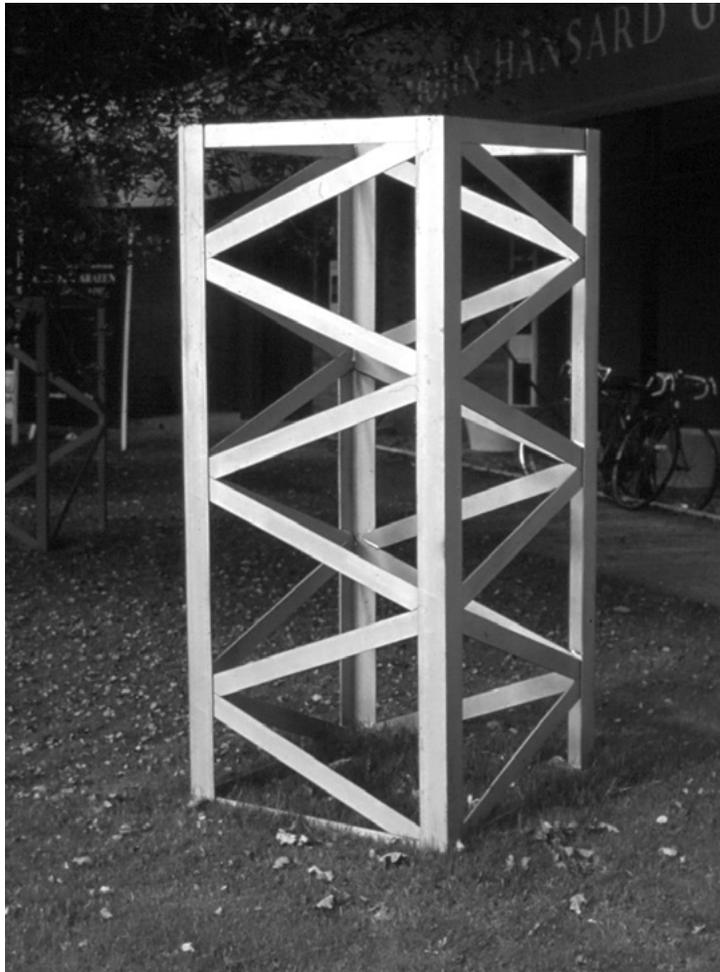
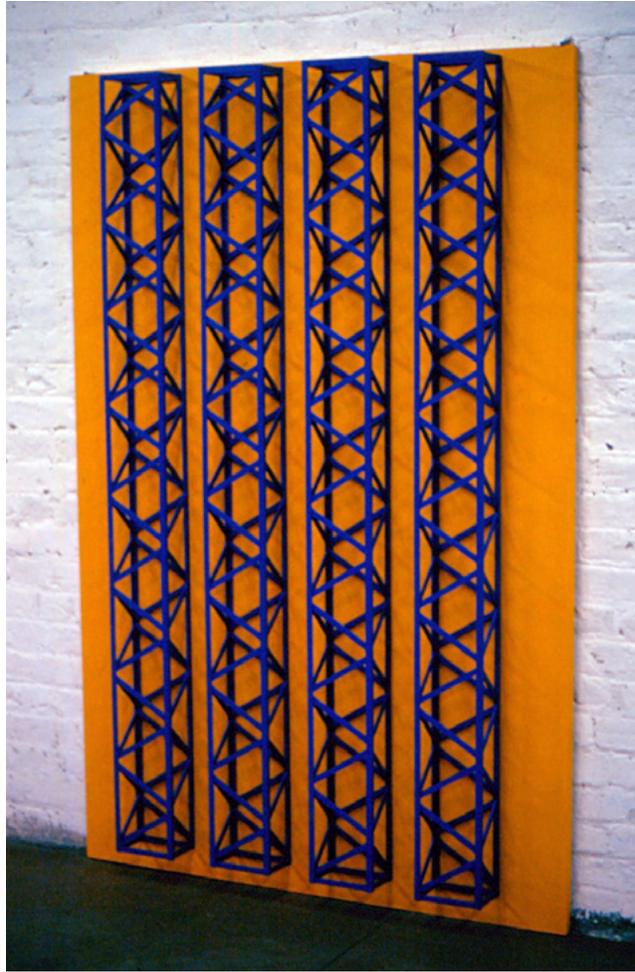


Figure 3
 Rasheed Araeen (Pakistani/British, b. 1935),
Boo, 1969. Acrylic paint on wood and board,
 182.9 × 121.9 × 11.4 cm (72 × 48 × 4½ in.).
 Walker Art Gallery, Liverpool, UK. © Rasheed
 Araeen. Photo courtesy of the artist



its four-part, wall-mounted sections has a distinct interior and exterior, as well as a vertical boundary between units. In *Boo*, as in *Second Structure*, Araeen makes use of the diagonal sections to produce recognizable geometric forms, as well as a repeating pattern in the alignment of the sections and in their negative spaces. The dialogue between the two (geometric shape and pattern) expands on Araeen's concept of the dialectical relationship between object and viewer, which encompasses not simply the viewer and the object but also the viewer's physical engagement with a three-dimensional object.⁵

After arriving in London, Araeen found himself "particularly fascinated by Anthony Caro's work."⁶ Araeen's appreciation of Caro's sculpture was not unique. Caro was then a leading figure in British art, who enjoyed attention from the art and popular press and had a loyal following among students and younger sculptors across the country. By the 1960s Caro's sculpture had shifted away from that of his mentor, Henry Moore, and from more traditional sculptural practices that were executed through modeling and required a plinth. Caro was drawn, instead, toward the ideas of American critic Clement Greenberg, whom he met in 1959.⁷ In work such as *Sculpture Seven* (1961) (fig. 4), he abandoned figuration, began to weld, and treated color as form. These changes signaled Caro's alliance with American abstraction, via Greenberg, specifically abstraction as practiced by the color-field painters, and by the sculptor David Smith.

Figure 4
 Anthony Caro (British, b. 1924), *Sculpture Seven*, 1961. Painted steel, 178 × 537 × 105.5 cm (70 × 211½ × 41½ in.). © Barford Sculptures/ Anthony Caro. Photo courtesy of Barford Sculptures



Araeen’s fascination with Caro led him to believe they shared the same concerns, specifically the use of industrial materials, the relevance of color to steel, and the placement of sculpture on the ground. Because Araeen was an engineer, his concern with materials was necessarily practical, knowledgeable, and logical, or, as he defined it, dialectical. Accordingly, *First Structure* and *Second Structure* functioned as experiments; Araeen could expand each of them into larger sculptures or combine them to create multiformed installations. These experiments reflect the influence of Caro and his practical building training. It was not long after Araeen’s arrival in London that he attended the opening of the *New Generation* exhibition (in March 1965 at the Whitechapel Art Gallery), which included many of Caro’s students from what was then St. Martin’s School of Art. Araeen noted that the all-sculpture exhibition showcased new options for object making, none of them carved or modeled.⁸ Instead, the works were constructed, often welded, out of new materials such as plastic or aluminum, and employed color. Most did not use bases and were, instead, placed directly on the floor. The material and the placement of the objects reflected their industrial, technologically inquisitive, and unrefined spirit—one that the exhibition’s curator Bryan Robertson described as “weightlessness,” a material attribute that implied a removal from the overburdened history of twentieth-century British sculpture and its reliance on carving; heavy, natural material; and lineage.⁹ This last attribute may have been particularly acute for Araeen, who, in addition to being an immigrant to Britain, had neither Caro’s sculptural legacy (imparted by Moore), nor his placement at an established art school with a legion of students who could follow and further his mission.

As his studio practice in London evolved in the late 1960s, Araeen’s fascination with Caro ran its course: “I soon became fed up with this juggling of material—putting things here and there until you found something significant.”¹⁰ Araeen developed his cube and the resulting structures in the mid-1960s, working against what he saw as the “compositional” nature of Caro’s

practice. He described the shift as moving from “hierarchy to an egalitarianism,” the latter being a description of his own built forms.¹¹ According to Araeen, Caro’s work was compositional because its aggregate parts were visible; each was a single unit, rather than part of a whole. When viewed as a collection of aggregates, Caro’s sculpture lacked symmetry, according to Araeen. Arguably, symmetry was never Caro’s interest in abstraction. Since he had previously worked figuratively, paying attention to human scale and proportion, he would not have needed abstraction as an avenue to symmetry. Nevertheless, Araeen considered Caro’s sculpture fallacious because it maintained the “traditional” order of built forms. There was a hierarchy of size and shape, and their arrangement was pictorial, with figurative elements in mind. Its horizontality mimicked the landscape, which lessened its spatiality. Most important, Caro’s sculptures denied the “movement of the spectator,” Araeen’s invocation of the space where the artist and the viewer met.¹² Araeen’s insistence that his works were structures, instead of sculpture, liberated them from the discourse of Caro and the St. Martin’s sculptors and distinguished them from what he believed to be their static, unengaged predecessors, such as the work of Henry Moore.

Araeen’s rejection of Caro’s sculpture was also a politicized position. Rejecting Caro was also a rejection of American abstract expressionism’s dominance in Britain.¹³ American art may have seemed tainted by its nation’s international agenda—as if the work’s large size, brash painting style, and use of color inherently expressed capitalist expansion. Araeen was equally troubled by America’s domestic civil rights injustices, which featured prominently in the British media.¹⁴ Greenberg’s prescriptive set of formal properties and support of specific artists may have seemed like a form of segregation, another peculiar American practice. From the mid-1960s, Araeen openly drew parallels between Britain’s colonialism and America’s imperialism, finding common ground with the peace and civil rights movements from America, such as those of Malcolm X or the Black Panther Party. Caro’s position in the British art establishment and involvement with American artists and critics was proof of his tacit support of a type of formal conservatism that led Araeen to label Caro’s sculpture “traditional, compositional, pictorial, and hierarchal,” even if the form of the sculpture did not always merit this description.¹⁵

The change in diagonals from *First Structure* to *Second Structure* resonates with Araeen’s own artistic and political awakening. He was involved in civic rights in Britain, due in part to his own experiences with street violence and the passive forms of hostility that he experienced as an immigrant. Coincidentally, the same year that Araeen entered the country, Malcolm X visited Britain for the first time, traveling to the West Midlands city of Smethwick—the purported site of racially motivated agitation between the Conservative and Labour parties during the previous election.¹⁶ Malcolm X’s presence was a boon to British activists, many of whom thought his evolution toward a centrist and more international view corresponded with their own concerns about immigration, decolonization, and the rights of workers. In London, Malcolm X’s visit emboldened people like Michael X, a Trinidadian immigrant who became the leading figure of black resistance in Britain before his eventual arrest and deportation to Trinidad. Michael X formed the Racial Adjustment Action Society which had links to the avant-garde art circles in which Araeen exhibited and socialized.¹⁷ This group was a part of a large international network that included American artists who denounced the Vietnam War and were generally support-

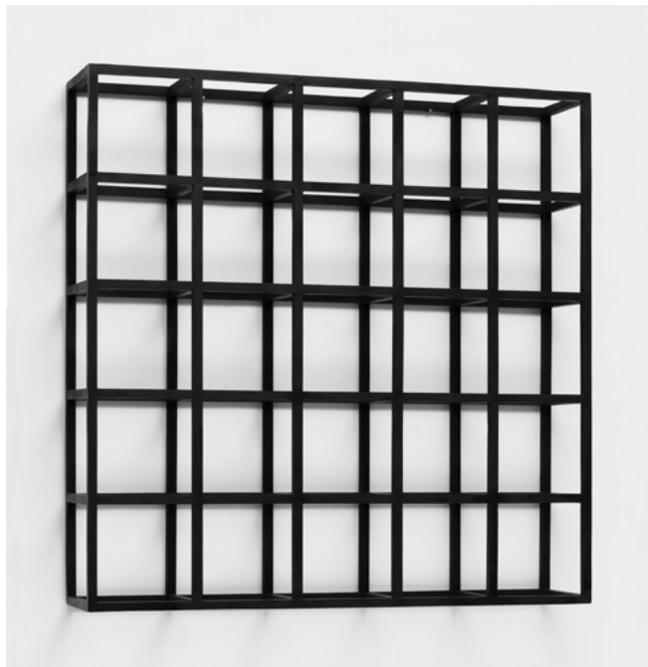
ive of other approaches to abstraction, such as destruction and minimalism, which valorized industrial materials and manufacturing as a medium.

The X's formed by the crossing diagonals in *First Structure* may refer to Malcolm X or Michael X, not so much as a literal transference of the symbol, but as a rejection of the various meanings that had been read onto Araeen's work via his person. Just as Malcolm X's invocation of the letter was a rejection of a so-called slave name and an acknowledgment of the absence of an African name, Araeen's X acknowledged the ability of abstraction to convey meaning without representation. As a secular Muslim, Araeen was shocked that his abstraction was cast as a way around Islam's ban on figuration, as if his art work would necessarily be an affirmation or negation of religion.¹⁸ His work was also read as fragmentary, perhaps a residue of 1947's Partition that severed India from Pakistan, and Hindu from Muslim.

Araeen rejected biographical readings of his work because they staged his work as following conceptual art, rather than *being* conceptual.¹⁹ In other words, these readings presupposed that Sol LeWitt and others had come to conceptual art and minimalism on their own, while Araeen had followed their precedent. In fact, Araeen both asserted and proved that he had developed his conceptual forms concurrent to—if not before—the others. Araeen noted that although he felt LeWitt's forms were in an alliance with his own, he did not encounter LeWitt until 1968, when a friend saw the exhibition *The Art of the Real: USA 1948–1968* in Paris and described to him the *Model for an Untitled Sculpture* (1966) after which the sculpture illustrated here (fig. 5) was made.²⁰ The exhibition did not reach London—and was not viewed by Araeen—until the spring of 1969.²¹ By then, Araeen had worked out the ways in which his approach differed from LeWitt's, including the use of diagonals, his interest in color as a positive innovator of form, and, most important, the inherent possibility of meaning presented in any built form—particularly the idea that the cube as a primary unit could be subsumed into an entire work of art.

Figure 5

Sol LeWitt (American, 1928–2007), *Cubic-Modular Wall Structure, Black*, 1966. Painted wood, 110.3 × 110.2 × 23.7 cm (43½ × 43½ × 9⅜ in.). New York, The Museum of Modern Art, 390.1986. Gift of Alicia Legg. © 2010 The LeWitt Estate/Artists Rights Society (ARS), New York. Photo © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York



Araeen initially encountered LeWitt's ideas in his "Paragraphs on Conceptual Art," first published in *Artforum* in June 1967.²² Araeen read a determined intention into statements such as, "The artist would select the basic form and rules that govern the solution of the problem."²³ LeWitt's ideas confirmed Araeen's assertion that his minimalist objects could be read by the logic of their forms, as opposed to their being equated with him. The artist's ability to control his works' conception also extended to their reception, an important point of departure for Araeen, who rejected certain readings of his work and sought to advance others—specifically, that his Minimalist sculpture was able to embody and convey radicalism.

As Araeen began to claim a universal "blackness" for himself—an identity that, for him, meant producing art dedicated to radicalism and political awareness—the X's in his structures signified the solidarity of colonial oppression across ethnic and racial lines, as well as Araeen's right to be an artist regardless of religion or nation. If this seems too literal, that is precisely the point. Whether on the street or in the art world, Araeen found that he was consistently perceived and judged according to his ethnicity, the presumption that he was an immigrant. This reading of his "surface" was a flat rejection of his work and his status as an artist. Any effective response on his part had to be delivered in kind—on the surface—overplaying the obvious and insisting on its radicalism. For the same reason, he had to take a defensive stance for his work, which, due to his presence in Britain, was seen as derivative American minimalism, an irony that could not be contained by Araeen's perilous position in Britain and its art world.²⁴

If dialectical, by Araeen's terms, the structures increase in compositional complexity and meaning from *First Structure* to *Second Structure* (figs. 1 and 2) as a result of the formal logic in which their materials, composition, and form were engaged. For Araeen, the resulting form must always come from his interrogation of logic, and his logic was informed by his investigation of the impact of politics on his person. In *Second Structure*, each vertical is crossed by a horizontal so that the angles are bisected, forming an asterisk or a complex saltire, a heraldic ordinary in the form of a cross or an X. Viewed from its edge, as Araeen intended, the straight lines meet the corners of the cube, forming a series of complex saltires that suggest infinity, as if the saltires extend continuously past both the base and the top of the structure.

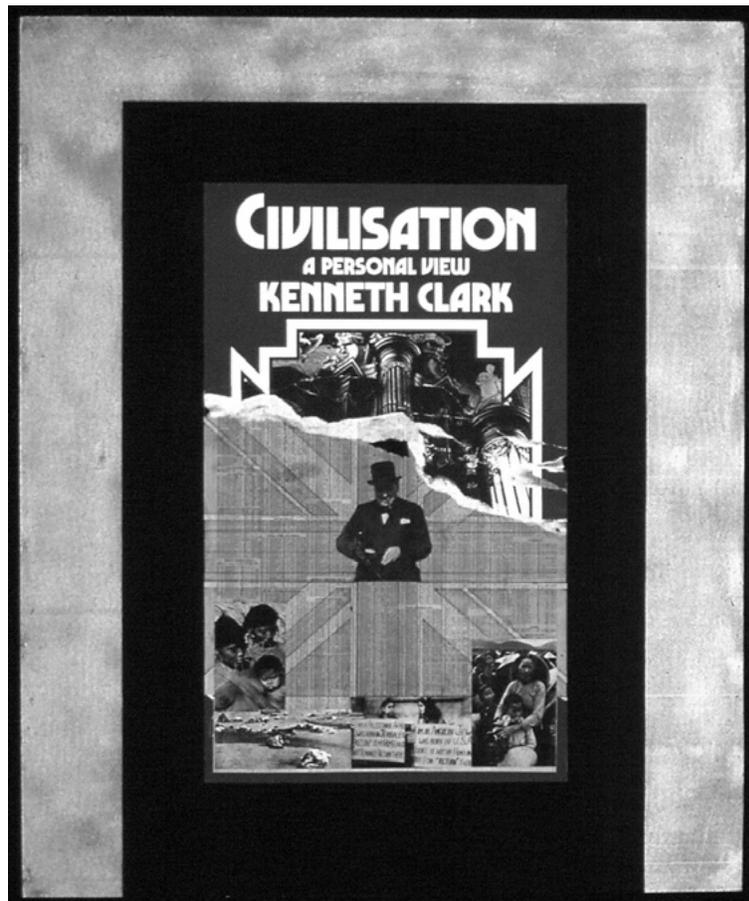
It is in this way that *Second Structure*'s complex saltires may be understood as an abstraction of the Union Jack—the United Kingdom's flag, and a symbol of the British Empire.²⁵ The Union Jack combines the red saltire cross of Saint Patrick (Ireland), the white-over-blue diagonal cross of Saint Andrew (Scotland), and finally the red-on-white cross of Saint George (England). Within the flag, the composition combines the forms to create the Union, while also maintaining their distinctions. For example, the Irish saltire is arranged so that it counters the saltire of Saint Andrew, insuring that the white is clockwise to the red. This means there is a definite top and bottom to the flag, just as there is a top and bottom to Araeen's open-ended, freestanding column.

To understand Araeen's complex saltire is unlike reading Partition into the work. Araeen was born under the British Raj (1858–1947); thus the Union Jack was as familiar to him as the flag of Pakistan. Its meaning invoked Britain's history of empire, which included the events that led to India's division. Just as the Union Jack consolidated Ireland and Scotland into the flag of the United

Kingdom, its presence in its colonies linked them to Britain. Araeen's familiarity with the flag extended to Britain's geography, language, and customs. However, Araeen's adjustment to Britain was not the transition he expected. While some aspects of life in London were continuous with his childhood in colonial India, other aspects—such as the National Front, a violent, right-wing political group who adopted the Union Jack as a party symbol—were without precedent. Britain's postwar financial failure, crumbling civic infrastructure, deep class divisions, and, of course, its passive and active intolerance were not a part of his colonial citizenship training. As the imperial center to Pakistan's colonial periphery, London was a network of mayhem for new immigrants whose geographic displacement was often reinforced by underemployment and housing shortages. *Second Structure's* interlocked saltires invoke the pace of the city, its sprawling west-to-east ramble, and its aspirational postwar building projects—such as Ernö Goldfinger's high-rise housing development, Trellick Towers, which was commissioned in 1966.

For Araeen, London—the seat of the former empire, as symbolized by the Union Jack—was confusing. The flag's duality as symbol of the past and sign of national tension served as an object of speculation and disbelief for him. He could then situate the flag, and through it the politics of the empire, as both an abstract shape and a conceptual tool. This is a process that Araeen would utilize in the 1970s as his work reached its full, agitated political peak. In *Civilisation* (1974) (fig. 6), a structured collage that is a part of a freestanding installation,

Figure 6
Rasheed Araeen (Pakistani/British, b. 1935),
Civilisation, 1974 (detail). Collage with photos
and drawing on board, 121.9 × 101.6 × 2.5 cm
(48 × 40 × 1 in.). © Rasheed Araeen. Photo
courtesy of the artist



the flag physically supports or emerges from images of imperialism, providing a visual metaphor for the ways in which empire functions.²⁶ And, although Araeen only used the Union Jack as a signifier, he expanded its realm of signification to include the United States, invoked through images of protest by Palestinians in America and Asia that alluded to the Vietnam War.

It is possible then to see Araeen's conflation of Britain's past and America's mid-twentieth century politics as twofold. The stated problems of Western imperialism were shared by America and Britain; also, America's art market, so dominant in this period, had to be addressed, even if that address came in the form of virulent attacks on its national politics. Araeen conflates Britain's past and America's present (the 60s and 70s) into a near-fantasy construction, one that he called the West.²⁷ The West was a space of particularity, more so than geography. For example, although he lived in the center of London, his experiences of street brutality made him feel excluded from the West. His art was also excluded from the art market. The West was a space of longing and isolation, one where he was denied nationally and one that denied him based in part on presumed nationality. Araeen's search for a politicized state, his claim for blackness, must be seen as a part of his confrontation with the West. The fact that the West (New York's art market, London's streets, Britain's funding policies, and Pan-African literature) was a concept of his own design is irrelevant; it was the space in which he perceived his work to be conceived and received. While *blackness*—a term that had a political connotation for all non-white Britons—assured him an idealized community filled with action and potential rebellion in Britain, it also allowed him an idealized affinity with a subsection of America, one that he imagined had gained extra-national status through its duality of domestic exclusion and international acceptance. It is in this way that the problems of the West could be subverted and altered, at least in his own work and person.

For immigrants to London, the possibility of rebuilding the city as something else was an achievable, if not an inherent, goal of immigration—or so was the fear of many Britons who charted every minor modification in London for proof of the negative impact of immigration. As mentioned, Araeen's structures—such as *Boo*, an expanded *Second Structure*—resemble architectural models, reflecting Araeen's training as an engineer. This contrasts with LeWitt's work, which could be likened to a city grid—specifically that of his home, New York. In 1969 Araeen won the prestigious John Moores Painting Prize for *Boo*, a prize that had never before been granted to a sculptor.²⁸ *Boo*'s acceptance into the formerly painting-only John Moores Prize promised to be groundbreaking for Araeen's reception into Britain's art world. It was the first time that “modern technique”²⁹ and works in relief were considered. The terms of the prize seemed to recognize Araeen's ideal of structure over sculpture. Descriptions of *Boo* by critics were also telling, such as this one:

Today, many artists attempt to affect the fabric of life by dealing with real life situations through the use of objects, techniques, and locations which are palpably present and concrete rather than by making metaphors on the subjects which they embody. John Moores is about painting, even though a degree of relief is permitted. Painting may never again be in the forefront of art's newest domain; it may never be representative of the search for the extensions of creative, visual

expressions, and one day it may even be relegated to the basement of the visual arts. It will, however, always be with us. Unlike the more volatile movements which increasingly concern themselves with process rather than result, idea rather than union of form and content, and tangible realism and objectivity rather than make-believe, painting will remain, come what may, the foundation of the entire edifice. I hope that John Moores Liverpool exhibition will continue to show paintings even though other types of art may seem more exciting at a given moment.³⁰

Under the guise of confronting the prize's decision to accept works in relief, *Studio International's* reviewer, Jasia Reichardt, implicitly attacked not only Araeen's work, but also his presence in the exhibition. Her words channel painting as a national rite, one that is being upended by "art's newest domain," an allusion to the changes in Britain's postwar society, like immigration.

Boo represented structures of empire, such as the interlocking systems of interdependence shared by colonizer and colony. These are more visible in relief than in a freestanding form. Araeen's colors of blue against orange are purposefully arresting so that the forms could be disengaged from the literal and figurative skin of color. Further, the relief as a sort of in-between (painting and sculpture) allows *Boo* to do something with color that it could not have done as either a painting or a sculpture.

Araeen's inferred knowledge of the empire is enacted when his work is described as "dealing with real life situations." Reichardt's comments—hinting at the person of Araeen and the character of his work with phrases such as "fabric of life" and "volatility"—read like the jingoistic political rhetoric used by both the Conservative and the Labour parties to disparage immigrants. If *Boo* resolved anything, it was the artist's own search for a compromise between objects and action, specifically art and social justice. These works also speak to Araeen's ambivalence about Britain, which was rooted in his identification of an imaginary West, and the to-and-fro of rejection and acceptance that he offered to this imaginary place and that he desired from it. From the specificity of London's streets to the obtuseness of New York's art galleries, to the grand scale of Caro's and LeWitt's roles in the field of sculpture, the "West" was a place where Araeen was neglected. Often his actions, embodied in these structures, were subversive. Form alluded to meaning; context was denied through shape and color. These structures were, by his own logic, "noncompositional and nonhierarchal."

Notes

1 For a longer discussion of Araeen's performance practice, see Courtney J. Martin, "Rasheed Araeen, Live Art and Radical Politics in Britain," *Getty Research Institute Journal*, no. 2 (2010).

2 Rasheed Araeen, "How I Discovered My Oriental Soul in the Wilderness of the West," *Third Text*, Spring 1992, pp. 94–95.

3 Rasheed Araeen, "I Had No Choice but to Deal with This Gaze Which Was Making Me Invisible," an interview with Helena Pivec, *M'Arts: Casopis Moderne Galerije Ljubljana* 6, no. 1-4 (1994), p. 45.

4 Araeen, "How I Discovered My Oriental Soul," p. 95.

5 Though Araeen never equates the two, his sustained curiosity with the "Third World," suggests a link between use of the term dialectic and that of Marx's dialectical materialism.

6 Araeen, "How I Discovered My Oriental Soul," pp. 94–95.

7 After meeting Caro in London in 1959, Greenberg wrote about his sculpture and helped him secure personal and professional relationships in the United States. For one view of Greenberg's appreciation of Caro's work, see Clement Greenberg, "Contemporary Sculpture: Anthony Caro," in *Clement*

Greenberg: The Collected Essays and Criticism, ed. J. O'Brian, 4 vols. (Chicago: University of Chicago Press, 1986–93), vol. 4, p. 205.

8 *The New Generation: 1965* was on view at the Whitechapel Art Gallery from March–April 1965. The nine sculptors in the exhibition were David Anesley, Michael Bolus, Phillip King, Roland Piché, Christopher Sanderson, Tim Scott, William Tucker, Isaac Witkin, and Derrick Woodham. Of the nine, only four, Piché, Sanderson, Witkin, and Woodham, were not under Caro's tutelage at St. Martin's School of Art, though both Piché and Witkin had been assistants to Henry Moore just as Caro had been.

9 *The New Generation, 1965*, exh. cat. (London: Peter Stuyvesant Foundation, 1965), p. 8.

10 Araeen, "How I Discovered My Oriental Soul," p. 95.

11 Araeen, "I Had No Choice but to Deal with This Gaze," p. 45.

12 Rasheed Araeen, *Making Myself Visible* (London: Kala Press, 1984), p. 174.

13 Rasheed Araeen, *From Innovation to Deconstruction: My Own Story* (n.p., n.d.), [p. 2].

14 Interview with Rasheed Araeen, November 1, 2006.

15 Araeen, *Making Myself Visible*, p. 174.

16 For a longer discussion of Malcolm X's tie to Britain, see Joe Street, "Malcolm X, Smethwick, and the Influence of the African American Freedom Struggle on British Race Relations in the 1960s," *Journal of Black Studies* 38, no. 6 (2008), pp. 932–50.

17 For a discussion of the Racial Adjustment Action Society, see Dilip Hiro, *Black British, White British: A History of Race Relations in Britain* (London: Grafton Books, 1991), p. 45.

18 In a recent public conversation, Araeen discussed how Islam and Pakistan have been consistently cited as the source of his art practice. Rasheed Araeen and Courtney J. Martin, "In Conversation," Chelsea College of Art and Design, October 14, 2010.

19 Araeen, "How I Discovered My Oriental Soul," pp. 85–102.

20 Interview with Rasheed Araeen, November 1, 2006, and Araeen, "How I Discovered My Oriental Soul," p. 98.

21 *The Art of the Real: USA, 1948–1968* was on view at the Tate Gallery (now Tate Britain) from April 24–June 1969.

22 Interview with Rasheed Araeen, November 1, 2006.

23 Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum* 5, no. 10 (June 1967), p. 80.

24 Michael Corris, "Rasheed Araeen (exhibition, South London Gallery)," *Artforum* 33, no. 7 (March 1995), p. 100.

25 The Union Jack is properly known as the Union Flag, the national flag of the United Kingdom of Great Britain and Northern Ireland.

26 *Civilisation: A Personal View by Kenneth Clark* aired in thirteen episodes on BBC2 in 1969. Though considered a landmark in the transmission of art to the popular medium of television, John Walker correctly identified Clark's "Patrician and Patriarchal History of Art," in *Left Shift: Radical Art in 1970s Britain* (London: I.B. Tauris, 2002), p. 67. The entire enterprise is emblematic of Araeen's critique of the imperial representation of art and culture by Britons.

27 Hou Hanru, "An Interview with Rasheed Araeen," *Art Asia Pacific* 2 (January 1995), pp. 102–7.

28 For a longer discussion of the history of the prize, see *John Moores 25: Contemporary Painting Prize* (Liverpool: National Museums Liverpool, 2008).

29 Jasia Reichardt, "John Moores Biennial Exhibition, Liverpool, till January 26," *Studio International* 179, no. 918 (January 1970), p. 35.

30 *Ibid.* In an earlier review of the exhibition, *Structures/Objects/Assemblages* (Arts Council Galleries, London, 1966), Reichardt attacked the use of the term *structure* as an undeveloped art idiom. Perhaps her problem with Araeen was an extension of this argument. Jasia Reichardt, "Structures/Objects/Assemblages," *Studio International* 172, no. 884 (December 1966), pp. 278–79.