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Propaganda

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## Women in Art

Dear Editors,

Will you please thank Dawn Ades for her perceptive essay ('Notes on Two Women Surrealist Painters: Eileen Agar and Ithell Colquhoun', *Women in Art*, O.A.J. Vol. 3, no. 1, April 1980). She may be interested in the following points:

1. Breton said somewhere — I quote from memory, "que la femme soit libre et adorée". But I'm sorry to say that, as her essay implies, most of Breton's followers were no less chauvinist for all that. Among them, women as human beings tended to be 'permitted not required'.

2. Re women, madness and art: she might like to know of my painting *Dreaming Leaps* (1945), which celebrated Sonya Araquistain, the young daughter of the then Spanish Ambassador in London who jumped to her death from the roof of an apartment block. She was reported to have been studying textbooks on psychoanalysis.

3. In my ignorance I have never heard of Joost de Momper. My *Gouffres Amers* (Glasgow University Gallery), has also been likened to the work of Gaetano Zumbo, but I had never heard of *him* when I painted it.

4. All the work in my exhibition of 1939 where the above painting was first shown (also *Scylla*), could be said to deal with erotic themes. Another instance is *Rivières Tièdes* (Southampton Art Gallery). *Scylla* (Tate Gallery) in my view is primarily a feminine symbol but I suppose one could see it as phallic as well.

5. As to the technique of these works: I have used it when appropriate at different dates since, e.g. *Temptation of St Anthony* (1962), *Pebbles in a Rockpool* (1980) and *The Pine Family* (1941). The last-mentioned was banned from one of the 'Fame and Promise' exhibitions at the Leicester Galleries but now figures in *L'Altra metà del'Avanguardia, 1910-1940*, which has moved from Milan to Stockholm.

6. All my work of whatever date is completely serious in intention; I never wished it to parody anything and indeed I find all caricature repugnant.

7. About the Surrealist Automatism, I have used these extensively since 1940 both in creation and demonstration. The first study of them to be published in English was my account, 'The Mantic Stain' (*Enquiry*, 1949) which was enlarged for *Athena* in 1951 as 'Children of the Mantic Stain'.

In using automatic processes I have felt the influence of Max Ernst; also of Kurt Schwitters in my evolution of *merz-collage*, both two-dimensional and relief.

Hoping these comments will be helpful, with all good wishes.

Ithell Colquhoun

P.S. Readers of Dawn Ades' article may like to know of my other publications which are not mentioned there:

*The Crying of the Wind* (Peter Owen, 1955)

*The Living Stones* (Peter Owen, 1957)

*Goose of Hermogenes* (Peter Owen, 1961)

*Grimoire of the Entangled Thicket* (No. 4, Chariot Poets, Ore Publications, 1973)

*Sword of Wisdom* (Spearman, 1975)

Dear Editors,

In the otherwise admirable bibliography prepared by Lamia Doumato in your April edition (*Women in Art*, Vol. 3 no. 1), I should like to point out one important omission: Charlotte Yeldham's Ph.D. thesis 'Women Artists in 19th-century France and England' (Courtauld Institute, University of London, 1980).

This is one of the few detailed studies of the subject which considers the social factors, including education, affecting women's performance in the Arts.

Yours faithfully,

Carol Rice (Mrs)

## Propaganda

Dear Editors,

The interesting article by Elaine Mancini on Italian Fascist cinema in your last issue (*Propaganda*, 1980, Vol. 3, no. 2) prompts me to submit to you some information on a neglected episode in the career of Leni Riefenstahl. A short visit that she made to England in 1934 provides a revealing contemporary record of her beliefs and attitudes then. Since April 1945 she has claimed that the films she made for the Nazi régime were only documentaries; that she had no direct connection with the régime; that she scarcely knew Hitler, and was certainly never a Nazi. What she said to the British press in 1934 directly contradicts her post-war assertions that she was apolitical in the 1930s and that she never supported the Nazis.

Her arrival was described a year later by Angus Quell in an article for *Royal Screen Pictorial* of May 1935:

I watched her, not long ago, as she stepped out of a Luft-Hansa air-liner at Croydon aerodrome. A striking, dark-haired determined woman dressed in the simple but effective feminine fashion of Nazi Germany... This woman, saluted importantly by members of the German Embassy in London, was the famous film star, Leni Riefenstahl... the powerful fascination of Hitler is in her voice when she speaks of him.

'To me he is the greatest man who ever lived', she said, when she came to Croydon. 'He is really faultless, so simple and yet so filled with manly power. He wants nothing, nothing for himself. He knows that he will never see the Germany of which he dreams, but he is content to work on for others, never deviating, never flinching from his task. He is beautiful, he is wise. Radiance streams from him. All the great men of Germany — Frederick, Nietzsche, Bismarck — have had faults. Hitler's followers are not spotless, only he is pure....'

The *Daily Express* of Tuesday 24th April 1934 scooped the other British national newspapers with the following brief announcement: "LENI RIEFENSTAHL, German film actress, and Hitler's only woman friend, is coming to England to lecture at the Universities of Oxford, Cambridge and London on film technique. At Hitler's orders, she filmed the great Nazi Congress last September. 'Hitler', she said to a *Daily Express* representative, 'is to me the greatest of all men'."

Two days later the *Express* followed up this item with a report from its Berlin correspondent, Pembroke Stephens, which appeared on the front page. Stephens had just flown with Leni Riefenstahl from Berlin to London and was able to quote her at length. In his report he described her as being an enthusiastic Nazi, an old member of the party, and a friend of Adolf Hitler. She told Stephens that she was expecting trouble from the Communists at Oxford, and he reassured her that she would



MISS LENI RIEFENSTAHL, the famous German film actress, who addressed the Oxford University German Club last night, with Mr. V. Von Diergardt (secretary), on left, and Mr. H. Von Oppen (President), on right.

## GERMAN FILM ACTRESS VISITS AN OXFORD CLUB

*Vivid Descriptions of Work on Snowclad  
Mountains and a Commission from Hitler*

Fig. 1. Oxford Mail, 26th April, 1934

be treated with the courtesy that her beauty commanded. Apart from some details of Hitler's social life which Leni Riefenstahl revealed to him, Stephen's principal revelation was how Leni Riefenstahl came to meet Hitler. She told him that it had been two years earlier, that is in 1932, but it must have been in 1931, which was the year *The Blue Light* was made.

Up to that time Leni Riefenstahl had had no interest in politics, living only for her film work. But on the day that she left Berlin for the Dolomites to direct and act in *The Blue Light* she happened to see on the station platform bookstall Hitler's book, *Mein Kampf*, which she bought and read on the train and during the making of the film. "The book made a tremendous impression on me. I became a confirmed National Socialist after reading the first page. I felt that the man who could write such a book would undoubtedly lead Germany. I felt very happy that such a man had come."

On her return to Berlin, for the first time in her life she went to a political meeting in order to hear Hitler speak. "The impression was the most powerful experience of my life." As a result she wanted to meet Hitler and gained an introduction to him the day before she was due to leave for Greenland to make the film *S.O.S. Iceberg*. She talked to Hitler about films and was delighted to learn that he knew her work. When she returned from Greenland the Nazis had suffered a reverse (their results in the November 1932 Reichstag election were not nearly so good as in the July 1932 election), but she continued to see Hitler and met the Nazi leaders and "grew up with them in their great ideals".

By April 1934, Hitler had been in power for fifteen months, during which time he had ruthlessly suppressed opposition to his rule; the notorious purge of Roehm

and other Nazi leaders was to occur two months later. Leni Riefenstahl had already made a film for Hitler, as the *Daily Express* had indicated in its first brief report. This was the film *Victory of Faith* made of the Nuremberg Nazi Party Rally in September 1933, almost a preliminary study for the far more famous *Triumph of the Will* — the making of which now lay five months ahead. At Oxford, Leni Riefenstahl spoke about the making of *Victory of Faith*; she only received the request from Hitler to make it four days before the rally began. "I succeeded somehow in finding a staff of 12 operators. The great difficulty was that there was no manuscript and no definite point of view to film. We had to rely on cutting afterwards and see how we could put it together."

Leni Riefenstahl arrived at Croydon Airport on Wednesday 25th April and gave a talk on the evening of that day to the Oxford University German Club, at a meeting held at Rhodes House. The talk was fully reported by the *Oxford Mail* of 26th April and this account shows that she concentrated on her experiences in the various mountain films she had acted in, a formula that she was to repeat in her other two talks. *The Daily Telegraph* of 26th April described the reception given to Leni Riefenstahl as "enthusiastic", and the Oxford student magazine *Isis* of 2nd May, in its report, called her talk "an unqualified success".

Leni Riefenstahl's second talk was given on Thursday 26th April in London to the Anglo-German Academic Bureau, an organisation which arranged for the exchange of students between Germany and Britain. The third and final talk was given at Cambridge on the Friday to the Anglo-German Association. While there Leni Riefenstahl took the opportunity to see *Thunder Over Mexico* at the Cosmopolitan cinema, the programme being rearranged at the last minute to allow her to see the film before giving her talk at 8.30 p.m. The *Kinematograph Weekly* of 3rd May, which carried this item of news, explained that the Cosmopolitan specialised in the showing of "Continental films of an unusual nature, and this was the first opportunity that Miss Riefenstahl had had of seeing Eisenstein's picture". A report in *The Cambridge Review* of 4th May indicates that this last talk was as successful as the one at Oxford.

Of interest now are the views Leni Riefenstahl expressed in her free moments, when she was not giving her standardised talk but responding to questions from reporters. The *Oxford Mail* of 27th April reported her as saying: "One of the differences between the film industry in Germany and that of England is that the German film industry is heavily subsidised... I think myself that this is a very good thing. It means that film directors do not have to make 'popular' pictures with a box office appeal, but can make really artistic films. But although the German film industry is subsidised, it is not used for propaganda, and in this it differs from that of Russia. The Russian film industry is run by the Soviet, and is used largely for propagandist purposes."

Pressed on the differences between German and English films she refused to generalise: "Each picture is different. Both German and British films try to express human life, and both are different from Russian films because they do not aim at propaganda. There are good German films, and there are good English films; one has to consider each picture on its merits. *Henry VIII* was a good film: I thought *Cavalcade* was a good film, too."

Her views on this point gained a wider audience by being quoted in the *Daily Telegraph* of 26th April, where

she was reported as saying that the subsidy given to the German film industry was a good thing "because it means that the people get good films instead of box-office successes. It is not, however, true to say that the German films are purely of propagandist tendency. The primary object of German films is just the same as it is in your country — entertainment." This statement was promptly challenged the same day by the London evening paper *The Star*, which accused Leni Riefenstahl of "having a shot as being a Nazi propagandist. She had better stick to films... There will be very few parts [of the world] where Miss Riefenstahl's statement that German films are subsidised by the State, but that the object is just entertainment and therefore the State subsidy has nothing to do with propaganda, will be taken at its face value."

The next day *To-day's Cinema*, one of the news organs of the British film industry, blasted Leni Riefenstahl's views at length, under a heading which was unfortunately misprinted as 'Navi Propaganda':

"Hats off, boys! Leni Riefenstahl is here. Fraulein [sic] Leni might be a shining light to the people who like "artistic" films, and a real power as an actress; but if she intends to bring any Nazi propaganda into this country, she won't be popular. In this country Hitler is some distance from a hundred per cent box office personality... So long as she sticks to films [in her talks] there'll be no objection, but propaganda is definitely not wanted — and will not be tolerated."

Commenting directly on her statement that the object of German films was entertainment *To-day's Cinema* exclaimed "Then why don't they make them entertaining? We know these subsidised films. They'll get pretty short shrift in this country, Miss Leni believe me. Exhibitors are chary of showing propaganda of our own country and will certainly not risk screening that of others. Wonder what would happen to Leni if she attempted to produce a film that Herr Goebbels did not just like? Or need one wonder?"

A more personal, critical reaction appeared in a letter from an Oxford undergraduate which was printed in *The Oxford Magazine* of 3rd May, a letter which harks back to the fear expressed by Leni Riefenstahl to the correspondent of the *Daily Express* that she was expecting trouble from the Communists at Oxford. She must have expressed this fear during her talk at Oxford, for the letter writer politely but cleverly rebuked her:

"Dear Sir,

Many of us who are sincere admirers of Fraulein Leni Riefenstahl's artistic genius were unpleasantly surprised by her allusion to the possibility of an attack by 'Jewish and Communist elements'.

Perhaps she had forgotten for the moment that she was no longer in a country where it is possible for a woman to be maltreated physically, or even verbally, because of her political views."

*The Star*, the first paper to express criticism of her visit, was the only paper to report her departure. In its issue of 28th April it quoted her as saying: "I shall see Herr Hitler when I get back, and I shall tell him what charming people the English are."

"FRAULEIN LENI RIEFENSTAHL, Hitler's friend and German film star, likes us very much. She announced the fact when she left Croydon on the Luft-Hansa air liner for Berlin to-day... 'I have fallen in love with England', she told *The Star*, 'and I have decided to return shortly to make a film at Oxford. When I arrived, I was afraid that certain [sic] sections of the English people

would demonstrate against me. My fears were groundless, however. Everybody was charming to me.

I have been called a German ambassador of goodwill. I hope I have fulfilled my mission.'"

John Fraser

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18th January 1981

Dear Editors,

Sarah Wilson's article 'Réalisme socialiste and French Painting 1935-1954' offers us a well-researched but one-sided view of the period (O.A.J., Propaganda, Vol. 3, no. 1) — and especially of the phase when 'socialist realism' became the slogan. One-sided, not so much because of political bias as such, but because of her general mode of approach to this segment of art history. For the article gives an impression of the genesis of socialist realism in France as being exclusively a party political matter — a matter of manoeuvring in the political climate of the closing phase of the war and the immediate post-war period. Political manoeuvring there certainly was — among all parties — but to view matters solely through this particular prism is to do a disservice to art and to the artists involved. For example: on p.64 it is stated that "this murder" (the murder of André Houiller — whose name, in André Stil's introduction to the *Le Pays des Mines* catalogue, is spelt Houllier), "could take place in 1949 is an index to the violence that Communist activity could provoke...". But the poor fellow was only fly-posting anti-war posters — an activity in which people of many shades of opinion were and are engaged: opposition to war is not a monopoly of the Communists, so what was the purpose of this political distinction? Confining it to the one political party does not help us to understand the significance of this art movement at that particular juncture.

The article discusses the work of André Fougeron in counterpoint with various pronouncements by Louis Aragon; but what does not sufficiently emerge is that Aragon, while conducting the role of cultural spokesman for the Communist Party of France, continually put a foot wrong in doing so. In a period both in intense nationalism and Stalinist fervour, in which he was responsible for many verbal excesses, it should also be noted that his own artistic leanings and impulses were clearly at loggerheads with his loyalty to the organisation he served and represented. Undoubtedly he equivocated — but I question whether any of us, including Ms Wilson, could lay claim to the purity of an unswerving and undeviating viewpoint as regards the difficult questions of art and society and politics and propaganda in our own day — let alone in moments so tense as those of the uprisings against the Nazi occupying forces, the first trainloads of survivors from the camps, and the formation of the first post-war governments in Europe.

None of this tension, this questioning, is quite apparent in Sarah Wilson's article — and no article on the period can be valid without it. For those of us who had some direct contact, the picture of artistic events in France is rather different: the artists who had survived the war — some from the Resistance and some from the camps — were now producing works of a most arresting and vivid character, exhibiting the typical French social 'bite' (in some cases calling to mind Watteau, Daumier and Cour-

bet), and withal diffusing a sense of fruitful searching towards a positive future. On p.62 Ms Wilson refers condescendingly to “the host of second-rate fellow-travellers who alone can provide the context of the *réaliste socialiste* debate...”. It is not clear from this whether there is such a thing as a ‘first-rate’ fellow-traveller — for she seems to have overlooked such figures as Pignon, Lurçat, Orazi, Saint-Saëns, Amblard and Mireille Mialhe. All were accomplished artists of the first order; I never knew, and did not consider it important to know, whether they were all good party members or merely fellow-travellers (to attach labels would not have told one anything about their work), the point being that this was a movement of liberation, based not upon political expediency but upon the acute experience of the struggle against fascism. The sense of this is a precious quantity, to be cherished and kept alive in this age of the new *Directoire*.

Further, Ms Wilson does both Aragon and Fougeron (whatever their shortcomings) less than justice: true, her thesis stops short at the year 1954, but she might have had the grace to add a mention that in the 1960s Aragon published a much more extensive monograph on Matisse, drawn from a lifelong admiration and friendship, and that in the 60s, likewise, Fougeron exhibited paintings, drawings and prints indicative of a new direction — departing well away from conventional socialist realism, yet deriving from that short-lived episode a hard social concern and observation — a materialist poetry of real life.

Whether André Fougeron or any of the others are ‘great’ artists is not the issue; the fact is that the original impulse they shared was generated by the Resistance and Liberation — an impulse that lost its way and became enmeshed in the Cold War and the political manoeuvrings — of the P.C.F. and of the Atlantic Pact and the Gaullists. But that impulse has by no means been destroyed: it sustains itself in Europe today, and in other places, including notably the continent of Latin America. May I urge Sarah Wilson to broaden her canvas — to get away from the apparatchiks and try sounding the human note!

Yours truly,

Anthony Dorrell

Sarah Wilson writes:

*I would maintain most strongly that the genesis of socialist realism in France was a party political matter. From the 10th Congress of the P.C.F. in June 1945 onwards, when Roger Garaudy announced the plan for an Encyclopédie de la Renaissance Française, and attacked Picasso as a painter of “monstres baroques”, the party envisaged cultural and artistic policies as essential to the political programme and its popularisation. Laurent Casanova’s ‘Le Communisme, La Pensée et l’Art’, and Aragon’s ‘Nécessité d’un rappel au principe dans les questions de l’art de Parti’, were pronounced at the 11th and 13th Congresses of the P.C.F. in 1947 and 1954 respectively, with immediate repercussions. But to revert to the pre-war period perhaps I did not sufficiently stress the importance of Aragon’s presence at the congress of Kharkov in 1930, where he was forced to sign an autocritique renouncing the second manifesto of Surrealism, “le freudisme... et toute idéologie touchant le trotskysme”. Paul A. Loffler explains in his Chronique de l’Association des Ecri-*

*vains et des Artistes Révolutionnaires (Rodez, 1971), how various independent associations of writers were suppressed via the creation of the Union of Soviet Writers in 1931, a process repeated by the A.E.A.R. in France. The A.E.A.R. held its first massive anti-fascist exhibition at the Porte de Versailles in 1934, where strongly surrealist tendencies were still in evidence, e.g. Clovis Trouville’s Remembrance (1931), but in the later 1930s these found their outlet in the theatrical paintings linked with the Spanish Civil War. In the tauromachia, anti-Franco and anti-Hitlerian implications become strangely confused in an exotic sado-masochism (Masson, Dali, Picasso, Fougeron). Pour un réalisme socialiste (1935), however, was the direct result of Aragon’s presence at the congress of Soviet writers in October 1934, and the Editions Sociales et Internationales, which published La Querelle de Réalisme in 1936, brought out Sur la littérature et l’art, texts by Marx, Engels, Lenin and Stalin, selected and translated by Jean Fréville in the same year. Not only were the painters of the younger generation immensely eager for this kind of material, but the A.E.A.R. and the Maison de la Culture offered a social and political structure and, above all, exhibition space to artists who were essentially auto-dictats of working-class origins, many of whom had been unemployed for a considerable period.*

*To treat your criticisms chronologically: anti-fascist exhibitions in the Front Populaire period were responding to a political menace whose results were already being tested in Spain. It gave rise to paintings of mass demonstrations, like Taslitzky’s Le Défilé de Père Lachaise or Les grèves de juin 36. The Second World War, however, posed the question in terms of the violation of human rights in the concentration camps, of which the drawings made hastily under threat of immediate execution at Buchenwald and Dachau, and in Israel, by Taslitzky, Zoran Music or Avigdor Arikha, are a moving testimony. Unfortunately, the exhibition Art et Resistance of February 1946, demonstrated the extraordinary degree of bathos engendered by imaginative representations of heroism or endurance — Taslitzky’s Je te salue ma France, Henri de Waroquier’s Agonissant, even Picasso’s Monument aux Espagnols morts pour la France. I’m afraid I would have to include Amblard’s Resistance murals for the Mairie de St Denis in the same category. Of course, when I said “fellow-travellers” I meant the painters who jumped onto the réaliste-socialiste bandwagon rather than compagnons de route in the sense of non-aligned political sympathisers. The former included the Sunday painters and those who were frankly bad, whose works were sanctioned for ‘Party’ exhibitions by their subject matter alone. Pignon is a case apart, permanently entrapped in his unhappy marriage de convenance between the P.C.F. and the style — dare one add the market — of the Galerie de France. For the record, Saint-Saëns and Lurçat were mainly tapestry designers; Mireille Mialhe has destroyed all her work of this period with the exception of the drawings and a canvas exhibited in ‘Algérie 52’, Gérard Singer has a few canvases bricked up in a wall, speaks of his painting as “un cauchemar”, and now creates “environnements” — I shall not hazard any further evaluative judgements.*

*The Houllier story is more complicated than I explained. After the success of Parisiennes au Marché in 1948, Fougeron was commissioned to design the poster protesting against the rearmament of Germany and the preparation of “La Guerre contre l’U.R.S.S.” which was signed “Le Parti Communiste Français”. This was immediately suppressed by the Government. After a press conference in December it was decided, as the reproduction of the poster was not banned, to reissue it as a tract, headed “A bas la guerre”, and signed “Un groupe de Patriotes amis de la Paix”. It was this tract that Houllier was fly-posting when he was shot. Although the Mouvement des Intellectuels pour la Paix was indeed a popular and broadly based movement, it was a conveniently neutral covering for much P.C.F. activity, notably its anti-American agitations, and it is obvious that Houllier was shot — and the action sanc-*

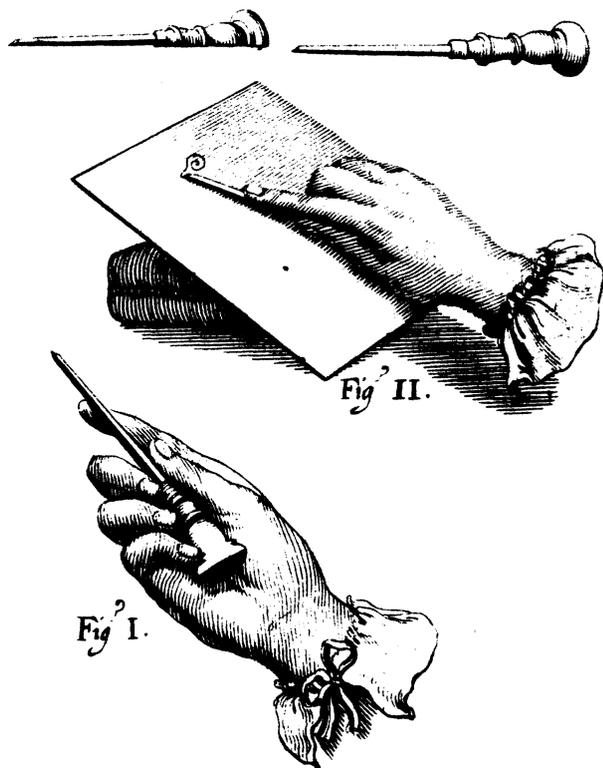
tioned by the Establishment — on the understanding that he was a Communist.

One cannot possibly confuse the “tense moments” of the Occupation and the arrival of the deportees in Paris, with the Cold War situation after 1947, at its most intense when, in 1952, in answer to Breton’s challenge “Pourquoi nous cache-t-on la peinture russe contemporain?”, Aragon replied with a series of extraordinarily dogmatic articles ‘Reflexions sur l’art sovietique’ (Les Lettres Françaises, January to April 1952) which provoked an uproar among the Communist painters themselves — he was advocating nothing but the most sterile academicism. The issue is, of course, not whether Aragon was writing “at loggerheads” with his own artistic inclinations. He was writing as editor and as cultural spokesman for a paper with a very large mass-following, and as a celebrated literary figure who was presumed to know what he was talking about. There was no word from Aragon after the XXth Congress of the Soviet Communist Party in 1956, where Krushchev

denounced the cult of personality. It has been suggested that Elsa Triolet’s *Le Monument*, based on the suicide of the sculptor who had created a monument of Stalin in Budapest, is actually Aragon’s ‘autocritique’. It was serialised in *Les Lettres Françaises* in April 1957 with the utmost sang-froid...

Aragon’s long haul back to intellectual respectability beginning with *J’abats mon jeu*, “I put my cards on the table” (1959), and Fougerson’s work of the 1960s, admirably “engaged”, but formally in the wake of painters over twenty years younger than himself, has really no bearing at all on my consideration of their Stalinist period. “Grace” is indeed the issue, as the recent polemic about the presence of Arno Breker, Hitler’s chosen sculptor, in the *Paris-Paris* exhibition has demonstrated. Historical veracity suddenly confronts an “unacceptable” aesthetic; the role of the museum is questioned when a retrospective exhibition is seen as a “récupération”. The “human note” is unfortunately no solution to the problem of repression, or of censorship — especially when the latter is retroactive.

## PRINTMAKING PAST & PRESENT



The Oxford Printmakers’ Co-operative was founded in 1976 by a group of artists in the Oxford area to provide printmaking facilities for professional artists. Funds from the first year’s membership subscriptions and a grant from the Southern Arts Association enabled the OPC to lease the space in the Christadelphian Hall and carry out extensive renovations. The first

press was installed in 1977, and since then the printmaking facilities have been steadily expanded to include intaglio, screenprinting, typography and relief printing processes.

The Co-operative is jointly owned and run by its members. An Administrative Committee of five elected officers sees to the general running of the workshop through weekly meetings which are open to all members. In 1980 a grant from the Southern Arts Association enabled the OPC to appoint a part-time workshop technician who is on duty to assist members with their work 18 hours each week, and who also sees to the maintenance and improvement of the workshop.

Full Membership at £60 per annum entitles the member to unlimited access to the workshop. Associate Membership is £18 per annum and this entitles the Associate Member to receive tuition and assistance from the technician on duty.

It is part of the policy of the OPC to encourage full members to organise and teach courses in the various printmaking processes. The OPC has also organised, for the Oxfordshire Education Authority, classes in screenprinting and etching for fifth and sixth form pupils from various schools in the area, and with the Museum of Modern Art, a screenprint workshop for younger school children. Regular lectures by professional artists on their work are scheduled, and evening courses for this autumn include Etching, Engraving, Screenprinting, Woodcut Printmaking, and Typography.

Co-operative exhibitions are arranged twice yearly to give members a chance to show and sell their work in the Oxford area. A permanent display of members’ work is also always on view in the workshop in a 40-panel wall browse, and plans are being made for marketing prints through a full-colour mail order brochure in 1981. Individual members have shown work they have produced in the OPC workshops in such galleries as the Arnolfini, Bristol, the Curwen Gallery, London, and Elise Meyer, New York.

The OPC’s current exhibition **Printmaking Past and Present** (15th June-12th July 1981) is being held in the Picture Gallery at Christ Church, Oxford. Recent work by members of the Co-operative is complemented by an historical section which draws on the collection of Old Master prints from the seventeenth-century albums put together at Christ Church by Dean Aldrich — one of the oldest extant print collections in the country. Modern and Old Master works are shown together where they share common techniques, artists from the Co-operative having chosen works from the collection for the exhibition, to show examples of burin, etching, woodcut, and mezzotint work.

For further information on the Co-operative and its activities, please contact Jenni Navratil, Oxford Printmakers’ Co-operative Ltd. Christadelphian Hall, Tyndale Road, Oxford. (tel. 0865-726472.)