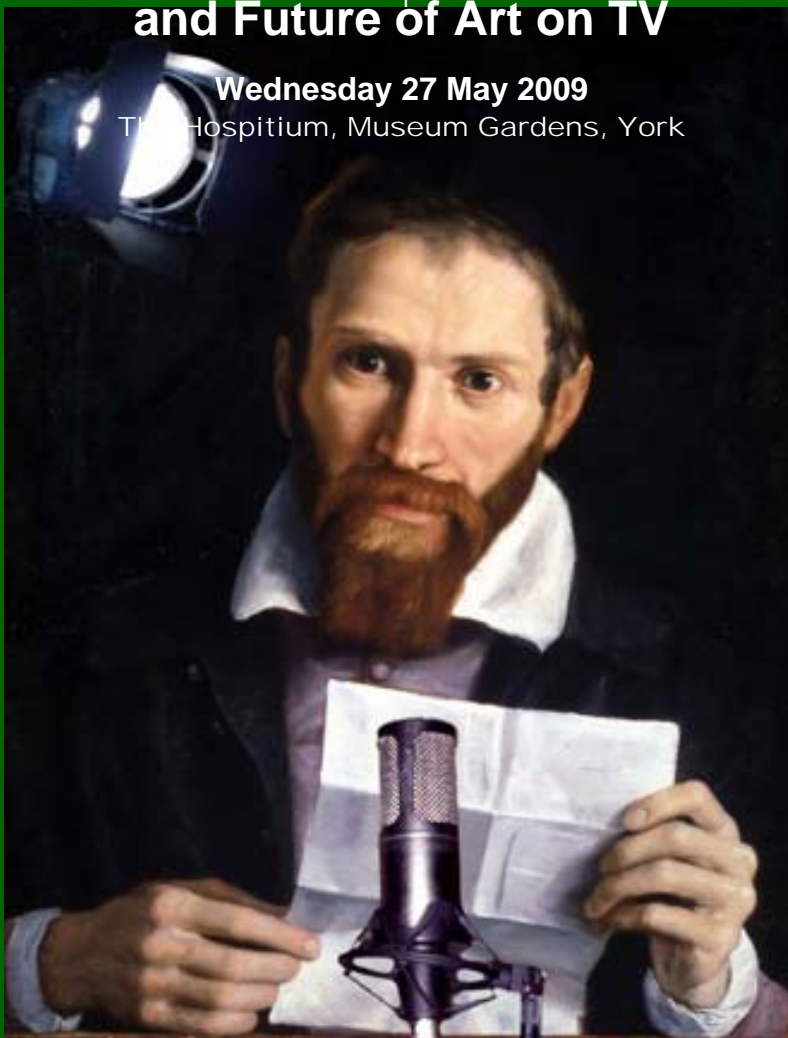


After 'Civilisation': The Past, Present and Future of Art on TV

Wednesday 27 May 2009

The Hospitium, Museum Gardens, York



Organised by the Institute For The Public Understanding Of The Past with the History of Art Department, University of York, in partnership with York Museums Trust and with generous funding from The Linbury Trust

IPUP The Institute for the Public Understanding of the Past

explores the role of the past in everyday life. IPUP is a new Institute at the University of York, directed by Professor Helen Weinstein, which aims to generate new understandings of how identities are constructed and how narratives of the past function in our society. Founded to promote partnerships and consultancies between museums, galleries, heritage, and the media, IPUP draws together researchers, practitioners and audiences.

IPUP'S mission is to establish and embed new methodologies relating to understandings of the past through discussion and collaborative projects and to explore the ways in which audiences engage with the past.

For further information about IPUP and current projects see the website:

<http://www.york.ac.uk/ipup/>



After 'Civilisation': The Past, Present and Future of Art on TV

Wednesday 27th May 2009

held at The Hospitium, Museum Gardens,
Museum St, York YO1



Contact: ipup-enquiries@york.ac.uk

A symposium to bring together presenters, producers, curators and academics to discuss how art is communicated on television 40 years after the broadcast of Kenneth Clark's 'Civilisation'

- ❖ The programme runs from 9.30 to 6, but is designed to allow participants to step in and out, to fit around their working day
- ❖ There is no fee to attend, but we do ask you to book a place and let us know if you want the FREE LUNCH at 12.30, and FREE DRINKS RECEPTION at 6pm - please use the form at the end or register via the web at: <http://www.york.ac.uk/ipup/events/>
- ❖ The venue is just 5 minutes walk from York Railway Station (see map at back of programme)

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**The Hospitium, Museum Gardens,
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PROGRAMME

0930 Coffee and Preview

Kenneth Clark's *Civilisation* (1969) and John Berger's *Ways of Seeing* (1972) are the original Punch and Judy of British arts television. Those interested in getting a taste of these very different styles of programme are invited to come along early, meet other participants over coffee – and drop in and out of the viewing area (upstairs) as they wish. We will show one episode from each series.



**1100 Civilisation: Milestone or Millstone?
Jonathan Conlin**

Commissioned in 1966 by Controller of BBC2 David Attenborough, *Civilisation: a personal view by Kenneth Clark* (1969) was the first colour documentary series shown in the UK. It told the story of western European art and ideas from the Dark Ages to the present as a series of thirteen experiments, sudden bursts of creativity that rocked an unsuspecting world. Each explosion was inevitably followed by an implosion of doubt and self-destruction, leaving us with one or two works of art with which to keep our hopes up while we struggled with humanity's darker impulses. Forty years on *Civilisation* is still the elephant in the room of British arts broadcasting: despised by the current generation of producers (and most art historians) as orientalist, patronising and slow; adored by fans as an optimistic celebration of western progress. Both views are caricatures, Jonathan Conlin suggests. A more sophisticated reading of the series and its rivals (including *Ways of Seeing* and *The Ascent of Man*) offers a way into the questions we will be considering during this symposium: the 'presenter as hero' model, beauty, the role of dramatisation and the discipline of filming art.

1145 **Format: A Field Guide to Art Programmes**
John Wyver

British television has an excellent record of inventing and exporting formats... then forgetting them and reinventing them as if for the first time. As both a producer and the author of *Vision On*, a recent history of British arts television, John Wyver is uniquely placed to set the scene by outlining the range of formats open to arts documentary makers: authored series, artist encounters, the 'television argument', magazine programmes as well as programmes that defy neat classification, such as Wyver's own series *State of the Art*. Such a survey is at once a reminder of television's history as well as its possibilities.

1230 **Lunch**

During the lunch break we will be screening episodes of *Simon Schama's Power of Art* and Matthew Collings' *This Is Civilisation* upstairs.

As with the morning preview, feel free to step in or out as you wish.

1400 **Translation: Putting Brains on Television**
Nigel Spivey



For the academic the leap from lecture hall to small screen remains a forbidding prospect. *How Art Made the World* took classicist Nigel Spivey well beyond the confines of Antiquity, to encounters with Aborigine artists and experiments with gull chicks. Art became anthropology, or even a branch of neuroscience - aesthetic pleasure a pre-programmed response to certain visual stimuli. Historical change, cultural difference and aesthetics partly dissolved, to be replaced by a vision of art that was timeless. The series celebrated universal human creativity, but potentially ran the risk of 'explaining' it in scientific terms. Nigel Spivey reflects on the relative authority of science and art, and on his experience as the academic expert. Spivey describes in detail the process of structuring, scripting, filming and editing the show when working with the

talented Mark Hedgecoe, series producer for the BBC 2 series *How Art Made the World*.

**1445 Beauty: Art Beyond/Before Ideology?
Matthew Collings**



As a presenter Matt Collings is unafraid of terms such as 'beauty', 'virtue' and 'civilisation' - concepts that other series and presenters have consistently fought shy of using, and which were profoundly unsettling and unfashionable even in Clark's day. Series such as Channel 4's *This is Civilisation* suggest that big ideas can be a way of engaging rather than alienating the viewer on a deeply emotional level. Are the rewards worth the risk of 'flattening' art history or inviting the charge of nostalgia? Are we ready to return to a pre-Berger state of innocence, in which art is about being human, rather than ideologies and politics, and are we ready to let art teach us how to live our lives?

**1530 Dramatisation: The Power of Art, or Lives of the Artists?
Clare Beavan**

Dramatisation in arts television has moved on by leaps and bounds since the brooding, silent *tableaux vivants* of Ken Russell in the 1960s. Indeed in Simon Schama's *Power of Art* it doesn't just leap and bound, it shouts and waves swords. Fast-cutting sequences draw viewers into the lives of the artist, while special and/or 'retro' effects (CGI, but also black-and-white and 'Super-8') confront the viewer with the dead artist himself. But at what cost? Are we reducing painting or sculpture to mere illustrations, to biopics of disturbed personalities? Or is putting the human story of the artist at centre stage the best story? Is this the only compelling story old art has left... or is it simply the easiest to tell?

1615 Tea Break

1630 Discussion on The Future of Arts TV

TV academic Helen Weinstein (Director of IPUP) will map out the current production and genre trends in TV Arts and the commissioning climate in the media. Helen will set up a discussion about where Arts will fit in to the future of TV commissioning in the 21st Century. Panellists will be asked to reflect on the future of Arts TV.

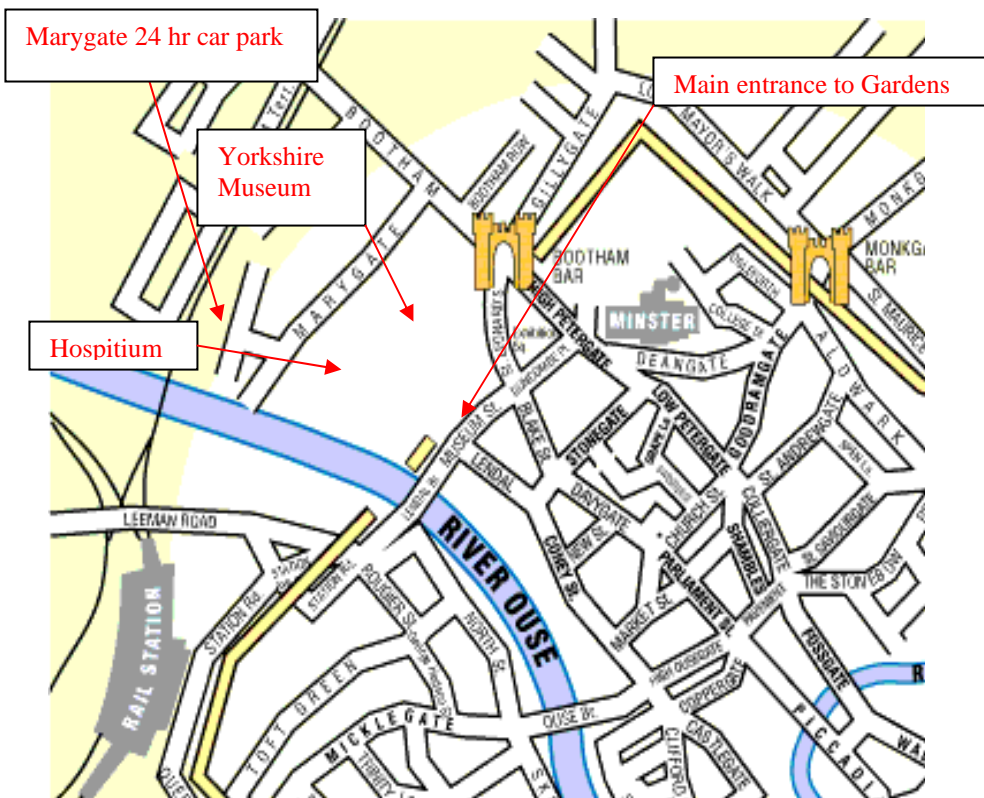
Panellists will include producers and commissioners and arts policy makers: Robert McNab (Cultural Commentator), Gill Johnson (Arts Council England), Jan Younghusband (Channel 4) and Adam Barker (BBC Commissioning).



1800 Closing Drinks Reception sponsored by York Art Gallery, York Museums Trust

The Hospitium, YMT, Museum Gardens, York, YO1

Entrance to Gardens is from Museum St, (from Railway Station)
or from Marygate (opposite car park).



Walking directions From the railway station, turn L into Station Rise and follow the road as it curves R and L (passing through city wall). Cross over Lendal Bridge into Museum St. Turn L into Museum Gardens. Follow the lower path through the Gardens to arrive at the Hospitium.

Station Taxis 01904 623332
Fleetways 01904 645333
Local / Streamline 01904 641341 / 628833
A1 Taxis 01904 692233

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REGISTRATION FORM

Name

Title

Organisation/Affiliation

Area of interest

Email

Address

I would like to reserve a FREE Lunch Voucher
(lunch at 1230)

I would like to reserve a FREE Drinks Reception Voucher
(reception at 1800)

NB: These vouchers will be handed out on the day

I do/do not want my contact details to be held by the organisers, to be used solely for the purpose of sending information about similar events organised by IPUP, University of York.

Signature

Please return form by email to ipup-enquiries@york.ac.uk
or post to IPUP, University of York, History Dept, Vanbrugh College,
York YO10 5DD. Or use web registration at: <http://www.york.ac.uk/ipup/events/>

**IPUP and YMT are pleased to announce a collaboration
with the artists, Emma Biggs and Matthew Collings**

**On Wednesday 23rd May the FIVE SISTERS installation opens at
York St Mary's, York Museums Trust**



Historyworks in association with IPUP, University of York, has produced an interpretative documentary film to tell the intriguing story of how artists Emma Biggs and Matthew Collings have wrought an ambitious art installation - a monumental mosaic created from medieval pottery fragments and a set of oil paintings, that together reflect the geometric patterns of the thirteenth century grisaille glass Five Sisters Window in York Minster.

To view the documentary film about the FIVE SISTERS art installation see:
<http://www.york.ac.uk/ipup/multimedia/>

The FIVE SISTERS ART INSTALLATION AND FILM runs from 23rd May to 1st November 2009 at St Mary's, YMT. For opening times and directions see: <http://www.yorkstmarys.org.uk/Page/Visiting.aspx>

history
WORKS
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