

Ronald Feldman Fine Arts

CONRAD ATKINSON

For Immediate Release: August 30, 1979

Material – 6 Works 1975 – 79

September 15 – October 20, 1979

Conrad Atkinson is best known for integrating a socio-political concern into his work. Over the past several years he has established a reputation as a radical artist who chooses to work with extremely controversial issues.

NORTHERN IRELAND 1968: MAY DAY 1975 Atkinson has consistently attacked the British presence in Northern Ireland and has had his work on this subject banned several times. He spent several months in Northern Ireland working with I.C.T.U (Northern Ireland Committee) and visited many people in Belfast and a number of Trade Unionists. He worked closely with both Catholics and Protestants. This piece consists of a photographic portrait of Northern Ireland in its political industrial setting.

SILVER LIBERTIES: A SOUVENIR OF A WONDERFUL ANNIVERSARY YEAR

A painting, 7' x 16', speaks to the erosion of civil liberties as a result of the situation in Northern Ireland and includes material about "Bloody Sunday" as well as using aspects of the cases of Steve Biko and Liddell Towers.

A CHILDREN'S STORY, his print about the British Royal Family and their involvement in the Thalidomide Affair through the Distillery Co., has been banned by the British Arts Council which initially purchased this work. A lawsuit is now being processed over this action by Atkinson against the Arts Council.

ASBESTOS Atkinson's work on the asbestos industry documents the story of one man who worked in the asbestos industry for only 6 weeks in 1936; he and his wife were both victims of a disease caused by exposure to asbestos. Collaborating with Nancy Tait of SPAID (Society for the Prevention of Asbestosis and Industrial Diseases), this piece includes a large, contained cylinder of asbestos which is so dangerous that the maximum exposure period is 10 minutes. Atkinson states that asbestos is more difficult to monitor than radioactivity.

HUNGER outlines the implications of overconsumption of the Western World.

SUNSET: SHELLY/WORDSWORTH This last piece, through a comparison of these two poets who were both very much bound up in the political ideas of their times, explores in personal terms the political and social commitment and relationship between the artist, individual and society.

Reception: Saturday, September 8, 6-8. Gallery hours are Tuesday - Saturday, 10-6. Monday by appointment. For more information, contact Eleanore Hopper at (212) 226-3232 or Eleanore@feldmangallery.com.