

minimum of conscious control and intention, on the grounds that what is done more-or-less unconsciously has a special authenticity and vitality, since it brings to light the inner man. What is thereby brought to light may be disagreeable or shameful: the modern artist's readiness to unearth it and face it is an aspect of his effort to make art embrace what was hitherto thought to be beneath it.

These concerns have been especially active among the Surrealists and their heirs--such as the Abstract Expressionists. But consciousness of the Unconscious has also affected every 20th-century artist in a more general way. It has made him self-conscious about the marks and shapes he creates as artists have never been before. He can no longer produce, for example, an aggressively vertical shape without asking himself whether it does not have a sexual meaning he did not intend but which must correspond to some hidden fear or desire.

Photography - Since its invention photography has troubled painters with the thought that a machine was now doing what had traditionally been their job--doing it thousands of times as quickly; doing it so that anyone and everyone could do it; up to a point doing it more accurately. One reason why many artists came to reject imitating appearances was that the camera was handling them. The camera encouraged art to go abstract and to cultivate paint textures well outside the camera's possibilities.

If painters have felt they had to justify themselves by doing something that was unlike photography, photographers at first felt they had to justify themselves by doing something that was like painting. They tended to seek respectability by composing their pictures as if they were painting in oils (and in this century a few of them have photographed reality in such a way as to try and get what looked like abstract paintings). But as photography began to discover what it could do for itself, it started to provide painters with surprising images they could borrow or learn from--high-speed photographs of figures in action, X-ray photographs, micro-photographs; seeing things from unexpected viewpoints, and the way a photograph slices out a fragment of reality, cropping figures short as artists before would never have dared to do, so that the composition has an unbalanced look as of life caught unawares.

Recently artists have been obsessed not so much by what photographs show, as by what they are and the ways they are used. They have made works of art influenced by the polyphoto, or works that used blown-up photographs or incorporated Press photographs or imitated their look.

The City - Great writers--Dickens, Balzac, Baudelaire--were quicker to celebrate the modern metropolis than great painters: Degas and Lautrec were the first for whom it became an obsessive subject. Some artists have conveyed nostalgic love for it, others disillusionment or terror, others a desire to tidy it up. The Futurists painted the excitement of its crowds, the dynamism of its machines. The Expressionists have dramatised its squalor and menace. Cubists have celebrated the geometry of its architecture, Pop artists its billboards.

Popular imagery - In 1912, Apollinaire, poet, critic, friend of the Cubist painters, said: "I believe that I have found a source of inspiration in prospectuses... catalogues, poster, advertisements of all sorts. Believe me, they contain the poetry of our epoch. I shall make it spring forth." At this time Picasso and Braque began to use fragments of packaging, sheet music, etc., in collages. Subsequently, several other artists habitually incorporated fragments of popular imagery into assemblages or represented it in paintings and sculptures. Finally in the 1960's the Pop artists have made it their persistent subject.

Art that moves - In 1920, Naum Gabo executed his Kinetic sculpture (standing wave), in which an electric motor makes a simple vertical metal rod vibrate at high speed so that only an oscillating blur is seen. In 1931 Alexander Calder constructed the first of his 'mobiles'--metal assemblages set in motion by a hand or a current of air. Mobiles and mechanically-propelled sculptures have since become widely produced. There have also been static sculptures, parts of which are moveable by the spectator, such as Giacometti's Suspended Ball, in which the grooved ball is meant to be slid along the curve of the crescent. In recent years several artists, such as Jasper Johns and Oyvind Fahlström, have made paintings with moveable parts attached to the surface.

Partly this preoccupation derives from modern man's obsession with movement of all kinds. Again, art that moves is art as a form of play, and bringing play into art