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'La Police s'affiche aux Beaux Arts': 1968 - The Art School as Symbolic Opposition.

1968 is now popularly regarded as the year of revolutions, having witnessed the civil rights movement, anti-vietnam protests, and a variety of political rebellions against the twin tyrannies of Capital and Stalinism. The student movement was at the centre of these struggles and, within the student movement itself, the radicality was often generated within the art school. Fifty years later, this paper reflects on the radical history of the art school by focussing on two instances of its politicisation; the occupations of L'École des beaux-arts, Paris, and Hornsey School of Art, London in '68. Not only were these two occupations the catalyst for an impressive output of revolutionary graphic agitprop, now the visual metonymy of '68, but they were also the site of dissensual social organisation where proposals for the reform of art education were forwarded. Another soixante-huitard, Jacques Rancière (2010), has utilised the concept of 'the police' to refer to the 'Ideological and Repressive State Apparatuses' (Althusser 1970) which maintain hegemony by stifling those marginalised groups who would otherwise threaten the status quo. In the contemporary university, where the art school was always already alienated, this police order now contains the ideology of austerity, the culture of managerialism, and abstract quantifying metrics like the REF, TEF, and NSS. This paper looks back to the revolutionary demands of the art school in '68, such as the manifestos of the *Staff and Students of Hornsey College of Art* (1968), to propose a future for art education beyond austerity and the police order.

