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Richard Hamilton



Richard Hamilton

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**The Solomon R Guggenheim Museum
New York**

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Lenders

- Harry N Abrams Family Collection, New York
Mr and Mrs David Allford
L M Asher Family
Mary Reyner Banham
Reyner Banham
Rolf Becker, Bremen, Germany
Joseph Beüys, Düsseldorf
Franco Castelli, Bellagio, Italy
Dr J Cladders, Krefeld, Germany
Anthony Diamond
Rita Donagh
Mrs Marcel Duchamp
Alexander Dunbar
Eric Franck, Küsnacht, Switzerland
Dominy Hamilton
Edwin Janss, Jr., Thousand Oaks, California
Mr and Mrs Benn Levy
M J Long, London
Richard Morphet
Reinhard Onnasch, Cologne
Daniela Palazzoli, Milan
Petersburg Press, London
Christopher Selmes, London
Mrs Richard Smith
H Sohm, Markgröningen, Germany
Andree Stassart, Paris
Peter Stuyvesant Foundation, London
John Taylor, London
Sergio and Fausta Tosi
Mr and Mrs O M Ungers, Cologne/Berlin
Andreas Vowinkel, Cologne
Christoph Vowinkel, Cologne
Wasserman Family Collection
Colin St John Wilson, London
Borough of Swindon Museum and Art Gallery, England
British Council, London
Kunsthalle Tübingen, Germany
Tate Gallery, London
The Arts Council of Great Britain
The Museum of Modern Art, New York
The Solomon R Guggenheim Museum, New York
Wallraf-Richartz Museum, Cologne

Galeria del Leone
Galerie Neuendorf, Hamburg
Studio Marconi, Milan

Preface and Acknowledgements

Richard Hamilton is now a central figure among British artists, indeed one of the relatively few contemporary Europeans whose work has special meaning for an American public. By temperament, disposition and through conscious affinity, Hamilton relates to Marcel Duchamp, who influenced his thinking and his attitudes more than the appearance of his work. Like Duchamp, Hamilton is idea, rather than form-oriented. He is confident that art, above all, is the process of solving visual problems and that it has little to do with the attainment of style. As is often the case with artists of this persuasion, their work, at the time of its conception, seems beyond the scope of art and remote from what is esthetically digestible. Richard Hamilton was no exception to this rule, and for years his finely calculated surfaces were viewed chiefly as superior design. A change in this attitude of qualified acceptance came with the retrospective exhibition at the Tate Gallery in the spring of 1970 – an event that converted many a doubting Thomas and resulted in widespread interest and in growing understanding of Hamilton's work. In part, this was due to a clarification of the underlying concepts and ideas through the passage of time. But, concepts and ideas are subject to verification through surface manifestations. It is, in the end, the vitality and the visual persuasiveness of individual paintings, drawings, prints, and objects through which the artist's thought processes assumed plastic form and validity. Richard Hamilton was an artist of impressive accomplishment for at least ten years but the proper reading of his contribution had to await, first, the full development of the Pop style, and then, the subsequent articulations of the Minimal and the Conceptual directions. Only through these did Hamilton become fully visible as a seminal figure and as a primary link between Duchamp and much current art.

This exhibition was selected and presented by Richard Hamilton himself. Selectivity in this case preceded the exhibition selection, since the artist, self-censoring in the extreme, produces few works and subsequently eliminates many. The Tate Gallery's show, for this reason, was conceived as a presentation of the totality of Hamilton's oeuvre, as far as such an aim proved feasible. The same pattern has been followed here and the exhibition therefore hews closely to its precursor, except that certain works not available three years ago are now included, while others that were part of the Tate show could not be obtained this time. Prints have been eliminated, but three years of Hamilton's work since the Tate show have enriched and deepened the retrospective which now consists of approximately 160 works within a time span of twenty-four years from 1949 to the present. Installation, normally a curatorial responsibility, was also left to the artist. This has been done because of Hamilton's manifestly distinguished design sense, and also, because he studiously familiarized himself with our Frank Lloyd Wright museum building in preparation for the series of prints, drawings and reliefs for his now famous conception entitled 'The Solomon R Guggenheim.' We therefore owe Richard Hamilton more than the usual measure of gratitude.

Besides him I wish to thank John Russell for an introductory essay that could only have resulted from great intimacy with Hamilton's work over a long period of time. The Tate Gallery deserves special acknowledgement for valuable technical

assistance toward exhibition and catalogue. The Tate also figures among the separately listed lenders who have assumed the risks and the inconvenience that come with the temporary removal of their works, in order to afford an opportunity for Hamilton's presentation at the Guggenheim Museum and, subsequently, in other art centers. Lastly, thanks are due to Lynda Morris of London for gathering material for this catalogue and to Linda Konheim, the Guggenheim's Administrative Officer for coordinating the entire project.

Thomas M Messer
Director, The Solomon R Guggenheim Museum

Introduction

If there is in England a 'painter of modern life,' in the Baudelairean sense, that painter is Richard Hamilton. It is he who 'distils the eternal from the transitory' and takes as his material 'the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable.' He has been doing this since 1956, explicitly; and he has been doing it in relation to material which Baudelaire would certainly have classed as ephemeral, fugitive and contingent: modern, in a word. What could be more modern, in Baudelaire's sense, than Hamilton's material: the Chrysler ad, the Braun brochure, the movie still, the aerial photograph, the color-postcard of a summer resort, the record-sleeve, the news-photograph, the unvarying design for the cover of *Time* magazine? Hamilton has ruminated on all these in ways of which Baudelaire would have approved.

They are specifically European ways. Hamilton is a man of many masks, and his preferred methods are oblique, multifarious and slow to reveal themselves. When he uses Pop material, for instance, it is not in the heraldic, frontal, echoless manner which people expect from Pop. His paintings do not declare themselves; and he himself is no frontiersman, ever ready with plain statements that mean just what they say. His paintings reveal, year by year, new zones of unmastered meaning. Sometimes their modernity is uppermost, sometimes their fine-art side; either way, history abets Hamilton.

Just about any one of his paintings, taken at random, would illustrate this. For Hamilton is two things in one: a critic of language and a critic of society. These two functions could pull different ways, but in his case they mesh and multiply. In 1956, for instance, Hamilton made what is still the most notorious of his works: the collage, a mere ten inches by nine, that is called 'Just what it is that makes today's homes so different, so appealing?' Such was the success of this tiny and painstaking collocation that many people are still stuck with the idea of Hamilton as the man who single-handedly laid down the terms within which Pop art was to operate. And it does, admittedly, touch glancingly but once and for all on the subjectmatter of Oldenburg's Bedroom, Wesselmann's American Nudes, Warhol's branded-package paintings of 1962, and Lichtenstein's comic-strip paintings of the same year. It did this, moreover, at a time when Oldenburg was working in the Cooper Union Museum Library, when Wesselmann was still a student, when Warhol's first show was still six years away, and when Lichtenstein was living in Cleveland, Ohio, and on the point of going over to Abstract Expressionism. There can be no questioning the priority of interest which Hamilton established.

Yet this is no sooner said that we remember the enormous differences, the cultural divide of rarely paralleled proportions, which separates our two nations. Americans like to take their ideas one by one and hammer them home till the head of the hammer comes apart from the shaft: witness the Brobdingnagian proportions of Oldenburg's 'Bedroom,' the set-faced repetition which plays so large a part in Warhol's oeuvre, and the fining and refining of the central idea in so much of Lichtenstein. 'Americans like winners': and they like them to win by a knockout – whence the general character of the New York art-scene, where every day is St Valentine's Day and a man is not a man until he has eaten six other men for breakfast.

Our English way is by contrast aloof, distanced, oblique. It is the product of a civilization in which most things have been said before, and said very well. They

have not often been said in art, admittedly; but English art has its share of the general wariness, the disposition to test for overtones and echoes and buried borrowings, with which English people examine ideas that purport to be new. Hamilton in 1956 was engaged in a revolutionary act: nothing less than the overthrow of that hierarchy of preoccupations which had been accepted in art for as long as anyone could remember. But in terms of method his approach has always been that of the locksmith, not that of the dynamiter; and in this case he worked so subtly that even now, after seventeen years, we are still finding new pockets of meaning in this little picture.

At the time of Hamilton's retrospective at the Tate Gallery, London, in 1970 Richard Morphet pointed out for instance that 'Just what is it...?' secreted allusions that had nothing to do with the brash, blank, one-to-one statements of Pop. What looks like a marbleized ceiling is 'a photograph of the earth taken by an early high altitude research rocket.' What looks like a length of mass-produced carpeting is 'a photograph of hundreds of people on a beach, deliberately symbolizing the mass of humanity' (and foreshadowing, incidentally, a group of paintings and prints which Hamilton was to produce in 1967). Hamilton in this picture picked off, one by one, the instruments of emancipation with which society was hoping to renew itself: the financial newspaper which would keep the householder ahead of the market, the kingsize can of ham which stood where earlier generations would have placed a T'ang horse or a Meissen group, the bizarre variants of sexual display which measure attraction by the ounce, and the award of heraldic status to the Ford Motors badge.

Hamilton at that time had never been to the United States. He spoke for a generation of English *voyeurs* for whom America was wonderland, to be known vicariously from movies and magazines. He was not tempted, however, by the headlong identification which led some of his friends and associates to come belting across the Atlantic at the first opportunity which presented itself. Still less did he lard either his work or his conversation with Americanisms in the simian manner which some of his contemporaries in England have still to outgrow. In such matters he was irreducibly cool, at a time when 'cool' had still a merely meteorological connotation. In this, he was true to his origins; and it is worth explaining at this point that Richard Hamilton is a quintessential Londoner, — and a Londoner, what is more, of a particular generation.

For it is relevant to Hamilton's achievement that he was born in London in 1922 and grew up in the England of George Orwell. Without knowing this, it is difficult to estimate by how dexterous a feat of adjustment he has mastered the Europe of the 1970s. Not every American realizes by just how much Europe has changed since World War II: above all, in respect of the making and marketing of art. Where his prints are concerned, Hamilton is like the great gourmets of the past who got their asparagus handpicked from one country, their young lamb handpicked from a second, and their strawberries handpicked from a third. He knows to a whisker what distinguishes the mastercraftsmen of Hamburg from the mastercraftsmen of Paris, and in what way the workshops of London may or may not have the edge on the workshops of Milan. In his prints he is the complete cosmopolitan.

Cosmopolitanism before 1939 meant an uneasy, superficial amalgam of whatever was in fashion at the time. In the 1970s it means an inspired choice

among preoccupations that are common to all so-called 'advanced' societies. It implies an ideal standard of information, a specific level of technical achievement, and the freedom of a communications-system that bypasses language. It means being attentive to a universal currency of ideas in matters of idiom, ambition, frontiers of interest, and sexual stance. It is the reverse of provincial, and it is a matter in which provincial attitudes betray themselves instantaneously. It need not be the prerogative of English-speaking persons, and it has been commanded with notable success by one or two artists for whom English is not their first language; but it does seem to escape Frenchmen, Germans, Italians and Japanese in general. Enthusiasm alone will not force its secrets: a critical turn of mind is essential, and it is there that Hamilton's first twenty-five years are fundamental.

He grew up in an England that is almost as remote from us today as is the England of Charles Dickens: an England characterized by stratified inequalities – of money, of opportunity, of social endowment – which would now be unthinkable. A young Londoner in the 1930s became a critic of society, whether he knew it or not, by the simple fact of walking about London and wondering what to do with himself. He also assumed, whether he noticed it or not, the protective color of the Londoner: an attitude to life which is at once wry, steadfast and disrespectful. He took nothing for granted. London today is, more than any other European city, free, open, and loosely articulated. It allows of instantaneous acknowledgements such as once took twenty years to bring off, and of piratical forays abroad such as were inhibited in the 1920s and 30s by the existence of great Europeans whose achievement was beyond emulation. London in the 1930s was a great Imperial city; but it was also a closed, finite, hierarchical society in which the young Hamilton could at best lope around, observing and absorbing as a predestined subordinate.

All that has long since been changed. He was alive, even at fifteen and sixteen, to living art. He had kind mentors, one of whom gave him twenty cents to go and see '*Guernica*' when it was brought to London. He was under age when he first begged and bluffed his way into artschool, and there are not many artists of his stature who have devoted so many hundreds of hours to the ancient discipline of drawing in class from the figure. But he was no less alert to the potential of the image, and of the mark, in a non-art setting. It interested him to find out just what was involved in industrial draftsmanship in which the stipulated precision was vastly greater than anything that was taught in artschool. Between 1940 and 1946 he got at least as much as he wanted of all this, since he was employed as a jig and tool draftsman throughout World War II. In 1946 he began an eighteen-months' spell of military service: and when he got out, in 1948, it was in a world transformed.

Hamilton has always had, as it happens, a most delicate and lyrical fancy: and, with that, a rare tenderness of touch. These traits are masked, as often as not, by his preoccupation with system; but they are very much there, for anyone who cares to look for them, and they stand for an element of English reserve which is fundamental to Hamilton's make-up and bearing, no matter how strongly he comes on as the assured technocrat. In hands other than his a painting like '*d'Orientation*' (1952) would look 'clever' in a contrived and diagrammatic way; but as it is by Hamilton the picture sets up an idiosyncratic pull between the

hesitant, deeply-felt character of the individual marks (and their no less delicate and hesitant tonality) and the tyrannical conception which they put before us: that of a whole series of perspective-systems which compel, in Richard Morphet's account, 'a curious dual or multiple orientation for any mark occurring within more than one of the 90-degree-angle viewpoints created.'

The inclusion in that same painting of a fragment from Nature – part of a jellyfish – may remind us that Hamilton is, apart from other things, a naturalist of the manufactured image: a man who pores over images not made by hand with something of the intensity which the great biologist D'Arcy Thompson (1860–1948) pored over the cannon-bones of ox, sheep, and giraffe. Hamilton spent, as it happens, several years of his life (1949–1951) on the elucidation, in exhibition-form, of D'Arcy Thompson's *On Growth and Form*; and in this field, as in all the others with which he has concerned himself, he went straight for the best. D'Arcy Thompson has been described by someone well qualified to discuss the matter as 'an aristocrat of learning whose intellectual endowments are not likely ever again to be combined within one man.' He was classical scholar, mathematician, and naturalist; and in all three domains he reached the highest eminence. (In particular, he held professorships for sixty-four years in his capacity as a naturalist.) If I recall the memory of this great man it is to suggest that through his long association with *On Growth and Form*, and through the personal contacts with major scientists of our own day which were incidental to it, Hamilton developed an English-style *Gründlichkeit*, an absolute determination to think every subject through, which is more common in the laboratory than in the studio. Pictures like 'Bathers I and II,' or like the variant versions of 'I'm Dreaming of a White Christmas,' have within them an element of scientific inquiry which goes far beyond the notion of tinkering, however deftly, with techniques.

Among other cases of his 'going straight for the best,' I would instance his choice of *Ulysses* as the book he most wanted to illustrate. For the critic of language – verbal or non-verbal – it was an ideal choice; and it allowed him to relive, in his own person and practice, the recent history of art. Each plate was to have a different sign-system; and although the project was never completed it takes rank with another unfinished series – Balthus's illustrations for *Wuthering Heights* – as a venture which gives new dignity to the name of "illustrator." Hamilton learned from James Joyce that a sign – word, image, or mixture of both – can point several ways at once; and he also learned that avant-garde procedures can be applied to the most raunchy, down-to-earth, petit-bourgeois subject matter. Neither lesson has been forgotten: there is nothing rarefied or thin-blooded about the underlying subject-matter of Hamilton's paintings, no matter how fastidious their execution may be, and the student of his titles will note the recurrent use of impacted and specifically Joycean forms of language. 're Nude' (1954) is about the nude, quite clearly; but it is also about the nude renewed (at a time when most of Hamilton's contemporaries had abandoned the figure). 'Trainsition' of the same year is about the view from a train; it is about the transition from one viewpoint to another; and, finally and incidentally, it has an echo of *transition*, the magazine that did a great deal for Joyce. And Hamilton carries over this preoccupation with layered meaning into the paintings themselves.

He takes it as axiomatic that where the image is concerned the artist now works in a situation of superabundance. He knows as well as we do that it takes only the most minimal talent to play on the associations of the ready-made image. What he does is something quite different: he works on the ready-made image until it comes up with a completely new set of associations. Those associations may be with high art, as when he takes a hand-tinted picture-postcard of the seashore and makes it look successively like a cave-painting, a late panel by Seurat, or an ink drawing by Henri Michaux. They may also relate to human behavior (often in one of its less decorous forms). He opens out certain limited and conventional forms of statement – as in the news-photo or the 'full color' ad – in such a way that they become instruments of revelation. The point of departure looks anonymous enough; but we end up on a guided tour of Duke Bluebeard's castle with the Duke himself jangling the keys.

From 1956 onwards Hamilton is his own best commentator. But in his laconic, understated technical notes there is, once again, an element of English reserve. Much is left, quite rightly, for the observer to find out for himself: not least, the extent to which these are, as he once said, 'paintings of and about our society.' There are points at which his notes say everything, but there are also points at which they say nothing. There is more of 'How?' than of 'Why?' in these notes. They also deal, necessarily, with matters immediately to hand, rather than with such broad governing principles as may have presided over the work.

I don't think, for instance, that they bring out the importance, for Richard Hamilton, of the cases in which he 'went straight for the best' among other artists. Hamilton was just about alone in post-war England in his admiration for Francis Picabia, and there may seem to be little in common, in temperamental terms, between Hamilton and the spendthrift hidalgo who said 'Everything for today, nothing for yesterday, nothing for tomorrow.' But anyone who takes note of Picabia's way with the art of the past, his obsession with machine-forms, his talent for punning inscriptions, his re-invention of pictorial love-poetry and his expert knowledge of fast and beautiful cars will soon see that he and Hamilton had multiple affinities. In so far as Picabia may be said to have squandered his gifts, he and Hamilton have nothing in common; but Hamilton learned from him that the ideal is not to get stuck with an idea and work it to death, but rather to perfect it and pass on to another.

In that matter the incomparable exemplar was Marcel Duchamp, with whom Hamilton was on terms of close friendship and intermittent collaboration from 1959 onwards. It is sometimes put about that Duchamp devalued the making of art-objects and settled thereafter for nearly fifty years of quizzical idleness; but the truth is, first, that he did after all produce the two most elaborate artworks of this century and, second, that the *catalogue raisonné* of his complete works numbers 392 separate items. What he proved was that a long patience is fundamental to the highest achievement; nor did his aloof and thrifty turn of mind preclude the direct statement of passions as powerful, and as enduring, as any in the long history of art.

Hamilton first wrote to Duchamp in 1956, but in his 're Nude' of two years earlier he may be said to have re-made Duchamp's 'Nude Descending' in his own image: in other words he took the idea of successive vision and applied it not to a figure walking downstairs but to the traditional, monolithic seated nude.

In reconstructing the 'Large Glass' in 1965–66 Hamilton carried out as finely-sustained a feat of emulation as can be imagined; but the kinship of mind between the two can be discerned in many of the items in this exhibition – and not least where Hamilton has altered an existing image with an effect of soundless laughter. No one can look seriously at the totality of Duchamp's oeuvre without realizing that his ultimate ambition was not to devalue the idea of the work of art, and still to abolish it, but to re-define the terms on which art could stay in business. In this, as in much else, Hamilton is his disciple.

The 'Large Glass' is, like Courbet's 'The Studio,' a picture 'of and about our society'; and it carried over into the 1920s, as its successor '*Etant Donnés . . .*' carried over into the 1970s, a comprehensive 19th century ambition. Duchamp set out to answer the question 'On what terms and with what means can art continue to give a complete portrait of society?' Hamilton has done and is doing the same thing; the society is different, the terms are different, and so are the means. But that's what it's all about; and what we have in this exhibition is an interim report from someone who can truly be ranked as 'a painter of modern life.'

John Russell

Commentary

The major part of the commentary which accompanies the catalogue entries and illustrations is an assembly, a collage, of published notes made, on occasion, between 1964 and 1972, and some earlier fragments from writings which appeared with reproductions of paintings in magazines. They attempt to describe and provide information on motivations and techniques — most were written at the request of publishers, dealers or museum officials.

It was necessary to prune the material quite drastically. There were overlaps in the different catalogues; even cut, there is the danger of repetitiveness. Sometimes I had to modify the original to maintain continuity: I also took the opportunity to correct typographic and grammatical errors. There was no overwhelming need to maintain an art-historical accuracy (in any case, the sources are all listed in the bibliography); the Guggenheim catalogue is a unique opportunity to place words and pictures in a new and fuller context.

Urbane Image is exceptional in that it tries to be true to its own art; it is literary, even poetic, in intention. I wanted to make a piece of 'copy' analogous rather than explanatory. It uses literary equivalents of the techniques to be found in the paintings: collage, paraphrase, style change, irony tempered with affection — a sophisticated, if superficial, erudition masks a goggle-eyed wonder at the world.

There was a mood of the late '50s felt both in London and New York, which made some painters strive for the unique attributes of our epoch — the particular character of our community as it is to register its identity on social history. Those affected by such recurring pressures seek to fabricate a new image of art to signify an understanding of man's changing state and the continually modifying channels through which his perception of the world is attained.

A quest for specific aspects of our time and the contribution that new visual tools make to the way we see our world, certainly generated the things seen here. Coupled with an obsessive interest in modes of seeing at a purely technical level is a strong awareness of Art. TV is no less nor more legitimate an influence than New York Abstract Expressionism, for example. The wide range of these preoccupations led to a wilful acceptance of pastiche as a keystone of the approach — anything which moves the mind through the visual senses is as grist to the mill but the mill must not grind so small that the ingredients lose their flavor in the whole.

The standards by which a work of art is judged are not always coincidental with the aspirations behind its production. Factors subdued, or even suppressed, can later emerge as dominant. The notes that accompany the illustrations inform about motives but they can do nothing to modify the plastic qualities (deficiencies or virtues) of the pictures. Those who are curious about why a certain painting looks as it does can use them, others may prefer to let the image tell its own story. It is the differences between each — the program rewritten for every blank panel — that are my concern; but unity of a personal expression may well be the only criterion with which the artist is ultimately confronted.

(Hanover Gallery catalogue 1964)

These are part of a group of studies for a set of illustrations to James Joyce's *Ulysses*. It was intended to make an engraving for each chapter of the book. The project was abandoned when no publisher could be found. Most of my drawings and watercolors are studies for paintings or prints – as the prints themselves are often studies or adjuncts of paintings. The *Ulysses* drawings are an exception in that, though fairly large, they are composed for a different, necessarily smaller, scale.

The chapters, or episodes, of *Ulysses* are treated in various literary styles by Joyce. Indeed, one chapter alone, that dealing with the maternity home (Horne's house), goes from the birth of language through a chronology of historical styles to modern vernacular. I planned to make a pictorial equivalent of Joyce's stylistic leaps.

A predilection for diversity of media from drawing to drawing, and a diversity of media within a single drawing, has established itself as an oddly unifying factor. As time goes by I become increasingly aware of the irrelevance of making a distinction between one medium and another or one process and another or even one style and another.

Sometimes things labelled 'drawing' have little to do with overt handling of a medium. It can be that a working drawing is no more than a photograph retouched, or otherwise modified, to lead to further progress of a painting. I would be loath to make a distinction between these and a watercolor or pastel drawing of a more conventional kind.

All are to a lesser or greater degree tentative. They are carried only as far as needs be for the exercise in hand. Yet each attempts to be explicit and precise as far as it goes.

(Whitworth Gallery catalogue 1972)

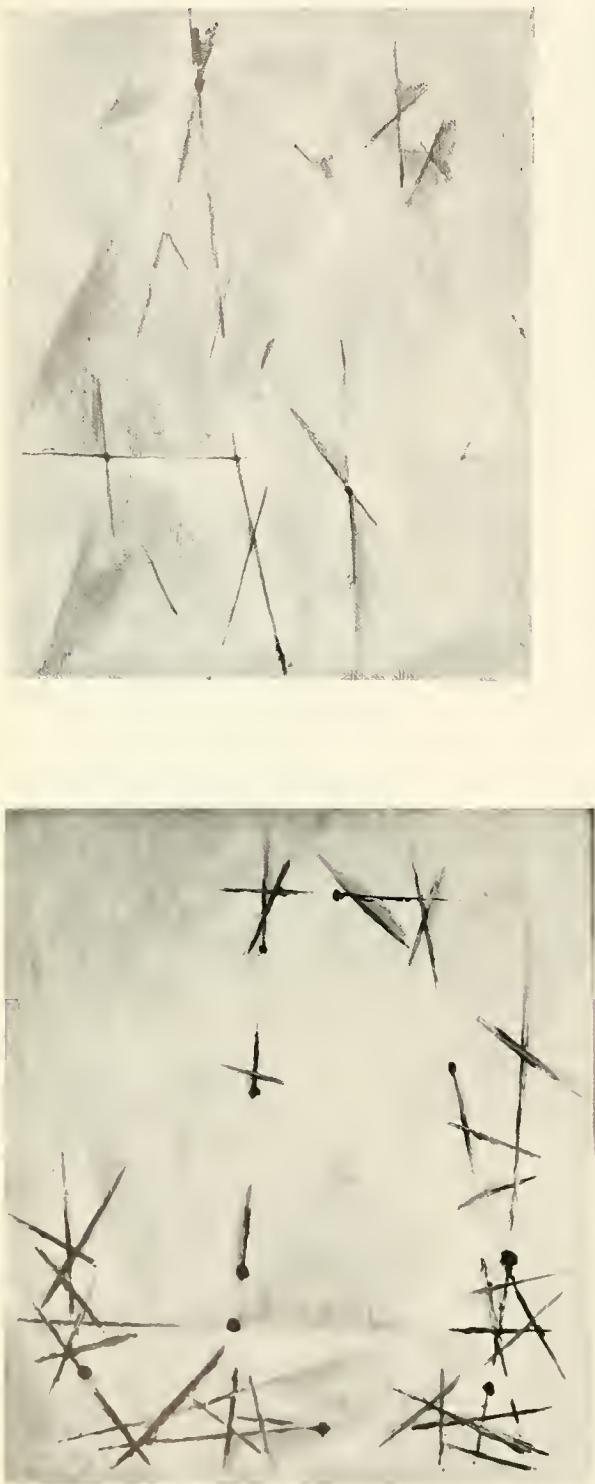


1
Leopold Bloom
1949

2
Leopold Bloom ('He foresaw his pale body')
1949

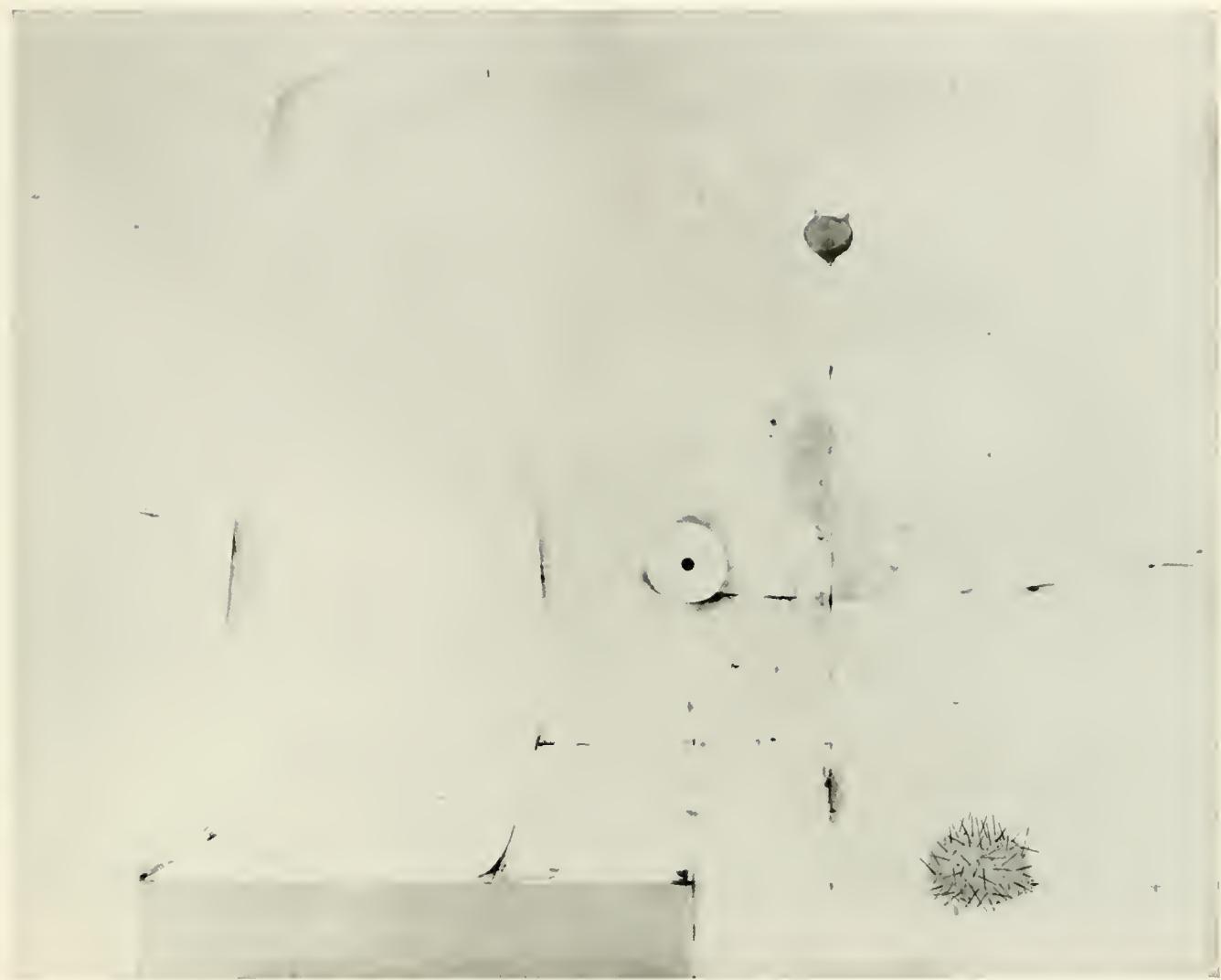
3
In Horne's House
1949

4
The transmogrifications of Bloom
1949



There are several sketchbook studies for paintings made in the early 50's. These were an exploration of the possibilities of devising notations, schematic perspective superimpositions, to describe the viewpoints of a moving spectator. The 'Super-ex-position' sketches are studies for the largest of these paintings which, though completed, was later destroyed as unsuccessful.

(Whitworth Gallery catalogue 1972)



5
Induction
1950

6
Chromatic spiral
1950

11
Sketch for 'Super-ex-position' I
1953

12
Sketch for 'Super-ex-position' II
1953

7
Particular system
1951

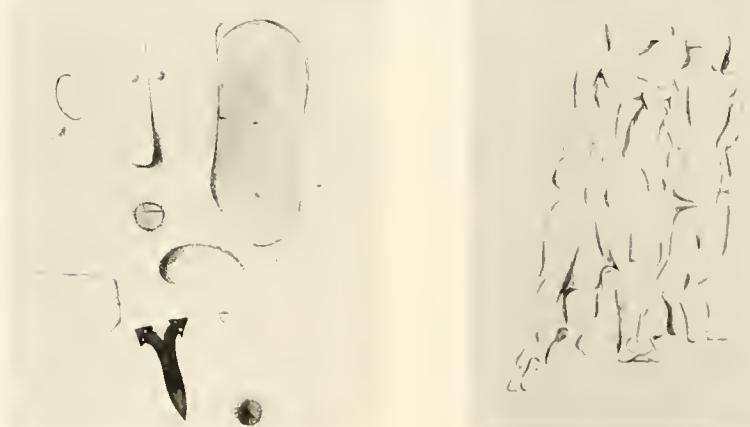


9
d'Orientation
1952

8
Self-portrait
1951

10
After Muybridge
1953

15 *
Trainsition IIII
1954





'After Muybridge' relates to the problems considered in a painting called 're Nude' and to various other prints and drawings made at the time. Futurism and Cubism represented two distinct approaches to picturing motion. Futurism was about subject motion and Cubism was about spectator motion. The studies after Muybridge were made from series of photographs in Muybridge's exploration of the human figure in motion. By making drawn superimpositions of the separate Muybridge photographs the image was coincidentally nearer to Marey's multiple exposures producing photographic superposition on the same negative. The result is to create new volumes — the forms generated include time as a factor and I was interested also, in a quite

pedantic way, to see how Boccioni's sculpture of a moving figure in space formalized these temporal progressions.

(Whitworth Gallery catalogue 1972)

The Cubist attitude to the problem of rendering motion was somewhat more formalistic than 'analytic', when compared with the Futurism of Boccioni or its French equivalent, the paintings made by Duchamp in 1911. 're Nude' examines the consequences of applying Futurist method to the Cubist concept of spectator motion, as opposed to subject motion. A classically 'still' subject, an art school nude, is approached in three stages.

Moving a large easel to and fro was too cumbersome a procedure. It was necessary to make a watercolor drawing to provide information that could be transferred to the painting in the model's absence. It happened, by chance, that the blank white panel was behind the nude when the drawing was begun. After the first life session a start was made on the painting. On returning to work with the model, I found that the subject had changed, because the results of the previous session had become part of the painting's subject. Each phase of work fed into and complicated the subject further. The three shifts towards the model were a constant but the three-stage painting was itself expanded by three shifts, so that, finally, the figure appears twelve times.

(Whitworth Gallery catalogue 1972)



13
Study for 'Still-life?'
1954

14
Still-life?
1954

16
Study re Nude
1954

17
re Nude
1954



Imagery

- Journalism
- Cinema
- Advertising
- Television
- Styling
- Sex symbolism
- Randomization
- Audience participation
- Photographic image
- Multiple image
- Mechanical conversion of imagery
- Diagram
- Coding
- Technical drawing

'Instant' art from the magazines. The collage (made for the catalogue of the 'This is Tomorrow' exhibition) is a representation of a list of items considered relevant to the question of the title. The image should, therefore, be thought of as tabular as well as pictorial.

'This is Tomorrow' came at an opportune moment to assess the thinking that had taken place in the Independent Group at the Institute of Contemporary Arts in the preceding years. For myself it was not so much a question of finding art forms but an examination of values. 'We resist that kind of activity which is primarily concerned with the creation of style. We reject the notion that "tomorrow" can be expressed through the presentation of rigid formal concepts. Tomorrow can only extend the range of the present body of visual experience. What is needed is not a definition of meaningful imagery but the development of our perceptive potentialities to accept and utilize the continual enrichment of visual material.' All of the paintings produced since 1956 have attempted to assimilate these gains in the most electric and catholic way.

('This is Tomorrow' catalogue 1956
Hanover Gallery catalogue 1964
Studio International 1969)

Perception

- Color
- Tactile
- Light
- Sound
- Perspective inversion
- Psychological shock
- Memory
- Visual illusions

(Unpublished, 1956)

Pop Art is:

Popular (designed for a mass audience)

Transient (short term solution)

Expendable (easily forgotten)

Low cost

Mass produced

Young (aimed at youth)

Witty

Sexy

Gimmicky

Glamorous

Big business

(Unpublished, 1957)

18

Just what is it that makes today's homes
so different, so appealing?
1956



Partly as a result of the 'Man Machine and Motion' exhibition, biased by the Pop-Art preoccupation of the Independent Group at the ICA and using directly some material investigated by Reyner Banham in his auto styling research, I had been working on a group of paintings and drawings which portray the American automobile as expressed in the mag-ads. The painting 'Hommage à Chrysler Corp.' is a compilation of themes derived from the glossies. The main motif, the vehicle, breaks down into an anthology of presentation techniques. One passage, for example, runs from a prim emulation of in-focus photographed gloss to out-of-focus gloss to an artist's representation of chrome to ad-mans sign meaning 'chrome'. Pieces are taken from Chrysler's Plymouth and Imperial ads, there is some General Motors material and a bit of Pontiac. The total effect of Bug Eyed Monster was encouraged in a patronizing sort of way.

The sex symbol is, as so often happens in the ads, engaged in a display of affection for the vehicle. She is constructed from two main elements – the Exquisite Form Bra diagram and Voluptua's lips. It often occurred to me while I was working on the painting that this female figure evoked a faint echo of the 'Winged Victory of Samothrace'. The response to the allusion was, if anything, to suppress it. Marinetti's dictum 'a racing car . . . is more beautiful than the Winged Victory of Samothrace' made it impossibly corny. In spite of a distaste for the notion it persists.

The setting of the group is vaguely architectural. A kind of showroom in the International Style represented by a token suggestion of Mondrian and Saarinen. One quotation from Marcel Duchamp remains from a number of rather more direct references which were tried. There are also a few allusions to other paintings by myself.

(Architectural Design 1958)



- 19
Study for 'Hommage à Chrysler Corp.'
1957
- 20
Study for 'Hommage à Chrysler Corp.'
1957
- 21
Hommage à Chrysler Corp. (a)
1957
- 22
Hommage à Chrysler Corp. (b)
1957
- 23
Hommage à Chrysler Corp.
1957



For the Finest Art try – POP

In much the way that the invention of photography cut away for itself a chunk of art's prerogative – the pictorial recording of visual facts – trimming the scope of messages which Fine Art felt to lie within its true competence, so has popular culture abstracted from Fine Art its role of mythmaker. The restriction of his area of relevance has been confirmed by the artist with smug enthusiasm so that decoration, one of art's few remaining functions, has assumed a ridiculously inflated importance.

It isn't surprising, therefore, to find that some painters are now agog at the ability of the mass entertainment machine to project, perhaps more pervasively than has ever before been possible, the classic themes of artistic vision and to express them in a poetic language which marks them with a precise cultural date stamp.

It is the *Playboy* 'Playmate of the month' pull-out pin-up which provides us with the closest contemporary equivalent of the odalisque in painting. Automobile body stylists have absorbed the symbolism of the space age more successfully than any artist. Social comment is left to comic strip and TV. Epic has become synonymous with a certain kind of film and the heroic archetype is now buried deep in movie lore. If the artist is not to lose much of his ancient purpose he may have to plunder the popular arts to recover the imagery which is his rightful inheritance.

(*Gazette* No 1 1961)

In the American magazine *Industrial Design*, which has an annual review of automobile styling, the analysis of the '57 Buick ended with: 'The driver sits at the dead calm center of all this motion: hers is a lush situation.' The painting derives from this text. It was a problem of composition in terms of the finest art as well as an essay into a new ideology. Shallow relief was applied to convey something of the pressed steel quality of automobile bodies; it was sprayed and sanded to a car finish. The idea of using relief emerged from an etching done at the same time – a hole cut in the plate produces an embossed area in the print.

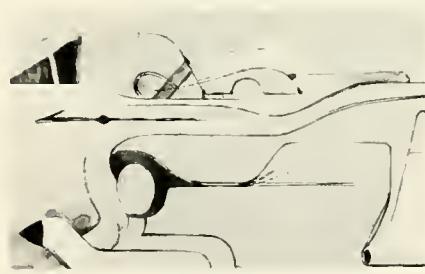
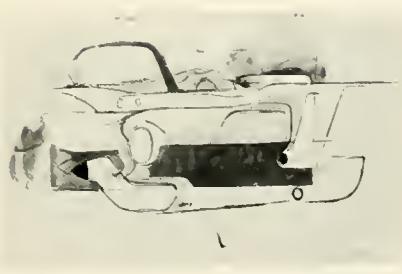
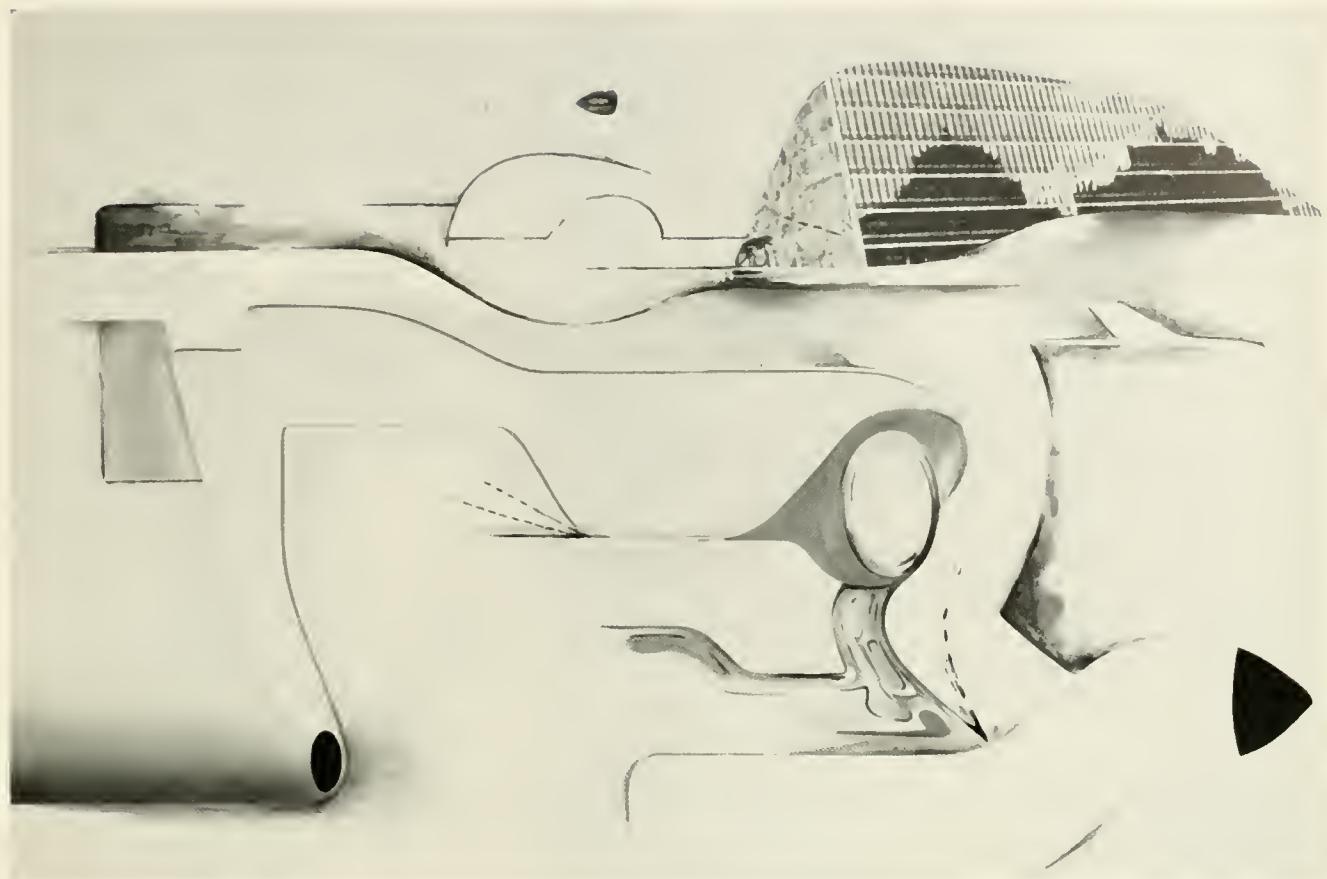
(Hanover Gallery catalogue 1964)

27
Hers is a lush situation
1958

24
Study for 'Hers is a lush situation'
1957

25
Study for 'Hers is a lush situation'
1957

53
Text for 'Hers is a lush situation'
1963

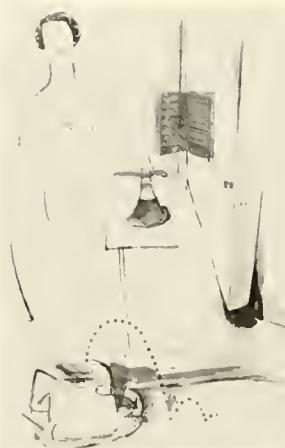


An exposition of '\$he'

In an old Marx Bros. film (and this is the only memory I have of it) Groucho utters the phrase 'Women in the home' and the words have such power that he is overcome; he breaks the plot to deliver a long monologue directed straight at the camera. Sentiment is poured towards the audience and is puddled along with devastating leers and innuendos. This vague recollection of Groucho was revived when I began to consider the frequency with which advertising men are faced with the problem of projecting the w.i.t.h. image. 'Women in the home' was a possible title for '\$he,' which is a sieved reflection of the ad man's paraphrase of the consumer's dream.

Art's Woman in the '50s was anachronistic – as close to us as a smell in the drain; bloated, pink-crutched, pin-headed and lecherous; remote from the cool woman image outside fine art. There she is truly sensual but she acts her sexuality and the performance is full of wit. Although the most precious of adornments, she is often treated as just a styling accessory. The worst thing that can happen to a girl, according to the ads, is that she should fail to be exquisitely at ease in her appliance setting – the setting that now does much to establish our attitude to woman in the way that her clothes alone used to. Sex is everywhere, symbolized in the glamour of mass-produced luxury – the interplay of fleshy plastic and smooth, fleshier metal.

(*Architectural Design* 1962)





28
Study for '\$he'
1958

29
Study for '\$he'
1958 and 69

30
Study for '\$he'
1958

31
Toastuum
1958

32 *
\$he
1958–61

Girlie pictures were the source of 'Pin-up'; not only the sophisticated and often exquisite photographs in *Playboy* magazine, but also the most vulgar and unattractive to be found in such pulp equivalents as *Beauty Parade*. All the paintings have references to fine art sources as well as Pop – in this case there are passages which bear the marks of a close look at Renoir.

R B Kitaj is liable to assemble disconcertingly disparate styles in his paintings (an extreme case is 'certain forms of association neglected before'). He has said of these jumps that they are, among other things, 'a change of pace.' Mixing idioms is virtually a doctrine in 'Pin-up' and other paintings seen here – less perhaps to change pace than to preserve the identity of different sources; though a diversifying of language is, I like to think, a mutual objective.

(Hanover Gallery catalogue 1964)

There were five preliminary sketches for 'Pin-up' which show a slow accumulation of the features that make up the design of the final painting. The habit of blotting out failings with white gouache often helped to determine the composition in a positive sense. For example the center of the figure was obliterated in one drawing so when rehashing the theme the effaced area was retained as a kind of negative form. It wasn't until the gap between the breasts and the knees loomed large while painting the big version that I was forced to return to the problem and developed a solution in the drawn and collaged study of the bra and breasts.

(Whitworth Gallery catalogue 1972)



33
Pin-up sketch I
1960

34
Pin-up sketch II
1960

35
Pin-up sketch III
1960

36
Pin-up sketch IV
1960

37
Pin-up sketch V
1960

38
Study for 'Pin-up'
1961

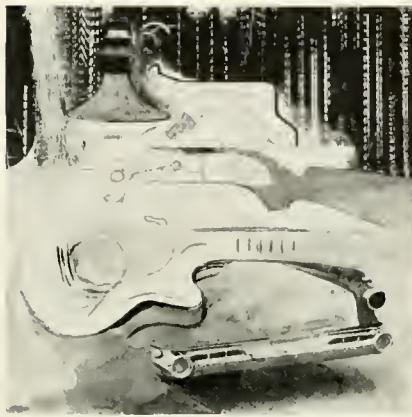
39
Pin-up
1961





41
Glorious Techniculture
1961–64

40 *
Sketch for 'Glorious Techniculture'
1961



The main elements of 'Glorious Techniculture' were these: A portion of a photograph of New York at night from a dress fashion feature in *Life* magazine. The three-ring pump agitator of the Frigidaire washing machine is a motif I have been trying to place for a long time; it has a strangely architectural quality for me — Chinese pagoda or, upside down, a mixture of Lyons' Corner House and Frank Lloyd Wright. The agitator is placed next to a black line derived from a diagrammatic cross-section of the General Motors Corvair engine; the diagram shows the cooling duct with arrows indicating airflow over the finned cylinders; it is a symmetrical form of which I used only one side, substituting the agitator for the fan. The architectural analogy here was the Bucky Fuller suspended circular house. The place that might have been occupied by the cylinders, if they had been there, is given in the picture to a cabin with a bride inside — a bride for no other reason than that the figure was the right scale to collage directly and the windswept veil gave an interesting reinforcement of the active core of the painting. The cabin, which looks like that of an American saloon car (an architecture of technology parallel is obvious), is inserted into the profile of a rifle. Guns and Hunting is a branch of Pop mythology — symbol of the West, the great outdoors; in an urban context violence, gangsterism and one of the best-loved childrens' toys. The two 'knights' result from sticking a complete cross-section of a car engine down on the panel and then painting out certain parts. What was left turned out to be a stern little robotic spaceman and another figure jumping oddly to the commands of the first. The thing the little one is bouncing on is freely taken from a Corning Glass prismatic lens for airfield illumination. The lens takes a position relative to the baroque-looking profile underneath it that a sound hole would occupy in a guitar. Indeed, the profile is that of an electronic guitar used by Tony Conn, whose name is inscribed on it with string, similarly written on the picture. Tony Conn's guitar is to the Spanish guitar what this picture is to the Cubist still life.

(Architectural Design 1961)

The above was written before the original 8ft x 4ft painting was cut in half. The top was discarded and the bottom reworked.

Exteriors of cars had been dealt with in two paintings. A car interior in an advertisement showing dashboard and steering column invited a logical follow up. In the confined space of the car, the camera inevitably demonstrated extreme effects of blurred focus. This was one of the earliest manifestations of a continuing interest in photographic qualities and their representation in paint.

(Whitworth Gallery catalogue 1972)

The first sketch for 'AAH!' antedates the painting by some years – it was made at the same time as the car pictures. When I began work on the panel, the subject became plainly erotic. Much of the hedonism comes from the lush visual pleasure that only photographic lenses can provide. A saga developed from an accumulation of images so that the original theme of car interior became subordinate to the overall sensuality.

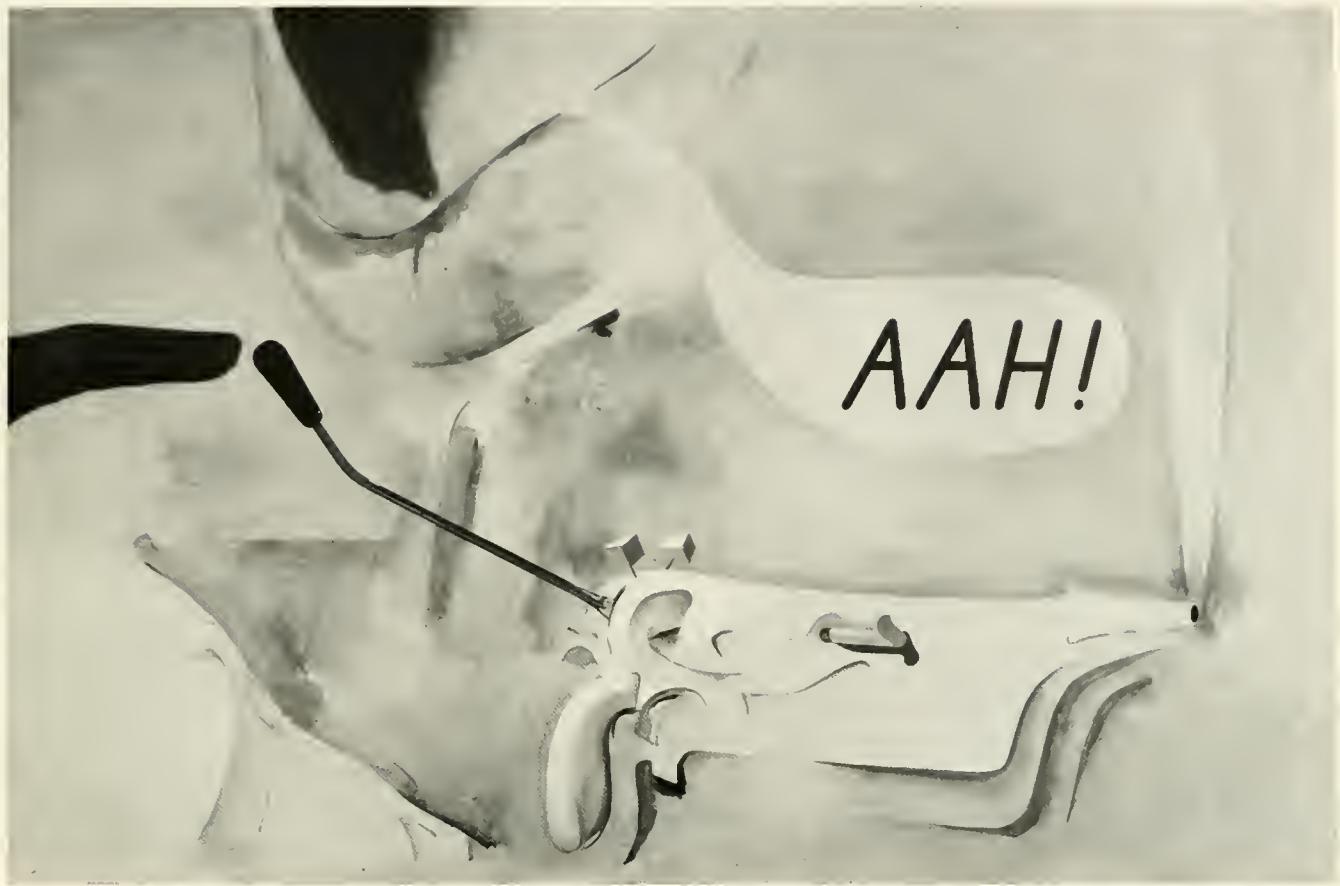
(Hanover Gallery catalogue 1964)



42
Study for 'AAH!'
1961 and 68

54
'AAH!' in perspective
1963 (second version 1973)

43
AAH!
1962



Urbane Image

Chrysler Vice-President Virgil Exner models the plump detailing of the sleek 'flight sweep' – lining the crustaceous recesses of Plymouth's headlamp hood with mirror-like chrome and giving it a dark brilliance that even *Life* and *Look* can't press onto the pages of their multi-million editions. Ad-artists create a language of signs for chrome – flick and flourish to simulate the sparkle of fashioned metal. GM Vice-President Harley Earl promotes a jet technology to condition the reflexes of auto consumers while Saarinen builds status symbols for the Detroit plant.

Howard Hughes/Hawks found their answer at the drawing board when they engineered Jane Russell's bra to set a trend in bosoms later catered to by Exquisite Form. Aware of the technological background of their product, Exquisite Form presents it as a solution to a suspension problem 'with or without floating action.' The loaded, tight shapes that feed Exner and Earl are brought full Circloform by the ad-man (who knows his iconography), so models must learn the caress appropriate to the smooth BEM which their charms must help to sell.

As round, firm and fully packed as any, Voluptua shapes her lips for a goodnight kiss that sends us off to a dreamy TV fantasy of the sexiest machine that ever took us from point a to point b.

In slots between towering glass slabs writhes a sea of jostling metal, fabulously wrought like rocket and space probe, like lipstick sliding out of a lacquered brass sleeve, like waffle, like Jello. Passing UNO, NYC, NY, USA (point a), Sophia floats urbanely on waves of triple-dipped, infra-red-baked pressed steel. To her rear is left the stain of a prolonged breathy fart, the compounded exhaust of 300 brake horses.

At home (point b) – Vikky (The Back, by arrangement with Milton Weiss) Dougan's archetypal presence dominates even the Cadillac-pink RCA Whirlpool refrigerator/freezer, with automatic defrosting and automatic filling of ice-tray functions: major appliance if ever there was one. Westinghouse, Hoover, Singer, GE – grand new artificers – bring your bright fabrications in homage to her. Heap your gift-wrapped minor miracles (dotted line

shows trajectory of the toast from the vacuum cleaner: see illustration) to her command that she remain supremely housewife-mother-cupcake.

This month's playmate, however, is Miss June. Take a girl – there are plenty of good amateurs and in any case it helps to put in a biographical note – Miss Wells is a teller at the Chase Bank's Denver branch, or, a stylist at Young and Rubicam (you might come across her anywhere) just so you know she can afford her own flat, spends all her income on clothes (worn offstage), and is on the lookout for a meal ticket to 21. She's built (37, 22, 36), sociable (show a record player and a couple of highballs), intelligent (use a record sleeve with Zen in the title), available through the Bell system (Princess handset) and has friendly eyes that come out green on Ektachrome. From there on it's just a matter of technique, a photographer with his heart in his job, a good retoucher (Abstract Expressionist when he's not working) and the best blockmaking and printing facilities that money can buy concentrating all their efforts on pinky tints which filter out over bed and sand and walls and carpet and record sleeve and towel till even the words are made flesh.

In real close; what's in the finder? With a long-focus lens opened up to f2, depth of field is reduced to a few millimetres when you're not too far from the subject. Definition swings in and out along a lip length. A world of fantasy with unique erotic overtones. Intimacy, trespass yet, on a purely visual plane. Sensuality beyond the simple act of penetration – a dizzy drop into swoonlike colored fuzz, clicked, detached and still, for appreciative analysis. Scale drifts that echo Van Vogt's pendulum swing of time; fulcrums of visual fixity that Penn engages with the twist of a knurled knob.

Of course it's not all phloo – every picture tells a story. In this case the velvet gloved finger of God energizing the Isher weapon through the power glide lever: the Varaflame ejaculation being induced in confirmation of the Dichter dictum and the reaction a comically dribbled sigh of ecstasy.

We live in an era in which the epic is realized. Dream is compounded with action. Poetry is lived by an heroic technology. Any one of a whole range of

hard, handsome, mature heroes like Glenn, Titov, Kennedy, Cary Grant, can match the deeds of Theseus and look as good, menswearwise.

The scanned image is replacing the screened look in many fields today. Broad colored stripes add a fashionable sporting touch to chest and loins, though two-color full block numbering can project collegiate styling more effectively – the domed fiberglass helmet is, of course, a must for work and play.

Metals are in. Aluminum is this century's color. Underwear in fine lustrous lamé for maximum radiation protectivity with the riveted, or seam-welded corsage for external use; gun-metal, gold and platinum, however, still find support among the smart set. The trend towards electronics in male accessories is on the upgrade for outward-looking bucks styled to the needs of tomorrow and the pleasantest present.

Mr Universe takes his place by Miss World. They stand side by side, fronting camera, a dawn sun suffusing the sky with an orange glow smeared with puce and violet. As the lens zooms slowly out they recede, minute against the immense void of Space. He murmurs 'Are you ready?' Shafts of golden light radiate from them as we await the immaculately dubbed response: 'Affirmative.'

Glossary

Virgil Exner Chief body stylist for the Chrysler Corporation from 1953 until 1961. He was primarily responsible for the 'Forward Look' introduced by Chrysler in 1956, a style in which the car sloped evenly from high tail fins to a low front end. Promoted as a 'line', in much the manner of Paris haute couture in the post-war years, it helped to reverse the sliding fortunes of the third largest automobile manufacturing organization in the US. The line is best represented by the '57 Plymouth and Imperial models. Chrysler's star dipped again in '61. Reorganization of the company by a new president found Exner among the axed executives.

Flight Sweep Synonymous with the 'Forward Look.'

Harley Earl Head of styling department at General Motors. He is the designer who first established the concept of fashion

styling for automobiles – Earl has long upheld the value of 'dream car' development both to stimulate design thinking and to tease prospective markets.

Saarinen Saarinen's contributions to the GM plant are among the most restrained and elegantly distinguished buildings of the period, in apparent contradiction to the flamboyant design approach of GM products.

Howard Hughes Hollywood film producer/director, aviation engineer, pilot, playboy. Produced *The Outlaw*, a film starring Jane Russell and publicized largely on the proportions of the female lead's bust. Legend has it that Hughes applied his considerable skills to the problem of a brassiere which would add lift and control to his star's biggest asset.

Howard Hawks Brilliantly gifted film director. He worked, uncredited, on *The Outlaw*, with Howard Hughes.

Exquisite Form Corsetry manufacturing company wont to use engineering terminology in their advertisements.

CirclOform Brand name of an Exquisite Form product.

BEM Bug-eyed-monster in science fiction parlance.

Round, firm and fully packed 'So Round, So Firm, So Fully Packed' was a slogan used in a Lucky Strike cigarette advertising campaign calculated to arouse the need for oral satisfaction.

Voluptua Star of an American late night TV show, intended to send tired businessmen amiably off to sleep, in which performers, cameramen and technical crew all wore pajamas. Some use has been made in 'Homage à Chrysler Corp' of all the above-mentioned products, personalities and ideas. Voluptua contributed the lips.

UNO The United Nations Organization building appears as a reflection in the windscreens in 'Hers is a lush situation.'

Vikky Dougan 'Starlet' who achieved notoriety as a model for backless dresses and swimming costumes.

Milton Weiss Vikky Dougan's publicist and designer of one of her most successful stunt dresses.

RCA Whirlpool A Whirlpool ad provided the overall scheme of '\$he.'

Grand new artificers An oblique reference to Joyce's description of Daedalus as 'grand old artificer.'

Playmate *Playboy* magazine contains a three page pull-out colour pin-up in each issue. She is referred to as Miss April/May/June (according to publication date) Playmate of the Month.

Retoucher Most advertising photographs are retouched by artists; meticulous work which demands a high degree of illustrative skill. Dick Smith tells me that he has a friend in New York, an Abstract Expressionist painter, who earns his living by retouching.

Flesh The color which pervades the whole of a *Playboy* pin-up, background as well as figure, perhaps because the main concern, at a purely technical level, is with the representation of these hues. This theory prompted the flesh-colored ground of 'Pin-up.'

Depth of field Distance within which the subject is in acceptably sharp focus. A function of aperture and distance of focal plane from lens. The closer the plane of focus is to the camera the shallower the depth of field will be for any given aperture. 'AAH!' is concerned very much with the phenomenon of photographic definition.

Van Vogt A master of the science fiction genre; his speciality is the control of varying time scales. One of his novels is called *The Weapon Shops of Isher*. A cover to the paperback edition depicts his weapon – used in 'AAH!'

Penn (Irving) Photographer noted for his work in *Vogue*.

God Almighty being. Mythical creator of the Universe. The story of Man's creation is pictured by artist Michelangelo as God touching the finger of Man-myth Adam with his own, thus bestowing life.

Isher weapon Lethal appliance described in Van Vogt's novel. It has a remarkable built-in safety factor – it will not function as an instrument of offence.

Varatlame A Ronson lighter fancifully associated by me with the Isher weapon.

Dichter Ernest Dichter PhD, consumer products psychologist. Working as motivation research consultant for Ronson he explained that flame is a sexual symbol and that their advertising should express this.

Scanned image Scanning, the technique of breaking down visual information into simple variations of intensity of a point of light which passes across and down the image in a series of parallel lines in much the way that the reader's eyes are now scanning these lines of text, provides a significant proportion of our present visual intake and this proportion is bound to increase. Not only is TV reliant upon this fundamental mode of seeing and recreating an image but the means of reproduction of half-tone images must now employ the method to an increasing extent.

Screened look Screening, the older process of rendering multi-toned visual information into usable components for reproduction purposes, utilizes a device which produces a grid of small black dots varying in size dependent on the values of light and dark in the subject. The image is seen all at once but broken down into units.

Theseus Heroic figure of Greek mythology who enacted many glorious deeds. The group of pictures which carries the title 'Towards a definitive statement on the coming trends in men's wear and accessories' (a label derived from a heading to a *Playboy* male fashion section) attempts to represent our mid-century myths, dreams and exploits in terms which have Hellenic correspondences.

Mr Universe A title competed for annually by human males (at present only Earthmen) who are well endowed with muscles and the ability to assume certain highly stylized poses.

Miss World A title competed for annually by human females. Each contender represents her own nation's ideal of physical beauty.

Affirmative Yes. Somewhat forced expression of need to conclude on a grandly positive rhetorical note. An art of affirmatory intention isn't necessarily uncritical; though I affirm that, in the context of our present culture, it will be non-Aristotelian. While value judgements are not made, the value of human thought and life and love may still be upheld – together with a desperate hope for their corny future.

(*Living Arts* 2 1963)

As was the case with 'Hers is a lush situation' the idea for 'Towards a definitive statement on the coming trends in men's wear and accessories' came directly from a fragment of text; in this case a headline from a *Playboy* section on male fashion. The 'Towards' was added to my title because I hoped to arrive at a definitive statement but never reached a point where I felt able to drop the tentative prefix.

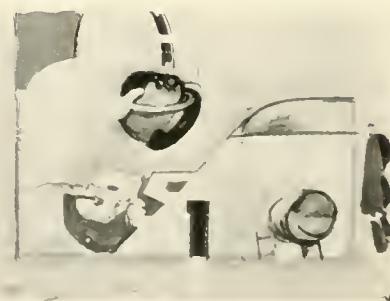
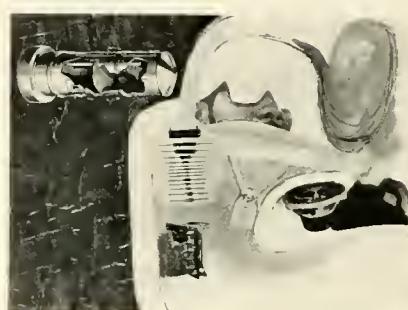
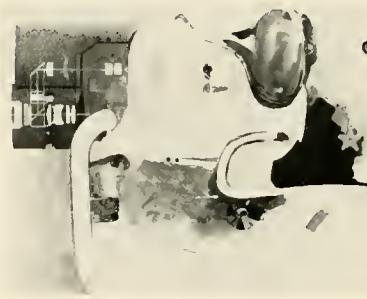
It became immediately apparent that fashion depends upon an occasion, season, time of day and, most importantly, the area of activity in which the wearer is involved. A definitive statement seemed hardly possible without some preliminary investigation into specific concepts of masculinity. Man in a technological environment (a) was the first area. Space research was then throwing up its early heroes, every freckle on Glenn's face was familiar to the world. J F Kennedy had made his incredibly moving speech inviting all peoples to join together in the great tasks awaiting mankind — the exploration of the stars among them.

The sporting ambience was covered in (b).

'Adonis in Y fronts' attempted to catch some timeless aspect of male beauty. Certain contours were derived from the 'Hermes' of Praxiteles — other parts were from muscle man pulps.

Each of the preceding three paintings contributed something to the larger working of the theme. It was found to be no more definitive than the rest. The panel may be hung in any orientation (a nul-gravity picture). One view, horizontal with the head on the right, is less favored.

(Hanover Gallery catalogue 1964)



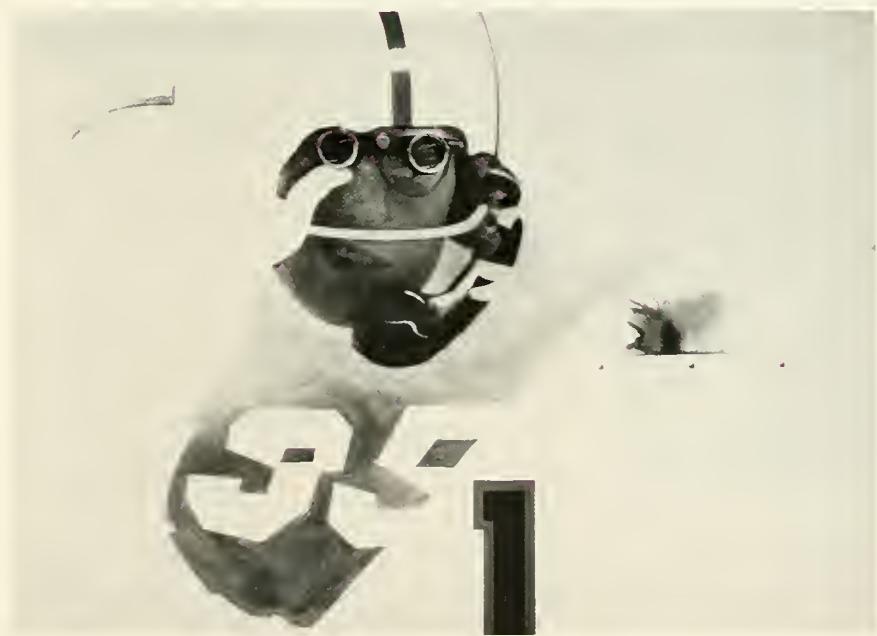
44
Towards a definitive statement on the coming trends in men's wear and accessories (a) sketch I
1962

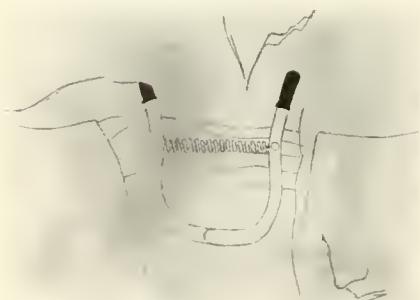
45
Towards a definitive statement on the coming trends in men's wear and accessories (a) sketch II
1962

47
Towards a definitive statement on the coming trends in men's wear and accessories (b) sketch
1962

46*
Towards a definitive statement on the coming trends in men's wear and accessories (a) 'Together let us explore the stars'
1962

48*
Towards a definitive statement on the coming trends in men's wear and accessories (b)
1962





50

Towards a definitive statement on the coming trends in men's wear and accessories (c) Adonis in Y fronts
1962

49

Towards a definitive statement on the coming trends in men's wear and accessories (c) sketch II
1962 (remade in 1970)

51

'Together let us explore the stars'
1962–63

52

Towards a definitive statement on the coming trends in men's wear and accessories (d)
1963

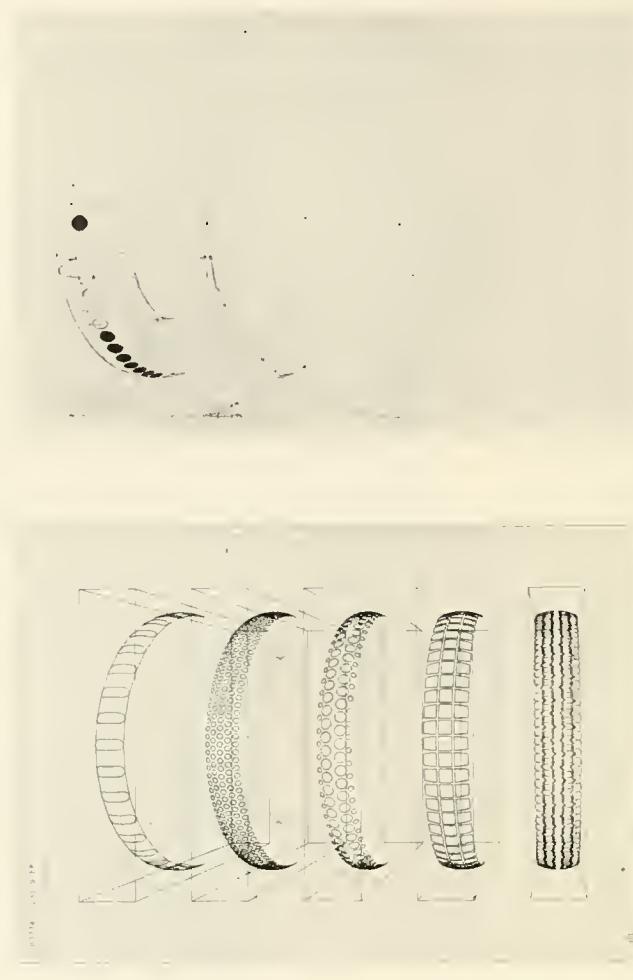


A virtue of that fashionable adjunct of the visually oriented person of the '50s – the pin board – was the way it gripped certain things. Some images obstinately held the board and the mind. It was with surprise that I realized the number of years a trivial piece of advertising showing the historical development of the automobile tyre had stayed on my board. I proposed to make a print of the subject. It was to be an embossed relief, printed blind, so that the effect would be of the varied treads of the five tyres pressing up from the back of the paper: only in perspective.

It would have been possible to make embossing blocks directly from the line-cut source but I thought that a little too easy. I determined to make a new and idealized perspective projection of the tread types which would give me the structure anew, and more precisely. After some months of work I found one evening that I had taken two hours to establish the position of five points among many thousands. It was clearly time to abandon the task. I later made a silkscreen print from the unfinished drawing, tracing each color separation, for a series to be published by the Institute of Contemporary Arts in London. A photographic augmentation which fitted the perspective scheme was added to complete the print.

Carl Solway of EYE Editions suggested one evening that perhaps a computer could help to produce the relief print originally intended by making the perspective projection from simply prepared plan and elevation information. Computer art hasn't come up with much of interest in my view, despite its obvious attractions as a device capable of making new images. The aptness of the use of a computer to prepare a difficult projection (having no inherently computerish style but which only the computer could satisfactorily make without a ridiculously extravagant expenditure of human time and labor) appeals to me very much. The computer would be used for nothing more than its capability as a fast plotter of data, exactly its virtues for science and industry. The project is now completed in this way.

(Whitworth Gallery catalogue 1972)



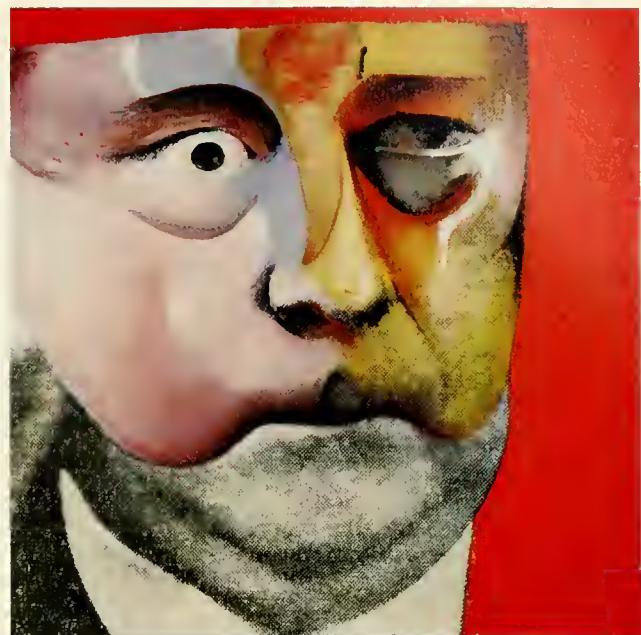
55
Five Tyres abandoned
1963

154
Five Tyres remoulded – computer
drawing
1971

57
Study for 'Portrait of Hugh Gaitskell
as a Famous Monster of Filmland'
1963–70

56
Hugh Gaitskell as a Famous Monster
of Filmland – sketch
1963

58 *
Portrait of Hugh Gaitskell as a Famous
Monster of Filmland
1964



Some people, seeing earlier pictures of mine, thought that they must be satirical. They felt uneasy because they couldn't accept a title like 'Hommage à Chrysler Corp.' at its face value and supposed that some veiled criticism was implied. The discomfort was all the more serious because of the ambivalence of the painted image — a lyrical compilation of an adman's visual language was a very soft kind of social comment; if that is what it was. But could a painter be paying homage to Chrysler Corporation in 1957 as a fine-artist in Paris at the turn of the century might honor a patron or another artist? At times I found it necessary to explain that neither the titles nor the pictures were satirical. They are intended to be witty but not without a certain affection for the institutions and social mores they feed upon. They are fine art works about popular-art phenomena. They are not intended to suggest that giant corporations, or the techniques of the mass media in presenting them to the public, are meritorious, nor are they suggesting that they are meretricious. I once wrote in an article for *Architectural Design*: 'I would like to think of my purpose as a search for what is epic in everyday objects and everyday attitudes' and this is true still.

Early in '62 it occurred to me that instead of protesting that I didn't paint satirical

pictures I might consider painting a satirical picture to investigate the difference. If I looked for a theme which provoked me to righteous anger, where would I find it? In putting to myself the question 'what angers you most now?' I found that the answer was Hugh Gaitskell.

(Unpublished typescript 1964)

Famous Monsters of Filmland was a magazine then running to some twenty issues; it gorged on the marvellous wealth of stills that the movie makers leave behind when their films have disappeared.

A press photograph of Gaitskell and a cover of *FM of F* showing Claude Rains in his make-up for *The Phantom of the Opera* began to coalesce from the gathered material. The small relief panel was originally an oil study primed with metallic paint. Eye holes in the panel produced changing moods in the head when it was lying around on different surfaces so a disc with a fairly random assortment of colored papers was fixed to the back. This can be rotated to produce a series of color effects behind the eyes.

The final painting was done on a photographic base; an enlargement of the newspaper photograph.

(Hanover Gallery catalogue 1964)

A still from a '40s movie called *Shockproof* had a fascination that I spent some time analyzing. Everything in the photograph converged on a girl in a 'new look' coat who stared out slightly to right of camera. A very wide-angle lens must have been used because the perspective seemed distorted, but the disquiet of the scene was due to two other factors. It was a film set, not a real room, so wall surfaces were not explicitly conjoined; and the lighting came from several different sources. Since the scale of the room had not become unreasonably enlarged, as one might expect from the use of a wide-angle lens, it could be assumed that false perspective had been introduced to counteract its effect, yet the foreground remained emphatically close and the recession extreme. All this contributed more to the foreboding atmosphere than the casually observed body lying on the floor, partially concealed by a desk. The three collages 60, 61, 62 are about this image of an interior space — ominous, provocative, ambiguous; with the lingering residues of decorative style that any inhabited space collects. A confrontation with which the spectator is familiar yet not at ease.

(Hanover Gallery catalogue 1964)





63
Desk
1964

60
Interior study (a)
1964

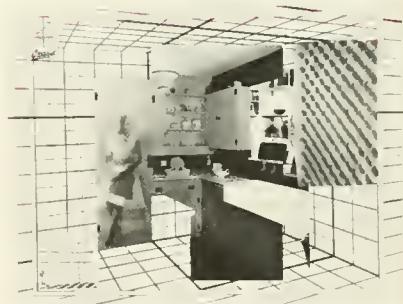
61*
Interior study (b)
1964

62*
Interior study (c)
1964

65
Interior II
1964

64
Patricia Knight
1964

66
Magic Carpets
1964





One result from a visit to the US in Oct '63 was to gain a first-hand knowledge of the work of such painters as Warhol, Lichtenstein, Dine, Rosenquist and Oldenburg. The thing that impressed me was their throwaway attitude to Art – a point of view which the European, with his long tradition of the seriousness of culture (not even Dada was that carefree), could hardly achieve. 'Epiphany' is a souvenir of America. The button which is its source was bought in a seedy joke shop in Pacific Ocean Park. On my return it stood for much of what I had enjoyed in experiencing the States, but it also summed up that which I most admired in American art, its audacity and wit.

(Hanover Gallery catalogue 1964)

59
Epiphany
1964

71
Self-portrait I
1965 (redrawn 1973)

72
Self-Portrait II
1965



Two self-portrait studies were made on a printed layout pad used in the *Time* office in New York for cover designs. It is blank, except for the red frame, indications for data and the title.

The pen drawn version was stolen from its owner some years ago so it has been redrawn (I still have the pad) for this show. As a specialist in the reconstruction of Duchamp, I have come to feel no compunction about reconstructing my own work.

(June 1973)

Photography and painting

I've always been an old-style artist, a fine artist in the commonly accepted sense; that was my student training and that's what I've remained. I made abstract pictures at one time until, in the mid '50s, like a good many other painters, I began to move back to figuration. The return to nature came at second hand through the use of magazines rather than as a response to real landscape or still-life objects or painting a person from life. Somehow it didn't seem necessary to hold on to that older tradition of direct contact with the world. Magazines, or any visual intermediary, could as well provide a stimulus.

It's a matter of gaining a wider view — an extension of his landscape — that makes an artist look to the mass media for source material. The Cubists had adopted a multiple viewpoint of their subject by moving around it. In the '50s we became more aware of the possibility of seeing the whole world, at once, through the great visual matrix that surrounds us; a synthetic 'instant' view. Cinema, television, magazines, newspapers flooded the artist with a total landscape and this new visual ambience was photographic; reportage rather than art photography in the main.

There comes a moment where the painter can get interested in photographic quality as part of his medium. Artists all over the world began to use photography to make a frank transference of imagery into their work — as Rauschenberg and Warhol have done. The directness of photographic techniques, through half-tone silkscreen for example, has made a new contribution to the medium of painting. In my own case there was a time when I felt that I would like to see how close to photography I could stay yet still be a painter in intent. I borrowed an image which was not merely a photograph but one that was also very stylish in that sense. The modifications that I made to it were airbrushed stains applied to the surface in such a way that the photographic quality was not disturbed, coloring it as a retoucher would to keep its integrity. At the same time there was another painting on which the marks were made in direct opposition to photographic quality. This was motivated by marks and comments made by Marilyn Monroe on prints submitted for her approval. Crosses or

ticks, notes for retouching, instructions to the photographer, even the venting of physical aggression by attacking the emulsion. It seemed interesting to take these as two extremes: in one case the photograph pure and intact (at least ostensibly so) and the other an outrageous interference of the handmade mark in savage conflict with the photograph. It's an old obsession of mine to like to see conventions mix — I like the difference between a diagram and a photograph and a mark which is simply sensuous paint, even the addition of real, or simulations of real, objects. These multiply the levels of meaning and ways of reading. The more recent uses that I've made of photography stem from the possibilities inherent in these two works, 'Still-life' and 'My Marilyn.'

Some of our attitudes to the camera are, even now, a hundred years after its invention, a little naive. We tend to think of the photograph as being a kind of truth. We like to think of it as what the eyes see, but that can be far from the case. A camera is a very different optical device from the human eye, different in subtle but significant ways. For example, camera lenses focus on a plane and an undecipherable blur can sandwich this sharp layer. Then, the print is very often retouched, especially if it is to be reproduced. Somewhere in a process engraving studio, a hand modifies with pigments, stains and acids. Graphic artists are continually painting the photograph to transform it into a more printable image or to bring it closer to someone's preconception. Strangely enough the point at which art most crucially and excitingly meets photography is the area which has long been tinged with suspicion and acrimony. Retouching the photograph, even cropping the print, is regarded by a 'true' photographer as a dubious activity. Artists 'copying' photographs, or using them as a ground for a painting, are playing an even fouler game. The stigma attached to the use of photography by painters has gone (but not without some rear-guard action — there was all that fuss about photography and screen prints just a few years ago) and the ground is clear for some fruitful interaction.

Since 'My Marilyn' I've made several paintings of people on beaches. Postcards have their own fascination. Usually they

are shot at such a distance that the people recorded in the scene are oblivious of their contribution to the record. I find it astonishing that a flick of a shutter over a coating of silver emulsion can hold so much information about that millisecond of activity over half a mile of beach at Whitley Bay one summer's day. As this texture of anonymous humanity is penetrated, it yields more fragments of knowledge about individuals isolated within it as well as endless patterns of group relationships. Ultimately enlargement takes us into unreadable abstract clumps of silver halides.

The fascination that photographs hold for me lies in this allusive power of the camera's imagery. The attempts of some abstract artists to create paintings or objects without external references (however admirable the results) seems to me to be not only futile but retrograde; like a race to see how slowly the participants can move. I marvel that marks and shapes, simple or complex, have the capacity to enlarge consciousness, can allude back to an ever widening history of mankind, can force emotional responses as well as aesthetic ones and permit both internal and external associations to germinate the imagination of the spectator. I suppose that I am much more concerned with ideas about paint than with paint for its own sake, or even a subject for its own sake. The reason for becoming involved with Bing Crosby in the painting called 'I'm dreaming of a white Christmas' was not a nostalgic affection for Bing Crosby films, rather it was that the painting was quite demanding technically and it also offered some metaphysical exploitation. It follows from a Duchamp idea about everything having an opposite. Scientific thought is now being directed at the notion that every particle has a negative particle and that a non-world exists adjacent to our world; that this world has as real an existence, in an opposite phase, as the one we experience. It's nice to be able to see a ready-made token of that reversal of our normal perception in the form of a photographic negative. The painting of a negative color frame from a Bing Crosby film can take us a little closer, in a symbolic way, to that looking-glass world. The idea that Bing in negative becomes racially reversed is amusing too (the song from the film makes an apt title for the painting) — he becomes an American Negro. His clothes,

color reversed, are more bizarre; he wears a black shirt and a white hat, a yellow cardigan and a light blue coat — unlikely for Bing. The change is such that you begin to think of him as a much more racy figure. The exterior seen through a window is lurid too, the blue sky is orange, the green trees red. This is disturbing but not exactly surrealistic. In many ways the scene becomes that much more magical and mysterious and beautiful and more rewarding when meditated upon than the scene as we normally know it. I would like to think that what I am doing is questioning reality. Photography is just one way, the most direct we know, by which physical existence can modulate a two-dimensional surface. Painting has long been concerned with the paradox of informing about a multi-dimensional world on the limited dimensionality of a canvas. Assimilating photography into the domain of paradox, incorporating it into the philosophical contradictions of art is as much my concern as embracing its alluring potential as media. It's necessary, at the moment, to pry out a whole new set of relationships. After all, photography (perhaps we should establish a broader base and think of what I am talking about as lens-formulated images whatever the chemistry or electronics involved) is still fairly new compared with the long tradition of painting and there are many adjustments in thinking yet to be made.

(*Studio International* 1969)

The process of enlargement inevitably introduces doubts about the veracity of what we call photographic. In taking us nearer the carrier of the image we become more aware of its characteristics as medium. The type of emulsion, half-tone screens, the intervention of a retoucher's hand, all become more apparent and contribute more to the quality of an image which on a different scale may be unquestionably photographic. The source of the painting of Trafalgar Square was a small detail from a postcard. By maintaining and exaggerating the 'impressionistic' qualities of the magnified fragment these inferences were developed stylistically.

(*Studio International* 1969)



79
Trafalgar Square
1965–67



78
Trafalgar Square – study
1965

'Landscape' comes directly out of the Marilyn idea about hand-made marks on photographs. It was painted from a postcard which was remarkable only for the fact that color had been applied to each copy by hand (I have two copies, each a little different). There was no aggression, just a sheer abandoned dabbing on of tints in arbitrary haste. I was fortunate enough to find the original negative in the library of the biggest aero survey company and ordered an eight ft long print of the area seen in the postcard. 'Painting' consisted of adding many different types of marks to the print: starting with a loose filling-in of fields with tints and on to marks which bear no relationship to the photograph at all. Trees in one part are fabricated from paint-soaked sponge, some tiny houses are made in false perspective from balsa wood.

(*Studio International* 1969)

A postcard of the beach at Whitley Bay has produced several variations. A medium-sized painting, a print on a photographic base, a postcard, a one-off multiple and the cover for the March 1969 issue of *Studio International*.

The postcard is itself a photographic print without an intruding reproduction screen. It was examined in many degrees of enlargement for 'People' dated 1965–66. This is one of a series of explorations into the legibility of a photographic image degraded by enlargement. Photographs such as this heavily populated beach in the north of England show a random sample of humanity. When broken down and analyzed, they provide an incredible amount of information about the individuals and their activity. There is, however, a breaking point, a stage where the grain of the emulsion is too large to absorb the imprint of the form. It was a search for this moment of loss that became the true subject of the series.

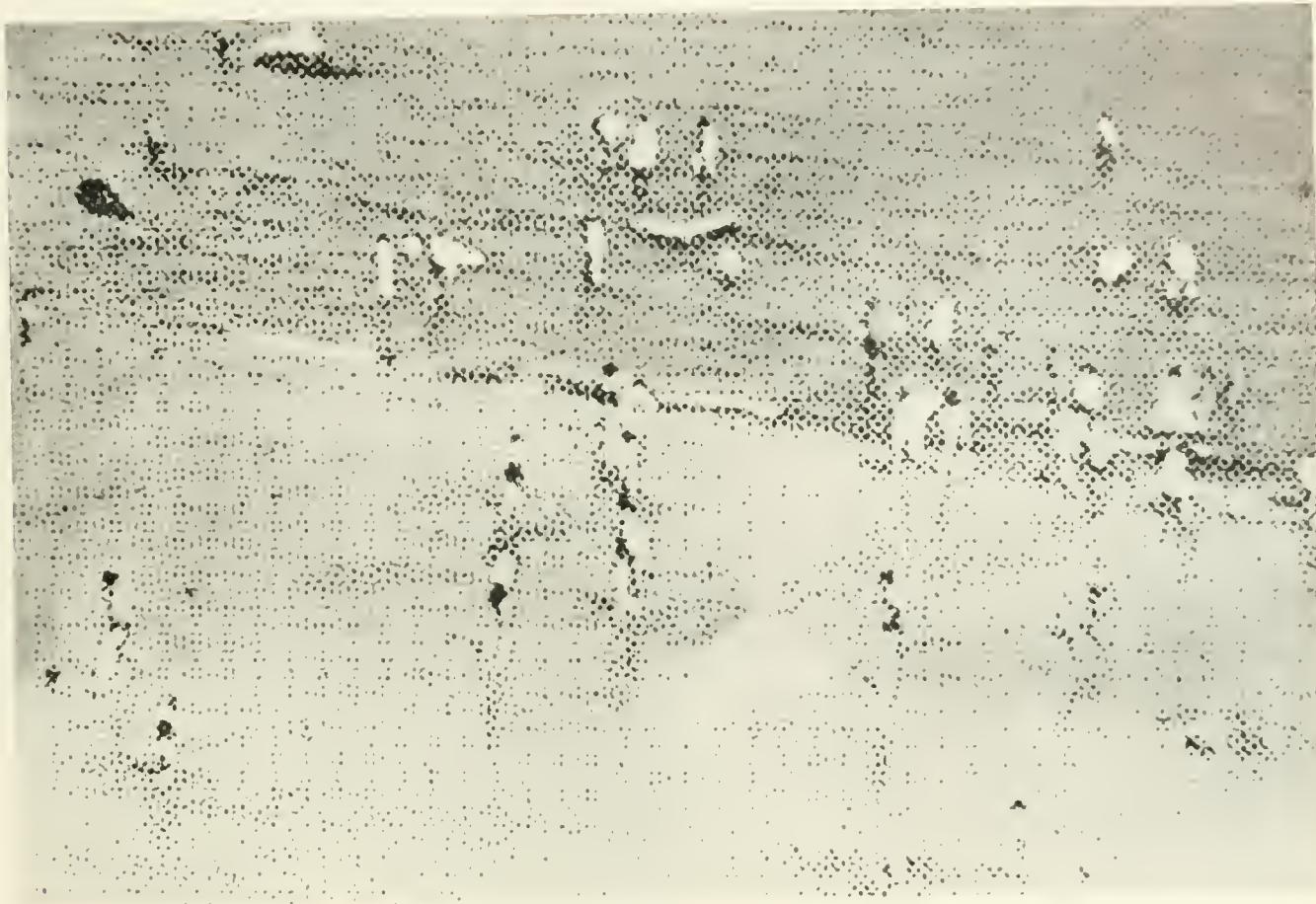
'Whitley Bay I' and 'II' are tinted photographic prints. The first is an enlargement from another Whitley Bay postcard (this had a half-tone reproduction screen) and the second is a photograph of the same beach taken by myself.

At about the time of the 'People' painting I became habituated to taking photographs of people on beaches. One holiday snap color transparency of a bay on a Greek island has been used

extensively. Most of these are entitled 'Bathers,' sometimes the full 35 mm frame, sometimes minute details. 'Bathers II' is a photographic color print on a canvas base. Everything but the people is painted out with an impasto that imitates the perspective gradation of the sea. What is left informs more about the missing seascape than the people.

(Compiled from: *Studio International* 1969, Whitworth Gallery catalogue 1972)





77
Landscape
1965–66

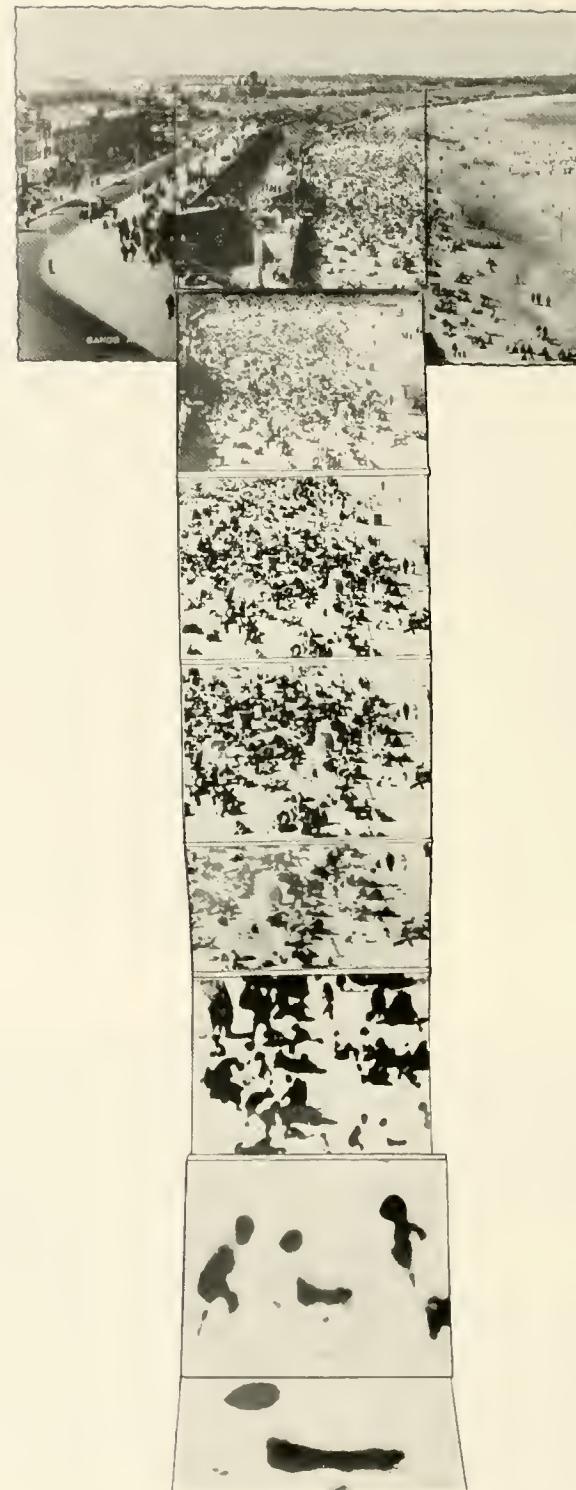


75
Whitley Bay
1965

73
Whitley Bay I
1965

74
Whitley Bay II
1965





108
People multiple (1/1)
1968

76
People
1965–66

107
People/Popel (in collaboration with
Dieter Rot)
1968

117
People again
1969





Notes on Photographs

Photography is a medium with its own conventions though we tend to treat its products as a truth less flexible than hand-done art. Yet photographs of a given scene can be as unlike each other as each might be from a painting of that scene. Choice of lens and control of focus through aperture selection can extract widely differing images from a single viewpoint. Photographs are often 'retouched,' especially when used for reproduction.

In fact, a distinction between camera work and painting hardly operates in a good deal of photographic magazine and advertising material — whether it be retouching to enforce or modify

information or handcraft in the making of blocks for printing: one reason for the high cost of color reproduction is the amount of skilled hand treatment required in color processes. The marriage of brush and lens can be intriguing. The 'artworks' shown here scratch around in this territory, exploring possible relationships of painted marks and marks resulting from the interaction of light and photosensitive emulsions.

I had often had recourse to photographic enlargements for collaged details in earlier paintings. The photographic aspect of these contributions to the work was not, in itself, an objective — sometimes it was necessary to make an enlargement from an element that would have been too small in its magazine source for direct use. Occasionally there were advantages;

93*
Bathers I
1966–67

95
Bathers II
1967



to be gained from making painted additions over the photograph. Inevitably, with great scale increases from small originals, mechanical reproduction screens asserted their textural qualities. Sometimes photographic ideas and techniques (i.e. differential focus) were imitated with paint.

A number of avenues have been explored since then. 'Still-life' does as little as can be to interfere with the photographic essence of the original. The application of color doesn't disturb the integrity of the photograph — it is applied with an airbrush, the normal tool of the photo retoucher.

'My Marilyn' is at another extreme. Marilyn Monroe demanded that the results of photographic sessions be submitted to

her for vetting before publication. She made indications, brutally and beautifully in conflict with the image, on proofs and transparencies to give approval or reject; or suggestions for retouching that might make it acceptable. After her death some were published with her markings — a batch by Bert Stern in *Eros*, others by George Barris. The aggressive obliteration of her own image has a self-destructive implication that her death made all the more poignant; there is also a fortuitous narcissism for the negating cross is also the childish symbol for a kiss. 'My Marilyn' starts with her signs and elaborates the graphic possibilities these suggest.

'Landscape' spans these extremes in one picture. There are painted marks unrelated to the subject; in other places the application of color amounts to a simple

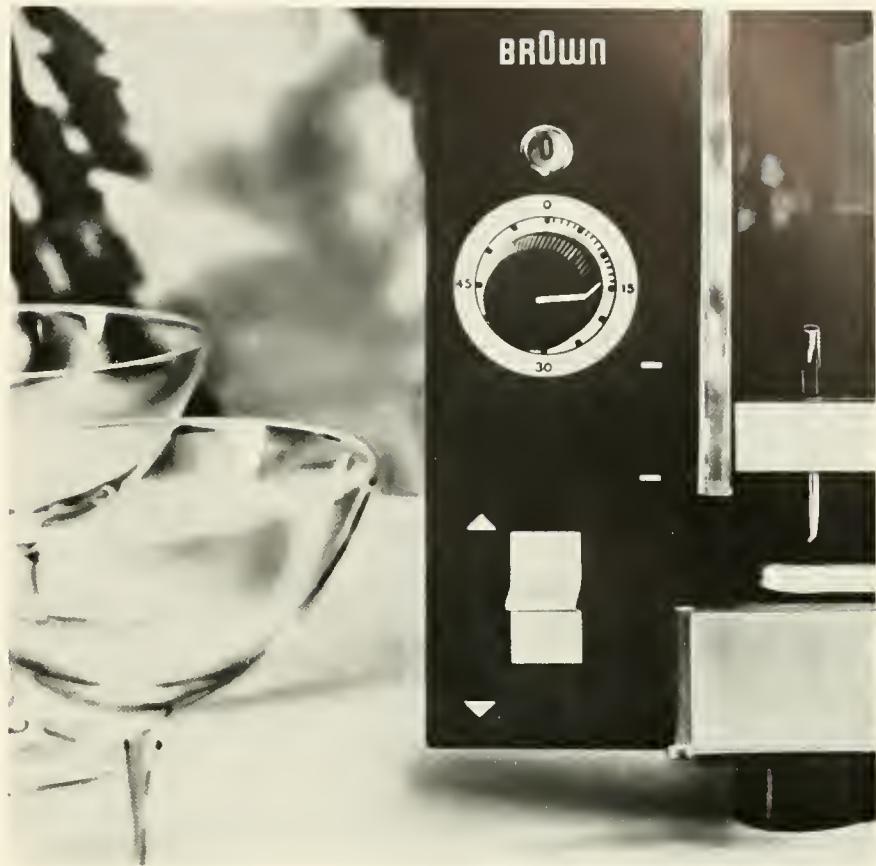
phototint job. The source of the painting is a postcard. Small areas of postcards were used for 'Whitley Bay' and 'Trafalgar Square' to satisfy a curiosity about the ability of certain configurations to hold a thin dilution of human personality. Somehow these fractionated representations, grossly deteriorated through magnification and adulterated by processing for reproduction retain a contact with, and power to evoke, the bodies that originated them. 'People' touches the fringe of that perception, the shallow edge between recognition and abstraction lies in the middle of the panel. 'Trafalgar Square' lets the rich visual qualities of the degraded fragment provide extensions into the Impressionist sensuality in parallels.

(Iolas Gallery catalogue 1967)



The contrast between 'Still-life' and 'My Marilyn' is confirmed in their compositional treatment. 'Still-life' was, unlike all the work that preceded it (apart from 'Epiphany'), an entity. In the earlier paintings, idioms had been mixed in a selfconscious manner to retain the individuality of elements 'Still-life' was not composite in that way. The Marilyn painting was unlike older pictures in that there was avoidance of a unifying perspective. The individual shots are spread regularly across the panel, four photographs each repeated three times on different scales — perspective is respected only within each frame. The painting was also an excuse for a physical involvement with paint itself. A screen print with the same title arrived at similar plastic ends through the use of process photography and received no hand-working by me, other than masking.

(*Studio International* 1969)

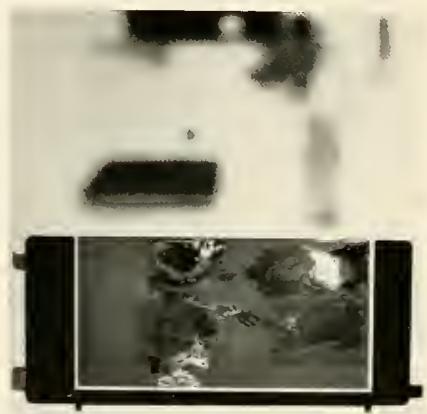


68
My Marilyn
1965

67
My Marilyn (paste-up)
1964

70
Still-life
1965

69
Still-life — study
1965



- 92
Toaster
1966–67 (reconstructed 1969)
- 96
Toaster
1967
- 136
Toaster study I
1969
- 137
Toaster study II
1969
- 138
Toaster study III
1969

'Still-life' relates to the 'readymade.' Whereas Duchamp's readymades were chosen with a deliberate avoidance of concern with the aesthetic merits of the object, 'Still-life' takes a highly stylized photograph of an example of high style in consumer goods to raise the question: 'Does the neutrality of Duchamp or the studied banality, even vulgarity, of the subject matter in most American Pop significantly exclude those products of mass culture which might be the choice of a NY Museum of Modern Art 'Good Design' committee? (This was a factor also in the use of the Guggenheim Museum as a theme for art).

By the time I made 'Toaster' the habit of working a print simultaneously with a painting was well established. The print on the toaster theme is less a version than a natural corollary of it. My interest in process, aesthetic or technical, had led me to make a series of studies and reliefs which echoed, through analogy in painter's terms, the design and construction of a building. Similarly, the 'Toaster' painting equates with the appliance, and the print metaphors the public relations vehicle for it. The text is an important part of this work not only for its visual quality (conjunctions of word and image are fundamental to the manner of presentation in the field depicted) but in the way it provides information and tunes the aesthetic response as only the explicitness of words can do. The text was not written by me but was compiled and adapted from Braun advertising brochures.

The 'Documenta' print, 'The critic laughs,' was initiated by a 'readymade' object, or to be more precise in our Duchampian terminology a 'readymade assisted.' It is an association of two mass produced objects — a Braun electric toothbrush and a giant-sized set of teeth made from sugar (a confection to be found in the English seaside resort, Brighton, which exemplifies the darker side of British humor). This conjunction immediately reminded me of Jasper Johns' 'sculpmetal' toothbrush which carries molars instead of bristles. His title 'The critic smiles' seemed too mild for the grotesque shudder of electrically animated teeth — even 'The critic laugh's' doesn't quite accommodate this hysteria.

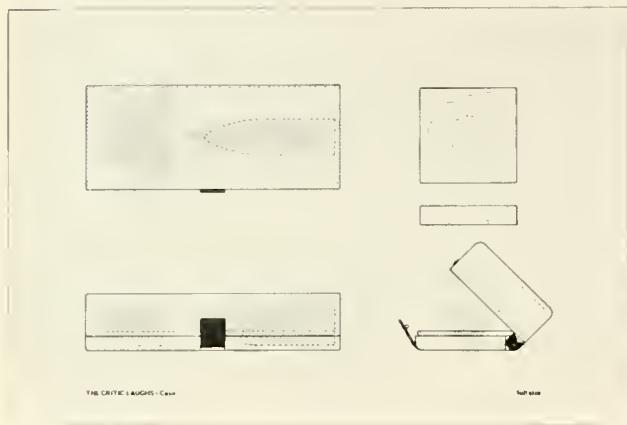
The electric toothbrush and vibrating sugar teeth were photographed with the

help of Euan Duff. A Kodacolor print followed and was heavily retouched. From this came an offset litho print, laminated to regain the photographic character, to which additional hand-painted marks were applied. Thus there were three possible points at which paint might intrude: on the object itself, on the photographic print, and on the offset litho print. Sugar teeth are a little unhygienic for the permanent needs of art. They 'sweated' in certain weather conditions and began to crystallize and crumble away with time. They are also a little heavy for the small motor. Hans Sohm of Stuttgart, the great archivist of Fluxus and Happenings documentation (also a dentist), made an excellent model of the sugar teeth in dental plastic — chemically inert and lighter.

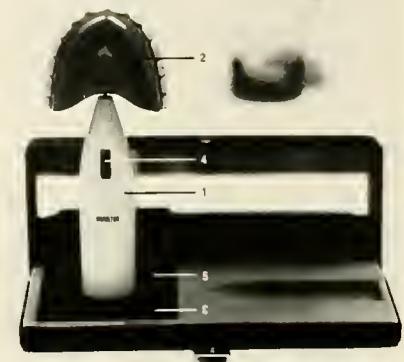
The laminated offset-litho version of the subject is, stylistically, in the nature of promotional material for the product. Multiple editioning of the object is an obvious development. As with all consumer products, packaging and presentation posed subsequent problems: to be solved by the design of a case, styled, and made, in the manner of the box for the Braun 'sixtant' electric razor. Product, package and promotional matter is the cycle of the consumer goods industries. Nothing in my experience, and practice, of art suggests that this same cycle does not apply to that category of object that we label 'art.'

At the time of writing the last paragraph I had not realized that an instruction book and guarantee card would be necessary to complete the analogue — of course, art usually comes without a guarantee.

(Compiled from: Iolas Gallery catalogue 1967, *Studio International* 1969, Whitworth Gallery catalogue 1972, René Block Gallery catalogue 1972, Studio Marconi catalogue 1972)



HAMILTON



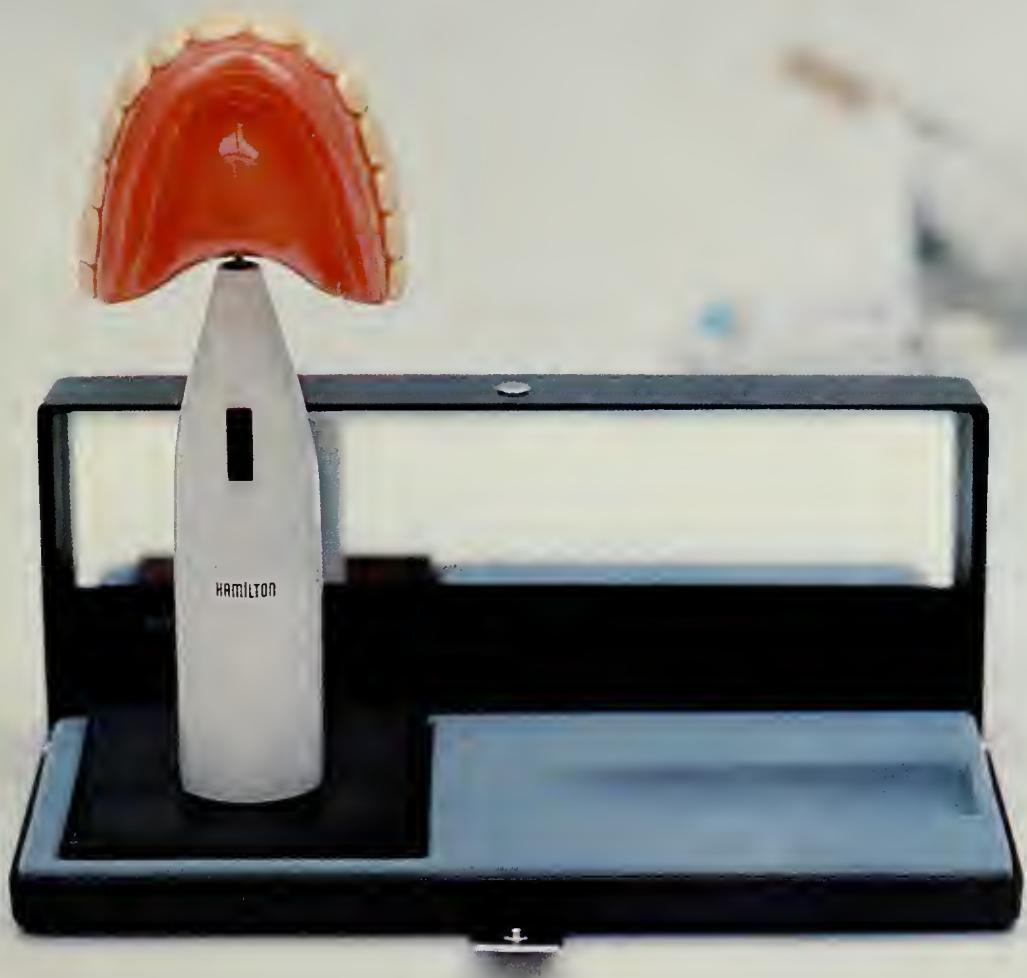
101
The critic laughs
1968

148
The critic laughs — case
1971

159
Trade Mark
1972

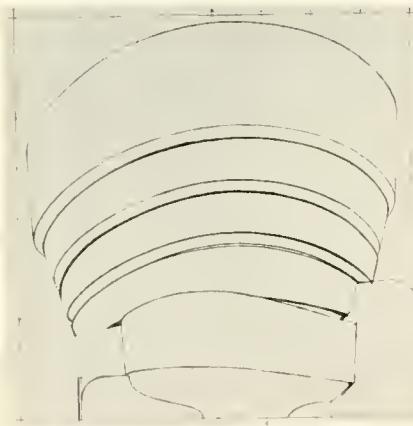
160
The critic laughs — illustration
1972

147
The critic laughs
1971–72



The 'Solomon R Guggenheim' is a big subject – at least in the sense that it has provoked a larger batch of work from me than any other I have tackled (but, perhaps happily, fewer words). There are ten drawings, a screen print, six large fiberglass reliefs and three smaller vacuum formed multiples.

(Whitworth Gallery catalogue 1972)





81*
The Solomon R Guggenheim – study
1965

84
The Solomon R Guggenheim –
working drawing
1965

80
The Solomon R Guggenheim –
architect's visual
1965

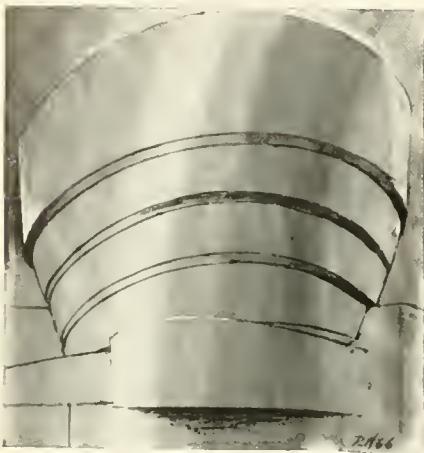
82
The Solomon R Guggenheim –
drawing I
1965

83
The Solomon R Guggenheim –
drawing II
1965

85
The Solomon R Guggenheim (Black
and White)
1965–66

86*
The Solomon R Guggenheim
(Neapolitan)
1965–66





91 *

The Solomon R Guggenheim – 4 studies
for 'Spectrum'
1966

90

The Solomon R Guggenheim (Spectrum)
1965–66

94

Study for 'The Solomon R Guggenheim'
1967





87
The Solomon R Guggenheim (Black)
1965–66

89
The Solomon R Guggenheim (Metalflake)
1965–66

88
The Solomon R Guggenheim (Gold)
1965–66





97

I'm dreaming of a white Christmas —

sketch

1967

98

I'm dreaming of a white Christmas —

study

1967

99

I'm dreaming of a white Christmas —

working drawings for screen print

1967

118

I'm dreaming of a white Christmas

1969

100

I'm dreaming of a white Christmas

1967–68



While working on the painting of this subject I made a negative color photographic print to help in the assessment of color. I did a little work on it with sprayed dyes and other markings. Over the next few months it became evident that the color was deteriorating considerably as a result of exposure to ultraviolet in sunlight. Being loath to lose the print (for I had come to regard it as a work in its own right) I began to investigate the possibility of repeating it in a more permanent form. A photographic company in Hamburg with a dye transfer department allowed me to spend some time in the workshops with their technicians to see what the process had to offer. I made six copies of this version of 'I'm dreaming' to spread the high production costs. I might have made more were it not for the fact

that the desired result required a great deal of hand retouching of each print; work done in the specialized studio by highly skilled experts.

(Whitworth Gallery catalogue 1972)

In the mainstream of Western painting (since the Greeks anyway) it has been taken for granted that a painting is to be experienced as a totality seen and understood all at once before its components are examined. Some twentieth-century artists questioned this premise. Certain works by Paul Klee make most sense when scanned like a poem or a page in a comic book. Duchamp's 'Large Glass' reveals its quality with two separate components – the 'Glas' and the written notes which refer to it. The manner of apprehending an essentially visual work is often a concern of mine. 'My Marilyn' requires to be read partially by cross referencing within the picture. 'Toaster,' with its text, approaches the problem differently. 'Swingeing London 67' investigates the subject first at the level of pure information. The 'poster' is an application of the principle of providing the factual and psychological background in a form which can best present a multitude of small nuances of indeterminate matter. A major difficulty with painting is that the very nature of the medium demands a degree of resolution in the formal rendering. The point is pressed home in the 'poster' because it is apparent that the compilation of seemingly factual reports is full of contradictions. Form and color are elusive. Choice is arbitrary. Decision becomes whim.

Situated chronologically between the 'poster' and an etching on this subject, the watercolor drawing tried to reinforce the slightly blurred and evasive pictorial quality of the coarsely reproduced newspaper photograph which was the source. A few color notes were added but the main purpose of the drawing was to try to get to grips with the anatomy of the hands.

In becoming firmer and more explicit the drawing was unwillingly removed from the documentary language of its source into an arty stylization. The outcome of these conflicts was the decision to combine a painted quality with a superimposed silkscreen printing in the six versions of the painting subsequently completed.

(Whitworth Gallery catalogue 1972)



103
Swin geing London 67 – source material
1968

104
Swin geing London 67 – working drawing
1968

102
Swin geing London 67 – sketch
1968

105
Swin geing London 67
1968

110
Swin geing London 67 (a)
1968–69

111
Swin geing London 67 (b)
1968–69

112
Swin geing London 67 (c)
1968–69

113
Swin geing London 67 (d)
1968–69

114
Swin geing London 67 (e)
1968–69





Robert Fraser, my swinging art dealer, was friendly not only with Mick Jagger and the Stones but also with the Beatles. He encouraged several of his artists to undertake commissions to make record sleeve designs and got the groups involved with the artists. Paul McCartney was taking a very active role in putting together the double album called 'The Beatles' and I took responsibility for the design of the package with Gordon House looking after the printing and Paul McCartney working with me a good deal of the time in the studio.

Inside the album was a give-away 'print.' Most of the design effort and expense went into this. Because the sheet was folded three times to bring it to the square shape for insertion into the album, the composition was interestingly complicated by the need to consider it as a series of subsidiary compositions.

(Whitworth Gallery catalogue 1972)

115
Swinging London 67 (f)
1968–69

109
The Beatles
1968

Many prints made since 'Adonis' had employed more than one print medium, and some had hand-applied additions. Very often prints were developed on the printing table, so much so that I felt the screen was simply offering a means of repeating a gesture rather than changing the artist's relationship with the work – there was still the same kind of sequential thinking, the print would help to generate itself as a drawing or a painting does. The activity is a dialogue between the statement (image) as so far established and consideration of that fact by the artist. Sometimes the screen medium seemed a little superfluous. Was it more difficult or time consuming to repeat a hand gesture seventy-five times than to make a screen and print from it seventy-five times? It depends on the complexity of the individual mark. Also, a hand-made mark might avoid some of the limitations of a printed mark; it could be less anonymous, richer.

'Fashion-plate' started as a multi-media print to investigate different values of representation. The print has, of course, a subject but the subject certainly became media in the course of its execution. The suitability of the fashion model for an exploration of the relationship between painted mark and photograph (the theme of 'My Marilyn') is evident, for the 'made-up' model is very much a painted image before the photographic stage is reached; painting, of a sort, continues after photography in the process-engraver's work.

There were fifteen studies for the mixed media print. Three of them preceded the first workings on the print itself and twelve were made on stage proofs of the print. Of the three earlier studies, one took on a resemblance to myself, or rather, to a remembrance of myself as a youth. It tempted me to steer it along the lines of a self-portrait in drag.

(Whitworth Gallery catalogue 1972)



139
Study for 'Fashion-plate'
1969

119
Fashion-plate study (a) self-portrait
1969

120
Fashion-plate study (b)
1969

121
Fashion-plate study (c)
1969



122
Fashion-plate (cosmetic study I)
1969

123
Fashion-plate (cosmetic study II)
1969

124
Fashion-plate (cosmetic study III)
1969

125
Fashion-plate (cosmetic study IV)
1969

126
Fashion-plate (cosmetic study V)
1969

127
Fashion-plate (cosmetic study VI)
1969

128
Fashion-plate (cosmetic study VII)
1969

129
Fashion-plate (cosmetic study VIII)
1969

130
Fashion-plate (cosmetic study IX)
1969

131
Fashion-plate (cosmetic study X)
1969

132
Fashion-plate (cosmetic study XI)
1969

133
Fashion-plate (cosmetic study XII)
1969

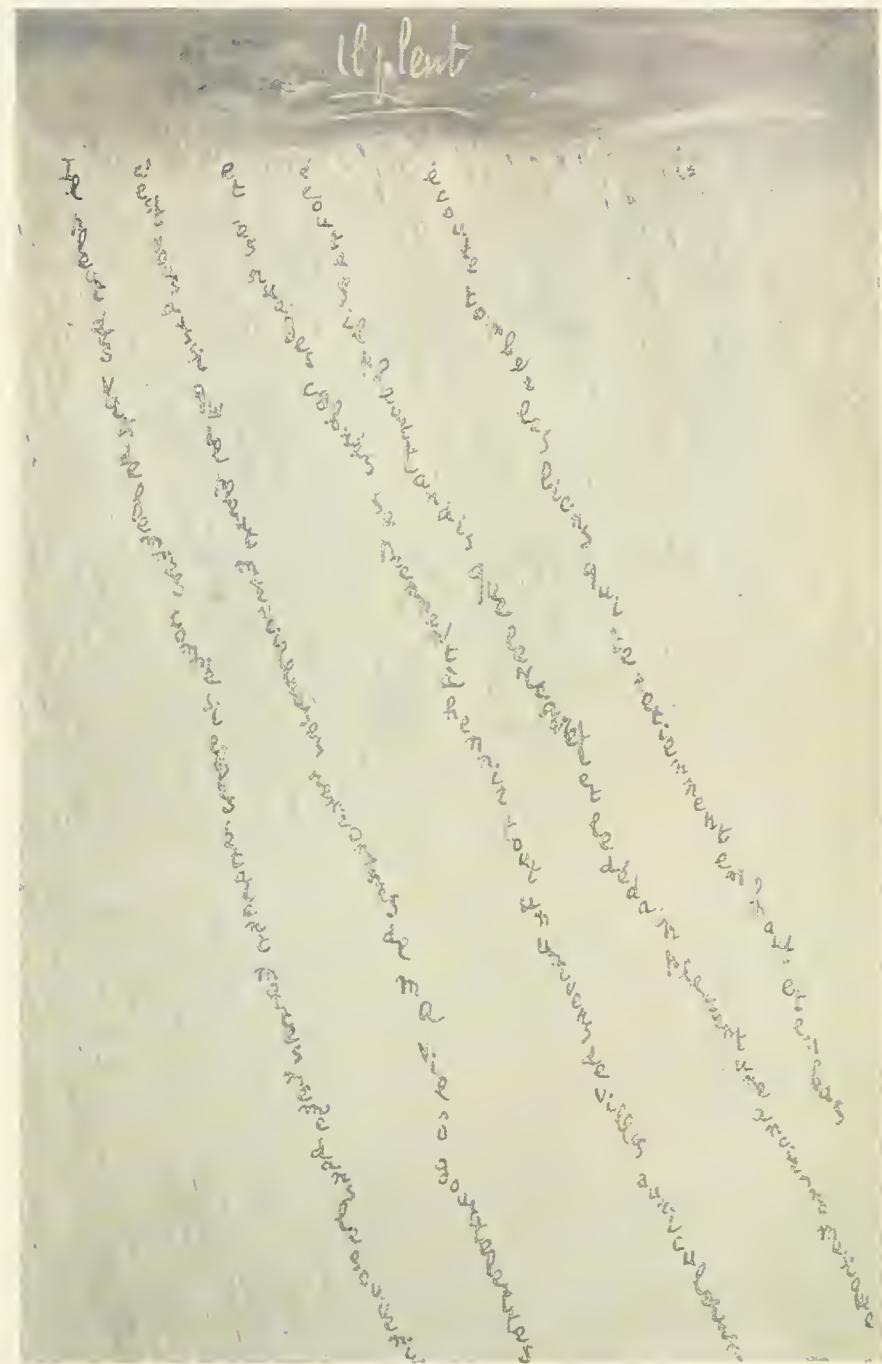


Art in America devoted a whole issue to Marcel Duchamp in the year following his death in 1968. I was asked to contribute something. In my studio there was a stack of glass plates. When Marcel was in London in the summer of '68 he had signed these blank glasses with the inscription 'd'après Marcel Duchamp.' No further work had been done on them at that time but I was moved by the sight of these empty glasses and their signature began to assume significance as a question. I photographed, in color, a batch of these glass plates and then turned the plates to make a similar photograph through the backs with the signatures reversed. *Art in America* was able to reproduce only one of the photographs instead of using two double spreads with the signatures backing up on the central pages as I had hoped.

When the originals came back I put them in a double-sided hinged frame so that they could offer the notion of twinned spatial representations implying the same deep space from either side of a paper thin slab.

(Whitworth Gallery catalogue 1972)





116
After Marcel Duchamp?
1969

106
Picturegram
1968

'Get a colored postcard in the Chicago area of a subject in Chicago. Either get it yourself or, if you are worried about the aesthetic responsibility of choosing something, ask a friend to provide it.

Take a piece of paper and cut a hole in it 1" high by 1½" wide. The hole should be square with a corner of the paper, 1" to the left of the edge and ¾" from the bottom edge. Place this in the bottom right hand corner of the postcard. Get a photographer to enlarge the area of postcard revealed in the hole to a size of 2'8" × 4', preferably on sensitized canvas but if this isn't possible have a paper print dry mounted on hardboard (Masonite).

Leave 20% of the surface untouched black and white. Paint 40% in roughly the colors apparent in the postcard. Paint 40% in complementaries of the colors that appear in the postcard. Either transparent stains or opaque colors, some thick, some thin; which areas are at your discretion.'

(Instruction telephoned from London to Ed Paschke in Chicago to paint a picture for the 'Art by Telephone' exhibition at the Museum of Contemporary Art in 1969.)



152
München/Bordeaux
1971

134
Chicago project I
1969

135
Chicago project II
1969





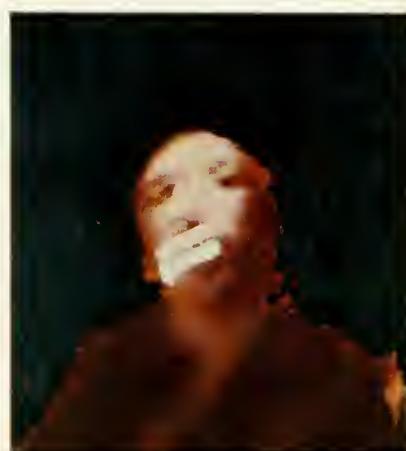
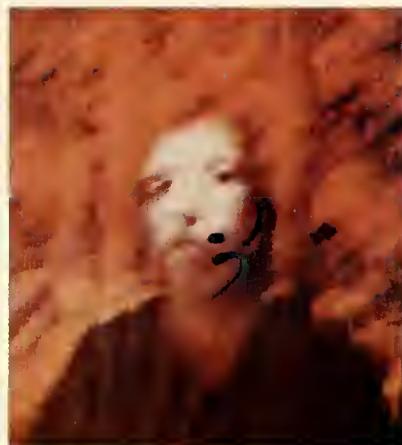
- 140
Kent State
1970
- 141
Portrait of the artist by Francis Bacon —
study I
1970
- 142
Portrait of the artist by Francis Bacon —
study II
1970
- 143
Portrait of the artist by Francis Bacon —
study III
1970
- 144
Portrait of the artist by Francis Bacon —
study IV
1970
- 145
Portrait of the artist by Francis Bacon —
study V
1970
- 146
Portrait of the artist by Francis Bacon —
study VI
1970

Roy Lichtenstein showed me his new Polaroid camera in New York in March 1968, demonstrating it by taking a photograph of me. Iain Baxter did the same in Vancouver later that year. I bought a Polaroid camera and have handed it to 38 artist friends, so far, with a request to 'take a photo of me.' The expectation was that the snapshots would not be strongly impressed with the personality of the photographer.

In the case of Francis Bacon the Polaroid color print happens to be very like a Francis Bacon painting – accidental movement of both camera and subject produced a blurred multi-viewpoint image.

I had the photograph enlarged and reproduced by collotype. On some proofs I made studies for painted additions to exaggerate the Francis Bacon character (this involved some research into the Bacon catalogues). Ultimately one of the studies was chosen, in consultation with Francis Bacon, and a silkscreen printing on the collotype was begun.

(Whitworth Gallery catalogue 1972)





The subject derives from a group of Andrex advertisements. These were very evident in the color supplements in the early '60s introducing the new range of colored toilet papers then being marketed. 'Soft pink' or 'Soft blue' with the particular color quality suffusing the whole image – always that of two girls ambiguously posed in a forest glade.

Nature is beautiful. Pink from a morning sun filters through a tissue of Autumn leaves. Golden shafts gleam through the perforated vaulting of the forest to illuminate a stage set-up for the Sunday supplement voyeur. Andrex discreetly presents a new color magazine range. A pink as suggestively soft as last week's blue – soft as pink flesh under an Empire negligee. The woodland equipped with every convenience. A veil of soft focus vegetation screens the peeper from the sentinel. Poussin? Claude? No, more like Watteau in its magical ambiguity.

Sometimes advertisements make me wax quite poetical. None more so than the series by Andrex showing two young ladies in the woods. I have, on occasions, tried to put into words that peculiar mixture of reverence and cynicism that 'Pop' culture induces in me and that I try to paint. I suppose that a balancing of these reactions is what I used to call non-Aristotelian or, alternatively, cool.

(Whitworth Gallery catalogue 1972)

Dieter Rot is currently publishing volume twenty of his complete works. He is the most prolific as well as the most brilliant of artists producing visually oriented books. He paid me the great compliment of dedicating his supremely literate work *Scheisse* to me.

While working on 'I'm dreaming of a black Christmas' with the collotype printer in Stuttgart I made a drawing to test the extremes of gradation possible with the medium. Washes are difficult to print with any process and this study proved to me that collotype is the most sensitive of all the print media and at the same time very controllable. The result is dedicated to Dieter.

(Whitworth Gallery catalogue 1972)





149
Soft pink landscape – study
1971

153
Soft blue landscape
1971

151
Eine kleine schöne Scheisse
1971

150
Soft pink landscape
1971–72





155
Soft pink landscape — study I
1972

156
Soft pink landscape — study II
1972

157
Soft pink landscape — study III
1972

158
Soft pink landscape — study IV
1972

163
Girl with tights down
1972

164
Surprised girl
1972

165
Girl surprised in the forest
1972

161
Girl with skirt up
1972

162
Etude pour les eaux de Miers
1972



etude pour les eaux de Miers R. van der Heijden



Propositions

A work of art is a vehicle for the transmission of information concerning the mental, or physical, activity of an artist.

The vehicle, or medium, need not transmit information (a message) – it can stand as a symbol for a message.

The work of art may be structured or not – it can be a concept.

An artist can propose that his work of art shall be structured by someone other than the artist – or it can be structured by chance.

Structures (and non-structures) may be characterized by a style (or non-style).

The style of a structured (or unstructured) message (or symbolic non-message) can serve to identify the individuality of an artist.

Art can be structured in the style of another artist, either in sincere emulation or as ironic parody.

A work of art is evidence that an artist has proposed a work of art.

An eye witness account is evidence that an artist has proposed a work of art. But documentary evidence (i.e. a photograph) is more conclusive.

A painting is documentary evidence that an artist has proposed a work of art.

(Catalyst 1971)

Although some of my pre-Pop pictures may seem to the casual observer to be 'abstract' I believe it is true to say that I have never made a painting which does not show an intense awareness of the human figure. In the case of earlier work it was the human configuration (two eyes situated at a certain distance from two mobile feet) confronting the picture that determined its composition. Assumptions about the human figure were fundamental to the location of elements within the painting and the painting's relationship to the viewer was prescribed. That is to say, one justification for the picture was its value as a contribution to the total perspective of the spectator: a candid demonstration of the platitudinous concept that a work of art does not exist without its audience.

Later pictures of mine have absorbed into this external concern a recognition of the potency that representation of the human figure adds to this dialogue between image and witness. A fellow creature in the viewer's environment, either artificial (a semblance) or real, must be the strongest, most emotive, factor in it; he will command attention for no other reason than his figurative identification with the ego. The force with which this *dramatis persona* can provoke displeasure is no less great than its capacity to provide companionship or to alter the construct of our lives. It, another self, real or semblance, revealed or implied, will always be a major factor in my art.

(Statement in response to question 'What kind of significance and/or importance does the image of the human figure have in your works?' put by Yoshiaki Toni from Tokyo 1971)

Catalogue

Works for which no collection is cited belong to the artist

* Shown in New York only

1
Leopold Bloom
1949

Pencil on paper
 $22\frac{5}{8} \times 15\frac{1}{2}$ in / 57.5×39.5 cm

2
Leopold Bloom ('He foresaw his pale body')
1949

Pencil and watercolor on paper
 $22\frac{1}{2} \times 15\frac{1}{2}$ in / 57×39.5 cm

3
In Horne's House
1949

Ink and watercolor on paper
 15×12 in / 38×30.5 cm

4
The transmogrifications of Bloom
1949

Pencil on paper
 $21\frac{3}{4} \times 15\frac{1}{2}$ in / 55×39.5 cm

5
Induction
1950

Oil on canvas
 20×16 in / 51×40.5 cm

6
Chromatic spiral
1950

Oil on panel
 $21 \times 18\frac{1}{2}$ in / 53.3×47 cm
Collection: Mr and Mrs Benn Levy

7
Particular system
1951

Oil on canvas
 40×50 in / 101.5×127 cm

8
Self-portrait
1951

Ink and wash
 $9\frac{1}{2} \times 8$ in / 24×20.5 cm

9
d'Orientation
1952

Oil on hardboard
 46×63 in / 117×160 cm

10
After Muybridge
1953

Pencil and conté crayon on paper
 $18\frac{1}{4} \times 14\frac{1}{4}$ in / 46.5×36 cm
Collection: Reyner Banham

11
Sketch for 'Super-ex-position' I
1953

Ink and watercolor on paper
 $7\frac{1}{2} \times 10$ in / 19×25.5 cm
Collection: Petersburg Press, London

12
Sketch for 'Super-ex-position' II
1953

Ink and watercolor on paper
 $7\frac{1}{2} \times 10$ in / 19×25.5 cm
Collection: M J Long and C St J Wilson, London

13
Study for 'Still-life?'
1954

Pencil, charcoal and watercolor on paper
 $20\frac{1}{4} \times 15\frac{3}{4}$ in / 51.5×40 cm
Collection: Christoph Vowinkel, Cologne

14
Still-life?
1954

Oil on canvas
 24×20 in / 61×51 cm
Collection: Rita Donagh

15*
Trainsition IIII
1954

Oil on panel
 36×48 in / 91.5×122 cm
Lent by The Trustees of the Tate Gallery, London

16
Study re Nude
1954

Watercolor and pencil on paper
 $14\frac{1}{2} \times 11\frac{1}{2}$ in / 37×29 cm
Private Collection, New York

17
re Nude
1954
Oil on panel
 48×36 in / 122×91.5 cm

18
Just what is it that makes today's homes so different, so appealing?
1956

Collage on paper
 $10\frac{1}{4} \times 9\frac{3}{4}$ in / 26×25 cm
Collection: Edwin Janss, Jr, Thousand Oaks, California

19
Study for 'Hommage à Chrysler Corp.'
1957
Ink, gouache, collage on paper
 $13\frac{1}{2} \times 8\frac{1}{2}$ in / 34.5×21.5 cm
Collection: Mary Reyner Banham

20
Study for 'Hommage à Chrysler Corp.'
1957
Ink, watercolor, collage on paper
 9×13 in / 23×33 cm
Lent by Studio Marconi, Milan

21
Hommage à Chrysler Corp. (a)
1957
Lithograph with pastel, gouache, collage on paper
 $14 \times 19\frac{1}{2}$ in / 35.5×49.5 cm
Collection: Petersburg Press, London

22
Hommage à Chrysler Corp. (b)
1957
Lithograph with pastel, gouache, collage on paper
 15×21 in / 38×53 cm
Collection: Richard Morphet

23
Hommage à Chrysler Corp.
1957
Oil, metal foil, collage on panel
 48×32 in / 122×81 cm
Private Collection

24
Study for 'Hers is a lush situation'
1957
Ink, crayon, gouache, metal foil on paper
 9×14 in / 23×36 cm
Collection: Rita Donagh

- 25
Study for 'Hers is a lush situation'
 1957
 Ink, collage, gouache on paper
 $7\frac{1}{4} \times 11\frac{1}{2}$ in / 18.5 × 29cm
 Collection: Colin St John Wilson, London
- 26
Hommage à Chrysler Corp.
 (version for line reproduction)
 1958
 Collage and ink on paper
 $18\frac{1}{2} \times 14\frac{1}{2}$ in / 47 × 37cm
 Collection: Mrs Marcel Duchamp
- 27
Hers is a lush situation
 1958
 Oil, cellulose, metal foil, collage on panel
 32×48 in / 81 × 122cm
 Private Collection
- 28
Study for '\$he'
 1958
 Pencil, ink, watercolor, gouache on paper
 $10 \times 7\frac{1}{2}$ in / 25.5 × 19cm
 Collection: L M Asher Family
- 29
Study for '\$he'
 1958 and 69
 Ink and gouache on paper
 $10 \times 7\frac{1}{2}$ in / 25.5 × 19cm
 Collection: Joseph Beuys, Düsseldorf
- 30
Study for '\$he'
 1958
 Oil, watercolor, collage on paper
 $9 \times 6\frac{3}{4}$ in / 23 × 17cm
 Collection: Mr and Mrs Benn Levy
- 31
Toastuum
 1958
 Ink, watercolor, aerosol paint, collage
 on paper
 $17\frac{1}{4} \times 15$ in / 44 × 38cm
 Collection: Mr and Mrs David Allford
- 32 *
\$he
 1958–61
 Oil, cellulose, collage on panel
 $48 \times 31\frac{7}{8}$ in / 122 × 81cm
 Lent by The Trustees of the Tate Gallery,
 London
- 33
Pin-up sketch I
 1960
 Ink and gouache on paper
 $14\frac{1}{2} \times 9$ in / 37 × 23cm
 Collection: Rita Donagh
- 34
Pin-up sketch II
 1960
 Ink and gouache on paper
 $14\frac{1}{2} \times 9$ in / 37 × 23cm
 Collection: Dr J Cladders, Krefeld,
 Germany
- 35
Pin-up sketch III
 1960
 Ink, watercolor, gouache on paper
 $14\frac{1}{2} \times 9$ in / 37 × 23cm
 Collection: Andreas Vowinkel, Cologne
- 36
Pin-up sketch IV
 1960
 Ink, watercolor, gouache on paper
 $14\frac{1}{2} \times 9$ in / 37 × 23cm
 Collection: Alexander Dunbar
- 37
Pin-up sketch V
 1960
 Ink, watercolor, gouache on paper
 $14\frac{1}{2} \times 9$ in / 37 × 23cm
 Collection: John Taylor, London
- 38
Study for 'Pin-up'
 1961
 Ink and collage on paper
 14×10 in / 35.5 × 25.5cm
- 39
Pin-up
 1961
 Oil, cellulose, collage on panel
 48×32 in / 122 × 81cm
 Collection: Colin St John Wilson, London
- 40 *
Sketch for 'Glorious Techniculture'
 1961
 Gouache, pencil, collage, photograph
 on paper
 6×6 in / 15 × 15cm
 Collection: M J Long, London
- 41
Glorious Techniculture
 1961–64
 Oil and collage on asbestos panel
 48×48 in / 122 × 122cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 42
Study for 'AAH!'
 1961 and 68
 Ink and watercolor on paper
 $9 \times 14\frac{1}{2}$ in / 23 × 37cm
 Collection: Colin St John Wilson, London
- 43
AAH!
 1962
 Oil on panel
 32×48 in / 81 × 122cm
 Wasserman Family Collection
- 44
**Towards a definitive statement on the
 coming trends in men's wear and
 accessories (a) sketch I**
 1962
 Pencil, gouache, collage on paper
 10×14 in / 25.5 × 35.5cm
 Collection: Mr and Mrs O M Ungers,
 Cologne/Berlin
- 45
**Towards a definitive statement on the
 coming trends in men's wear and
 accessories (a) sketch II**
 1962
 Gouache, metal foil, collage on paper
 10×14 in / 25.5 × 35.5cm
 Private Collection
- 46 *
**Towards a definitive statement on the
 coming trends in men's wear and
 accessories (a) 'Together let us explore
 the stars'**
 1962
 Oil and collage on panel
 24×32 in / 61 × 81cm
 Lent by The Trustees of the Tate Gallery,
 London
- 47
**Towards a definitive statement on the
 coming trends in men's wear and
 accessories (b) sketch**
 1962
 Gouache and collage on paper
 10×14 in / 25.5 × 35.5cm
 Collection: Colin St John Wilson, London

- 48*
 Towards a definitive statement on the coming trends in men's wear and accessories (b)
 1962
 Oil and collage on panel
 $24 \times 32\text{in} / 61 \times 81\text{cm}$
 Private Collection
- 49
 Towards a definitive statement on the coming trends in men's wear and accessories (c) sketch II
 1962 (remade in 1970)
 Aerosol paint and ink on paper
 $10 \times 14\text{in} / 25.5 \times 35.5\text{cm}$
 Collection: Dominy Hamilton
- 50
 Towards a definitive statement on the coming trends in men's wear and accessories (c) Adonis in Y fronts
 1962
 Oil and collage on panel
 $24 \times 32\text{in} / 61 \times 81\text{cm}$
 Collection: Dominy Hamilton
- 51
 'Together let us explore the stars'
 1962–63
 Ink, gouache, collage on paper
 $20 \times 13\frac{1}{4}\text{in} / 51 \times 33.5\text{cm}$
 Collection: Mrs Richard Smith
- 52
 Towards a definitive statement on the coming trends in men's wear and accessories (d)
 1963
 Oil and collage, perspex relief on panel
 $48 \times 32\text{in} / 122 \times 81\text{cm}$ or
 $32 \times 48\text{in} / 81 \times 122\text{cm}$
 Collection: Eric Franck, Küsnacht, Switzerland
- 53
 Text for 'Hers is a lush situation'
 1963
 Typewriter and ink on paper
 $6\frac{1}{2} \times 10\text{in} / 16.5 \times 25.5\text{cm}$
 Collection: H Sohm, Markgröningen, Germany
- 54
 'AAH!' in perspective
 1963 (second version 1973)
 Oil on board
 $10\frac{1}{4} \times 6\frac{3}{4}\text{in} / 26 \times 17\text{cm}$
- 55
 Five Tyres abandoned
 1963
 Colored pencils and ink on paper
 $19 \times 28\frac{1}{4}\text{in} / 48 \times 72.5\text{cm}$
 Collection: Kunsthalle Tübingen, Germany
- 56
 Hugh Gaitskell as a Famous Monster of Filmland – sketch
 1963
 Crayon and gouache on paper
 $15\frac{1}{4} \times 14\frac{3}{4}\text{in} / 39 \times 37.5\text{cm}$
 Collection: Colin St John Wilson, London
- 57
 Study for 'Portrait of Hugh Gaitskell as a Famous Monster of Filmland'
 1963–70
 Copper on aluminum relief and collage on motorized disc
 $18 \times 18\text{in} / 45.5 \times 45.5\text{cm}$
- 58*
 Portrait of Hugh Gaitskell as a Famous Monster of Filmland
 1964
 Oil and collage on photograph on panel
 $24 \times 24\text{in} / 61 \times 61\text{cm}$
 Collection: The Arts Council of Great Britain
- 59
 Epiphany
 1964
 Cellulose on panel
 $48\text{in d.} / 122\text{cm d.}$
- 60
 Interior study (a)
 1964
 Collage and oil on paper
 $15 \times 20\text{ in} / 38 \times 51\text{cm}$
 Collection: Borough of Swindon Museum and Art Gallery, England
- 61*
 Interior study (b)
 1964
 Collage, oil, pastel, gouache on paper
 $15 \times 20\text{in} / 38 \times 51\text{cm}$
 Collection: Anthony Diamond
- 62*
 Interior study (c)
 1964
 Collage, oil, pastel on paper
 $15 \times 20\text{in} / 38 \times 51\text{cm}$
 Collection: Colin St John Wilson, London
- 63
 Desk
 1964
 Oil and collage on photograph on panel
 $24\frac{1}{2} \times 35\text{in} / 62 \times 89\text{cm}$
 Harry N Abrams Family Collection, New York
- 64
 Patricia Knight
 1964
 Oil and silkscreen. Ed. 6
 $30 \times 20\text{in} / 76 \times 51\text{cm}$
 Collection: Rita Donagh
- 65
 Interior II
 1964
 Oil, collage, cellulose, metal relief on panel
 $48 \times 64\text{in} / 122 \times 162.5\text{cm}$
 Lent by The Trustees of the Tate Gallery, London
- 66
 Magic Carpets
 1964
 Collage on printed perspective grid
 $15 \times 19\text{in} / 38 \times 49.5\text{cm}$
 Collection: Andreas Vowinkel, Cologne
- 67
 My Marilyn (paste-up)
 1964
 Photographs and oil
 $20 \times 24\frac{1}{2}\text{in} / 51 \times 62\text{cm}$
 Collection: Wallraf-Richartz Museum, Cologne
- 68
 My Marilyn
 1965
 Oil on collage on photo on panel
 $40\frac{1}{4} \times 48\text{in} / 102.5 \times 122\text{cm}$
 From the Peter Stuyvesant Foundation Collection
- 69
 Still-life – study
 1965
 Collage
 $8 \times 8\text{in} / 20.5 \times 20.5\text{cm}$
- 70
 Still-life
 1965
 Photograph with sprayed photo tints
 $35\frac{1}{3} \times 35\frac{3}{4}\text{in} / 89.5 \times 91\text{cm}$
 Collection: Wallraf-Richartz Museum, Cologne

- 71
Self-portrait I
 1965 (redrawn 1973)
 Ink on printed paper
 $11\frac{1}{4} \times 8\frac{1}{4}$ in / 28.5×21 cm
- 72
Self-Portrait II
 1965
 Ink and oil on printed paper
 $11\frac{1}{4} \times 8\frac{1}{4}$ in / 28.5×21 cm
 Collection: Rita Donagh
- 73
Whitley Bay I
 1965
 Tinted photograph
 $5\frac{1}{4} \times 8$ in / 13.5×20.5 cm
- 74
Whitley Bay II
 1965
 Tinted photograph
 $5\frac{3}{4} \times 8$ in / 14.5×20.5 cm
- 75
Whitley Bay
 1965
 Oil on photograph on panel
 32×48 in / 81×122 cm
 Private Collection
- 76
People
 1965–66
 Oil and cellulose on photograph on panel
 32×48 in / 81×122 cm
- 77
Landscape
 1965–66
 Mixed media on photograph on panel
 32×96 in / 81×244 cm
 Private Collection
- 78
Trafalgar Square – study
 1965
 Oil and acrylic on panel
 16×26 in / 40.5×61 cm
 Collection: Franco Castelli, Bellagio, Italy
- 79
Trafalgar Square
 1965–67
 Oil on photograph on panel
 32×48 in / 81×122 cm
 Collection: Wallraf-Richartz Museum, Cologne
- 80
The Solomon R Guggenheim – architect's visual
 1965
 Pastel and gouache on paper
 20×23 in / 51×58.5 cm
 Collection: The Museum of Modern Art, New York, gift of Mr Charles Benenson
- 81*
The Solomon R Guggenheim – study
 1965
 Ink and pencil on paper
 $20\frac{1}{2} \times 20\frac{1}{2}$ in / 52×52 cm
 Collection: The Museum of Modern Art, New York, Joseph M and Dorothy B Edinburgh Fund
- 82
The Solomon R Guggenheim – drawing I
 1965
 Sprayed ink on plastic film
 $24\frac{1}{2} \times 23\frac{1}{2}$ in / 62×59.5 cm
- 83
The Solomon R Guggenheim – drawing II
 1965
 Sprayed ink on plastic film
 24×23 in / 61×58.5 cm
 Collection: The Solomon R Guggenheim Museum, New York
- 84
The Solomon R Guggenheim – working drawing
 1965
 Ink and pencil on paper
 22×22 in / 56×56 cm
- 85
The Solomon R Guggenheim (Black and White)
 1965–66
 Fiberglass and cellulose
 $48 \times 48 \times 7$ in / $122 \times 122 \times 18$ cm
 Collection: The Solomon R Guggenheim Museum, New York
- 86*
The Solomon R Guggenheim (Neapolitan)
 1965–66
 Fiberglass and cellulose
 $48 \times 48 \times 7$ in / $122 \times 122 \times 18$ cm
 Lent by The Trustees of the Tate Gallery, London
- 87
The Solomon R Guggenheim (Black)
 1965–66
 Fiberglass and cellulose
 $48 \times 48 \times 7$ in / $122 \times 122 \times 18$ cm
 Collection: The Solomon R Guggenheim Museum, New York
- 88
The Solomon R Guggenheim (Gold)
 1965–66
 Fiberglass, cellulose and gold leaf
 $48 \times 48 \times 7$ in / $122 \times 122 \times 18$ cm
- 89
The Solomon R Guggenheim (Metalflake)
 1965–66
 Fiberglass, acrylic, metalflake
 $48 \times 48 \times 7$ in / $122 \times 122 \times 18$ cm
 Lent by Galerie Neuendorf, Hamburg
- 90
The Solomon R Guggenheim (Spectrum)
 1965–66
 Fiberglass and cellulose
 $48 \times 48 \times 7$ in / $122 \times 122 \times 18$ cm
 Collection: The Solomon R Guggenheim Museum, New York
- 91*
The Solomon R Guggenheim – 4 studies for 'Spectrum'
 1966
 Crayon, watercolor, oil, pencil, ink on paper
 $7\frac{1}{2} \times 7\frac{1}{2}$ in each / 19×19 cm each
 The Museum of Modern Art, New York, extended loan of The Joan and Lester Avnet Collection
- 92
Toaster
 1966–67 (reconstructed 1969)
 Chromed steel and perspex relief on color photograph
 32×32 in / 81×81 cm
- 93*
Bathers I
 1966–67
 Mixed media on photograph on canvas
 33×46 in / 84×117 cm
 Lent by Reinhard Onnasch, Cologne

- 94
Study for 'The Solomon R Guggenheim'
 1967
 Gouache on photograph
 $7\frac{1}{2} \times 7\frac{1}{4}$ in / 19 × 18.5cm
 Collection: The Solomon R Guggenheim Museum, New York
- 95
Bathers II
 1967
 Oil on color photograph on canvas
 30×45 in / 76 × 114.5cm
- 96
Toaster
 1967
 Offset lithograph, silkscreen, metalized acetate. Ed. 75
 35×25 in / 89 × 63.5cm
- 97
I'm dreaming of a white Christmas – sketch
 1967
 Watercolor, gouache, crayon, pencil on paper
 $27\frac{1}{4} \times 39\frac{3}{4}$ in / 69 × 101cm
- 98
I'm dreaming of a white Christmas – study
 1967
 Lithograph and gouache on paper
 28×36 in / 71 × 91.5cm
 Lent by Galeria del Leone
- 99
I'm dreaming of a white Christmas – working drawings for screen print
 1967
 Ink on plastic films
 $23\frac{1}{4} \times 36\frac{1}{4}$ in / 59 × 92cm
 Collection: Rolf Becker, Bremen
- 100
I'm dreaming of a white Christmas
 1967–68
 Oil on canvas
 42×63 in / 106.5 × 160cm
- 101
The critic laughs
 1968
 Offset lithograph, laminate, silkscreen, enamel. Ed. 125
 $23\frac{1}{2} \times 18\frac{1}{4}$ in / 59.5 × 46.5cm
- 102*
Swingeing London 67 – sketch
 1968
 Pencil, pastel, watercolor, metalized acetate on paper
 13×19 in / 33 × 48cm
 Collection: The Arts Council of Great Britain
- 103
Swingeing London 67 – source material
 1968
 Collage and watercolor on paper
 $27 \times 18\frac{1}{4}$ in / 68.5 × 47.5cm
 Collection: Daniela Palazzoli, Milan
- 104
Swingeing London 67 – working drawing
 1968
 Ink and gouache on photograph
 16×20 in / 40.5 × 51cm
- 105
Swingeing London 67
 1968
 Relief, silkscreen on oil on photograph on board
 $23 \times 31 \times 3$ in / 58.5 × 79 × 7.5cm
 Collection: Colin St John Wilson, London
- 106
Picturegram
 1968
 Oil on photograph on canvas
 $40 \times 25\frac{1}{2}$ in / 101.5 × 65cm
- 107
People/Popel (in collaboration with Dieter Rot)
 1968
 Acrylic, collage, cellulose, gouache on photograph
 $23\frac{1}{2} \times 31$ in / 60 × 79cm
 Collection: Petersburg Press, London
- 108
People multiple (1/1)
 1968
 Photographs, aluminium, paper
 $17\frac{1}{4} \times 27\frac{1}{4}$ in / 44 × 69cm
 Collection: Sergio and Fausta Tosi
- 109
The Beatles
 1968
 Collage
 $34\frac{1}{2} \times 23$ in / 87.5 × 58.5cm
- 110
Swingeing London 67 (a)
 1968–69
 Oil on canvas and silkscreen
 $26\frac{1}{2} \times 33\frac{1}{2}$ in / 67 × 85cm
 Collection: Rita Donagh
- 111
Swingeing London 67 (b)
 1968–69
 Oil on canvas and silkscreen
 $26\frac{1}{2} \times 33\frac{1}{2}$ in / 67 × 85cm
 Collection: Wallraf-Richartz Museum, Cologne
- 112
Swingeing London 67 (c)
 1968–69
 Oil on canvas and silkscreen
 $26\frac{1}{2} \times 33\frac{1}{2}$ in / 67 × 85cm
 Collection: Andree Stassart, Paris
- 113
Swingeing London 67 (d)
 1968–69
 Oil on canvas and silkscreen
 $26\frac{1}{2} \times 33\frac{1}{2}$ in / 67 × 85cm
 Collection: Franco Castelli, Bellagio, Italy
- 114
Swingeing London 67 (e)
 1968–69
 Enamel on canvas and silkscreen
 $26\frac{1}{2} \times 33\frac{1}{2}$ in / 67 × 85cm
 Collection: Christopher Selmes, London
- 115*
Swingeing London 67 (f)
 1968–69
 Silkscreen on canvas, acrylic and collage
 $26\frac{1}{2} \times 33\frac{1}{2}$ in / 67 × 85cm
 Lent by The Trustees of the Tate Gallery, London
- 116
After Marcel Duchamp?
 1969
 Color photographs (2)
 Each $9\frac{1}{2} \times 11\frac{1}{2}$ in / 24 × 29cm
- 117
People again
 1969
 Crayon, gouache, collage, etc. on photograph
 $12\frac{1}{4} \times 20$ in / 31 × 51cm
 Private Collection

- 118
I'm dreaming of a white Christmas
 1969
 Dye transfer. Ed. 6
 $14\frac{1}{4} \times 21\frac{1}{4}$ in / 36×54 cm
- 119
Fashion-plate study (a) self-portrait
 1969
 Collage, enamel, cosmetics on paper
 $27\frac{3}{4} \times 19\frac{3}{4}$ in / 70×50 cm
 Collection: Rita Donagh
- 120
Fashion-plate study (b)
 1969
 Collage, enamel, cosmetics on paper
 $27\frac{3}{4} \times 19\frac{3}{4}$ in / 70×50 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 121
Fashion-plate study (c)
 1969
 Collage, enamel, cosmetics on paper
 $27\frac{3}{4} \times 19\frac{3}{4}$ in / 70×50 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 122
Fashion-plate (cosmetic study I)
 1969
 Collage, enamel, acrylic, cosmetics on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 123
Fashion-plate (cosmetic study II)
 1969
 Collage, enamel, acrylic, cosmetics on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 124
Fashion-plate (cosmetic study III)
 1969
 Collage, enamel, acrylic, cosmetics on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 125
Fashion-plate (cosmetic study IV)
 1969
 Collage, enamel, acrylic, cosmetics on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 126
Fashion-plate (cosmetic study V)
 1969
 Collage, acrylic, cosmetics on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 127
Fashion-plate (cosmetic study VI)
 1969
 Collage, enamel, cosmetics on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 128
Fashion-plate (cosmetic study VII)
 1969
 Collage, pastel, acrylic, cosmetics on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 129
Fashion-plate (cosmetic study VIII)
 1969
 Collage, pastel, acrylic, enamel on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 130
Fashion-plate (cosmetic study IX)
 1969
 Collage, pastel, acrylic, cosmetics on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 131
Fashion-plate (cosmetic study X)
 1969
 Collage, enamel, pastel, cosmetics on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 132
Fashion-plate (cosmetic study XI)
 1969
 Collage, acrylic, cosmetics on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 133
Fashion-plate (cosmetic study XII)
 1969
 Collage, pastel, cosmetics on
 lithographed paper
 $39\frac{1}{2} \times 27\frac{3}{4}$ in / 100×70 cm
 Collection: Eric Franck, Küsnacht,
 Switzerland
- 134
Chicago project I
 1969
 Acrylic on photograph on board
 32×48 in / 81×122 cm
 Collection: British Council, London
- 135
Chicago project II
 1969
 Oil on photograph on canvas
 32×48 in / 81×122 cm
 Collection: British Council, London
- 136
Toaster study I
 1969
 Letrafilm on color photograph
 $15\frac{1}{4} \times 8\frac{1}{4}$ in / 38.7×20.7 cm
 Collection: Rita Donagh
- 137
Toaster study II
 1969
 Letrafilm on color photograph
 $15\frac{1}{4} \times 8\frac{1}{4}$ in / 38.7×20.7 cm
 Lent by Studio Marconi, Milan
- 138
Toaster study III
 1969
 Letrafilm on color photograph
 $15\frac{1}{4} \times 8\frac{1}{4}$ in / 38.7×20.7 cm
 Private Collection, Rome

- 139
Study for 'Fashion-plate'
 1969
 Pastel and pencil on paper
 $16 \times 12\text{in} / 40.5 \times 30.5\text{cm}$
- 140
Kent State
 1970
 Pastel on paper
 $22\frac{1}{4} \times 30\text{in} / 56.5 \times 76.2\text{cm}$
 Lent by Studio Marconi, Milan
- 141
Portrait of the artist by Francis Bacon — study I
 1970
 Oil on collotype
 $32\frac{1}{4} \times 27\frac{1}{4}\text{in} / 82 \times 69\text{cm}$
- 142
Portrait of the artist by Francis Bacon — study II
 1970
 Oil on collotype
 $32\frac{1}{4} \times 27\frac{1}{4}\text{in} / 82 \times 69\text{cm}$
- 143
Portrait of the artist by Francis Bacon — study III
 1970
 Oil on collotype
 $32\frac{1}{4} \times 27\frac{1}{4}\text{in} / 82 \times 69\text{cm}$
- 144
Portrait of the artist by Francis Bacon — study IV
 1970
 Oil on collotype
 $32\frac{1}{4} \times 27\frac{1}{4}\text{in} / 82 \times 69\text{cm}$
- 145
Portrait of the artist by Francis Bacon — study V
 1970
 Oil on collotype
 $32\frac{1}{4} \times 27\frac{1}{4}\text{in} / 82 \times 69\text{cm}$
- 146
Portrait of the artist by Francis Bacon — study VI
 1970
 Oil on collotype
 $32\frac{1}{4} \times 27\frac{1}{4}\text{in} / 82 \times 69\text{cm}$
- 147
The critic laughs
 1971–72
 Electric toothbrush with teeth, case and instruction book. Ed. 60
 $10\frac{1}{2} \times 4\frac{1}{4} \times 6\frac{1}{4}\text{in} / 27 \times 11 \times 16\text{cm}$
- 148
The critic laughs — case
 1971
 Ink, ben day tints, metalized acetate
 on mylar
 $18 \times 25\frac{3}{4}\text{in} / 46 \times 65.5\text{cm}$
- 149
Soft pink landscape — study
 1971
 Collage, colored pencils, watercolor
 on paper
 $22 \times 29\frac{1}{2}\text{in} / 56 \times 75\text{cm}$
- 150
Soft pink landscape
 1971–72
 Oil on canvas
 $48 \times 64\text{in} / 122 \times 162.5\text{cm}$
- 151
Eine kleine schöne Scheisse
 1971
 Ink on mylar
 $11\frac{3}{4} \times 9\frac{1}{2}\text{in} / 30 \times 24\text{cm}$
- 152
München/Bordeaux
 1971
 Collage on paper
 $5\frac{3}{4} \times 3\frac{3}{4}\text{in} / 14.7 \times 9.6\text{cm}$
- 153
Soft blue landscape
 1971
 Pencil, ink, colored pencils, gouache
 on paper
 $23 \times 21\text{in} / 58.5 \times 53.5\text{cm}$
- 154
Five Tyres remoulded — computer drawing
 1971
 Ink on paper
 $25 \times 37\text{in} / 63.5 \times 94\text{cm}$
- 155
Soft pink landscape — study I
 1972
 Oil on dye transfer
 $24\frac{3}{4} \times 30\frac{1}{4}\text{in} / 63 \times 76.5\text{cm}$
- 156
Soft pink landscape — study II
 1972
 Oil on dye transfer
 $24\frac{3}{4} \times 30\frac{1}{4}\text{in} / 63 \times 76.5\text{cm}$
- 157
Soft pink landscape — study III
 1972
 Oil on dye transfer
 $24\frac{3}{4} \times 30\frac{1}{4}\text{in} / 63 \times 76.5\text{cm}$
- 158
Soft pink landscape — study IV
 1972
 Chinagraph pencil, oil on dye transfer
 $24\frac{3}{4} \times 30\frac{1}{4}\text{in} / 63 \times 76.5\text{cm}$
- 159
Trade Mark
 1972
 Ink and pencil on card
 $8\frac{3}{4} \times 8\frac{1}{4}\text{in} / 22 \times 21\text{cm}$
- 160
The critic laughs — illustration
 1972
 Letraset on photograph on board
 $8\frac{1}{2} \times 7\frac{3}{4}\text{in} / 21.6 \times 19.7\text{cm}$
- 161
Girl with skirt up
 1972
 Collage, pencil, acrylic, oil on printed paper
 $22 \times 16\text{in} / 56 \times 40.5\text{cm}$
- 162
Etude pour les eaux de Miers
 1972
 Pencil on paper
 $7\frac{1}{4} \times 11\text{in} / 18 \times 28\text{cm}$
- 163
Girl with tights down
 1972
 Collage, acrylic, oil on printed paper
 $22\frac{3}{4} \times 18\text{in} / 58 \times 46\text{cm}$
- 164
Surprised girl
 1972
 Pencil, colored pencils, pastel, acrylic
 on paper
 $22\frac{3}{4} \times 18\text{in} / 58 \times 46\text{cm}$
- 165
Girl surprised in the forest
 1972
 Pastel and watercolor on paper
 $23\frac{1}{4} \times 18\frac{1}{2}\text{in} / 59 \times 47\text{cm}$
- 166
Picasso's meninas
 1973
 Pencil, ink and wash on paper
 $30 \times 22\text{in} / 76 \times 56\text{cm}$
 Collection: Rita Donagh

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Solomon R Guggenheim Museum, September 1973.

Chronology

- 1922 Born February 24, London.
- 1934 Started to attend evening art classes at local adult education center, Pimlico.
- 1936 Left school. Worked for a year in advertising department of electrical engineering firm. Attended evening art classes Westminster Technical College and St. Martin's School of Art.
- 1937 Worked in display department of Reimann Studios (an art school and commercial studios), where he spent much time in life class.
- 1938 Studied painting at Royal Academy Schools to 1940.
- 1940 Took engineering draftsmanship course.
- 1941 Employed as jig and tool draftsman until 1945.
- 1946 Resumed study at Royal Academy Schools; expelled in July for 'not profiting by the instruction given in the Painting School.' Began 18 months military service.
- 1947 Married Terry O'Reilly.
- 1948 Student of painting at Slade School of Art to 1951; made many etchings.
- 1950 First one-man exhibition.
- 1951 First experience devising and designing exhibition
- 1952 Teacher, to 1953, of design to silversmithing, typography and industrial design students at Central School of Arts and Crafts. Fellow teachers included Paolozzi, Pasmore, Turnbull, Ehrenzweig. Member of *Independent Group* formed at Institute of Contemporary Arts. Other members included Lawrence Alloway, Reyner Banham, Paolozzi, Turnbull, Colin St. John Wilson, Jim Stirling.
- 1953 Appointed lecturer King's College, University of Durham (later University of Newcastle-upon-Tyne) to 1966. Taught Basic Design Course, which was eventually merged with Pasmore's design class, to all fine-arts students, regardless of their specialization. Roots of this course were in experience at Central School in 1952.
- 1957 Began to teach Interior Design at Royal College of Art, to 1961. (Teaching appointments were never in painting, his principal professional involvement.)
- 1960 Received William and Noma Copley Foundation award for painting.
- 1962 Death of wife in car accident.
- 1963 First visit to United States.
- 1965 Began reconstruction, to 1966, of Marcel Duchamp's *Large Glass*.
- 1966 Organized Arts Council exhibition *The Almost Complete Works of Marcel Duchamp*, Tate Gallery
- 1969 Collaborated with James Scott on a 25 minute color film on his work and its sources, produced by Maya Film Productions for the Arts Council of Great Britain. Awarded joint first prize (with Mary Martin), John Moores Liverpool Exhibition 7.
- 1970 Received Talens Prize International.

Photograph Credits

Ugo Mulas, Frontispiece

The Solomon R Guggenheim Museum 83, 94

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Jacqueline Hyde 16

Frank Kenworthy 42

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Exhibition 73/5

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Richard Hamilton

**The Solomon R Guggenheim Museum
New York**

