





Digitized by the Internet Archive  
in 2012 with funding from  
Solomon R. Guggenheim Museum Library and Archives

<http://www.archive.org/details/richardhamilton00hami>







**Richard Hamilton**

**The Solomon R Guggenheim Museum  
New York**

Published by The Solomon R Guggenheim Foundation, New York, 1973  
Library of Congress Card Catalogue Number: 73-85377  
All rights reserved  
Printed in Germany

**The Solomon R Guggenheim Foundation****President**

Peter O Lawson-Johnston

**Trustees**

H H Arnason

Eleanor Countess Castle Stewart

Joseph W Donner

Mason Welch Gross

Henry Allen Moe

A Chauncey Newlin

Mrs Henry Obre

Daniel Catton Rich

Albert E Thiele

Michael F Wettach

Carl Zigrosser

**The Solomon R Guggenheim Museum****Director**

Thomas M Messer

**Staff**

Henry Berg, Deputy Director

Linda Konheim, Administrative Officer

Agnes R Connolly, Auditor

Susan L Halper, Administrative Assistant

John P Rafferty, Managerial Assistant

Louise Averill Svendsen, Curator

Diane Waldman, Curator of Exhibitions

Margit Rowell, Curator of Special Exhibitions

Carol Fuerstein, Editor

Linda Shearer, Research Fellow

Mary Joan Hall, Librarian

Ward Jackson, Archivist

Cheryl McClenney, Sabine Rewald, Coordinators

Orrin Riley, Conservator

Lucy Belloli, Assistant Conservator

Saul Fuerstein, Preparator

Robert E Mates, Photographer

Susan Lazarus, Assistant Photographer

David Roger Anthony, Registrar

Elizabeth M Funghini, Cherie A Summers, Assistant

Registrars

Dana Cranmer, Coordinator

Anne B Grausam, Officer, Public Affairs

Miriam Emden, Members' Representative

Darrie Hammer, Information

Carolyn Porcelli, Coordinator

Peter G Loggin, Building Superintendent

Guy Fletcher, Jr., Assistant Building Superintendent

Charles F Banach, Head Guard

**Contents**

7	Lenders to the Exhibition
8	Preface by Thomas M Messer
10	Introduction by John Russell
16	Commentary by Richard Hamilton and illustrations
89	Catalogue of the Exhibition
96	Bibliography
99	Chronology

**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 Vowinckel, Cologne  
 Christoph Vowinckel, 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 'distills 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 marbled 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). 'Transition' 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 repetitiousness. Sometimes I had to modify the original to maintain continuity: I also took the opportunity to correct typographic and grammatic 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.

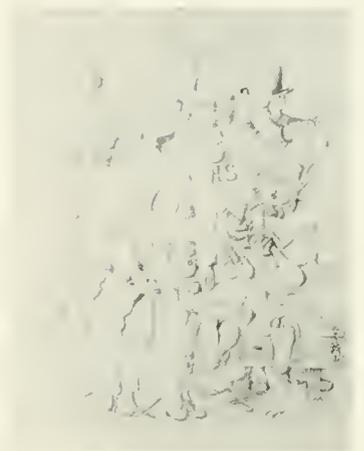
The chapters, or episodes, of *Ulysses* are treated in various literary styles by Joyce. Indeed, one chapter alone, that dealing with the maternity home (Horne's house), goes from the birth of language through a chronology of historical styles to modern vernacular. I planned to make a pictorial equivalent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

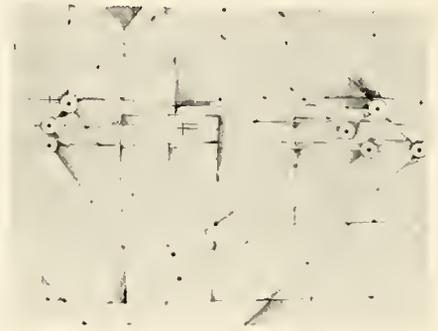
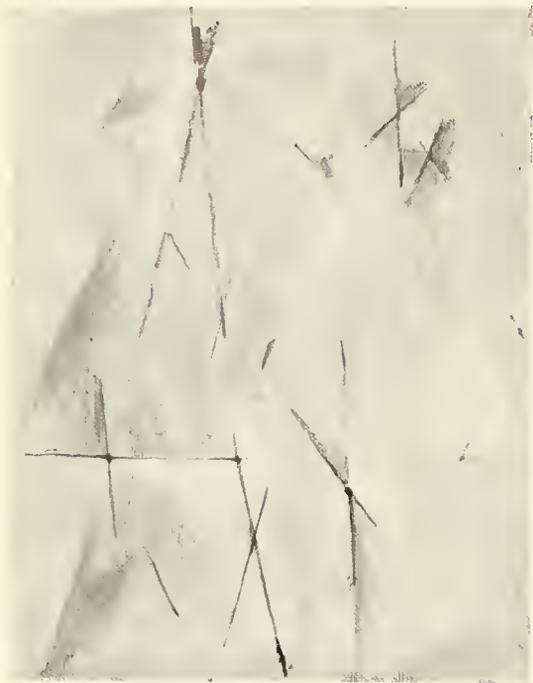
Sometimes things labelled 'drawing' have little to do with overt handling of a medium. It can be that a working drawing is no more than a photograph retouched, or otherwise modified, to lead to further progress of a painting. I would be loath to make a distinction between these and a watercolor or pastel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

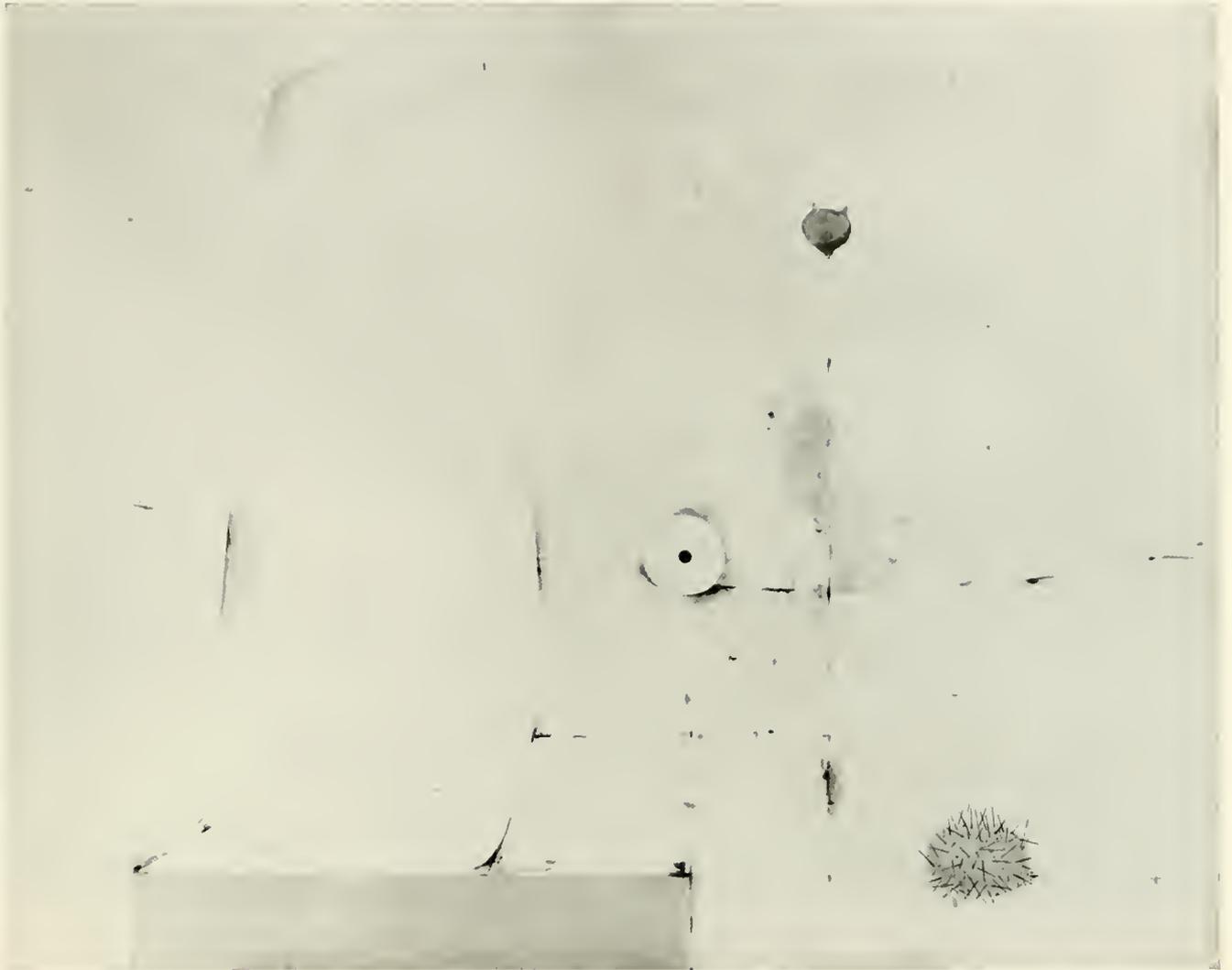


- 1  
Leopold Bloom  
1949
- 2  
Leopold Bloom ('He foresaw his pale  
body')  
1949
- 3  
In Horne's House  
1949
- 4  
The transmogrifications of Bloom  
1949



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\*  
Transition 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

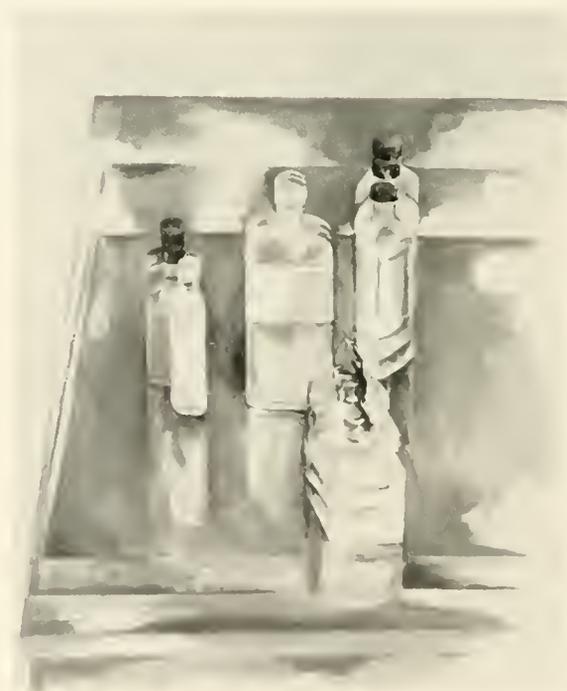
pedantic way, to see how Boccioni's sculpture of a moving figure in space formalized these temporal progressions.

(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)

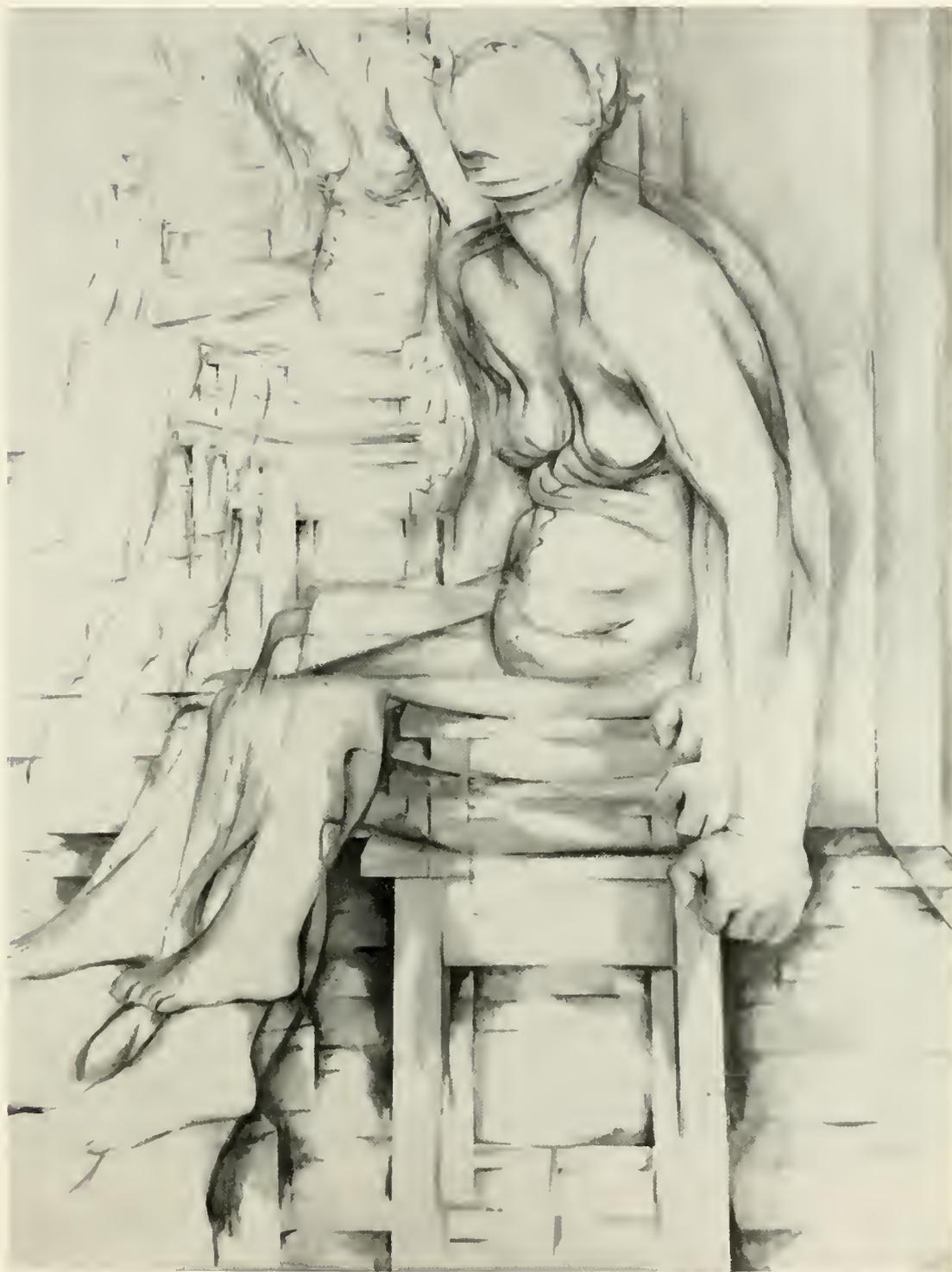


13  
Study for 'Still-life?'  
1954

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

**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)

'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 eclectic and catholic way.

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

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

26  
Hommage à Chrysler Corp.  
(version for line reproduction)  
1958

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

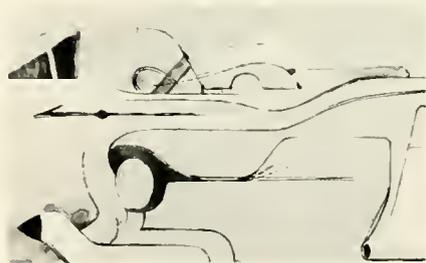
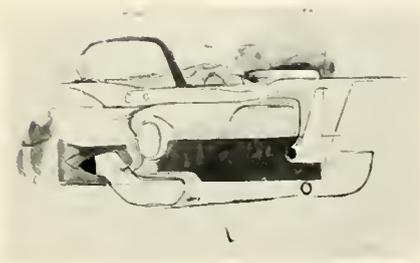
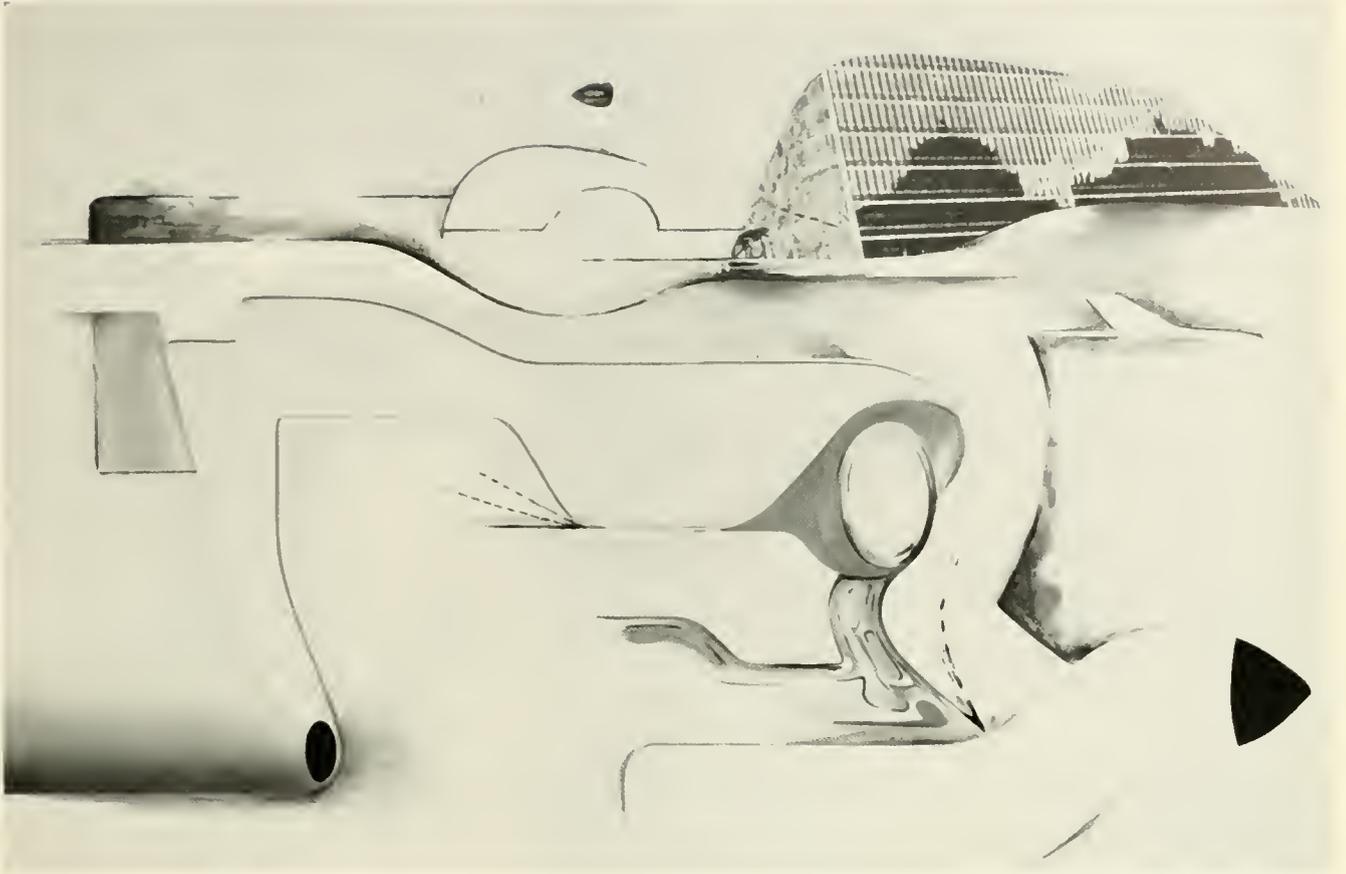
Study for 'Hers is a lush situation'  
1957

25

Study for 'Hers is a lush situation'  
1957

53

Text for 'Hers is a lush situation'  
1963

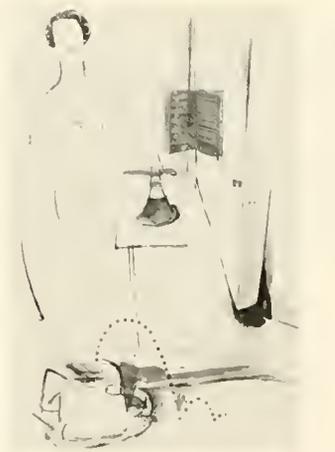


### An exposition of '\$he'

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 'She'  
1958

29  
Study for 'She'  
1958 and 69

30  
Study for 'She'  
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

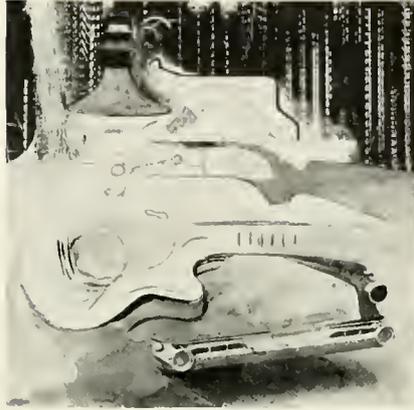
37  
Pin-up sketch V  
1960

38  
Study for 'Pin-up'  
1961

39  
Pin-up  
1961



John V. Conroy



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.

41  
Glorious Techniculture  
1961–64

40\*  
Sketch for 'Glorious Techniculture'  
1961

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 crustacean 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 Circleform 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 Varafame 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 went to use engineering terminology in their advertisements.

*CirciOform* 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 windscreen 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.

*Varatflame* 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 affirmative 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.

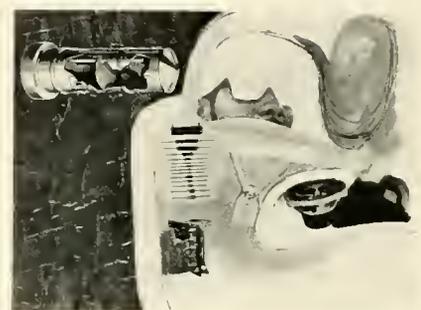
It became immediately apparent that fashion depends upon an occasion, season, time of day and, most importantly, the area of activity in which the wearer is involved. A definitive statement seemed hardly possible without some preliminary investigation into specific concepts of masculinity. Man in a technological 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)



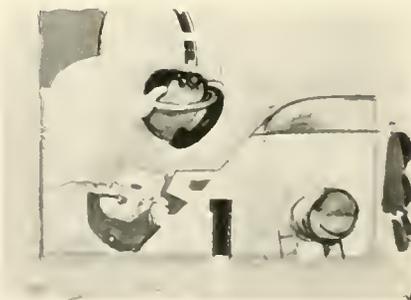
44  
Towards a definitive statement on the coming trends in men's wear and accessories (a) sketch I  
1962

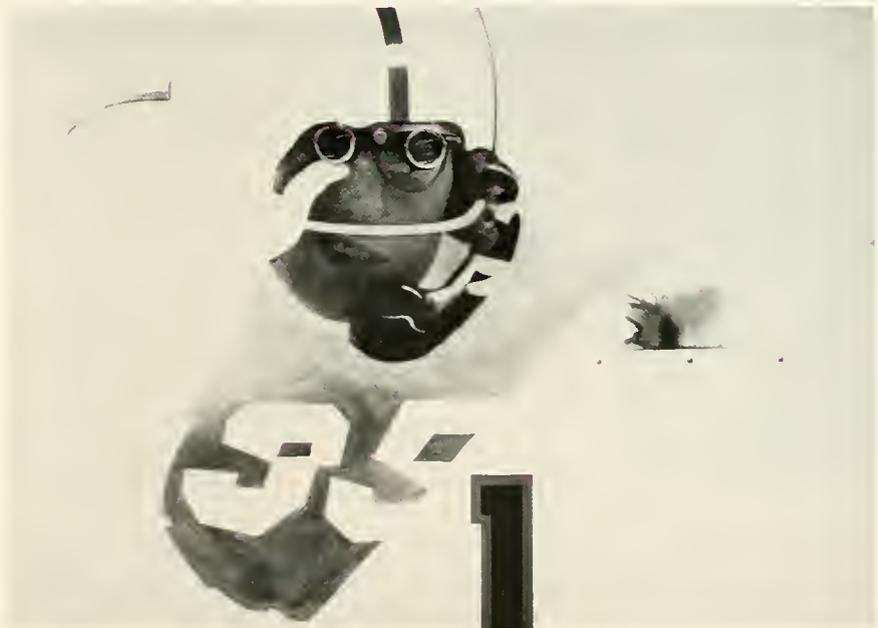
45  
Towards a definitive statement on the coming trends in men's wear and accessories (a) sketch II  
1962

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

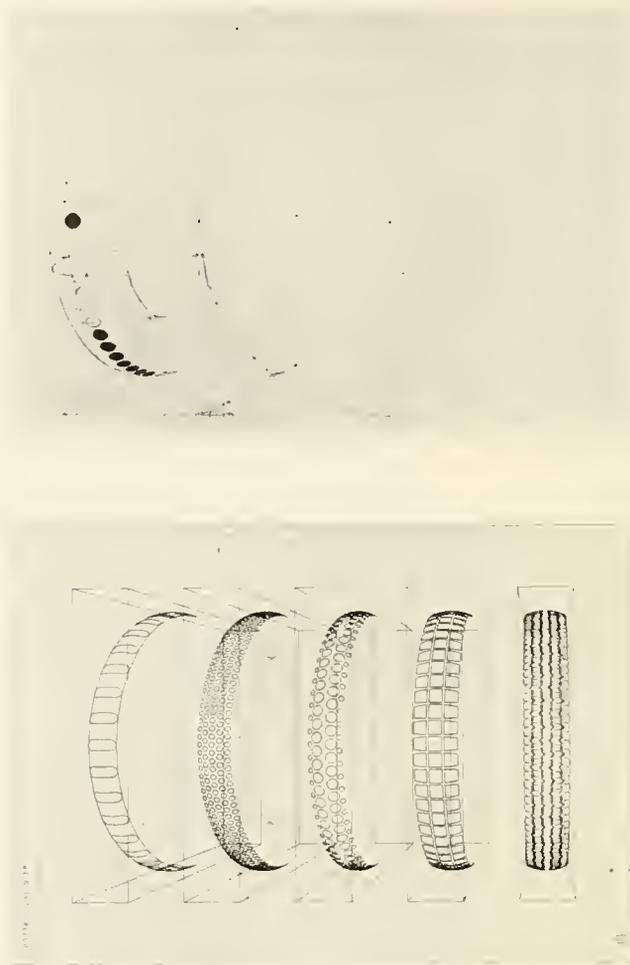


A virtue of that fashionable adjunct of the visually oriented person of the '50s – the pin board – was the way it gripped certain things. Some images obstinately held the board and the mind. It was with surprise that I realized the number of years a trivial piece of advertising showing the historical 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)



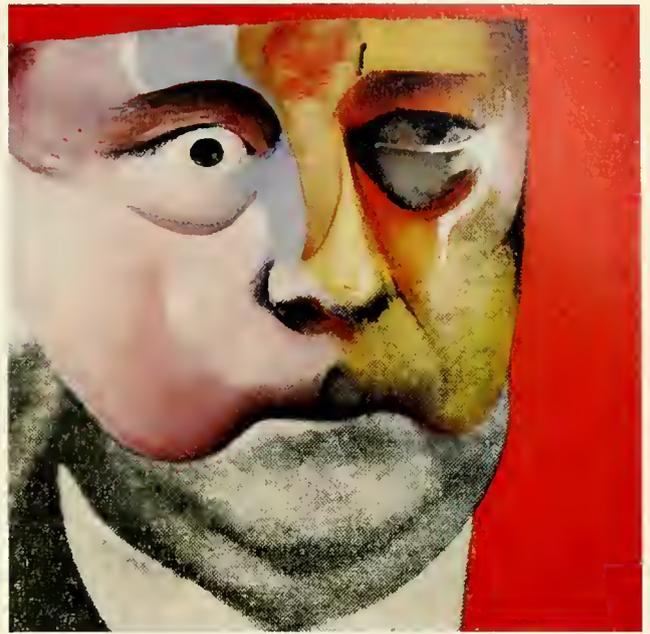
55  
Five Tyres abandoned  
1963

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

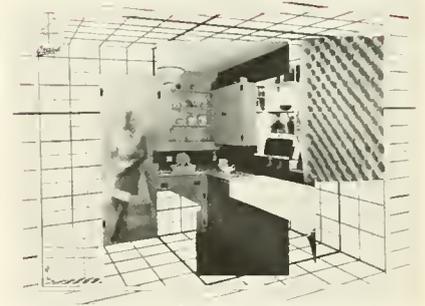
61\*  
Interior study (b)  
1964

62\*  
Interior study (c)  
1964

65  
Interior II  
1964

64  
Patricia Knight  
1964

66  
Magic Carpets  
1964





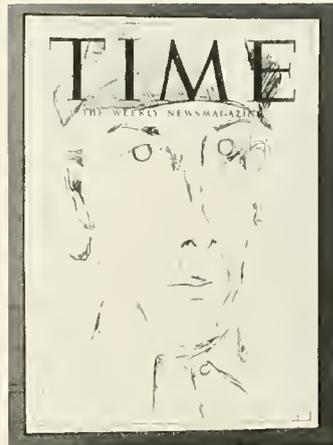
One result from a visit to the US in Oct '63 was to gain a first-hand knowledge of the work of such painters as Warhol, Lichtenstein, Dine, Rosenquist and Oldenburg. The thing that impressed me was their throwaway attitude to Art – a point of view which the European, with his long tradition of the seriousness 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 milli-second 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.

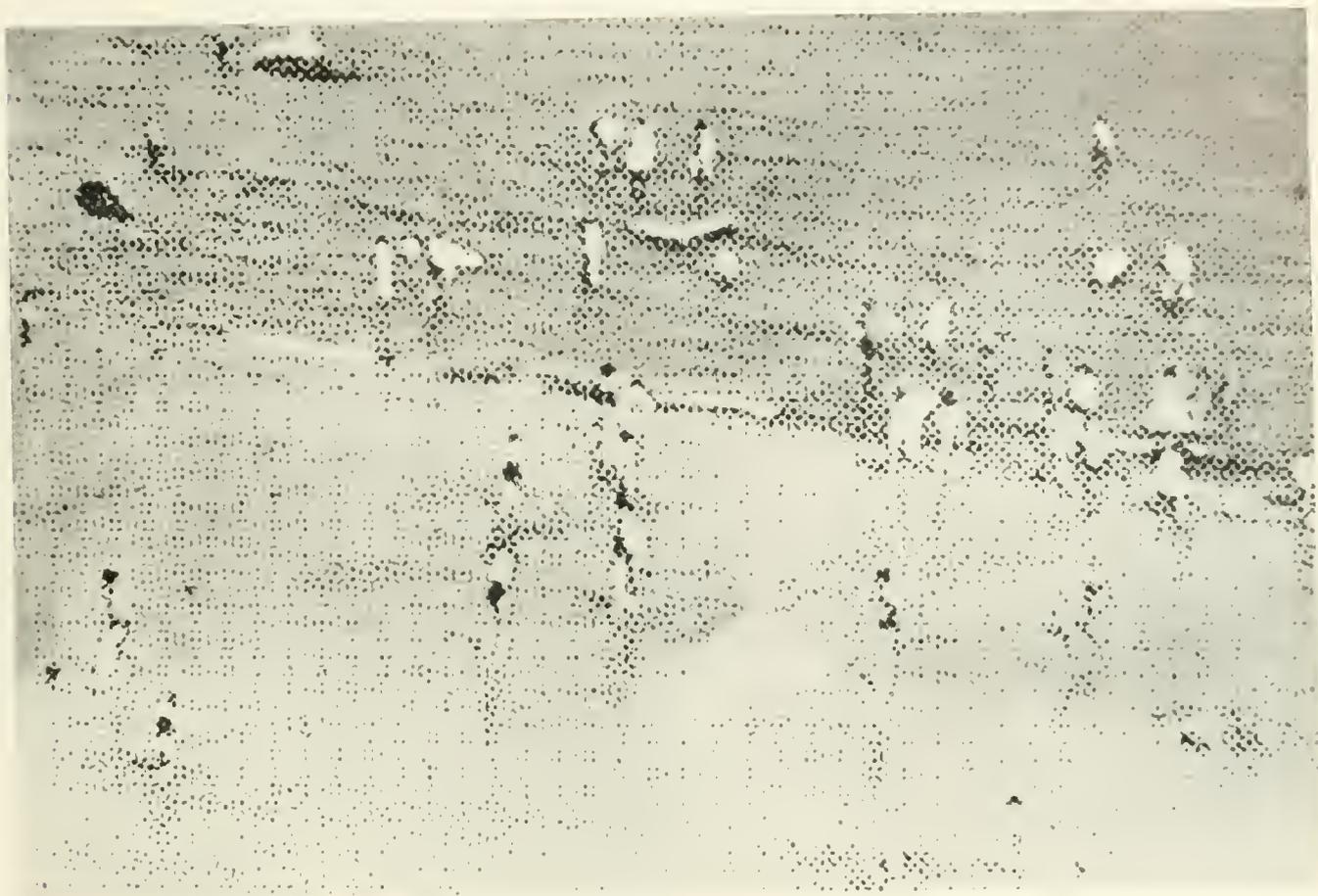
'Whitley Bay I' and 'II' are tinted photographic prints. The first is an enlargement from another Whitley Bay postcard (this had a half-tone reproduction screen) and the second is a photograph of the same beach taken by myself.

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)



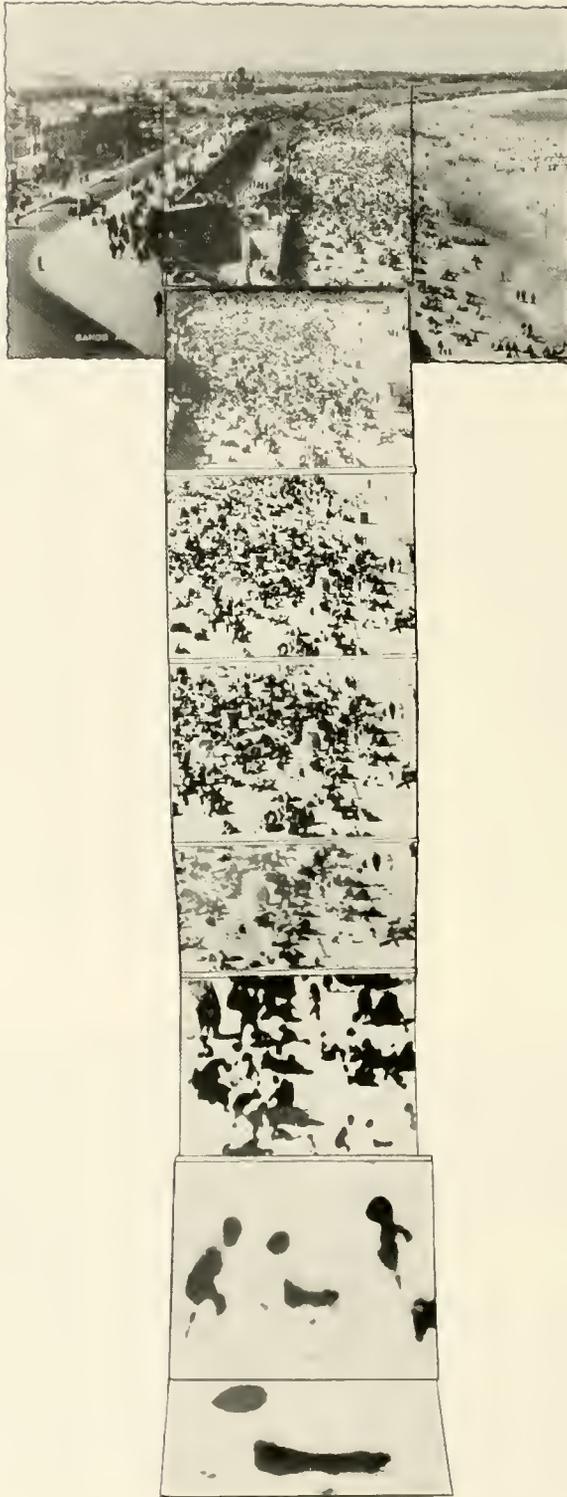


77  
Landscape  
1965-66

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

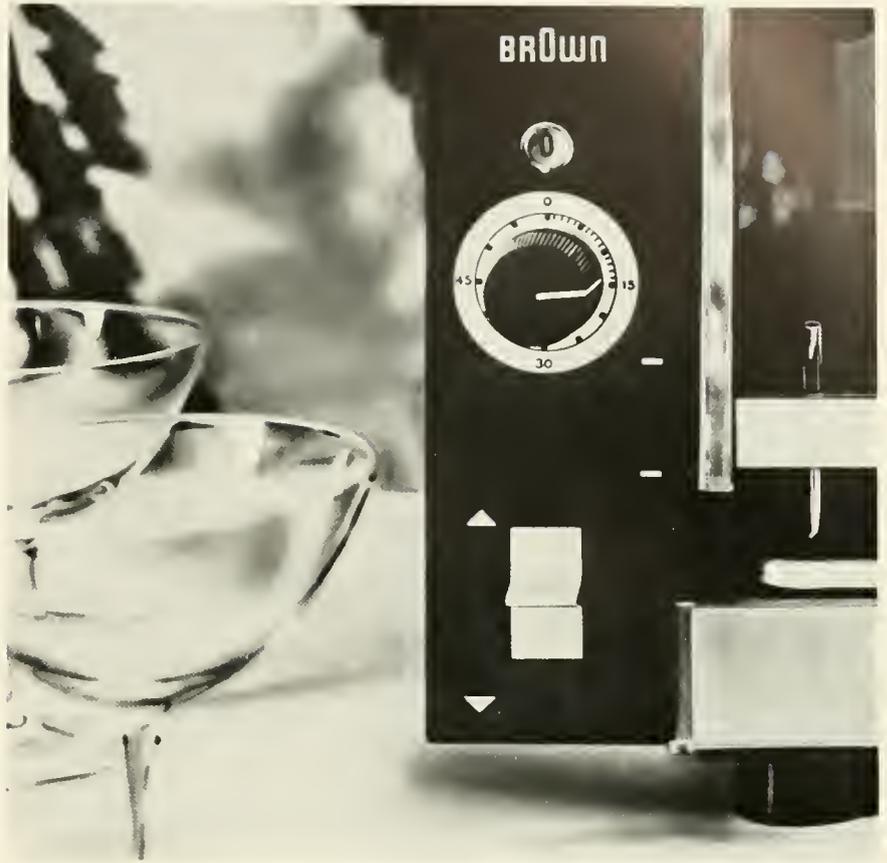
photoint job. The source of the painting is a postcard. Small areas of postcards were used for 'Whitley Bay' and 'Trafalgar Square' to satisfy a curiosity about the ability of certain configurations to hold a thin dilution of human personality. Somehow these fractionated representations, grossly deteriorated 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 self-conscious 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



'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' 'sculptmetal' 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

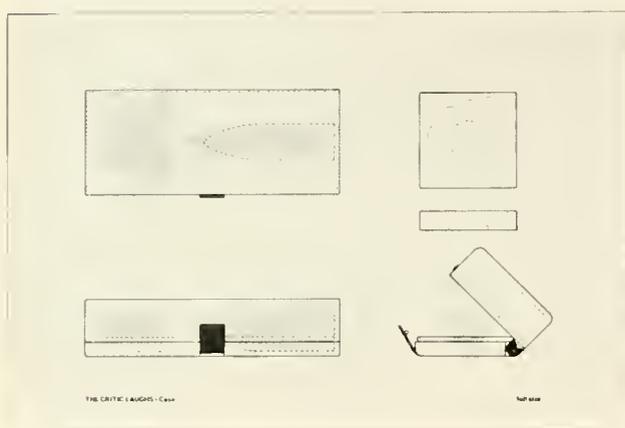
help of Euan Duff. A Kodacolor print followed and was heavily retouched. From this came an offset litho print, laminated to regain the photographic character, to which additional hand-painted marks were applied. Thus there were three possible points at which paint might intrude: on the object itself, 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 crystalize 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.'

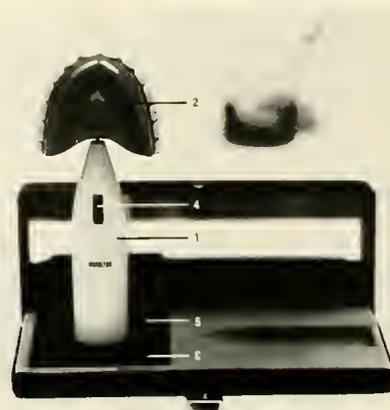
At the time of writing the last paragraph I had not realized that an instruction book and guarantee card would be necessary to complete the analogue — of course, art usually comes without a guarantee.

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

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



# HAMILTON

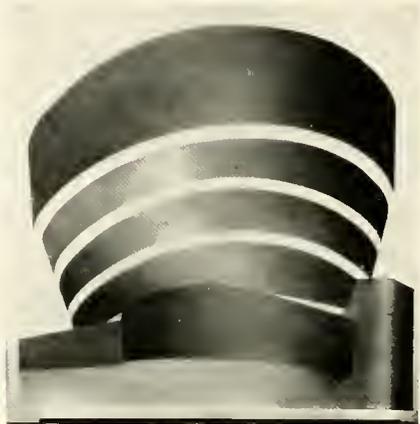


- 101  
The critic laughs  
1968
- 148  
The critic laughs – case  
1971
- 159  
Trade Mark  
1972
- 160  
The critic laughs – illustration  
1972
- 147  
The critic laughs  
1971–72



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

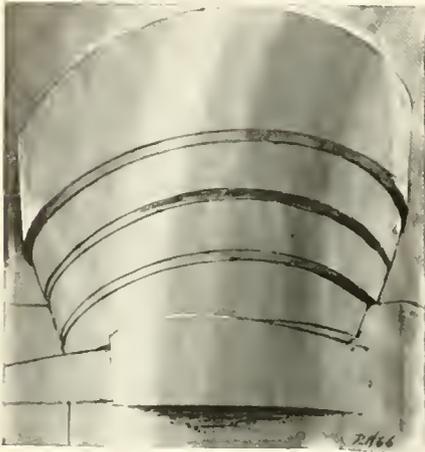
82  
The Solomon R Guggenheim –  
drawing I  
1965

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

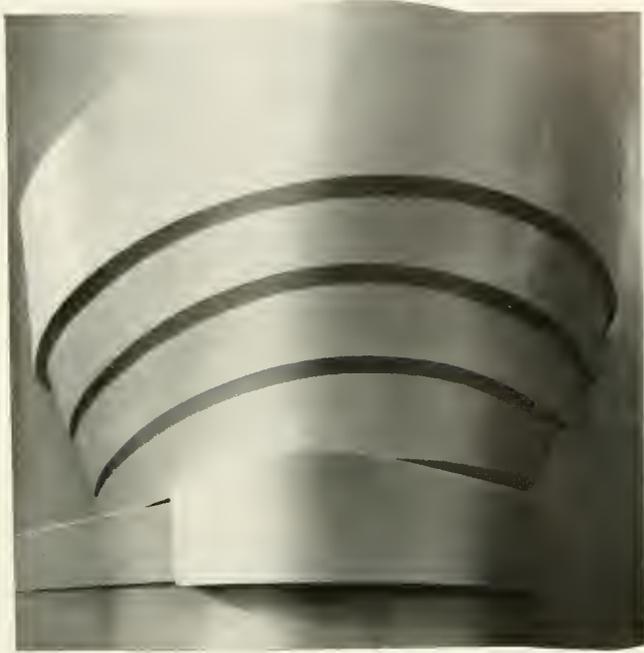




91 ~  
The Solomon R Guggenheim – 4 studies  
for 'Spectrum'  
1966

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  
Swingeing London 67 – source material  
1968

104  
Swingeing London 67 – working drawing  
1968

102  
Swingeing London 67 – sketch  
1968

105  
Swingeing London 67  
1968

110  
Swingeing London 67 (a)  
1968–69

111  
Swingeing London 67 (b)  
1968–69

112  
Swingeing London 67 (c)  
1968–69

113  
Swingeing London 67 (d)  
1968–69

114  
Swingeing 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  
Swingeing 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



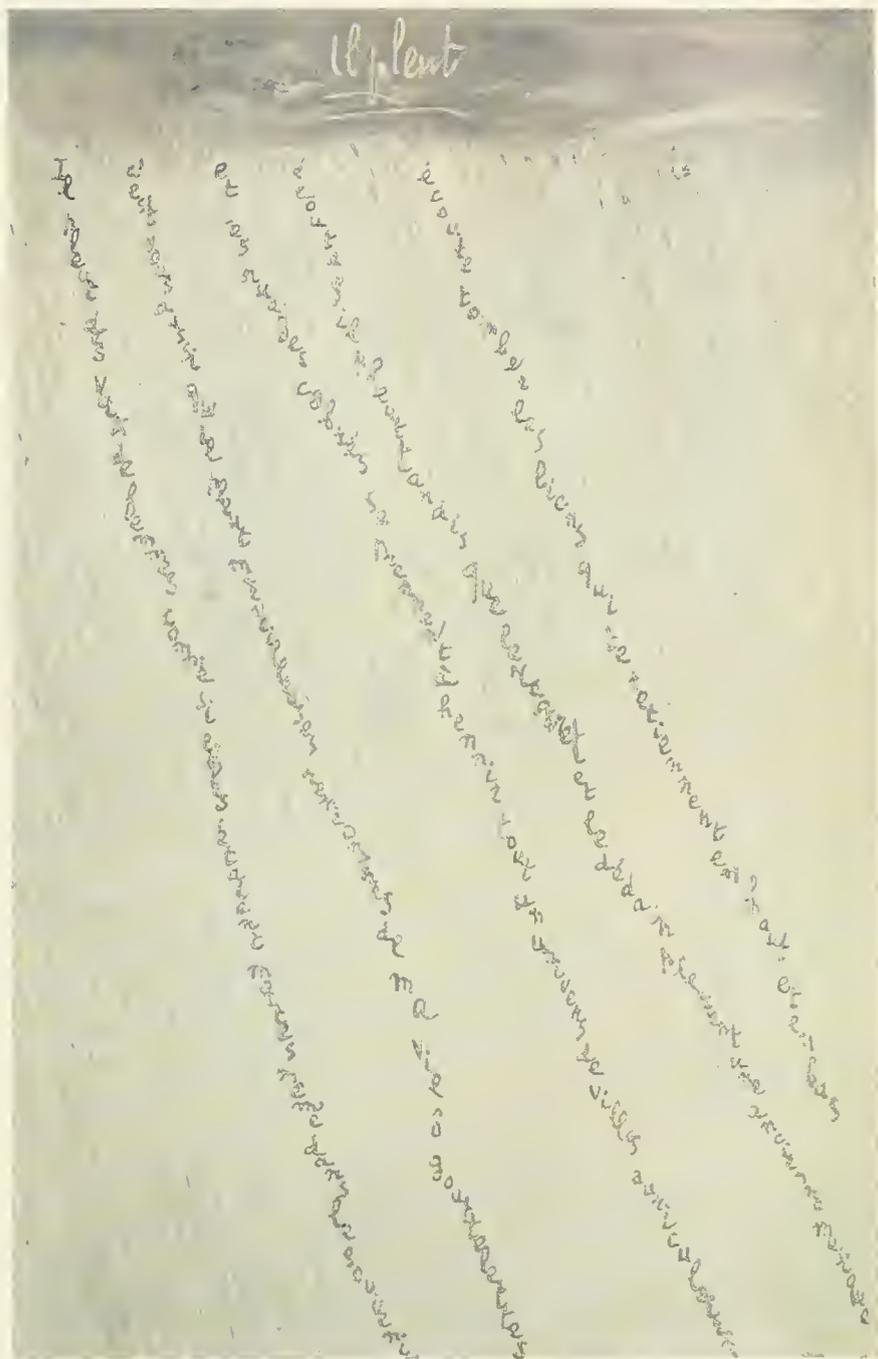


*Art in America* devoted a whole issue to Marcel Duchamp in the year following his death in 1968. I was asked to contribute something. In my studio there was a stack of glass plates. When Marcel was in London in the summer of '68 he had signed these blank glasses with the inscription 'd'après Marcel 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 1 1/2" wide. The hole should be square with a corner of the paper, 1" to the left of the edge and 3/4" 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" x 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

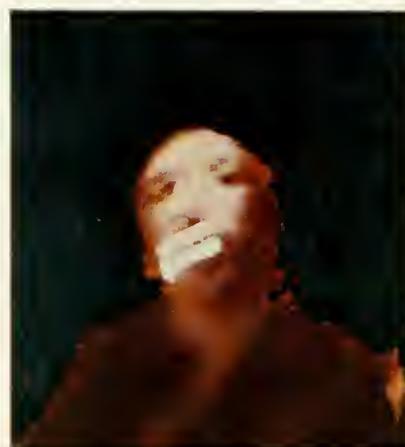
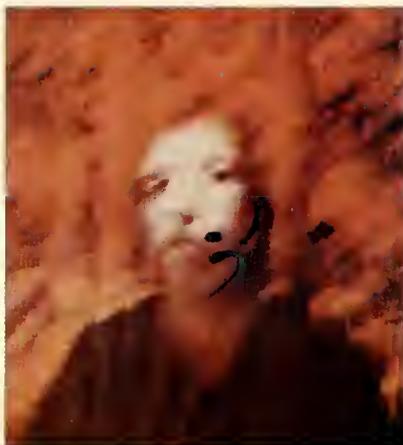
146  
Portrait of the artist by Francis Bacon –  
study VI  
1970

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





### 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<sup>5</sup>/<sub>8</sub> × 15<sup>1</sup>/<sub>2</sub>in / 57.5 × 39.5cm
- 2**  
**Leopold Bloom ('He foresaw his pale body')**  
 1949  
 Pencil and watercolor on paper  
 22<sup>1</sup>/<sub>2</sub> × 15<sup>1</sup>/<sub>2</sub>in / 57 × 39.5cm
- 3**  
**In Horne's House**  
 1949  
 Ink and watercolor on paper  
 15 × 12in / 38 × 30.5cm
- 4**  
**The transmogrifications of Bloom**  
 1949  
 Pencil on paper  
 21<sup>3</sup>/<sub>4</sub> × 15<sup>1</sup>/<sub>2</sub>in / 55 × 39.5cm
- 5**  
**Induction**  
 1950  
 Oil on canvas  
 20 × 16in / 51 × 40.5cm
- 6**  
**Chromatic spiral**  
 1950  
 Oil on panel  
 21 × 18<sup>1</sup>/<sub>2</sub>in / 53.3 × 47cm  
 Collection: Mr and Mrs Benn Levy
- 7**  
**Particular system**  
 1951  
 Oil on canvas  
 40 × 50in / 101.5 × 127cm
- 8**  
**Self-portrait**  
 1951  
 Ink and wash  
 9<sup>1</sup>/<sub>2</sub> × 8in / 24 × 20.5cm
- 9**  
**d'Orientation**  
 1952  
 Oil on hardboard  
 46 × 63in / 117 × 160cm
- 10**  
**After Muybridge**  
 1953  
 Pencil and conté crayon on paper  
 18<sup>1</sup>/<sub>4</sub> × 14<sup>1</sup>/<sub>4</sub>in / 46.5 × 36cm  
 Collection: Reyner Banham
- 11**  
**Sketch for 'Super-ex-position' I**  
 1953  
 Ink and watercolor on paper  
 7<sup>1</sup>/<sub>2</sub> × 10in / 19 × 25.5cm  
 Collection: Petersburg Press, London
- 12**  
**Sketch for 'Super-ex-position' II**  
 1953  
 Ink and watercolor on paper  
 7<sup>1</sup>/<sub>2</sub> × 10in / 19 × 25.5cm  
 Collection: M J Long and C St J Wilson, London
- 13**  
**Study for 'Still-life?'**  
 1954  
 Pencil, charcoal and watercolor on paper  
 20<sup>1</sup>/<sub>4</sub> × 15<sup>3</sup>/<sub>4</sub>in / 51.5 × 40cm  
 Collection: Christoph Vowinkel, Cologne
- 14**  
**Still-life?**  
 1954  
 Oil on canvas  
 24 × 20in / 61 × 51cm  
 Collection: Rita Donagh
- 15\***  
**Trainsition IIII**  
 1954  
 Oil on panel  
 36 × 48in / 91.5 × 122cm  
 Lent by The Trustees of the Tate Gallery, London
- 16**  
**Study re Nude**  
 1954  
 Watercolor and pencil on paper  
 14<sup>1</sup>/<sub>2</sub> × 11<sup>1</sup>/<sub>2</sub>in / 37 × 29 cm  
 Private Collection, New York
- 17**  
**re Nude**  
 1954  
 Oil on panel  
 48 × 36in / 122 × 91.5cm
- 18**  
**Just what is it that makes today's homes so different, so appealing?**  
 1956  
 Collage on paper  
 10<sup>1</sup>/<sub>4</sub> × 9<sup>3</sup>/<sub>4</sub>in / 26 × 25cm  
 Collection: Edwin Janss, Jr, Thousand Oaks, California
- 19**  
**Study for 'Hommage à Chrysler Corp.'**  
 1957  
 Ink, gouache, collage on paper  
 13<sup>1</sup>/<sub>2</sub> × 8<sup>1</sup>/<sub>2</sub>in / 34.5 × 21.5cm  
 Collection: Mary Reyner Banham
- 20**  
**Study for 'Hommage à Chrysler Corp.'**  
 1957  
 Ink, watercolor, collage on paper  
 9 × 13in / 23 × 33cm  
 Lent by Studio Marconi, Milan
- 21**  
**Hommage à Chrysler Corp. (a)**  
 1957  
 Lithograph with pastel, gouache, collage on paper  
 14 × 19<sup>1</sup>/<sub>2</sub>in / 35.5 × 49.5cm  
 Collection: Petersburg Press, London
- 22**  
**Hommage à Chrysler Corp. (b)**  
 1957  
 Lithograph with pastel, gouache, collage on paper  
 15 × 21in / 38 × 53cm  
 Collection: Richard Morphet
- 23**  
**Hommage à Chrysler Corp.**  
 1957  
 Oil, metal foil, collage on panel  
 48 × 32in / 122 × 81cm  
 Private Collection
- 24**  
**Study for 'Hers is a lush situation'**  
 1957  
 Ink, crayon, gouache, metal foil on paper  
 9 × 14in / 23 × 36cm  
 Collection: Rita Donagh

- 25  
Study for 'Hers is a lush situation'  
1957  
Ink, collage, gouache on paper  
7<sup>1</sup>/<sub>4</sub> × 11<sup>1</sup>/<sub>2</sub> 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<sup>1</sup>/<sub>2</sub> × 14<sup>1</sup>/<sub>2</sub> 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 × 7<sup>1</sup>/<sub>2</sub> in / 25.5 × 19cm  
Collection: L M Asher Family
- 29  
Study for '\$he'  
1958 and 69  
Ink and gouache on paper  
10 × 7<sup>1</sup>/<sub>2</sub> in / 25.5 × 19cm  
Collection: Joseph Beüys, Düsseldorf
- 30  
Study for '\$he'  
1958  
Oil, watercolor, collage on paper  
9 × 6<sup>3</sup>/<sub>4</sub> in / 23 × 17cm  
Collection: Mr and Mrs Benn Levy
- 31  
Toastuum  
1958  
Ink, watercolor, aerosol paint, collage  
on paper  
17<sup>1</sup>/<sub>4</sub> × 15 in / 44 × 38cm  
Collection: Mr and Mrs David Allford
- 32\*  
\$he  
1958–61  
Oil, cellulose, collage on panel  
48 × 31<sup>7</sup>/<sub>8</sub> in / 122 × 81cm  
Lent by The Trustees of the Tate Gallery,  
London
- 33  
Pin-up sketch I  
1960  
Ink and gouache on paper  
14<sup>1</sup>/<sub>2</sub> × 9 in / 37 × 23cm  
Collection: Rita Donagh
- 34  
Pin-up sketch II  
1960  
Ink and gouache on paper  
14<sup>1</sup>/<sub>2</sub> × 9 in / 37 × 23cm  
Collection: Dr J Cladders, Krefeld,  
Germany
- 35  
Pin-up sketch III  
1960  
Ink, watercolor, gouache on paper  
14<sup>1</sup>/<sub>2</sub> × 9 in / 37 × 23cm  
Collection: Andreas Vowinckel, Cologne
- 36  
Pin-up sketch IV  
1960  
Ink, watercolor, gouache on paper  
14<sup>1</sup>/<sub>2</sub> × 9 in / 37 × 23cm  
Collection: Alexander Dunbar
- 37  
Pin-up sketch V  
1960  
Ink, watercolor, gouache on paper  
14<sup>1</sup>/<sub>2</sub> × 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 × 14<sup>1</sup>/<sub>2</sub> 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 x 32in / 61 x 81cm  
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 x 14in / 25.5 x 35.5cm  
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 x 32in / 61 x 81cm  
Collection: Dominy Hamilton
- 51  
'Together let us explore the stars'  
1962-63  
Ink, gouache, collage on paper  
20 x 13 1/4in / 51 x 33.5cm  
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 x 32in / 122 x 81cm or  
32 x 48in / 81 x 122cm  
Collection: Eric Franck, Küsnacht, Switzerland
- 53  
Text for 'Hers is a lush situation'  
1963  
Typewriter and ink on paper  
6 1/2 x 10in / 16.5 x 25.5cm  
Collection: H Sohm, Markgröningen, Germany
- 54  
'AAH!' in perspective  
1963 (second version 1973)  
Oil on board  
10 1/4 x 6 3/4in / 26 x 17cm
- 55  
Five Tyres abandoned  
1963  
Colored pencils and ink on paper  
19 x 28 1/4in / 48 x 72.5cm  
Collection: Kunsthalle Tübingen, Germany
- 56  
Hugh Gaitskell as a Famous Monster of Filmland - sketch  
1963  
Crayon and gouache on paper  
15 1/4 x 14 3/4in / 39 x 37.5cm  
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 x 18in / 45.5 x 45.5cm
- 58 \*  
Portrait of Hugh Gaitskell as a Famous Monster of Filmland  
1964  
Oil and collage on photograph on panel  
24 x 24in / 61 x 61cm  
Collection: The Arts Council of Great Britain
- 59  
Epiphany  
1964  
Cellulose on panel  
48in d. / 122cm d.
- 60  
Interior study (a)  
1964  
Collage and oil on paper  
15 x 20in / 38 x 51cm  
Collection: Borough of Swindon Museum and Art Gallery, England
- 61 \*  
Interior study (b)  
1964  
Collage, oil, pastel, gouache on paper  
15 x 20in / 38 x 51cm  
Collection: Anthony Diamond
- 62 \*  
Interior study (c)  
1964  
Collage, oil, pastel on paper  
15 x 20in / 38 x 51cm  
Collection: Colin St John Wilson, London
- 63  
Desk  
1964  
Oil and collage on photograph on panel  
24 1/2 x 35in / 62 x 89cm  
Harry N Abrams Family Collection, New York
- 64  
Patricia Knight  
1964  
Oil and silkscreen. Ed. 6  
30 x 20in / 76 x 51cm  
Collection: Rita Donagh
- 65  
Interior II  
1964  
Oil, collage, cellulose, metal relief on panel  
48 x 64in / 122 x 162.5cm  
Lent by The Trustees of the Tate Gallery, London
- 66  
Magic Carpets  
1964  
Collage on printed perspective grid  
15 x 19in / 38 x 49.5cm  
Collection: Andreas Vowinkel, Cologne
- 67  
My Marilyn (paste-up)  
1964  
Photographs and oil  
20 x 24 1/2in / 51 x 62cm  
Collection: Wallraf-Richartz Museum, Cologne
- 68  
My Marilyn  
1965  
Oil on collage on photo on panel  
40 1/4 x 48in / 102.5 x 122cm  
From the Peter Stuyvesant Foundation Collection
- 69  
Still-life - study  
1965  
Collage  
8 x 8in / 20.5 x 20.5cm
- 70  
Still-life  
1965  
Photograph with sprayed photo tints  
35 1/3 x 35 3/4in / 89.5 x 91cm  
Collection: Wallraf-Richartz Museum, Cologne

- 71  
Self-portrait I  
1965 (redrawn 1973)  
Ink on printed paper  
11<sup>1</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>4</sub> in / 28.5 × 21cm
- 72  
Self-Portrait II  
1965  
Ink and oil on printed paper  
11<sup>1</sup>/<sub>4</sub> × 8<sup>1</sup>/<sub>4</sub> in / 28.5 × 21cm  
Collection: Rita Donagh
- 73  
Whitley Bay I  
1965  
Tinted photograph  
5<sup>3</sup>/<sub>4</sub> × 8 in / 13.5 × 20.5cm
- 74  
Whitley Bay II  
1965  
Tinted photograph  
5<sup>3</sup>/<sub>4</sub> × 8 in / 14.5 × 20.5cm
- 75  
Whitley Bay  
1965  
Oil on photograph on panel  
32 × 48 in / 81 × 122cm  
Private Collection
- 76  
People  
1965–66  
Oil and cellulose on photograph on panel  
32 × 48 in / 81 × 122cm
- 77  
Landscape  
1965–66  
Mixed media on photograph on panel  
32 × 96 in / 81 × 244cm  
Private Collection
- 78  
Trafalgar Square – study  
1965  
Oil and acrylic on panel  
16 × 26 in / 40.5 × 61cm  
Collection: Franco Castelli, Bellagio, Italy
- 79  
Trafalgar Square  
1965–67  
Oil on photograph on panel  
32 × 48 in / 81 × 122cm  
Collection: Wallraf-Richartz Museum, Cologne
- 80  
The Solomon R Guggenheim – architect's visual  
1965  
Pastel and gouache on paper  
20 × 23 in / 51 × 58.5cm  
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<sup>1</sup>/<sub>2</sub> × 20<sup>1</sup>/<sub>2</sub> in / 52 × 52cm  
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<sup>1</sup>/<sub>2</sub> × 23<sup>1</sup>/<sub>2</sub> in / 62 × 59.5cm
- 83  
The Solomon R Guggenheim – drawing II  
1965  
Sprayed ink on plastic film  
24 × 23 in / 61 × 58.5cm  
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 × 56cm
- 85  
The Solomon R Guggenheim (Black and White)  
1965–66  
Fiberglass and cellulose  
48 × 48 × 7 in / 122 × 122 × 18cm  
Collection: The Solomon R Guggenheim Museum, New York
- 86 \*  
The Solomon R Guggenheim (Neapolitan)  
1965–66  
Fiberglass and cellulose  
48 × 48 × 7 in / 122 × 122 × 18cm  
Lent by The Trustees of the Tate Gallery, London
- 87  
The Solomon R Guggenheim (Black)  
1965–66  
Fiberglass and cellulose  
48 × 48 × 7 in / 122 × 122 × 18cm  
Collection: The Solomon R Guggenheim Museum, New York
- 88  
The Solomon R Guggenheim (Gold)  
1965–66  
Fiberglass, cellulose and gold leaf  
48 × 48 × 7 in / 122 × 122 × 18cm
- 89  
The Solomon R Guggenheim (Metalflake)  
1965–66  
Fiberglass, acrylic, metalflake  
48 × 48 × 7 in / 122 × 122 × 18cm  
Lent by Galerie Neuendorf, Hamburg
- 90  
The Solomon R Guggenheim (Spectrum)  
1965–66  
Fiberglass and cellulose  
48 × 48 × 7 in / 122 × 122 × 18cm  
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<sup>1</sup>/<sub>2</sub> × 7<sup>1</sup>/<sub>2</sub> in each / 19 × 19cm 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 × 81cm
- 93 \*  
Bathers I  
1966–67  
Mixed media on photograph on canvas  
33 × 46 in / 84 × 117cm  
Lent by Reinhard Onnasch, Cologne

- 94  
**Study for 'The Solomon R Guggenheim'**  
 1967  
 Gouache on photograph  
 7½ × 7¼ 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  
 27¼ × 39¾ 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  
 23¼ × 36¼ 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  
 23½ × 18¼ 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 × 18¾ 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 × 31 × 3 in / 58.5 × 79 × 7.5cm  
 Collection: Colin St John Wilson, London
- 106  
**Picturegram**  
 1968  
 Oil on photograph on canvas  
 40 × 25½ in / 101.5 × 65cm
- 107  
**People/Popel (in collaboration with Dieter Rot)**  
 1968  
 Acrylic, collage, cellulose, gouache on photograph  
 23½ × 31 in / 60 × 79cm  
 Collection: Petersburg Press, London
- 108  
**People multiple (1/1)**  
 1968  
 Photographs, aluminium, paper  
 17¼ × 27¼ in / 44 × 69cm  
 Collection: Sergio and Fausta Tosi
- 109  
**The Beatles**  
 1968  
 Collage  
 34½ × 23 in / 87.5 × 58.5cm
- 110  
**Swingeing London 67 (a)**  
 1968–69  
 Oil on canvas and silkscreen  
 26½ × 33½ in / 67 × 85cm  
 Collection: Rita Donagh
- 111  
**Swingeing London 67 (b)**  
 1968–69  
 Oil on canvas and silkscreen  
 26½ × 33½ in / 67 × 85cm  
 Collection: Wallraf-Richartz Museum, Cologne
- 112  
**Swingeing London 67 (c)**  
 1968–69  
 Oil on canvas and silkscreen  
 26½ × 33½ in / 67 × 85cm  
 Collection: Andree Stassart, Paris
- 113  
**Swingeing London 67 (d)**  
 1968–69  
 Oil on canvas and silkscreen  
 26½ × 33½ in / 67 × 85cm  
 Collection: Franco Castelli, Bellagio, Italy
- 114  
**Swingeing London 67 (e)**  
 1968–69  
 Enamel on canvas and silkscreen  
 26½ × 33½ in / 67 × 85cm  
 Collection: Christopher Selmes, London
- 115 \*  
**Swingeing London 67 (f)**  
 1968–69  
 Silkscreen on canvas, acrylic and collage  
 26½ × 33½ in / 67 × 85cm  
 Lent by The Trustees of the Tate Gallery, London
- 116  
**After Marcel Duchamp?**  
 1969  
 Color photographs (2)  
 Each 9½ × 11½ in / 24 × 29cm
- 117  
**People again**  
 1969  
 Crayon, gouache, collage, etc. on photograph  
 12¼ × 20 in / 31 × 51cm  
 Private Collection

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

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

## Selected Bibliography

### By the artist

Catalogue texts listed under exhibitions and reviews

'Hommage à Chrysler Corp.,' *Architectural Design*, vol. xxviii, no. 3, March 1958, pp. 120–121.

'Towards a Typographical Rendering of the Green Box,' *Uppercase*, 2, 1959, n. p.

'Diagrammar,' *The Developing Process*, Newcastle, 1959, pp. 19–26. 'Work in progress towards a new foundation of art teaching as developed at the Department of Fine Art, King's College, Durham University, Newcastle-upon-Tyne and at Leeds College of Art.'

'Glorious Technicolour, Breathtaking Cinemascope and Stereophonic Sound,' 1959. Unpublished typescript of lecture on technical innovations in the leisure industries.

'Persuading Image,' *Design*, 134, February 1960, pp. 28–32.

'Artists as Consumers; the Splendid Bargain,' 1960. Unpublished BBC transcript of discussion between Lawrence Alloway, Basil Taylor, Richard Hamilton and Eduardo Paolozzi, in the series *Art-anti-art*; produced by Leonie Cohn, recorded January 18, 1960, broadcast BBC Third Programme, March 11, 1960

'Art and Design,' *Popular Culture and Personal Responsibility*, October 26–28, 1960, pp. 135–155. Lecture followed by transcript of discussion, verbatim report of National Union of Teachers Conference, Church House, Westminster.

Diagram and 'The Green Book,' *The Bride Stripped Bare by her Bachelors Even*, Lund Humphries, 1960. Typographic version by Hamilton of Duchamp's *Green Box*.

'Foß + 10,' *Design*, 149, May 1961, p. 42.

'For the Finest Art try – POP,' *Gazette*, no. 1, 1961.

Statement on 'Glorious Techniculture,' (49), *Architectural Design*, vol. xxi, no. 11, November 1961, p. 497. Part of 27 pages devoted to buildings and art assembled on the South Bank for the Congress of the International Union of Architects, London, July 1961.

'About art teaching, basically,' *Motif*, 8, Winter 1961, pp. 17–23.

'An exposition of \$he,' *Architectural Design*, vol. xxxii, no. 10, October 1962, pp. 485–486.

*Ark*, 34, Journal of the Royal College of Art, London, Summer 1963, pp. 4, 14–16, 24–26, 34, 37. Text and illustrations on commissioned theme of incidence and selection of images experienced in daily life.

'Urbane Image,' *Living Arts*, 2, 1963, pp. 44–59, inside and outside cover photographs.

'Duchamp,' *Art International*, vol. vii, no. 10, January 16, 1964, pp. 22–28.

Interview with Andrew Forge, 1964. Unpublished BBC transcript, produced by Leonie Cohn, recorded November 3, 1964, broadcast in part on 'New Comment,' November 1964, in full on April 5, 1965. Both broadcasts BBC Third Programme.

'Portrait of Hugh Gaitskell as a Famous Monster of Filmland,' 1964. Unpublished typescript.

Cordier & Ekstrom, Inc, New York, NOT SEEN and/or LESS SEEN of/by MARCEL DUCHAMP/RROSE SELAVY 1904–1964 (catalogue of the Mary Sisler Collection), January–February 1965. Introduction and notes on works.

*The Bride Stripped Bare by her Bachelors Even Again*, Newcastle-upon-Tyne, 1966, Account of Hamilton's reconstruction of Duchamp's *Large Glass*.

Arts Council of Great Britain, The Tate Gallery, *Marcel Duchamp Retrospective*, June 18–July 31, 1966. Introduction and notes to catalogue.

'Son of the Bride Stripped Bare,' *Art and Artists*, vol. 1, no. 4, July 1966, pp. 22–28. Interview with Mario Amaya on Hamilton's reconstruction of Duchamp's 'Large Glass.'

'Roy Lichtenstein,' *Studio International*, vol. 175, no. 896, January 1968, pp. 20–24.

Interview with Christopher Finch and Anne Seymour. Unpublished BBC transcript, produced by Leonie Cohn, recorded May 3, 1968, broadcast BBC Third Programme, May 15, 1968. Allen Jones also interviewed.

Conversation with Christopher Finch and James Scott, 1969. Unpublished, pre-edited transcript made for Arts Council/Maya Film Productions on work of 1968.

'Photography and painting,' *Studio International*, vol. 177, no. 909, March 1969, pp. 120–125, cover.

### On the artist

- Banham, Reyner, 'Vision in Motion,' *Art*, January 5, 1955, p. 3.
- Alloway, Lawrence, 'Artists as Consumers,' *Image*, no. 3, 1961, pp. 14–19.
- Alloway, Lawrence, 'Pop Art' since 1949,' *The Listener*, 27, December 1962, pp. 1085–1087.
- Reichardt, Jasia, 'Pop Art & After,' *Art International*, vol. vii, no. 2, February 1963, pp. 42–47.
- Spencer, Charles, 'Richard Hamilton Painter of 'Being Today',' *Studio International*, vol. 168, no. 858, October 1964, pp. 176–181.
- Procktor, Patrick, 'Techniculture,' *The New Statesman*, vol. 68, no. 1756, November 6, 1964, p. 710.
- Russell, John and Lord Snowdon in Robertson, Russell, Snowdon, *Private View*, Nelson, 1965, pp. 258–259.
- McNay, M. G., 'Big Daddy of pop,' *The Guardian*, July 25, 1966, p. 7.
- Finch, Christopher, 'Richard Hamilton,' *Art International*, vol. x, no. 8, October 1966, pp. 16–23.
- Baro, Gene, 'Hamilton's Guggenheim,' *Art and Artists*, vol. 1, no. 8, November 1966, pp. 28–31.
- Lippard, Lucy, ed., *Pop Art*, Thames & Hudson, 1966 Lawrence Alloway, 'The Development of British Pop,' pp. 26–67.
- Banham, Reyner, 'Representations in Protest,' *New Society*, May 8, 1969, pp. 717–718.
- Alloway, Lawrence, 'Popular Culture and Pop Art,' *Studio International*, vol. 178, no. 913, July–August 1969, pp. 17–21.
- Finch, Christopher, *Image as Language, Aspects of British Art 1950–68*, Pelican Books, 1969.
- Russell, John and Suzi Gablik, *Pop Art Redefined*, Thames & Hudson, 1969. Contains reprint of Hamilton's 'An exposition of \$he,' cited above.
- Kenedy, R. C., 'Richard Hamilton Visited,' *Art and Artists*, vol. 4, March 1970, pp. 20–23.

### Exhibitions

- Gimpel Fils, London, February 1950. Reaper engravings.
- Institute of Contemporary Arts, London, July 4–August 31, 1951, *Growth and Form*. Exhibition devised and designed by Hamilton.
- Hanover Gallery, London, January 1955, Paintings 1951–1955.
- Hatton Gallery, Newcastle-upon-Tyne, May 1955; Institute of Contemporary Arts, London, July 6–30, 1955, *Man, Machine and Motion*. Exhibition devised and organized by Hamilton. Catalogue commentary by Reyner Banham.
- Whitechapel Gallery, London, August–September 1956, *This is Tomorrow*. Environment on twin themes of perception and popular imagery devised by Hamilton, John McHale and John Voelcker.
- Hatton Gallery, Newcastle-upon-Tyne, June 3–19, 1957; Institute of Contemporary Arts, London, August 13–24, 1957, *an Exhibit*. Exhibition devised and organized by Hamilton with Lawrence Alloway and Victor Pasmore. Catalogue text by Lawrence Alloway.
- Hanover Gallery, London, October 20–November 20, 1964. Paintings 1956–1964. Catalogue text by Hamilton.
- Robert Fraser Gallery, London, October–November 1966. Guggenheim reliefs and studies.
- Galerie Ricke, Kassel, March 1967. drawings and prints.
- Arts Council Gallery, London, April 14–May 20, 1967, *Drawing Towards Painting 2*. Catalogue introduction by Anne Seymour.
- Galerie Alexandre Iolas, New York, May 1–31, 1967. Paintings 1964–1967, first New York exhibition. Catalogue text by Hamilton.
- Studio Marconi, Milan, November 1968. Work 1957–1968. Catalogue contains translation of Hamilton's 'Urbane Image,' cited above.
- Robert Fraser Gallery, London, April–May 1969. *Swingeing London* and beach scene paintings.
- Württembergischer Kunstverein, May–June 1969, *Richard Hamilton Graphik 1963–1968*.
- Studio Marconi, Milan, December 1969, *Cosmetic Studies*.
- Galerie Hans Neuendorf, Hamburg, November 1969. Paintings and graphics.
- Galerie René Block, Berlin, January 1970, *Cosmetic Studies*.
- Onnasch Galerie, Berlin, June 1970, *Richard Hamilton Complete Graphics*.
- The Tate Gallery, London, *Richard Hamilton*, March 12–April 19, 1970. Catalogue introduction and commentary by Richard Morphet, Exhibition traveled to: Stedelijk van Abbemuseum, Eindhoven, May 15–June 28, 1970; Kunsthalle, Bern, July 25–August 30, 1970.
- The National Gallery of Canada, Ottawa, September–October 1970 and Canadian tour to December 1971. Prints. Catalogue text by Hamilton.

Studio Marconi, Milan, January 1971. *Recent Editions*.

Stedelijk Museum, Amsterdam, February–March 1971. Prints and multiples, shown in connection with receiving Talens Prize International.

Galerie René Block, Berlin, July 1971.

Elvehjem Art Center, Madison, Wisconsin, September–October 1971. Prints.

Castelli Graphics, New York, December 1971–January 1972.  
*Richard Hamilton: Graphic Work*.

Whitworth Art Gallery, Manchester, January–February 1972.  
*Richard Hamilton: Prints, multiples and drawings*.

Nigel Greenwood Inc., London, May–June 1972. *Five Tyres remoulded*.

Institute of Contemporary Arts, London, June 1972. *Kent State and Release progressives*.

Studio Marconi, Milan, December 1972.

Galerie René Block, Berlin, February 1973.

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

Beatrice Heyligers 71

Jacqueline Hyde 16

Frank Kenworthy 42

Studio Marconi 20, 136, 137, 138, 140

The Tate Gallery 1, 2, 3, 4, 6, 7, 9, 10, 11, 14, 17, 21, 22, 24, 26,  
28, 29, 33, 34, 35, 49, 51, 54, 55, 60, 61, 66, 67, 69, 72, 82, 97, 98,  
101, 102, 104, 107, 108, 109, 110, 111, 112, 116, 117, 118, 120, 121

John Webb 8, 12, 19, 25, 30, 31, 38, 40, 45, 47, 53, 62, 63, 64, 67,  
70, 73, 74, 75, 76, 77, 80, 83, 84, 85, 86, 87, 89, 90, 91, 92, 93,  
139, 148, 149, 151, 152, 155, 156, 157, 158, 159, 161, 162, 163, 164,  
165, 166, 167, 168

Colour blocks loaned by:

Art International 65, 68

Kunstverlag Fingerle + Co 52

Tate Gallery 18, 32, 46, 88, 94, 115

Exhibition 73/5

2,500 copies of this catalogue designed by Gordon House, London  
have been printed by Brüder Hartmann, Berlin  
in September 1973 for the Trustees of  
The Solomon R Guggenheim Foundation







**Richard Hamilton**

**The Solomon R Guggenheim Museum  
New York**

