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Loughborough University School of the Arts



Richard Hamilton a “multi-elusive” artist of the modern world?

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Volume I Thesis & Bibliography

Richard Hamilton a “multi-elusive”¹ artist of the modern world?

Richard Hamilton was born on the 24th February 1922, throughout his adult life he has been an artist, who has taught, who has made exhibitions, who has sought to engage with the most up to date technology, who has studied the theories and works of Marcel Duchamp and most importantly has accurately reflected the world in which he has lived. Hamilton has been broadly categorised throughout his career by two images, the small poster he designed for the *This is Tomorrow*² exhibition and the spectre of Marcel Duchamp as the epitome of the avant-garde artist. The first secured the myth that Hamilton is the ‘founding father’ of Pop Art and the second that Hamilton would provide, for many, a gateway to an understanding of Duchamp. There is much more to this ‘old style’³ artist than these clichéd readings as I will show in the narrative of my thesis.

I have chosen to discuss Hamilton in relation to four specific areas of his practice which, I believe, he has decided to focus on in order to highlight a narrowing gap between ‘fine art’ and ‘craft’. They are technology, book making, exhibitions and the reproducible image. The direct referencing of much of art’s history is another aspect of his concern for the integrity of his oeuvres while he also maintains a subtle palindromic stance to wordplay, humour and politics.

I will also demonstrate that the multi-elusive nature of his work is most obviously illustrated when the subject matter is mediated through a number of media producing a multitude of multifaceted images. He has been claimed by various strands of art throughout his career, modernism, post-modernism, Pop Art and neo-Dada but he is a purveyor of images that concern the modern. The ‘modern’ being of today, this time and place, which he reflects back at society through a prism of contemporary technology, contemporary thinking and contemporary culture. Even when the images relate to the history of art they are purveyed using the most modern of techniques and media to create a contemporary reinterpretation of timeless imagery .

¹ Richard Hamilton in conversation with Michael Bracewell and Hal Foster at Inverleith House 31st July 2008

² See *Just what is it that makes today’s homes so different, so appealing?* Fig.73 page 41

³ Hamilton, R. *‘Collected Words’* London Thames & Hudson 1982 p64

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Introduction

The Japan Art Association celebrated its 100th anniversary in 1988. In the previous year, Prince Takamatsu, who was serving his 58th year as governor of the Association, passed away. The Praemium Imperiale, a group of prizes to support the development of art and culture worldwide, was established the following year, honouring artists who have contributed significantly to the development of international arts and culture.

The Praemium Imperiale is based on the idea that the arts celebrate man's creativity and are the reflection of his spirit and enduring legacy they are awarded to artists or organizations in the categories of painting, sculpture, architecture, music and theatre/film. In principle, one artist from each of those categories is chosen each year to receive a commemorative gold medal and an honorarium of 15 million yen. Those eligible are artists or groups that have outstanding accomplishments in artistic fields, or who are currently conducting activities with potential for outstanding results and those who have made outstanding achievements in cultivating and encouraging new creative artists or groups.⁴ (Fig.1) Richard Hamilton received the Painting Prize in 2008 (Fig.2 & Fig.3) and the summary of his career on the Praemium Imperiale website both endorses and frustrates the issues which place him in his rightful place in the pantheon of contemporary artists whose influence continues into the twenty first century.

Born in London in 1922. Made his debut as an artist after attending several art schools. In 1956, he produced the collage *Just what is it that makes today's homes so different, so appealing?* to launch the pop art era ahead of the American pop artists. Since then, he has remained creative in numerous genres such as woodblock prints,

⁴ http://www.praemiumimperiale.org/eg/laureates/hamilton_essay.html
<http://www.praemiumimperiale.org/eg/aboutus/pioutline.html>
<http://www.praemiumimperiale.org/eg/aboutus/select.html>
http://www.praemiumimperiale.org/eg/laureates/hamilton_biography.html [8 January 2010]

collage and design. Inspired by French-born artist Marcel Duchamp, champion of iconoclastic "anti-art" Hamilton's work sometimes contains political messages; recently, he criticized British involvement in Iraq with *Shock and Awe*, showing former Prime Minister Tony Blair in a cowboy-style gunman pose. Hamilton's studio in Oxfordshire is kitted out with a large printer and several computers, and even at the age of 86, his enthusiasm for creativity shows no sign of waning.⁵

The concentration on *Just what is it that makes today's homes so different, so appealing?*, categorising him as a 'Pop' artist and reinforcing the link with Duchamp I believe diminishes Hamilton's true position as an innovator across all the major fine art genres⁶. His art replaces seen reality rather than reproduces it, his strongest art is the work that is frankest about its artifice, its failure, finally to duplicate the world. He acknowledges the effects of visual culture, the history of art and of an intellectual approach to the act of being an artist, it is an acknowledgment through fine art of the applied arts, he wrote in 1967.

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,⁷

Three different strands of training and experience contributed to his early life and career, after being taught briefly by Mark Gertler at Westminster Technical College in 1936, he had a traditional training at the Royal Academy Schools (1938–40, 1945–6) from which he was eventually expelled 'for not profiting by the instruction given in the Painting School'. Experience in commercial art at the Design Unit (1941–2) and at the electronics company

⁵ http://www.praemiumimperiale.org/eg/laureates/hamilton_summary.html

⁶ Graham-Dixon, A 'Richard Hamilton Father of Pop' *Art News* Vol.90 No.2 Feb 1991 p102/7 Obrist, H 'Pop Daddy' *Tate*, 4 March/April 2003 p60 Foster, H. First Pop Age *New Left Review* No.19 Jan/Feb 2003 p93/112 Spencer, C.S. Richard Hamilton Painter of 'Being Today' *Studio International* Vol 168 No.858 Oct 1964 p176/181

⁷ Hamilton, R. *Collected Words* London Thames & Hudson 1982 p64

EMI (1942–5) and an avant-garde, modernist-influenced training at the Slade School of Fine Art (1948–51). These prepared the ground for his subsequent exploration of the means by which the received boundaries between ‘high’ and ‘low’ art could be eliminated in order to examine the relationships between diverse forms of expression styles and currents of taste, normally considered mutually exclusive.

Hamilton’s engagement with visual culture is to take a ‘bookmarked’ image, an intellectually decisive appropriation of a moment from popular culture reminiscent of the technique of the ‘assisted readymade’ and filter it through the sensibilities of his artistic practice placing it in his chosen art historical context. This inter-connectedness of art and modern lifestyle provide a means of considering not just his own work, but the accelerating commodity culture of the post-War period. In particular his famous essay for ‘Living Arts 2, Urbane Image’ (1963)⁸ becomes a vital aide-memoir to understanding the conflation of art, design, technology and mass media that has come to dominate contemporary art and culture and is a vivid indication of a concern with the ways in which art finds its place within the broader experience of the modern world. David Sylvester has written that;

‘His (Hamilton’s) preoccupation with mass culture is only an aspect of his consuming obsession with the modern – modern living, modern technology, modern equipment, modern communications, modern materials, modern processes, modern attitudes.’⁹

A new book entitled *Hamilton* published in March 2010 by MIT Press in their October Files series edited by Hal Foster¹⁰ makes my point. This publication consists of twelve essays two by Foster himself and one each by Sarat

⁸ Hamilton, ‘R Urban Image’ *Living Arts 2* June 1963 p44/59

⁹ Sylvester, D. ‘Seven Studies for a picture of Richard Hamilton’ Essay in the catalogue for the Richard Hamilton exhibition at the Anthony d’Offay Gallery 20 June to 10 August 1991 p9

¹⁰ Hal Foster is Townsend Martin ’17 Professor of Art and Archaeology at Princeton University. He is the author of *Compulsive Beauty* (1993), *The Return of the Real: Art and Theory at the End of the Century* (1996), and *Prosthetic Gods* (2004), all

Maharaj, Greil Marcus, David Mellor, Michael Craig-Martin, Stephen Bann and Mark Francis. Hamilton who crucially contributes four articles *Urbane Image* (1962/82) *An Inside View* (1990) *Products* (2003) and *Concept/Technology>Artwork* (1989) is responsible for a third of the commentary. None of the essays have been specifically written for the publication, of the articles the most recent is by Foster and was his contribution to Hamilton's catalogue for *Protest Pictures* in 2008, entitled *Citizen Hamilton* (2008), the rest are from various sources dating back to 1988¹¹. There have been two research works published, the first concerning his early work is a doctoral thesis by Dawn Leach¹² published in German as *Studien zu Richard Hamilton* in 1987 and Richard Yeoman's work on the Basic Design Course.¹³ This further confirms the impression that for such an important artist, teacher, curator and theorist no one has yet published a definitive work concerning his life and practice in which he has not had an input himself. In terms of important exhibitions there have now been three major retrospectives, two at the Tate Gallery in 1970 and again in 1992 and a third at the MACBA in Barcelona which then transferred to the Ludwig Museum, Cologne in 2003. However, for an artist about whom it was written in 1974,

As early as April 1970 the King of Pop art, Richard Hamilton, was being canonised at the Tate Gallery, where the movement he pioneered had already been allotted a place in the official history of British art.¹⁴

there is a gap between my perception of Hamilton's standing as an artist and recognition by a wider audience, this dichotomy dictates relatively lower status for his work and a clichéd understanding of his place in the pantheon.

published by the MIT Press, and other books.

¹¹ Foster, H (Ed) *Richard Hamilton* London: MIT Press 2010

¹² Leach, D. *'Richard Hamilton – The Beginnings of his Art'* Frankfurt am Main: Peter Lang 1993

¹³ Yeomans, R. 'Basic Design and the Pedagogy of Richard Hamilton'. In Romans, M. (Ed) *'Histories of Art and Design Education: Collected Essays'* Bristol, UK: intellect 2005

Richard Hamilton is one of the most enigmatic of contemporary British artists - virtually unknown to the general art public, regarded as a recluse even by the cognoscenti who refer to him with respect and by some regarded as 'the Daddy of the Pops'Whilst not a recluse, he is solitary, a serious student of contemporary aesthetics, a teacher, lecturer and writer, a painter who works slowly and with great care.¹⁵

Hamilton's concern with the eclecticism of mass media, with the semantics of its visual presentation and its trade in fantasy and dream, are readily perceived by the visually literate spectator. His art, by definition, demands that he assume a role of invisibility, the work must maintain a stance of narration less neutrality in his own words he is "multi elusive". The belief that specific technologies allow the artist to avoid intention implies that the artist can produce works which are eternally self-present and which are totally unmediated, existing in their own time and space. Jacques Derrida has variously used the terms of difference, dissemination etc. to describe the endless deferral of self-presence manifested through all technologies of inscription (painting, film, writing etc.) Throughout his long career Richard Hamilton has exhibited constant curiosity about the way we are, how images can be made of this, and how those images are generated and transmitted. Rare among British artists in the immediate post-war period, he was quick to seize on the power and possibilities of the new information technologies, the originality lies not in the novelty but in innovation he is the proof that a duality exists. Popular art for the use and entertainment of the masses, attractive, yet doomed to obsolescence and a pop-fine art, inspired by popular culture though without mass consumption in mind. Hamilton asserted his conviction that the mass media presented life in a mid-20th century that had a mythological and epic quality that was just as powerful in its expression, and as worthwhile in artistic terms, as anything in history that had inspired

¹⁴ Wraight, R. *The Art Game Again!* London: Leslie Frewin Publishers Ltd 1974

¹⁵ Spencer, C.S. Richard Hamilton Painter of 'Being Today' *Studio International*

generations before him. Henceforth this was to be the central tenet of his work.

The mistake that critics of the mass media are making is to complain that pop art, as fed by the mass media to the mass audience, is not like fine art. But of course it is not. Fine art is accessible in terms of value judgments and its qualities are not transient, whereas pop art's values establish themselves by virtue of mass acceptance and will be expendable. What we might begin to worry about today is why current fine art is coming to assume all of the characteristics of pop art.¹⁶

Writing in first edition of Lawrence Alloway's short lived periodical '*Gazette*' in November 1961 Hamilton had laid out his feelings concerning the philosophy of art at that point in the twentieth century.

Affirmation propounded as an avant-garde aesthetic is rare. The history of art is that of a long series of attacks upon social and aesthetic values held to be dead and moribund, although the avant-garde position is frequently nostalgic and absolute. The Pop-Fine-Art standpoint, on the other hand—the expression of popular culture in fine art terms—is, like Futurism, fundamentally a statement of belief in the changing values of society. Pop-Fine-Art is a profession of approbation of mass culture, therefore also antiartistic. It is positive Dada, creative where Dada was destructive. Perhaps it is Mama - a cross- fertilization of Futurism and Dada which up holds a respect for the culture of the masses and a conviction that the artist in twentieth century urban life is inevitably a consumer of mass culture and potentially a contributor to it.¹⁷

He is obviously much indebted to Marcel Duchamp, introducing wit, irony and

¹⁶ Hamilton, R. 'Popular Culture and Personal Responsibility' *Art & Design* October 1960 p135-155

¹⁷ Hamilton, R. *Gazette 'For the Finest Art try - POP'* November 1961

dislocation into his work, and avoiding a particular style¹⁸. It could even be said that style is the subject of his work. He has used photography, painting, installation and printmaking, often in combination, and always in a questioning, critical way.

It is therefore in the area of ideas, but not only the ideas that manifest themselves within the work or the method of producing the work. It is necessary to accept the possibility of a pervasive influence on the attitude behind the work and the method of producing the work.

Emmett Williams a Fluxus activist wrote and I quote

‘I learned more about Duchamp from knowing Tinguely than I did first-hand. He revered him very much. I came to like Duchamp more and more over the years, but I didn't start out with him as a hero figure. I kept learning more and more about Duchamp because of my rather close friendship with Richard Hamilton. Richard's own writings about Duchamp and his conversations about Duchamp carried me along in a Duchampian way.’

The person of the acolyte (literally, ‘a follower,’ from the Greek word *akolouthos*) is an accommodation of the relationship in which individuality of purpose is paramount. Jacques Derrida says,

I often repeat that my relation to the masters – Freud, Heidegger – is a relation of fidelity and betrayal; and I betray them because I want to be true to them. In reading Freud and many others I try not to betray them; I try to understand what they mean and to do justice to what they write and to follow, to follow them as far as possible and as closely as possible, up to a certain point. When I say ‘up to a certain point’ I mean that there is a moment that I betray them. *Within* the experience of following them there is something other, something new, or something different which occurs and which I sign. That's what I call a ‘counter- sign’, a counter- signature, a term I use very often. A counter-

¹⁸ Hamilton, R. ‘*Collected Words*’ London Thames & Hudson 1982 p7

signature is a signature which both confirms the first signature, the former signature and nevertheless is opposed to it; and in any case it's new it's my *own* signature. A counter-signature is this strange alliance between following and not following, confirming and displacing; and displacing is the only way to pay homage, to do justice. If I just repeat, if I interpret 'following' as just repetition, following in a way, in a mechanical way, just repeating, not animating, it's another way of betraying. So, if I want to follow, I have to hear, to listen to and at the same time to hear, to understand, to do our best to understand and to obey at the same time. If I want to listen to the teachings of Freud, Heidegger and others there is a point at which in order to listen to what they say or write I have to say something. I have to say something new, something different and that's the way I understand fidelity; this is fidelity in theory, in philosophy, in literature; this is fidelity in everyday life. You cannot simply repeat the same thing, you have to invent, to do something else if only to respect the alterity of the other.¹⁹

Derrida's basic premise of the 'acolyte' who acknowledges the debt owed, in a style that is no way referential and has nothing to do with imitation is something that I firmly believe pervades all of Hamilton's work, it is in a sense the inherent regard for 'a tradition'. If the only form of tradition, of handing down, consisted in following the ways of the immediately proceeding generation in a blind timid adherence to it's successes, it would be of no value.

Hamilton showed his recent, works out of competition, at The Venice Biennale in 2007. (Fig.4/5/6/7/8) The installations and individual pieces had been completed within the previous two years. This work, which is computer driven and art historically motivated, confirms all that has gone before. Here is an old fashioned artist who collages popular imagery in memory of our cultural past, inspired by popular culture though without mass consumption in mind. All of his early work is a reaction to this premise but so too is last week's work and

¹⁹ Payne, M & Schad, J. *life.after.theory* London: Continuum 2003

presumably next week's

Hamilton has said that he regards collage as the device most important to him. It was collage, the idea of creating a new unity of disparate parts he saw as being a key element in most 20th century art, including film and music. To that I would add the archive of memory. We collect memories every nano second of our existence. Visual memories being the most immediate. We also collect stimuli in order to effect recall. These can be relics or codes but they lead one to another in a complex game of follow my leader.

In a podcast of the discussion conducted at his exhibition '*Protest Pictures*' in Edinburgh at the end of 2008, talking to Hal Foster and Michael Bracewell (Fig.9) Hamilton calls his latest work "Multi-elusive parallel works" but parallels to what exactly?²⁰ I would suggest to themselves, one of the most intriguing facets of Hamilton's oeuvre is the way in which a particular image is subjected to re-assimilation into various mediums, a phenomenon that I have tried to emphasis throughout this thesis in particular.

A recent example is an extension to the overt political nature of *Portrait of Hugh Gaitskell as a Famous Monster of Filmland* (1964) and *Shock and Awe*(2007-8), showing former Prime Minister Tony Blair in a cowboy-style gunman pose. Hamilton has created '*The Hutton Award*' a two faced medal depicting Tony Blair on one side and Alistair Campbell on the other. On the obverse with Blair is the Latin inscription *CONFIDIMVS DEO DE ABSOLVTIONE: MMIV* (*We trust in God for absolution, 2004*) and on the reverse *DEALBATI* (*Whitewashed*).*HUTTON AWARD*. (Fig.10). The medal relates to the Hutton Inquiry, set up by the British government to investigate the circumstances surrounding the death of the government scientist David Kelly in July 2003. Just eight days before he died, Kelly was named as the source for claims broadcast by the BBC that in the run-up to the invasion of Iraq earlier that year the government of Prime Minister Tony Blair had 'sexed up' a report on Iraq's military capability. In his report published January 2004, Lord Hutton strongly criticised the BBC, leading to the resignation of its chairman and director-general, but his exoneration of the government resulted

²⁰ <http://www.tate.org.uk/tateetc/issue13/hamiltonpodcast.htm> 20th February 2009

in several newspapers describing the report as a 'whitewash'.²¹

Hamilton used colour photographs converted into black and white tones representing the depth of relief, the tones were then transposed using Photoshop tools so that the white produced the highest relief and black the background. A 3D printing process under development at the Centre for Fine Print Research produced regular wax relief trials and a master was milled to cast the edition. The medal is in silver, a material that over time will tarnish, a further layer in Hamilton's regard for the characters depicted²².

The medal was commissioned by the British Art Medal Trust, a registered charity dedicated to the making and study of medals from leading contemporary artists. The Trust has presented an example of each of the newly commissioned medals to the British Museum for its permanent collection. Professor Stephen Hoskins from the University of the West of England said,

This commission confirms the regard in which the Centre for Fine Print Research is held and highlights the way that we are pushing the boundaries in 3D rapid prototyping techniques. It's great to work with Richard Hamilton who is such a well established contemporary artist and this reflects on the CFPR as being renowned for working at the cutting edge of digital technology.²³

Hal Foster and others have assumed that Hamilton's visual importance is tied inextricably to his interpretation of popular culture in a method defined as 'the tabular image'²⁴ However I have begun to wonder how much of this imagery is in fact a result of technical expertise and an intellectual and literary interpretation. In *October 94* Isabelle Moffatt is quite clear that Hamilton

never made any secret of his indebtedness to other artists, books or

²¹ Attwood, P and Powell, F *'Medals of Dishonour'* London: The British Museum Press 2009 p96/7

²² Attwood, P. and Powell, F. *Medals of Dishonour* London: The British Museum Press 2009 p97

²³ <http://info.uwe.ac.uk/news/uwenews/article.asp?item=1525> [8 January 2010]

²⁴ Kraizen, W.R. *'Richard Hamilton's Tabular Image'* *October 94* Fall 2000 p118

ideas. Rather, he took pride in his own voracious interdisciplinary appetites²⁵

Much that I discuss in the following chapters postulates the growth of ideas and use of techniques which were taken up by artists in Britain early in the 1950s and impacted in United States later in the decade and into the 1960s. The ideas of Pop art were beginning to emerge with the advent of those individuals involved with the Institute of Contemporary Arts and who had their roots in pre war British and European Surrealism. The socialist government elected in the immediate post war period introduced many of the organisations which were to provide a system for these individuals to flourish. The Festival of Britain in 1951 brought together the young designers and artists with the technologies that were being developed to provide British manufacturing companies with a modern approach to industrial design.

And with so many bright new packages on the shelves, so many new gadgets to be bought, so much new magic in the dreary air of industrial Britain, there was a feeling of modernity and adventure that would never be won so easily again.²⁶

Christopher Booker, in 1970, was referring to the burgeoning consumerism of the 60s the seeds of which were planted in the late forties and early fifties. In an article in the magazine *Art & Industry*²⁷ issued in November 1952 called *Designing for Print* in which the author stresses that

Some knowledge of commercial printing processes is essential to all design students²⁸

²⁵ Moffat, I 'A Horror of Abstract thought' : Post-war Britain and Hamilton's 1951 Growth and Form Exhibition' October 94 Fall 2000 p99

²⁶ Booker, C. *The Neophiliacs* London : Fontana Books 1970 pp134/5 quoted in Crowley, D. & Pavitt, J. (Eds) *Cold War Modern - Design 1945-1970* V&A Publishing 2008 p12

²⁷ *Designing for Print* in Art & Industry November 1952 p146

²⁸ *Designing for Print* in Art & Industry November 1952 p146

Illustrated on the following page of the article is Kenneth Rowntree's design for a biscuit wrapper for A. Romary & Co²⁹. Rowntree, a member of the faculty at the Royal College of Art, was later to become Professor at the Department of Fine Art in Durham University in Newcastle when Hamilton was teaching there. The Royal College of Art then as now, was primarily a design institute, a context which for Rowntree meant that his painting must adapt to aspects of design.³⁰

In the same edition of *art & industry* is an article *The Technological University - How will it affect the future Industrial Designer* by F.A. Mercer³¹ which states that the government has announced its intention to build up at least one institution of university rank devoted predominantly to the teaching and study of the various forms of technology. The writer goes on to comment

Good industrial design can only spring from expert knowledge of materials and processes in their conversion into products, full appreciation of requirements in use and the means of fulfilling them, appreciation of aesthetic appeal and imaginative qualified use of them all in creating the desired object.

This is the premise that purveys the work of Richard Hamilton as a practitioner, curator and as a critical analyst of the effect of mass media on the artist. During the immediate post-war period many artists produced designs for the textile and pottery industries with certain manufacturers specialising in the work of fine artists. Sir Eduardo Paolozzi produced domestic china designs for the German group Rosenthal and Wedgewood (Fig.11) while Midwinter Pottery produced a design by Hugh Casson in 1954 called *Riviera* and a number of others by Terence Conran (Fig.12) but it is interesting to note that a number of the designs by in-house designers like Jessie Tate are clearly influenced by the same imagery that is a central strand of the ICA

²⁹ *Designing for Print* in Art & Industry November 1952 p149

³⁰ Milner, J. *Kenneth Rowntree* London: Lund Humphries 2002

³¹ Mercer, F.A. *The Technological University - How will it effect the future Industrial Designer?* in Art & Industry November 1952 p170

exhibitions of the early 50s. I would cite the examples of *Fantasy* (1953) and *Festival* (1955) (Fig.13) in particular and Lesley Jackson's chapter in her book on design in the fifties *The Appliance of Science*³² draws a closer comparison between scientific imagery and industrial design using Hamilton's print *Microcosmos (Plant Cycle)* 1951 (Fig.14) to illustrate this connection.³³

Festival - this pattern owes its name and inspiration to the Festival of Britain where molecular structure was the theme for a group of designers to source from.³⁴

Sir Hugh Casson had served as the *Director, Architecture* on the Festival Executive Committee³⁵ setting up the Festival of Britain and had employed Hamilton at the Royal College as a lecturer in interior design. Conran, as a student, had been active as a member of the ICA, also produced fabric designs for David Whitehead Ltd³⁶ together with I.G. members Paolozzi and Nigel Henderson who also produced fabric designs for Hull Traders³⁷ (Fig.15/Fig.16)

Lawrence Alloway contributed an introduction entitled 'Design as a Human Activity' to the *This is Tomorrow* exhibition catalogue in September 1956, which encapsulated the Independent Group's approach:

In *This is Tomorrow* the visitor is exposed to space effects, play with signs, a wide range of materials and structures, which, taken together, make of art and architecture a many-channelled activity, as factual and

³² Jackson, L. *The New Look Design in the Fifties* London: Thames & Hudson 1998 pp85/100

³³ Jackson, L. *The New Look Design in the Fifties* London: Thames & Hudson 1998 p85

³⁴ Jenkins, S. *midwinter pottery a revolution in British tableware* Shepton Beauchamp: Richard Dennis 2003 p92

³⁵ Conekin, B.E. "*The autobiography of a nation*" *The 1951 Festival of Britain* Manchester: Manchester University Press 2003 p235

³⁶ Peat, A. *David Whitehead Ltd Artist Designed Textiles 1952-1969* Oldham: Oldham Leisure Services 1993

³⁷ Jackson, L. *The New Look Design in the Fifties* London: Thames & Hudson 1998 p84

far from ideal standards as the street outside.³⁸

In a series of essays and articles Alloway, assistant, then Deputy Director, of the ICA from 1954 to 1960 together with the architectural and cultural historian Rayner Banham set the agenda for members of the Independent Group. His move along with Banham and John McHale, in the early sixties, to take up permanent residence in the USA left Hamilton as the intellectual hub for these issues.

It is this position which reflects in Hamilton's work and that I have chosen as the basis for my methodology in setting out how he has attempted to resolve a 'fine art' response to the rising tide of commercially driven visual culture during the immediate post war period in the UK. It is important to clarify his position as a leading proponent of the 'creative act' as a justification for the place of the artist in a culture dominated by the mass media. As Hamilton approaches his ninth decade he is still extremely active in producing new work and reassessing past ideas however as yet there has been no attempt to contextualise his position within the pantheon of British artists or of his influence on the history of art. He has spent the last sixty years documenting his own achievements with the help of a few close associates and trusted contemporaries, however his wife Rita Donagh was quoted recently as saying that "*Richard is the only [established] British artist who hasn't had a book written about him*".³⁹

The recruitment of the theorist and critic Hal Foster to write an essay for the catalogue of the *Protest Pictures* exhibition in Edinburgh in 2008⁴⁰ and of Benjamin H.D. Buchloh for an essay in the catalogue of *Richard Hamilton Modern Moral Matters* for the recent exhibition at the Serpentine⁴¹ has

³⁸ Kalina, R. (Ed) *Essays by Lawrence Alloway Imagining the Present Context, content and the role of the critic* London: Routledge 2006 pp47/9

³⁹ Sooke, A. *The British visionary who showed Warhol the way* in The Daily Telegraph, Monday March 1st 2010 p31

⁴⁰ Foster, H. *Citizen Hamilton* in *Richard Hamilton Protest Pictures 1963-2008*. Exh. Cat., Edinburgh 2008

⁴¹ Serpentine Gallery, *Richard Hamilton Modern Moral Matters* Exh. Cat., London

introduced a different category of commentator. However, the subsequent *October Files 10*⁴² which included the same essay while resurrecting a number of older pieces by various commentators including three by Hamilton himself has not lead to any new appraisal of the man or his work. Foster has previously involved himself in the area of the Independent Group of the ICA in an edition of the *October* quarterly⁴³ and in an essay entitled *On the First Pop Age*⁴⁴. Buchloh's analysis seems strangely slight in his commentary on the various aspects of Hamilton's career to date, he does concentrate on the design and technological elements although he is eager to nuance the American aspects comparing and contrasting with Warhol and other 'Pop Artists'.

From the 1950s onward, Hamilton has held a complex position. His art is a synthesis of painting, collage, draughtsmanship, a love of technology and a deeply held respect for Cézanne and Marcel Duchamp, his guiding and seemingly irreconcilable influences. Hamilton's is an impure art, in which the certainties and lineage of artistic development, from cubism onward, are probed and undermined, just as his paintings, prints and forays into other media are as arch as they are intelligent. His is an approach imbued with a deep seated modernism, the post-modern aesthetic is a false trail laid by those who cannot see the challenge of his understanding of the choices he makes as a precise intellectual decision. He makes art for a culture that is more interested in commodities than statements, and everything he does has a sheen, an elegance and a technical sophistication that is both attractive and challenging.

In his book *The Language of Things* architectural historian Deyan Sudjic discusses art in the context of our consumption of the objects around us and postulates is it more relevant to see Damien Hirst as more like the creative

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⁴² Foster, H. & Bacon, A. *Richard Hamilton* London: The MIT Press 2010

⁴³ Foster, H & Buchloh, B.H.D.(Eds) *October No.94 'The Independent Group: A Special Issue* MIT Press Fall 2000

⁴⁴ Foster, H. 'On the First Pop Age' *New Left Review* No.19 Jan/Feb 2003 pp93/112

director of an advertising agency than an artist.⁴⁵ If this is so then where would Hamilton fit into this particular scenario? He has explored the visualisation of corporate identity and archetypal products but, I would suggest, his is a deeper more rigorously thought out manifestation of a critique of modern visual culture.

While Warhol celebrated the values of American pop culture, Richard Hamilton's obsession with the much more cerebral attractions of Braun's toasters and toothbrushes were subtler in their understanding of design.⁴⁶

These objects, or rather the 'design element' came to be about art or at least something very like it. As the antithesis of Duchamp's interest in the ready-made the precision and defined aesthetic of the subsequent 'making' of Hamilton's images has turned them into a series of art works rather than commercial objects.

In the New York Times on the 4th August 2008 David Galenson, an economist at the University of Chicago found an unusual way of ranking the most important works of art of the 20th century. He ranked them by counting the number of times the work appear as illustrations in thirty three art history text books published after 1990.⁴⁷ First, using this unusual method to determine popularity, Picasso's *Les Femmes d'Alger* appeared twenty eight times followed by *The Monument to the Third International* by Vladimir Tatlin, twenty five times and third was *Spiral Jetty* by Robert Smithson, twenty three times. Within the top ten is another Picasso and two Duchamp's (including *The Fountain*) however at number four appearing twenty two times is the only work by a living artist. *Just what is it that makes today's homes so different so*

⁴⁵ Sudjic, D. *The Language of Things Design Luxury Fashion Art - How we are seduced by the objects Around us* London Penguin 2009 p193

⁴⁶ Sudjic, D. *The Language of Things Design Luxury Fashion Art - How we are seduced by the objects Around us* London Penguin 2009 p194

⁴⁷

http://www.artsjournal.com/culturegrl/2008/08/the_richard_hamilton_question.html
13/8/2010

appealing? (Fig.17) is a small collage that Hamilton produced as part of his group's contribution to the exhibition *This is Tomorrow*, which has become synonymous with the origins of POP art. It is fantastic that Hamilton is receiving well-deserved attention as one of our most important twentieth century artists and thinkers. It is equally disappointing to find a statistical proof which rehashes a tired art historical myth concerning the links between the work of Hamilton, his colleagues in the Independent Group in fifties London and American Pop Art in the 1960s. The much quoted letter to Peter and Alison Smithson about Pop⁴⁸(Fig.18) was about popular culture a far more radical premise concerning fine artists and architects seriously considering popular culture in the 1950s, and not dismissing it out of hand. Hamilton brought sharp intellect and in-depth understanding of modernism and links between science and art to the Independent Group. I think it has to be agreed that there is far more to Richard Hamilton and the Independent Group than Pop Art. But perhaps its easier to digest his work as proto-Pop, which is a pity.

I believe that it is now time to reassess Hamilton's credentials as a contemporary artist in the twenty first century by looking at four specific areas of his production. I have also included, wherever practical, as many versions of an image as possible in order to provide a full picture of his methodology with regard to different media. Hamilton's desire to fulfil his obligation to a particular image necessitates technical mastery of many possible formats and mediums which provides further opportunities for his creative purpose to be delineated as the image alters to encompass the technology he uses. It is my belief that there are four specific areas in Hamilton's contribution to artistic practice, since the second world war, which have never been explored thoroughly in an effort to highlight his impact and influence on contemporary art. These are **his printing and use of computer technologies, typography in association with literature and book production, exhibition making and his use of photographic and filmic imagery.**

Printing making and computer technologies

⁴⁸ Hamilton, R. *Richard Hamilton Collected Words* London: Thames & Hudson

Richard Hamilton has had long association with the use of new technologies. In 1971 he employed an early digital CAD system to create the drawings for his print series 'Five Tyres remoulded.' His first foray into the all digital approach to print however, was documented in 1978 in the television programme QED where, through the use of a Quantel Paintbox he created an image that was made into a large edition of laser prints. Since then, his digital print output has included some of the first Iris Prints and ink Jet prints to be produced as artists prints.

He has, perhaps, more than any other British artist of his time, made this his territory, exploring it through a considerable battery of techniques: from post-impressionism to photography, Duchampian intervention to installation, video, computer, Quantel Paintbox and digital prints.

An accomplished printmaker, he has worked with master printers throughout his career. His print for the Homage to Picasso portfolio, *Picasso's Meninas* (Fig.19), is a double reference-referring to Picasso's reworking of Velasquez's *Meninas*, a portrait of the family of King Philip IV of Spain. Picasso is shown at left, as Velasquez, while Hamilton and his wife are in the background, as King Philip IV and his consort, Mariana. The print was made with master printer Aldo Crommelynck, who had worked with Picasso since 1963 and intellectually and visually this enables Hamilton to create a vantage point that suggests it is possible to have yesterday, today and tomorrow in the same room.

Picasso spent much of his life engaged with the artists of the past particularly the great Spanish artists in an attempt to learn from them and to place himself along side them. By emulating their technique and confirming his right to be in that pantheon he could use history to confirm his modernity. Hamilton is able to comment, visually on Picasso's placing of himself in this exalted company and in one image connect himself to Velazquez through a homage to the journey Picasso had taken.

During 2004, Hamilton created an image that superimposed his 1960 typographical translation of Duchamp's notes contained in Duchamp's *Green*

Box over a 1:1 topographical map of the *Large Glass*. *The Typo Typography of Marcel Duchamp's Large Glass* was created with the assistance of Hamilton's son Rod, using Adobe Illustrator software - a vector based programme. (Fig.20/21/22) This work had taken approximately six months to create with the image file consisting of several thousand layers. In his 2006 catalogue *Painting by numbers* Hamilton explains in relation to his use of vector graphics

Most important is that vector graphics are not restricted in their resolution however, large or small the scale of the output the file remains a modest fixed size. Before a vector file can be printed it must be translated into a bitmap by RIP translation software.....Layering is a standard method of working now that massive amounts of memory and the power and speed of processors make this possible⁴⁹.

The initial logistical problem posed in printing the file was that the image needed to match the same dimensions as the original two piece construction of Duchamp's *Large Glass* which was 60 inches by 90 inches. This required inkjet printer capable of creating an image of a suitably high resolution that was at least 60 inches across. It also needed to accommodate pigmented inks and be able to handle the Postscript 2 files necessary to translate the vector imagery into bitmap.

Richard Hamilton approached the Centre for Fine Print Research after two previous unsuccessful attempts to print the image at other studios. The CFPR had been recommended to him as because facilities existed to write a custom profile for a specific image and type of artists paper, owned a HP5000ps with a pigmented ink set and had experience of printing for artists. The initial challenge in printing this work was how to retain all the correct colour values in each of the separate elements of the vector file and create a paper print profile for the complete image printed in an edition of 6 prints, the final image measuring just under 8 feet by 10 feet.⁵⁰

⁴⁹ Hamilton, R. *'painting by numbers'* London: Edition Hansjorg Mayer 2006 p8

⁵⁰ <http://amd.uwe.ac.uk/cfpr/index.asp?pageid=1661> [3/1/2010]

Typography, literature and book production

In 1964 the young poet Tom Pickard published, at his own expense, Basil Bunting's long poem, *The Spoils*, which had first appeared in *Poetry* 79, no. 2 (November 1951). The book was printed in 1965 by the Newcastle University printing department under the supervision of Richard Hamilton. Migrant Press, formed in Worcestershire by the poets Gael Turnbull, Michael Shayer and Roy Fisher, agreed to distribute the book. In December 1965 Fulcrum Press, operated by Stuart Montgomery, a young Rhodesian, together with his wife, Deirdre, published *Loquitur*, a comprehensive collection of Bunting's poems . As Bunting pointed out in the preface,

The edition of my poems which Dallam Flynn printed in Texas in 1950 is all sold, and Stuart Montgomery thinks there are still people curious to read them who cannot find a copy.⁵¹

In addition to recording his appreciation for his earlier publisher, he acknowledged his "continual debt to the two greatest poets of our age, Ezra Pound and Louis Zukofsky."⁵² According to the book's colophon, none of these poems have previously appeared in a book by the author in Great Britain⁵³. This edition was limited to 1,000 copies, 200 bound in cloth and 26 specially bound, lettered A-Z and signed by Bunting. The design of the book and of the cover was by Richard Hamilton.

These examples of Hamilton's involvement with the poetry movement of the early sixties reflect a wider acknowledgment and profound interest in literature the skill of the typographer and a sideline in the design and production of the book both in the literary sense and as a vehicle for the creative artist.

Hamilton became aware of the work of Dieter Roth and the Fluxus movement which in turn led to Joseph Beuys, Marcel Broodthaers and further to John Latham. I think that, as with the work of Duchamp and James Joyce, Hamilton chooses to take up an intellectual stance on the work of a number of his

⁵¹ Bunting, B *Loquitur* London: Fulcrum Press 1965 p7

⁵² Bunting, B *Loquitur* London: Fulcrum Press 1965 p7

⁵³ Bunting, B *Loquitur* London: Fulcrum Press 1965 p79

contemporaries that he particularly admires. This would lead him to write explanatory essays in an attempt to explain, to interview and to ally himself with others in order to be identified with their creativity. John A Walker, a former student of Hamilton's, in his biography of John Latham states concerning the catalogue for *John Latham: Early Works 1954-1972* for which Hamilton supplied an introduction:

It was highly unusual for one leading visual artist to take time to write an extended tribute to another. Hamilton ended his thoughtful appreciation with the remark: 'One thing I do know - we owe him.'⁵⁴

Hamilton in many ways the epitome of the cerebral, precise technician identifies with the orgiastic but intensely complex creative ideas of these individuals.

Exhibition making

The post-war era fundamentally altered the way in which the public interacted with art. One of the most visible changes was the emergence of the artist from studio to exhibition space. Key exhibitions of the late 50s, such as *This is Tomorrow* (Whitechapel, 1956) and *Parallel of Life and Art* (ICA, 1953) saw artists and architects collaborating on exhibition stands and curatorial models. Arguably the most ambitious artist-curator was Richard Hamilton, whose amalgamation of images, artworks and display techniques created a new standard in curatorial practice (*An Exhibit*, ICA, 1957).

When I was a student after the war, I spent a lot of time as a model-maker, creating models of exhibitions and models within exhibitions. I even made a model of a large, oversized piece of soap! As a result of this, installations themselves have always been on my mind as part of the process of art creativity.⁵⁵

⁵⁴ Walker, J.A. *John Latham The Incidental person - his art and ideas* London: Middlesex University Press 1995 p143

⁵⁵ <http://www.tate.org.uk/magazine/issue4/popdaddy.htm> [12/01/10]

This fluid positioning has resulted in some of the most interesting exhibitions in the contemporary British art scene, and recently, due to pressures both creative and economic, the rise in the artist-run space. Many questions remain unanswered: is there a fundamental difference of position between artist and curator? Do we need curators at all? Should the curator be considered an artist?

his use of photographic and filmic imagery.

Born in 1922 and therefore experiencing in his twenties and thirties the changes wrought on mass media and popular culture in a post war world of growing consumerism and global communication, Hamilton and his contemporaries have lived through the maturing of film, TV and advertising as front line tools in the consumer society. As Marshal McLuhan asserts at the beginning of his preface to his first major publication in 1951 *'The Mechanical Bride'*

“Ours is the first age in which many thousands of the best-trained individual minds have made it a full-time business to get inside the collective public mind. To get inside in order to manipulate, exploit, control is the object now.”⁵⁶

In the 1950s and even into the 60s it was possible to experience first hand a majority of the output of Hollywood, Italian Neorealism and the French New Wave and take in the masterpieces of silent film and the classics of the thirties and forties since the medium was still in its relative infancy. The volume of product which is now part of the history of cinema and the continued development engendered by the digital revolution make it impossible today, other than via critical interpretation.

In this cover for *'Living Arts No.2'* (Fig.23) published by the ICA in 1963 Hamilton, who produced the photograph shot by Robert Freeman, attempts to reflect in the image everything that he writes in his article inside. *'Urban*

⁵⁶ McLuhan, M. *'The Mechanical Bride - Folklore of Industrial Man'* USA Gingko

Image' is a celebration of many of the elements of popular mass imagery but why the extensive glossary as part of the body of the text. Could it be because we are moving towards a definitive statement! Could it also be that here we have a genuinely literate, literal and possibly literary artist who 'designs' his visual imagery .⁵⁷

The ongoing discussion of Richard Hamilton as a Pop artist and as a scholarly interpreter of the Duchampian legacy is just a part of what I believe should be a broader analysis. The work of Hal Foster⁵⁸ and William R. Kaizen⁵⁹ concerning the *Tabular Image* concentrates on these two elements as they impact on Hamilton's image making. However I repeat Hamilton's own words

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, ⁶⁰

The distance between the artisan and the artist is what makes Richard Hamilton 'multi-elusive'⁶¹. The profound notion in the twentieth century of a break between these two 'states of being' has fogged our ability to see past the surface. When Hal Foster in *On the First Pop Age* reflects in his final paragraph,

What Greenberg and Fried theorise as a 'strictly optical' space of pure painting, Hamilton pictures as a strictly scopophilic space of pure design; and what Greenberg and Fried theorise as a modernist subject, fully autonomous and 'morally alert', Hamilton projects as its

Press Inc 2002.

⁵⁷ Foster, H. '*On the First Pop Age*' New Left Review 19 January-February 2003

⁵⁸ Foster, H. '*On the First Pop Age*' New Left Review 19 January-February 2003 pp110/112 Foster, H. 'Citizen Hamilton'. In Inverleith House '*Protest Pictures*' Exh.Cat.,Edinburgh 2008 pp7/14

⁵⁹ Kaizen, W.R. '*Richard Hamilton's Tabular Image*'. In Foster, H.& Buuchloh,B.H.D.(Eds) '*October 94 - The Independent Group A Special Issue*' Cambridge M.A.: MIT Press Fall 2000 pp113/128

⁶⁰ Hamilton, R. '*Collected Words*' London Thames & Hudson 1982 p64

⁶¹ Hamilton, R. 'Richard Hamilton in conversation with Michael Bracewell and Hal Foster at Inverleith House 31st July 2008

<http://www.tate.org.uk/tateetc/issue13/hamiltonpodcast.htm> [22nd March 2009]

apparent opposite, a fetishist subject openly desirous.⁶²

he is not taking into account that the technical process involved is 'designed' to achieve the 'strictly optical' and that Hamilton is committed to the highest production values in his work. There is indeed a very great difference 'between a good comic or ad and a grand painting',⁶³ it is based around the notion that Hamilton confronts when told that a client who normally buys a copy of each of his prints has declined to purchase *The annunciation*. When asked 'why not?', the collector had replied 'It's just a photograph'.

My extravagant response, to produce an exhibition accompanied by a 60 page catalogue illustrated with many stage proofs and containing a substantial explanatory text should not be seen as a defence, nor is it a complaint.⁶⁴

Hamilton's reaction to this questioning of his work brings us neatly back to my argument concerning his place as a 'multi-elusive' artist of the modern world. It has been his choices in determining how to reproduce in the most effective manner his reflection of and on the world today as he sees it from the standpoint of an artist that have dictated his production of artworks. It is the intellectual and technical processes which have led to works of art that represent more than his place as just the 'Father of Pop Art' or as a mere student of Duchamp which I shall discuss in the following pages .

Chapter 1 : Richard Hamilton *painting by numbers*⁶⁵ Print Making and Computers

Formal or legal definitions of the status of prints were not promulgated until the late 1960s and then ostensibly to help tax inspectors and customs officials to distinguish original prints from reproductions. This was so that the former

⁶² Foster, H. 'On the First Pop Age' New Left Review 19 January-February 2003 p112

⁶³ Foster, H. 'On the First Pop Age' New Left Review 19 January-February 2003 p112

⁶⁴ Hamilton, R. '*painting by numbers*' London: Edition hansjorg mayer 2006 p5

⁶⁵ Hamilton, R. '*painting by numbers*' London: Editions Hansjorg Mayer 2006

could receive privileged treatment and to protect the public from reproductions which masqueraded as artists prints. The definition agreed at the Third International Congress of Artists in Vienna in 1960 formed the basis of the definitions adopted in many countries . It focussed largely on technique stipulating that;

only prints from which the artist made the original plate, cut the wood block, worked on the stone, or any other material would be considered originals⁶⁶

In his catalogue *painting by numbers*⁶⁷ Richard Hamilton points out just how far technology has come and how the improvement of inks and printers have now created a market place for high quality small print runs from computer manipulated digital imagery. In this chapter I will show how Hamilton has embraced the advance of technology and exploited it to enable him to continue to produce work that takes full advantage of all the possible media at his disposal to expedite his vision of the artist in the creative act.

While Richard Hamilton has worked in a multitude of media, his use of print has in many ways inspired and informed much of his practice drawing upon a solid grounding in both fine art and commercial print. Much of his early work was undertaken in traditional print processes such as drypoint and etching, while screen printing acted as a bridge between the traditional hand-crafted and more mechanical approaches to image creation, Hamilton's increasing interest in high quality commercial printing techniques was to take his work to another conceptual level, exploring every creative nuance by employing more sophisticated printing processes to faithfully transfer the qualities of an image from any other medium into a print. Hamilton soon discovered that the use of computers also offered comparable boundary-crossing capabilities by a combination of image capture and manipulation techniques to reproduce a pre-existing image and transform its qualities. Instead of using collotype and

⁶⁶ Timmers, M. (Ed) *Impressions of the 20th Century - Fine Art Prints from the V&A Collection* London: V&A Publications 2001 p10

⁶⁷ Hamilton, R. '*painting by numbers*' London: Editions Hansjorg Mayer 2006

screen print to transfer an image between media and transform it into something else, a source photograph was both captured and manipulated digitally, giving, in the final Iris print⁶⁸, much the same expansive results as the earlier combination of printing techniques.

Printing

It is sometimes difficult to tell what an artist's primary medium of expression is, Jasper Johns's prints are accepted as being a critical element of his work, as vital as his paintings and drawings and both Jim Dine and Ed Ruscha gave up painting for several years to concentrate on graphic work. The importance of Richard Hamilton's prints, it could be argued because of his desire to implement the foremost media for the image, outweighs that of his paintings. He argued that the ever expanding technologies of reproduction were capable not just of supplying us with novel entertainments, but could provide

knowledge about the subtleties of the human machine, which can, in turn, establish new relationships of the organism to its environment⁶⁹

Hamilton was deeply influenced by Duchamp and, like him, was more intrigued by the cerebral aspects of the visual experience than by retinal stylistics. He wanted to make art in which no signature style could be discerned, a perplexing task with brush or pencil, but an obvious one for photochemical print processes.

In the introduction he wrote for *Prints 1939-83* Hamilton begins by stating that

Printmaking is a fascinating activity. Part of the attraction is that it can

⁶⁸ Iris prints are also known as Giclee prints. Giclee is a term to describe fine art inkjet printing. Iris prints specifically means prints that are made with an Iris printer. The Iris printer is considered the highest quality printer for this form of fine art inkjet printing. Giclee is a French term, loosely translated to "to spray" which is an appropriate description of the Iris printing method. The term "Giclee" was created to differentiate a commercial standard from the work of a fine art print and "Iris print" is used to differentiate other Giclee prints from prints specifically made with an Iris printer. The fine art prints made on an Iris printer are made with high quality inks printed on fine watercolor papers or canvas.

⁶⁹ Hamilton, R 'Glorious Technicolor, Breathtaking Cinemascope and Stereophonic

be done at all. In this cloning of an authentic, authoritative individual yet repeatable mark there is a kind of sorcery. It is a genetic mimicry that parallels organic creativity⁷⁰

He follows this statement with an even more interesting observation as to the status of print, comparing it to fine art.

Nevertheless, it is the ability to proliferate which disengages print from the exalted loneliness of high art. Print counters the idea of originality, it undermines the status of the culture-fetish valued merely for being unique. Art, that solitary prerogative of humanity which separates it from the blind fecundity of nature, is subverted.⁷¹

This appears to be a blinkered and conservative view of printmaking, but is a liberating approach to a form regarded as second class, or merely a commercial craft. It is the subversion of the fine art form which allows for the idea of the multiple image as a valid reflection of mass media. In the first decades of the twentieth century Duchamp had dismissed such supposedly fundamentals of art as hand labour, rarity and even visual appeal, as for most of his life he busied himself as Hamilton put it, “in the propagation of his achievements through the media of printed reproductions and certified copies” until the distinction between original and substitute was almost moot.⁷²

Pat Gilmour sums up the attraction of print:

the potential the print has for multiplication is acquired at the expense of direct touch. There is no print process that does not place at one remove from the sheet of paper the hand that seeks to mark it...Once printed, the mark is not intrinsically better or worse than one drawn

Sound’. *Collected Words* London: T&H 1982 p131

⁷⁰ Hamilton, R. *'Prints 1939-83'* Stuttgart, London: Edition Hansjorg Mayer 1984 p8

⁷¹ Hamilton, R. *'Prints 1939-83'* Stuttgart, London: Edition Hansjorg Mayer 1984 p8

⁷² Hamilton, R. 'The Pasadena Retrospective'. *Collected Words* London: T&H 1982 p199

directly; it is simply different⁷³

Hamilton attended the Royal Academy School from October 1938 until it was closed, following the outbreak of war, in 1940 and it was during this time he made his first print, a dry point on celluloid.⁷⁴ In the second term students attended graphics classes which were held, because of the lack of a printing press, in the Central School of Arts and Crafts. The series of nine images produced in 1939 are of groups of figures in different configurations and show a marked stylistic resemblance to the work of Picasso (Fig.24). Dawn Leach, in her published thesis on Hamilton's early work, *Richard Hamilton - The Beginnings of his Art*⁷⁵, gives a detailed analysis and comparison of these prints which were produced at home using his mother's clothes wringer.⁷⁶ David Sylvester remembers being shown the portfolio one evening in 1941 in a flat off Bakers Street and recalls this encounter in the catalogue introduction for Hamilton's one-man exhibition at the Anthony d'Offray Gallery in 1991 and later reprinted in his book *About Modern Art - Critical Essays 1948 - 96*.⁷⁷ Hamilton's relationships with contemporaries and the artists who taught him over this delayed period as a student, before he took up the post at King's College, is of particular interest in the development of his practice as a printmaker. He and his friends Eduardo Paolozzi, William Turnbull, Nigel Henderson and others could develop their own interests, benefiting from the general environment at the Slade.

The belated period of studentship at the Slade Schools (1948-51) had been largely spent drawing from the nude though it also gave me the opportunity to return to an old love, etching, in the department run by a

⁷³ Gilmour, P. 'Kenneth Tyler: A Collaborator in Context'. In *Tyler Graphics Catalogue Raisonne 1974 1985*. New York: Abbeyville Press p10

⁷⁴ Leach, D. *'Richard Hamilton - The Beginnings of his Art'* Frankfurt am Main: Velag Peter Lang GmbH 1993 pp29

⁷⁵ Leach, D. *'Richard Hamilton - The Beginnings of his Art'* Frankfurt am Main: Velag Peter Lang GmbH 1993

⁷⁶ Lullin, E. *'Richard Hamilton - Prints and Multiples 1939-2002 Catalogue Raisonne'* Dusseldorf: Kunstmuseum Winterthur / Richter Verlag 2003 p20

⁷⁷ Sylvester, D. *'About Modern Art - Critical Essays 1948 - 96'* London: Chatto & Windus 1996 p281

wonderfully warm and sympathetic teacher, John Buckland-Wright.⁷⁸

Buckland-Wright had joined the staff of the Slade in 1950 and continued to teach there until his early death at the age of 57 in 1954. Initially trained as an architect he had travelled Europe settling in Paris in 1929 to learn printing techniques and developing his skills with printer Roger Lacouriere. He also established strong links with former geologist Stanley William Hayter, a British member of the Surrealist Group, who had set up a print workshop in Paris known as Atelier 17. Buckland-Wright passed on his experiences of working at the heart of French avant-garde printmaking to his students at the Slade.⁷⁹ Buckland-Wright's own work in the late Forties and early Fifties concentrates, for the most part, on the female form and during this period a great deal of his time was spent drawing from the nude. His subjects were of girls in their bedrooms dressing, washing reading and resting, by placing them in these settings they appear natural and relaxed. The appointment at the Slade was to organise the etching class, a factor which may well have been particularly important to him as when preparing his textbook *Etching and Engraving. Techniques and the Modern Trend* (Studio 1953) he had to reappraise the medium having previously dismissed it as being too indirect, unhappy in being 'at the mercy of the acid bath'.⁸⁰ Therefore he was less of an artistic influence than a catalyst, allowing Hamilton to develop his printmaking knowledge while exploring his personal style and subject matter. Buckland-Wright's images (Fig.25) when set along side Hamilton's *Bathroom – fig.1* of 1997 and *Bathroom –fig.2* (Fig.26) of 1998 create an interesting resonance in form and content.

In 1949, working in the Slade School print room Hamilton made a group of 17 etchings entitled *Variations on the theme of a Reaper* (Figs.27/30) in which he experimented using various techniques to combine the linear quality of etching or engraving with texture created by the use of roulette, stipple and

⁷⁸ Hamilton, R 'Collected Words' London: T&H 1982 p12

⁷⁹ The Strang Print Room, University College London, *Slade Prints of the 1950s: Richard Hamilton, Stanley Jones and Bartolomeu dos Santos*. Exh. Cat., London 2005

⁸⁰ Wolseley Fine Arts, *John Buckland Wright - For My Own Pleasure The Autonomous Prints*. Ex.Cat, London 2003

aquatint.⁸¹ Hamilton does not seem to regard these works particularly highly but in ‘*Prints 1939-83*’ he admits to showing the portfolio to Fernand Leger, a visitor to the Slade in 1949, when students were invited to submit work for criticism before the assembled school, “With some apprehension I took my small portfolio of *Reapers* to him and received a most kindly reaction”.⁸² Buckland-Wright must have also considered the work of some merit as he reproduced *Reaper (d)* (Fig.20) as an illustration in his 1953 textbook, *Etching and Engraving: Techniques and the Modern Trend* (Studio Publications). The inspiration for the *Reapers* was undoubtedly Hamilton’s intense interest in Siegfried Giedion’s book *Mechanization takes Command*,⁸³ and in *Collected Words* he sums up the influence and that of *On Growth and Form* by D’arcy Wentworth Thompson⁸⁴ on his thinking;

Siegfried Giedion’s *Mechanisation takes Command* became a primary source book immediately after its publication in 1948. It was particularly significant for me in that it complemented *On Growth and Form*, which deals with the natural world in just the wide-ranging manner of Giedion’s perception of technological form and process. Agricultural machinery was seen by Giedion to be at a crucial interface, the boundary at which technology meets nature. The initial stimulus for a series of about twenty *Reaper* engravings, made at the Slade, undoubtedly came from Giedion’s chapter on this farm implement.⁸⁵

The prints were exhibited as *Variations on the Theme of a Reaper* at the Gimpel Fils Gallery in February 1950 and Hamilton commented in 1982 that

⁸¹ Leach-Ruhl, D. ‘The Cronology of Richard Hamilton’s *Reaper* Series’. *Print Quarterly*, Vol V No.1 March 1988 , pp66-71

⁸² Hamilton, R. ‘*Prints 1938-83*’ Stuttgart, London: Edition Hansjorg Mayer, 1984 p26

⁸³ Giedion, S. ‘*Mechanization takes com#* Hamilton, R. ‘*Prints 1938-83*’ Stuttgart, London: Edition Hansjorg Mayer, 1984 p26mand: A contribution to anonymous history’ New York: Oxford University Press, 1948.

⁸⁴ Thompson, D.W. *On Growth and Form* London: Cambridge University Press 1961

⁸⁵ Hamilton, R ‘*Collected Words*’ London: T&H 1982 p12

"their style and treatment slots them perfectly into pre-Festival of Britain provincial art scene"⁸⁶ They preceded some almost abstract paintings, drawings and prints begun in 1950 and referred to as Hamilton's 'Growth and Form period' by Lawrence Alloway in 1955.⁸⁷

One of the most important factors determining the direction of Hamilton's work at the Slade was his acquaintance with fellow student Nigel Henderson who, he recalls, introduced him to D'Arcy Wentworth Thompson's *On Growth and Form* and Duchamp's *Green Box*. Thompson's text went on to become the focus of Hamilton's last two years at the Slade while he prepared for the exhibition *Growth and Form*, held in the summer of 1951 as the ICA's contribution to the Festival of Britain.⁸⁸ Henderson had received a letter from their mutual friend Eduardo Paolozzi who was living in Paris, drawing his attention to a book entitled *On Growth and Form* by D'Arcy Wentworth Thompson, the Scottish embryologist. Henderson was particularly interested in the structural order of organic and biological life and in 1949 in response to a proposal from Hamilton, that they organise an exhibition, had tentatively suggested a theme for the show based on the idea of seed dispersal. Thompson's basic thesis was that mathematics could explain the formation and growth of the natural world and Henderson immediately saw it as 'a great piece of intellectual scaffolding'⁸⁹ and eagerly passed the book to Hamilton who enthusiastically declared 'That's it!' immediately establishing the subject and content of the proposed exhibition. Henderson took Hamilton to meet Roland Penrose at his house in Downshire Hill, Hampstead, and during the course of the meeting he realised that his friend 'had by this time done an extraordinarily quick and able gutting of the book and condensed it into ten pages or so with small inset drawings as illustrations - a working script'.⁹⁰ There is a certain amount of discrepancy in the tone and substance of the accounts of the meeting with Penrose and the parts played by Hamilton,

⁸⁶ Hamilton, R 'Collected Words' London: T&H 1982 p84

⁸⁷ Alloway, L. 'Re Vision', *Art News and Review*, VI, 26, 22 January 1955 p.5

⁸⁸ Wilson, J 'Growth and Form: Richard Hamilton's Prints at the Slade' In *Slade Prints of the 1950s*. London: University College London 2005 pp7-10

⁸⁹ Walsh, V. 'Nigel Henderson - Parallel of Life and Art' London : T&H 2001 p27

Henderson, Paolozzi and Turnbull in establishing the importance of *Growth and Form* as an influence on them at that time because it became clear that 'it was Hamilton's drop'. However Henderson, although he eventually withdrew from the project, subsequently became responsible for documenting the show⁹¹.

Although there are a number of pencil studies for the *Reaper* series there are no other works in another medium. However the abstract etchings Hamilton made in 1950 and 1951 in response to *Growth and Form* (Fig.31/33) are reflected in a number of works in oil, watercolour, gouache and ink wash on paper setting the precedent for all subsequent subjects he has tackled. It was the beginning of a practice that has become part of his methodology that requires making a print either as a sketch study for a painting or as a recapitulation of the theme in the later stages of its development.

My paintings at this time were abstract; a few surviving examples demonstrate one clear preoccupation -the use of minimal elements to articulate the picture surface. These paintings took a major characteristic of Cézanne's method, that of structuring the surface through straight linear relationships and investigating it in a very narrow sense.⁹²

In 1953 Hamilton took up a lecturing post at King's College, University of Durham in Newcastle upon Tyne where there were facilities for etching and lithography but it was not on the curriculum. His suggestion to Lawrence Gowing, the head of the art department, that these printmaking techniques might be introduced to the students was not viewed favourably. Naturally Hamilton put them to use informally making them available at an evening class for those interested students who wanted to learn the craft and while teaching he took the opportunity to work again in the medium.⁹³ As his

⁹⁰ Walsh, V. *'Nigel Henderson - Parallel of Life and Art'* London : T&H 2001 p27

⁹¹ details, including the Downshire script, are held in the Henderson Collection, Tate Archive.

⁹² Hamilton, R *'Collected Words'* London: T&H 1982 p12

⁹³ Davidson Art Center, *The Prints of Richard Hamilton*. Exh. Cat., Wesleyan University, Middletown Connecticut 1973

paintings became more figurative he became curious about the part that ideas concerning the portrayal of movement had played in twentieth century art. In his depiction of movement Hamilton drew on the techniques of Classical Modernism, particularly on those favoured by the Futurists and the Cubists which took very different standpoints on the matter, Cubism with spectator motion and Futurism with subject motion. He used two particular source books *The Perception of the Visual World* (1950) by the American scientist James J Gibson and one of the key books for art in the first half of the twentieth century, Muybridge's *The Human Figure in Motion*⁹⁴. There are two studies *after Muybridge* (Figs.34 & 35) of the male nude walking, one a lithograph and the other an etching and a single aquatint entitled *Motion Study* (Fig.36) which has arrows to indicate direction of flow, as in a diagram and finally *re Nude*, an etching *and Still-life*, an engraving. All these works together with a number of paintings and drawings in the same manner address Hamilton's desire to investigate the possibilities of the facilities now available to him. Part of his remit at Kings College was to mount exhibitions at the College's gallery, the Hatton Gallery and over a period of years this meant producing a number of catalogues and posters for these shows. Details of these publications are discussed at further length in the chapters concerning publishing and curation however I think it is important to suggest that Hamilton's involvement in the practicalities of designing commercial publications through the King's College Printing Section was significant. His designs were, in some cases, using cutting edge techniques as with the information sheet to accompany the exhibition *an Exhibit* at both the Hatton and the ICA in 1959 and the booklet *The Bride Stripped Bare By Her Bachelors Even Again*, a visual record of Hamilton's reconstruction of the *Large Glass*.⁹⁵ His experience in this regard must have had an impact on the drift towards using commercial printing techniques in a fine art context.

Although teaching in Newcastle from 1953 Hamilton maintained close contact with his friends at the ICA and in London generally, his wife and two children

⁹⁴ Lullin, E. '*Richard Hamilton - Prints and Multiples 1939-2002*' Dusseldorf : Kunstmuseum Winterthur/Richter Verlag 2003

⁹⁵ Both of these publications are discussed further in Chapter 2 concerning book

remained at the family home in Hampstead. He therefore travelled back and forth every week by train, a method of transport and journey time which gave ample opportunity for contemplation of various visual conundrums concerning the relative position of a moving object observed from a point which is also in motion.⁹⁶(Fig.37) The influence on him of living two lives with a six hour gap between them is of interest because it was during this time that the Independent Group was at its most dynamic and Hamilton had become aware that the aesthetic he was dealing with in his studio was completely different to the one he encountered outside it.⁹⁷ He would go to the Cinema at least three times a week, was interested in interior design (later teaching it at the RCA) and the design of consumer goods, he read Science Fiction books, *Playboy*, *Esquire* and *Look* and professional journals such as *Architectural Review* and *Design*⁹⁸ but none of this had filtered through to his artistic work. It was the assimilation of the influence of mass media into a genuine subject matter for the artist that brought about a change in approach and to two further prints completed at Newcastle, both on themes that were to be produced in other media. The first was a lithograph, a technique which Hamilton had only experienced as a student at the Central School of Arts and Crafts in 1939. Produced in 1957 and entitled *Homage 'a Chrysler Corp. (a)* (Fig.38) and *Homage 'a Chrysler Corp. (b)* (Fig.39) the number of copies was very limited, as because of his lack of experience in treating the stone the proof degenerated with each pull and resulted in only two examples of image (a) and three of image (b), a less than successful result for Hamilton who commented;

Two different drawings of the '*Homage a Chrysler Corp.*' subject were made with only a few marginally satisfactory pulls from each. The proofs were treated with collage and hand-coloured additions to bring

design and publishing

⁹⁶ Hamilton, R '*Collected Words*' London: T&H 1982 p22

⁹⁷ Mellor D, 'The Pleasures and Sorrows of Modernity: Vision, Space and the Social Body in Richard Hamilton'. in '*Richard Hamilton*' London: Tate Gallery 1992 pp27-39

⁹⁸ Graham-Dixon, A, '*Richard Hamilton - Father of Pop*'. Art News, Vol 90 No.2 February 1991 p106

back some interest. My technical failures with lithography at this time proved so daunting that I now hold an irrational grudge against the medium.⁹⁹

Printed on newsprint, in this version of the image, the idea of a female figure depicted bending over a form recognised as a car by its headlights seems to reflect Hamilton's letter to the Smithsons setting out the criteria for the characteristics of Pop Art in a way that the painting fails to achieve (Fig.40)¹⁰⁰. This work is the epitome of Hamilton's letter, transient and expendable; low cost unlike an oil painting, almost tomorrow's chip wrapping but more likely to be exhibited on a student's wall for a term before being replaced by another reflection of mass media imagery.¹⁰¹

In 1958 Hamilton returned to etching with *Hers is a lush situation*, (Fig.41/43) both the title and the content are taken from the conclusion of a report on the new Buick automobile in the American magazine *Industrial Design*, which issued a supplement on new models from the motor industry once a year. Hamilton made the atmosphere and the situation described in the magazine the central focus of his composition across several mediums;

This was made early in relation to the painting for which it is a study. It is a good example of the kind of interaction that can take place between one medium and another. In the drawn studies for the painting one enclosed form assumed increasing importance in the composition. Its dominance was affirmed further in the etching by being cut right through the plate as a shaped hole. A hole in the plate produces an area of raised relief in the print and the raised portion is invariably whiter than the surrounding print. I simulated this effect on the painting by applying a raised panel to the surface, also heightening

⁹⁹ Davidson Art Center, *The Prints of Richard Hamilton*. Exh.Cat., Wesleyan University, Middletown Connecticut 1973 p24

¹⁰⁰ Hamilton, R 'Collected Words' London: T&H 1982 p28 letter to Peter and Alison Smithson dated 16th January 1957.

¹⁰¹ Lullin, E. 'Richard Hamilton - Prints and Multiples 1939-2002 Catalogue Raisonné' Dusseldorf: Kunstmuseum Winterthur / Richter Verlag 2003 p52-55

the whiteness by using a different kind of white.¹⁰²

Hamilton did no printing after *Hers is a lush situation* until he was introduced to Christopher Prater by Gordon House in 1963. House was designing graphics for the ICA in the form of posters and cards for the various exhibitions held at Dover Street. Following the production of a poster, showing a photographic image, for an exhibition of work by Nigel Henderson the opportunity arose to organise further graphic work from the existing print. Henderson had been so impressed by the standard of the printing that he requested an edition in the form of the image alone without the lettering and this was achieved by an extra run after the printing of the poster was completed.¹⁰³ The Kelpra Studio was operated by Prater, a screen printer who had the skills, insight, imagination and patience necessary in a great artist's printer and one assistant. They had been printing posters for the Arts Council of Great Britain and generally working on the fringe between commercial printing and art publicity material, although he had made some prints for Gordon House and a few for Paolozzi. For more than a decade Prater's Kelpra Studio dominated print production in Britain and it was a period in which screen printing offered a new opportunity to artists working with collaged images as it enabled them to peel away part of their sources material and build the composition into something else, something more dynamic. Hamilton had made a previous attempt at silk-screen with a poster for *This is Tomorrow*, having prepared the screen in the textile department in Newcastle, which was not a success but he found the photographic possibilities in the hands of an expert exciting. All Hamilton's early prints with Prater were all adaptations of found images and with these prints he was able to develop an art-making process that had less to do with the traditional methodology such as drawing or even composing collages than with subtle editorial interferences in the act of reproduction. The selection, placement, revision and deletion of the images becomes the creative process as Hamilton explained "I was less

¹⁰² Davidson Art Center, *The Prints of Richard Hamilton*. Exh. Cat., Wesleyan University, Middletown Connecticut 1973 p25

¹⁰³ Tate Gallery, *Kelpra Studio The Rose and Chris Prater Gift Artist's Prints 1961-1980*. Exh. Cat., London 1980 pp57-8

interested in subject matter than in the print structure, the way the image is transmitted”¹⁰⁴

The post-war interest in this form of printing called into question the issue of ‘originality’ but Hamilton, House and Paolozzi enthused about the collaborative process of screen printing practiced by Prater at the Kelpra Studio and this resulted in 1963 with the ICA commissioning a portfolio of prints from ‘leading’ British artists. The project was a decisive factor in Chris Prater’s decision to abandon commercial work and commit his workshop, Kelpra Studio, to full-time fine-art printing. Twenty four artists picked by Richard Hamilton were sent to make prints and these were exhibited at the ICA in Dover Street in November 1964 as part of a drive to boost the funds of the organisation. The complete portfolio cost £240 or 10gns each and Kelpra’s charge for the printing amounted to £80 for each edition of 40 images. This is very much in line with Hamilton’s thinking over the cost of producing his own first edition with Prater based on his painting *Towards a definitive statement on the coming trends in mens wear and accessories (c) Adonis in Y Fronts* (Fig.44)

To obtain money to cover the cost I sent a letter to friends, It was headed:

BARGAIN OFFER*****SATISFACTION GUARANTEED

And said.....To make 40 prints I shall have to pay the printer £80. If I were to sell 20 signed prints in advance at £4 each, a ludicrously low figure, I could pay my bill and have 20 prints left to dispose of at a higher price (about £8) and derive some income from the venture.¹⁰⁵

Above all screen printing seemed to meet the needs of both abstract artist and figurative artists and in particular those artists associated with pop art, such as Hamilton, Paolozzi, R B Kitaj Peter Blake and Joe Tilson, all of whom were interested in a deliberate interplay of styles and in photographs, films and advertising techniques. In the catalogue, when the prints were exhibited at the ICA it stated;

¹⁰⁴ Hamilton, R ‘*Collected Words*’ London: T&H 1982 p88

The revival of screen printing of art works has been prompted by two newish developments. The first of these is the great advance made in half-tone screen printing methods by which it is possible to utilise a photographic breakdown of the image into small dots which allow graduations of tone and colour. The other is an increased preoccupation by artists with figurative, even photographic, source material. Silk-screen affords one advantage over all other printing techniques - it lays down a heavier deposit of pigment. This richness of colour and body makes it eminently a painter's vehicle. Paint and the possibility of working on a large scale without the prohibitive costs of other painting methods, have long endeared the method to abstract artists.¹⁰⁶

The twenty-four artists included in the *ICA Portfolio 1963* (Published 1964) (Fig.45) edited by Richard Hamilton happened to include almost all of the major British artists of the coming decade. The images ranged from Peter Blake's photo-typographic collage *The Beach Boys* to the pure optical abstraction of Bridget Riley, but they shared a clarity and purpose that reflected an inherent change in attitude. Hamilton's choices and the titles of the works are listed in Appendix 1¹⁰⁷. The impact of this project on the ICA is an interesting reflection on the impact of print across the art market at this time. Until 1965, the year following the print project, the ICA had held an annual *Picture Fair* (Fig.46) to raise funds which involved the donation of original paintings and sculptures by well known artists and collectors which could be won by the purchase of a ticket (in 1954 a ticket cost 12gns in 1956 15gns¹⁰⁸), the signatures of the artist would be hidden and a draw would establish the order in which the ticket holders could make their choice. However, the leaflet

¹⁰⁵ Hamilton, R 'Collected Words' London: T&H 1982 p86

¹⁰⁶ ICA Screen Print Project. Exh Cat ICA Dover Street 10-28 November 1964 & The Haywood Gallery, *Kelpra prints Arts Council 1970* Introduction by Ronald Alley Exh. Cat., London: 1970

¹⁰⁷ Tate Gallery, *Kelpra Studio The Rose and Chris Prater Gift Artist's Prints 1961-1980*. Exh.Cat., London 1980 pp68-9

¹⁰⁸ Leaflets produced by the ICA to publicise the event.

for *ICA Print Fair 65* (Fig.47) states the following:

We have decided this year to hold a Print Fair in place of our Annual Picture Fair. Our friends have responded for many years with such unfailing generosity that this year we feel we cannot ask them to contribute on the same scale; at the same time we badly need the funds that the Fair brings in to help balance our budget. We feel confident that the Print Fair will be highly successful as the interest in prints has grown enormously and far more artists are experimenting with them.¹⁰⁹

This change from a decade of Picture Fairs to the Print Fair accurately reflects the change in attitude occurring to the relative hierarchy of the creative mediums legitimately available to a serious artist in their practice.

Computers

Hamilton's own contribution to the ICA Portfolio *Five Tyres Abandoned* (Fig.48) actually represents extremely well how the use of screen printing still had limitations for his aesthetic and practical requirements which would only be answered by the advent of the next wave of technology in the form of the computer. The source image for *Five Tyres abandoned* was a small advert for Dunlop tyres, a photograph depicting the technical development as a chronological series with the year of manufacture superimposed on each of the five examples. The picture came from the magazine *Art et Architecture*, presumably from an issue published in 1951 as Hamilton was nominally its London correspondence at that time.¹¹⁰

As has been the case with a number of the images which Hamilton has become particularly interested in, the perspective issues around the transferring of this photographic image to another medium becomes an analytical and intellectual problem to be solved. As a former National Service

¹⁰⁹ Leaflet produced by the ICA.

¹¹⁰ Lullin, E. *'Richard Hamilton - Prints and Multiples 1939-2002 Catalogue Raisonne'* Dusseldorf: Kunstmuseum Winterthur / Richter Verlag 2003 p62

draftsman the challenge proved fascinating but time consuming, to the extent that on one evening it took two hours to plot just five points amongst hundreds and it became unclear as to whether the result would merit the labour. He decided not to complete the drawing, hence the word abandoned which is affixed to the title of the subsequent screen print. However in 1970 the American art dealer Carl Solway brought up the possibility of completing the *Five Tyres* project, using a computer to plot the perspective. The idea appealed to Hamilton and so Solway set about finding someone in the United States with sufficient resources and expertise to carry out the task. The completion of the *Five Tyres Remoulded (Portfolio)* (1971) (Fig.49/58) calculations were plotted by Sherril F Martin, manager of computer animation at Kaye Instruments Inc. who was required to write a programme which would instruct a flatbed plotter to draw the perspective.

This was not the creation of an image but a computer graphic of a mathematical problem, a found image in the true sense, a technological not an aesthetic proposition.¹¹¹ It is an interesting coincidence that at the Tate Gallery in 1983 Harold Cohen exhibited a plotter on which his mini computer programme called *Aaron* created non-representational line drawings as the result of decisions and strategies which he had programmed into the machine.¹¹²

The history of fine art printmaking has shadowed technical developments in commercial printing and graphic technology, that these developments and innovations generally owed more to financial and pragmatic reasons than the need of individual artists for a more expressive language is irrelevant. The artist perceives the potential for the extension of their visual language and seeks to appropriate it for their own ends, refusing to be excluded from these innovations because the possibilities are simply too fundamental to be ignored. The computer and its related print technology has a similar history in that the technical developments have been driven primarily by the commercial requirements of a mass market seeking faster and more sophisticated means

¹¹¹ Hamilton, R 'Collected Words' London: T&H 1982 pp97-9

¹¹² Birmingham Museums and Art Gallery, *Computers & Printmaking*. Exh. Cat., Birmingham, 1999

to make, distribute and print graphic information.¹¹³

In her introduction to the exhibition *Cybernetic Serendipity* held at the ICA in 1968 Jasia Reichardt comments;

The engineers for whom the graphic plotter driven by computer represented nothing more than a means of solving certain problems visually, have occasionally become so interested in the possibilities of this visual output, that they started to make drawings which bear no practical application and for which the only real motives are the desire to explore and the sheer pleasure of seeing a drawing materialise. Thus people who would never have put pencil to paper, or brush to canvas, have started making images, both still and animated, which approximate and often look identical to what we call 'art' and put in public galleries. This is the most important single revelation of this exhibition.¹¹⁴

That technicians should react to the possibilities of computers in this way confirmed that the implementation of these innovations would result in the radical upheavals that occurred in commercial printing and inevitably for professional artists. Richard Hamilton has remained the most prominent British artist to embrace new print technologies alongside the traditional skills of printmaking. As photography did not replace painting but "changed the way artists looked at the world", so the electronic paint box doesn't replace the old media but it can encourage new ways of thinking and working"¹¹⁵ Hamilton sums up his attitude to the computer produced work and the way in which this work is perceived by the art market in the short piece entitled *Evolution in Prints 1984-91*.

¹¹³ Birmingham Museums and Art Gallery, *Computers & Printmaking*. Exh. Cat., Birmingham, 1999

¹¹⁴ Reichardt, J, 'Introduction Cybernetic Serendipity the computer and the arts at the ICA'. *Studio International special issue* July 1968 p5

¹¹⁵ Hamilton, R. '*Richard Hamilton Prints 1984-91 Graphic works continued*' London: Editions hansjorg mayer 1992 pp11-12

The development of the computer's image-processing capabilities is the result of the existence of an industry waiting for just such a product. The print trade finds that the possibility of creating an image, or modifying a scanned image in a computer....is transforming the industry. While the computer, together with the image-manipulation software now at the disposal of the artist, can give access to any of the commercial print technologies, a wide gap remains between trade methods and the old craft skills....If nothing more, the electronic paint box can provide a scratch pad for the development of ideas.¹¹⁶

I shall return to Hamilton's continuing exploitation of the digital which has developed as a direct result of the ability of the technology to provide him with new ways of producing the required imagery.

Printing: Working with the Master Craftsmen

In 1972 the Berlin publishers Propylaen Press invited Hamilton to participate in a proposed portfolio of prints to be called *Homage a Picasso* to mark the ninetieth birthday of Pablo Picasso. Eventually sixty-nine artists contributed to six portfolios including Joseph Beuys, Andy Warhol, Roy Lichtenstein and David Hockney. Hamilton only agreed to take part if he could work with Aldo Crommelynck the legendary print craftsman who had worked with Picasso from 1963.¹¹⁷ Picasso's subsequent death in 1973 prompted Hamilton to a double homage of the two Spanish artists he most admired, Velazquez and Picasso and to Velazquez's *Las Meninas* and Picasso's series of variations after that painting. Having seen *Las Meninas* at the Prado in 1972 for the first time Hamilton created his etching *Picasso's Meninas* (Fig.59) in which, although he stayed faithful to Valazquez's composition (Fig.60), as had Picasso in his versions (Fig.61/62), he replaced the cast of characters with

¹¹⁶ Hamilton, R. 'Richard Hamilton Prints 1984-91 Graphic works continued' London: Editions hansjorg mayer 1992 pp11-12.

¹¹⁷ Lullin, E. 'Richard Hamilton - Prints and Multiples 1939-2002 Catalogue Raisonée' Dusseldorf: Kunstmuseum Winterthur / Richter Verlag 2003 p124

figures appropriated from the various stylistic periods of Picasso's oeuvre.¹¹⁸ Hamilton's collaboration with Crommelynck is an extraordinary tour-de-force in which every facet of Picasso's style is depicted using every conceivable intaglio technique. The idea was to celebrate the qualities he most valued in Picasso's art, his stylistic variety and the masterly craftsmanship and love of the medium that Picasso demonstrated in his own etchings¹¹⁹. In order to assure the quality of his print the experience of working with Crommelynck was of vital importance, Hamilton said in 1983

Nobody is as capable as him. It's that subtlety of craftsmanship...everything about his handling of a plate, that I admire.¹²⁰

Aldo Crommelynck was also at the heart of Hamilton's return to a subject that had been in his mind since the end of the Second World War¹²¹. James Joyce's *Ulysses* was first published in Paris on 2nd February 1922, the Irish writer's fortieth birthday and in the same year and month that Richard Hamilton was born. This book, one of the great literary achievements of the twentieth century, has continued to haunt Hamilton's imagination for over fifty years as he has sought to give life to his visual interpretation of Joyce's masterpiece. Hamilton's original intention was to create a new illustrated edition of *Ulysses* which would be comparable to the beautifully designed books produced by the School of Paris which he had seen exhibited at the National Gallery in 1945.¹²² When Hamilton returned to the *Ulysses* project in 1981 his thoughts on illustrating the text had matured and deepened as he now contemplated a series of nineteen large, independent intaglio prints one

¹¹⁸ Stratton-Pruitt, SL.(Ed) *'Velazquez's Las Meninas'* London: Cambridge University Press 2003 p178

¹¹⁹ Stratton-Pruitt, SL.(Ed) *'Velazquez's Las Meninas'* London: Cambridge University Press 2003 p178

¹²⁰ Waddington Graphics, *Aldo Crommelynck in collaboration with Georges Braque, Pablo Picasso, Richard Hamilton, Jim Dine*, Exh. Cat. London, 1986

¹²¹ Orchard Gallery, *Richard Hamilton Work in Progress*, Exh. Cat. Derry City, 1988 p10

¹²² Orchard Gallery, *Richard Hamilton Work in Progress*, Exh. Cat. Derry City, 1988 p10

for each of the episodes in the book plus an etched frontispiece showing a seated portrait of Bloom.¹²³ Hamilton, like Joyce, is an intellectual artist whose work demands the active engagement of the viewer since the visual narrative of his creation is imbued with manifold levels of meaning. Hamilton succeeds in creating a set of highly imaginative interpretations of Joyce's text by the manner in which diverse elements are brought together. *In Horne's House* (1981-2) (Fig.63), *Finn MacCool* (1983) (Fig.64) and *The Transmogrifications of Bloom* (1984-5) (Fig.65) are outstanding works of intaglio printmaking but it is as pictorial equivalents to Joyce's text that they are most satisfying and stand as a tribute to the artist's lifelong study and admiration of the writer and his work.¹²⁴ The whole of the *Ulysses* project is discussed and deconstructed in depth in the publication *Imaging Ulysses* by Richard Hamilton published in 2002¹²⁵ and produced to coincide with an exhibition at the British Museum in that year. In a BBC interview on the 5th May 2002, when questioned by John Tusa, Hamilton explains his thinking concerning the *Ulysses* project (Appendix 2)

During the 1960s Hamilton's manipulation of photographic processes became increasingly complex as he combined photographic images with hand drawn passages and abstract planes of transparent and opaque colour and for this the versatile technique of screen printing was ideal. However by the 1970s he had moved away from media paraphrases to investigate individual styles, gestures and techniques in more traditional interiors, landscapes and still lifes. Working at Atelier Crommelynck, Paris in 1973-4, Hamilton used a traditional still life subject, a bouquet of flowers, to pursue these experiments but subverting the image with addition of a large turd. Perversely he set out to produce by manual means an etching with the characteristics of a commercially made reproduction resulting in *Trichromatic flower-piece* (1973-74) (Fig.66). In order to push the possibilities of this image further he then made another still life, *Flower-Piece A* (1974) (Fig.67) using collotype

¹²³ Hamilton, R. *'Imaging James Joyce's Ulysses'* London: The British Council, 2001 pp4-5

¹²⁴ Coppel, S. 'Richard Hamilton's *Ulysses* Etchings. An Examination of Work in Progress'. *Print Quarterly*, Vol VI No.1, March 1989, pp10-42

and screen printing working with E. Schreiber and Frank Kicherer in Stuttgart exploring the concept of reproducing commercial colour in a fine art print. Finally he was invited to New York State to work with Ken Tyler and try out the still life image in the medium of lithography. In *Flower-piece B* (1975) (Fig.69/71) his intention was to draw four litho stones to parallel the four plates used for the colour etching done with Crommelyck however this proved problematic as the stones were inadequate to print a full tonal range.¹²⁶ For Kenneth Tyler, working with Hamilton was comparable to working with one of his most skilled printers and the project stimulated the highest level of technical performance. The process of making *Flower-piece B* was again more than an exercise in printmaking as the roll of toilet paper placed in front of the depiction of fruit and flowers is typical of Hamilton's subverting of the traditional genre. Seeking historical sources Hamilton notes the still life convention of placing, often in the lower right of a composition, a memento mori (an insect, a crab, a skull) "some sinister motif which suggests that life is not all prettiness and fragrance"¹²⁷(Fig.68 & 72)

The Hard Copy Conundrum

Richard Hamilton has always loved puns, palindromes, verbal and visual conceits and he has excelled at marrying wit with formidable technical skills, at matching an eye for contemporary detail with new ways of capturing it. Hamilton has twice been at the leading edge as the compromise between the conventional aesthetic values of the hand produced unique art object and the progressive social values of commercial mass production have been subjected to a technological surge. The way in which the reproduction of the image has fallen into the hands of the untrained and untutored instead of being practiced by dedicated specialists and collected by connoisseurs who valued craftsmanship, rarity and aesthetic refinement has effectively demystified the creative process in a very Duchampian way.

¹²⁵ Hamilton, R. *'Imaging Ulysses' London: The British Council 2002*

¹²⁶ Armstrong, E. 'Pop, Post-Pop, and Beyond'. In *'Tyler Graphics The Extended Image'* New York : Abbeyville Press 1987 pp121-7

¹²⁷ Hamilton, R *'Collected Words'* London: T&H 1982 p100

The invasion of photography into art in the 1980s paralleled that of printing in the 1960s when artists acknowledged their commercial associations and actively appropriated images relying on technicians to develop and print the work to their specifications and justified as a type of 'Renaissance' methodology. The idea of the print as an edition has led to various organisations attempting to define an original print in traditional terms. The situation was not entirely academic since in Britain legislation allowed printed 'art' (defined as that in editions up to 75 copies) to be tax free, while 'reproductions' (anything in editions larger than 75) were subject to a heavy 'fancy goods' tax.¹²⁸ Although tax regimes come and go it is still perceived that a published edition of a limited edition print does not exceed these levels. However, in 1969 Hamilton was asked by Munich publisher Dorothea Leonhart to consider producing a print for a large edition of several thousand, this cleverly reflected Hamilton's own proposal to the Beatles, the previous year, of a design for the cover of their *White Album* as a numbered limited edition which would run into several million.¹²⁹

The challenge for Hamilton was to produce a print in a mass edition that reflected as intense a participation by artist and printer as did his smaller editions. His solution, the screen print *Kent State (1970)* (Fig.73) was ironically his most difficult to produce involving a complex transfer of the image from amateur film to television screen to a photograph and finally to a screen print edition of 5000.¹³⁰ Throughout the process Hamilton did not intervene with any hand made mark preferring to effect change in the image mechanically "the image became more diffuse, more painterly, more interesting colouristically, but never lost its identity as a transmitted picture"¹³¹

The use of photography by Rauschenberg, Warhol and Hamilton in the 1960s could have been seen as an attack on the hallowed painterly virtues of

¹²⁸ Gilmour, P 'understanding prints: a contemporary guide' London: Waddington Gallery 1979 p10

¹²⁹ Quantick, D. 'Revolution - The Making of the Beatles' *White Album* London: Unanimous Ltd 2002

¹³⁰ Weitman, W. 'Pop Impressions Europe/USA' New York: MOMA 1999 p88-9

¹³¹ Field, RS. 'The Prints of Richard Hamilton' Middletown, Conn: Davidson Art Center 1973 p14

originality, authenticity and presence even though the photographic image had remained firmly embedded in the traditional forms of painting and lithography. Subsequent decades saw the steady increase in the preference for the photographic image produced with increasingly subtle forms of manipulation. Hamilton's early screen prints employed radical re-colourations and collage based displacement of the original photographic material, however his 1988 print *The Apprentice Boy* (Fig.74) is itself a photograph, a dye-transfer print of a photographic image that has been restructured using computer software. As I have already suggested, for artists the computer offers new means for manipulating images, new printing technologies for producing images as 'hard copy' and new methods of distribution as the hardware and software become more sophisticated and less expensive. However as Hamilton has pointed out 'the fact that the computer is the most sophisticated tool yet made by mankind does not mean that it can help the artist to make better art'¹³² (Figs.75/77)

In a further dilution of the 'fine art' concept in 1992 Hamilton was approached by the BBC to take part in a television programme entitled QED;

Each half hour programme was devoted to the particular interests of one person. Knowing of my involvement with computers, the producer felt that a demonstration of an artist's use of a computer to generate art could fit the overall theme of the series. The request had come at an opportune moment; I had made the decision to buy a Quantel Paintbox and arrangements were being made to install the equipment in a special studio dedicated to computer graphics¹³³

As a result of this exercise Hamilton was to produce an updated version *Just what was it that made yesterday's homes so different, so appealing?* (Fig.78) of the 1956 collage *Just what was it that makes today's homes so different, so appealing?* (Fig.79) but also took the opportunity to scan a good transparency of the original into the computer using a state of the art digital camera loaned by Kodak, while Canon provided a colour laser copier not yet available

¹³² Hamilton, R. *'painting by numbers'* London: Editions Hansjorg Mayer 2006 p5

commercially. The new composition *Just what is it that makes today's homes so different?* (Fig.80) was printed direct from the computer onto cartridge paper in an edition of 5000 which was then distributed by the BBC on request free of charge.¹³⁴ (although they now change hands for up to £1000)

Besides using computers for creating and manipulating his own images, Hamilton has also found new ways of re-examining and deciphering the many notes left by Duchamp using software such as QuarkXPress® and more recently InDesign®. The remarkable flexibility of these programmes in comparison to the gruelling manual paste-up operations originally employed to create his typographical solution for the *Green Book*, has allowed Hamilton to make even further inroads into the translation. In addition to the possibilities of text and layout, Hamilton has also employed vector-based programmes such as Adobe Illustrator© to bring full circle over forty years of research. His recent print *Typo/Topography*, 2003 (Fig.81) plots a schematic diagram of Duchamp's *Glass* and overlays it strategically with the typography of the *Green Book*. Unlike the 1966 recreation of the glass, which was built by hand in the same materials indicated in the *Green Box*, this version takes a schematic approach rendered on paper in the form of a print.¹³⁵

In the introduction to his latest publication on the subject Hamilton explains the reasons for his writing on print making in the form of his occasional booklets and in particular for *painting by numbers*.¹³⁶ An original print by an artist cannot be defined or assessed in terms of the technique or process used, the intention of the artist must also be taken into account. An original print by an artist may be defined as a work conceived by the artist for a graphic process in order to widen the distribution of an original idea. Is our

¹³³ Hamilton, R. *'painting by numbers'* London: Editions Hansjorg Mayer 2006 p11

¹³⁴ Lullin, E. *'Richard Hamilton - Prints and Multiples 1939-2002 Catalogue Raisonne'* Dusseldorf: Kunstmuseum Winterthur / Richter Verlag 2003 p222-3

¹³⁵ Thirkell, P *From the Green Box to Typo/Topography: Duchamp and Hamilton's Dialogue in Print* www.tate.org.uk/.../thurkell_typotopography [27.11.09]

¹³⁶ Hamilton, R. *'painting by numbers'* London: Editions Hansjorg Mayer 2006 p5
'*Prints 1939-83*' London: Editions Hansjorg Mayer 1984 'Prints 1984-91' London: Editions Hansjorg Mayer 1992
'*New Technology and Printmaking*' London: Editions Hansjorg Mayer 1998
'*tuppence coloured*' London: Editions Hansjorg Mayer 2001

perception of printmaking fundamentally challenged by the capacity to store the artist's mark as digital code. Further, in his essay in the catalogue to accompany Hamilton's exhibition *Protest Pictures*¹³⁷ Hal Foster reflects on the gestation of Hamilton's political works and confirms my point regarding the artists use of evolving mass media cultural resources in the realisation of his practice. He describes Hamilton's portrait of Tony Blair *Shock and Awe* (2007-08) (Fig.82) as having been;

Assembled from images made and found (some on the Internet, which suggests another shift in discursive frame)¹³⁸

I believe that in Richard Hamilton's print work we see the transition that results as new technological resources become available to an artist. It is therefore right that his ability to test these new visual forms against his personal vision and the art historical corollary directly reflects the effect of contemporary society on visual art.

Chapter 2 : "More a craft than an art"¹³⁹ Richard Hamilton's Typography, Book Design and Publishing

In 1982 Richard Hamilton published *Collected Words*¹⁴⁰ a volume containing

¹³⁷ Inverleith House, , *Protest Pictures*.Exh. Cat., Royal Botanic Garden Edinburgh , 2008.

¹³⁸ Foster, H. 'Citizen Hamilton' . In Inverleith House, , *Protest Pictures*.Exh. Cat., Royal Botanic Garden Edinburgh , 2008 p14

¹³⁹ Hamilton, R, 'The Books of Diter Rot'. In Spencer, H. (Ed) '*The Liberated Page - An anthology of major typographic experiments of this century as recorded in 'Typographica' magazine*' London: Lund Humphries Publishers Ltd 1987 p37

¹⁴⁰ Hamilton, R. *Collected Words* London: Thames and Hudson 1982

the full range of his writing to that point which created an interesting form of artistic autobiography. (Figs.83 & 84) I would suggest that in this volume Hamilton has deliberately left gaps in the presentation of his literary output and it is my intention to provide some further insights into his work. I have divided this chapter into five areas that I consider to be of particular interest:

The Catalogues

The inevitable Duchamp

Poetry Publishing

Fluxus

Diter Rot - Dieter Rot - Dieter Roth

In June 1961 Richard Hamilton wrote an article for *Typographica* magazine entitled *The Books of Diter Rot*. In the first paragraph he sets out his own attitude to the status, he believes, is to be attained through the practice of Typography as a technique to accommodate the requirements of the creative act.

Typography is more a craft than an art - the graphic designer using type will need to be something of an artist but the typographer of today is a logician whose job is to distribute given information in the most rational way possible. His skill is demonstrated through his ability to organise information, his knowledge of modern printing techniques, his precision when ordering and specifying and by the taste he exhibits in the selection and patterning of elements. The typographer's task is clearly to present the ideas provided in the copy with sympathy and understanding. The best typographers attempt no more, nor need they.¹⁴¹

Richard Hamilton's interest in the printed word as a method of expression has been documented in his own writings many times and, as always with

¹⁴¹ Hamilton, R, 'The Books of Diter Rot'. In Spencer, H. (Ed) '*The Liberated Page - An anthology of major typographic experiments of this century as recorded in 'Typographica' magazine*' London: Lund Humphries Publishers Ltd 1987 p37

Hamilton, it is the technical and innovative aspects of design and production which are most prominent. His use of typography has complimented and informed his visual production with an intellectual desire for visually literate comprehension, understanding of content and the need for familiarity with the printed format. He is drawn to the intrinsically 'difficult' works of the avant-garde as is shown through his particular interest in James Joyce's *Ulysses*, Duchamp's *Green Box* and the artists books of Dieter Roth. By the early sixties, while teaching in Newcastle, Hamilton was also involved with the work of Basil Bunting through the poetry readings at the Morden Tower venue. Connie Pickard remembers the interest

When Robert Creeley came to the Tower in the Autumn of 1964 half the School of Fine Art at the University came along with Richard Hamilton to hear him. They were interested in Black Mountain poets and painters¹⁴²

According to the *Biographical Chronology*¹⁴³ in the catalogue for his 1992 Tate Gallery retrospective, towards the end of World War Two, Hamilton was living and working in London, taking advantage of whatever cultural opportunities were presented. This included an exhibition of French artist's books in the foyer of the National Gallery and this, it is suggested in the chronology, stimulated his particular interest in printmaking. However from the information provided for the years 1936, when he left elementary school, to 1947, when he finally left the army following National Service, here is a man looking for cultural and intellectual stimulation on all fronts. This is basically a visual journey but there are a number of references to specifically literary individuals and avant-garde activities which show an innate interest in other art forms. In *Ark 34*, the Summer 1963 edition of the Journal of the Royal College of Art, Hamilton was among a number of contributors commissioned to provide texts and illustrations on the theme of the incidence and selection of images

¹⁴² Brown, G.(Ed) *High on the Walls -An Anthology Celebrating Twenty-five years of Poetry Readings at Morden Tower* Bloodaxe Books. Newcastle upon Tyne, 1990 p10

¹⁴³ Tate Gallery, *Richard Hamilton*. Exh. Cat., London, 1992

experienced in everyday life. He discusses the objective problems concerning making choices and touches on the fact that personal taste and sense of style will condition the results. Inevitably he goes further;

Perhaps the most rewarding aspect of the experience for me was that it brought an awareness of a revolution that has occurred; another turning pointing history. It is a revolution that has come about without intent, with no reason because there was no necessity. When Gutenberg and Caxton invented moveable type, they did so because they knew that some means to a wider dissemination of the written word was vitally needed. The great leap, accomplished by thousands of anonymous technicians making pictorial imagery available to vast audiences, has been achieved without purpose in a moral sense, for no real social need prompted the development of techniques: the picture is usually a bonus.¹⁴⁴

The early impetus to master the skills involved in printing, typography and graphics, for Hamilton, was the design and production of catalogues for exhibitions both at the ICA and later Kings College Durham in Newcastle.

The Catalogues

In the early 1950s, the Central School of Arts and Crafts was a revelation, a centre of creativity and experimentation. The principal, the painter William Johnstone, employed the best painters, designers and craftsmen in Britain and in 1952 Hamilton was teaching ideas developed from the *Growth and Form* ¹⁴⁵exhibition of 1951 to students from various craft departments.

Working across disciplines was part of the philosophy and access to such staff members as Paul Hogarth, Victor Pasmore, Keith Vaughan, Eduardo Paolozzi, Anton Ehrenzweig, William Roberts and Mervyn Peake, successful practitioners in their fields, provided the school with invaluable contacts in the professional world. Jesse Collins, a founder member of Design Research Unit

¹⁴⁴ Hamilton, R. 'Supermarket'. *Journal of the Royal College of Art*, Ark 34, Summer 1963 p38

¹⁴⁵ Massey, A. *The Independent Group Modernism and mass culture in Britain 1945-59* Manchester: Manchester

and Head of what was then called the Department of Book Production, insisted that all illustration students should acquire a knowledge of typography sufficient to survive in the real world. He then tempted the charismatic typographer/printer Anthony Froshaug to join the staff. Froshaug's rigorous approach attracted a large following making him the catalyst that changed the thinking of a generation of students among them Alan Fletcher and his future design partner Colin Forbes. According to Edward Wright who taught experimental typography at the Central School and went on to teach at the Royal College of Art and finally become head of graphics at Chelsea:

In 1952 the Central School of Arts and Crafts began to include some part-time evening classes of an experimental nature. Nigel Henderson had a class working on photographic processing of images and experiments in photographic techniques. In the department of textile design, Eduardo Paolozzi began to demonstrate his use of collage technique with ready-made elements in printed surface design. Anthony Froshaug now came to redefine the teaching of typography in the graphic design department, which under Jessie Collins was still known as the department of book production. Froshaug gave me the idea and opportunity to try out what Laurence Gowing has aptly called 'extempore typography'.¹⁴⁶

As early as 1950 Hamilton had designed the catalogue for the first exhibition held at the ICA at 17 Dover Street entitled *James Joyce : His Life and Work*. (Figs.85 & 86) Hamilton's catalogue design was in the form of a fold out sheet making use of various types and fonts in a collaged style inspired by Kurt Schwitters and the Bauhaus¹⁴⁷. He had become interested in Joyce's *Ulysses* during his period of National Service and took the opportunity in 1951 to meet with T.S.Eliot, a director of Faber and Faber Joyce's publishers, to discuss the possibility of publishing an illustrated *Ulysses*. Eliot pointed out the difficulties

University Press 1995 p42

¹⁴⁶ an Arts Council exhibition, '*Edward Wright graphic work & painting*' Exh. Cat., Touring 1985 p47

¹⁴⁷ Massey, A. '*The Independent Group - Modernism and Mass Culture in Britain 1945-59*' London: Manchester University Press 1995 p39

involved with resetting the book for a limited edition and Hamilton shelved the idea of illustrations but continues to produce works based on Joyce's masterpiece.¹⁴⁸

In 1953 Hamilton was appointed as a lecturer in the Fine Art Department at Kings College which was at the time part of the University of Durham but situated in Newcastle upon Tyne. By 1954 part of his remit was to design catalogues and posters for the department's Hatton Gallery using the resources of the University printing section. In 1955 he devised and designed the exhibition *Man, Machine & Motion* (Fig.87) which was held at both the Hatton Gallery and the ICA, working with Anthony Froshaug and Reyner Banham on the catalogue. He continued at Kings, which eventually became Newcastle University until 1966 and designed and produced a number of catalogues for shows at the Hatton Gallery. These included *an exhibit* (1957) (Fig.88) printed with the help of Imperial Chemical Industries, the fold out sheet is executed on a kind of tracing paper (also at the ICA), *The Developing Process* (1959) (Fig.89) (also at the ICA), *Victor Pasmore* (1960), *Sidney Nolan* (1961), *Joe Tilson Recent Works* (1963), *Francis Picabia* (1963) (also at the ICA), *Eduardo Paolozzi Recent Sculpture, Drawings and Collage* (1965).¹⁴⁹

A more sophisticated project was the cover design for '*Living Arts 2*' (1963) (Fig.90) the second edition of the ICA's magazine to which he also contributed an essay '*Urban Image*'. Edited by Theo Crosby and John Bodley and designed by Gordon House the magazine '*Living Arts*' which ran to only three issues was an attempt at a glossy avant-garde arts annual publication. The second issue's cover was a visualisation by Hamilton of all the American style and design consumer objects which he was reflecting in his work at this time. In 1961 Hamilton had collaborated with Gordon House on the design of a small publication in appreciation of the surrealist Max Ernst for a fund raiser organised by the ICA at the Tate Gallery which Ernst himself attended. House who was to collaborate with Hamilton on a number of projects including the Beatles *White Album* (Figs.91 & 92) wrote in his memoir *Tin-Pan Valley*,

¹⁴⁸ Tate Gallery *Richard Hamilton* Exh. Cat., 1992 p187

¹⁴⁹ These catalogues all acknowledge the part played by Hamilton in their production.

shortly before his death in 2004;

I had known Richard in the late 50's before encountering the Beatles music industry. I knew him as a lively, active member of the Institute of Contemporary Arts in Dover Street where Roland Penrose (confidant of Picasso and most friendly to us all) was the institute's president. At that time Richard was engaged in organising exhibitions and particularly those at ICA Dover Street; 'Growth and Form' '51, 'Man, Machine, Motion' '55, and 'This is Tomorrow' at the White chapel '56; all whilst currently working on his own images of the day. He was the most active artist, commuting from London, visiting the University of Newcastle-upon-Tyne as a lecturer, working on a reconstruction of Marcel Duchamp's 'Large Glass' and also a new version of 'The Green Box', a build-up for a Duchamp retrospective, a prelude to his many excursions into related exhibitions and typographic translations of other works by his champion and friend Marcel Duchamp. During this period above all else he completed several documented commissions for TV and industrial companies as a graphic designer/typographer.¹⁵⁰

The inevitable Duchamp

Marcel Duchamp's *Green Box*, (Fig.93) had been published in an edition limited to 300 copies in October 1934 by Rose Selavy (a pseudonym used by Duchamp). Containing 94 documents consisting of photographs, drawings, a colour plate and manuscript notes of the years 1911 to 1915, the *Green Box* is a work of art in its own right. Hamilton had been introduced to this work of Duchamp's in one of two ways, but in either case the main player in the introduction was Nigel Henderson a fellow student at the Slade. Hamilton, himself, said of Henderson that,

it was Nigel also who drew my attention to a copy of Marcel

¹⁵⁰ House, G. 'Tin-pan Valley - A memoir with paintings by Gordon House' London

Duchamp's Green Box. He suggested one day that, since we were near, we might drop into the Penroses for tea and there made free of Roland's library for my benefit¹⁵¹

In *Nigel Henderson - Parallel of Life and Art*, Victoria Walsh states that Henderson had owned his own copy of the *Green Box* since the thirties, a gift from Peggy Guggenheim.¹⁵² However, when Hamilton became aware of Duchamp's masterpiece it was to become part of an ongoing project to render the ideas of Duchamp accessible to a wider audience, a project which is still to be completed.

In 1956 Hamilton gave a talk at the ICA on the *Large Glass* using a diagram he had made of it and discussing its relationship to the *Green Box* notes.¹⁵³ Following this presentation he wrote to Duchamp enclosing a copy of the diagram and requesting correction or confirmation of his work. It took a year for Duchamp to reply with an invitation for Hamilton to collaborate with George Heard Hamilton, Professor in the History of Art at Yale University, on a complete English version of the *Green Box* notes.

In an interview with John Tusa broadcast on Radio Three on 5th May 2002¹⁵⁴ Tusa asked Hamilton about his involvement with the work of Duchamp and its effect on him as a creative artist. (See Appendix 3) Hamilton suggests in this interview that his whole attitude towards his own practice, the thinking process relating to it and his response to his subject matter was profoundly altered by his intervention in Duchamp's works.

In 1960 the typographic version of the *Green Box* was published by Lund Humphries (Figs.94/95/96/97) and in a review in *Typographica*¹⁵⁵ magazine Edward Wright comments on the techniques, the perceived validity and the relative success of the undertaking. (See appendix 4.) The musing by Hamilton in the John Tusa interview are brought into context with Edward

Archive Press 2004 pp136/7

¹⁵¹ Hamilton, R. *'Collected Words'* London T&H p10

¹⁵² Walsh, V. *'Nigel Henderson - Parallel of Life and Art'* London: T&H p97

¹⁵³ ICA Bulletin 66 June 1956 Discussion: *Revaluation: Marcel Duchamp*

¹⁵⁴ http://www.bbc.co.uk/radio3/johntusainterview/hamilton_transcript.shtml 29th November 2006

¹⁵⁵ Wright, E. *Richard Hamilton's version of 'The Green Box'* In Spencer, H.(Ed) *The Liberated Page* London: Lund Humphries 1990 pp109/114

Wright's analysis, it is the technical problems which fascinate Hamilton. He seems to see Duchamp as a Gordian knot to be untangled through the use of his intellect and expertise.

He has continued to make Duchamp's work more accessible through various further versions of the *Large Glass* with the Green Box notes incorporated into the visual structure. Anton Ehrenzweig appears to confirm that this was an early ambition¹⁵⁶ eventually achieved in the form of a double map of the Bride and the Bachelors.¹⁵⁷ (Fig.98) This computerised image *Typo/Typography* (Fig.99) has also been constructed as a full size replica of the *Large Glass* and has been exhibited in Philadelphia Museum of Art with the Duchamp original and at the Tate Britain with Hamilton's reconstruction¹⁵⁸ (Fig.100). Hamilton continued to be intensely involved with Duchamp producing the foreword and catalogue text for the *NOT SEEN and/or LESS SEEN of/by MARCEL DUCHAMP ? RROSE SELAVY 1904-64* exhibition of the Mary Sisler Collection in New York, during the spring of 1965. This was, however, only the first manifestation of a continuing process which included the reconstruction of the *Large Glass* in Newcastle for which he, with the help of Mark Lancaster produced and published a photographic record entitled *The Bride Stripped Bare by her Bachelors Even Again*.¹⁵⁹ (Fig.101) Finally he wrote the notes for the catalogue, designed by Gordon House, for *The Almost Complete Works of Marcel Duchamp* exhibition at the Tate Gallery in June and July 1966.¹⁶⁰ This was the first major retrospective of Duchamp's work held in Europe and Hamilton who had also been responsible for the choice of works, included his reconstruction of the '*Large Glass*' as it was felt that the original was too fragile to travel from Philadelphia.

¹⁵⁶ Ehrenzweig, A. *The Hidden Order of Art - A Study in the Psychology of Artistic Imagination* London: Paladin 1970 p114

¹⁵⁷ Designed and drawn by Richard and Roderic Hamilton, Printed by MAME, Tours, August 2002. Produces with the assistance of the societe Michelin ISBN: 0-87633-165-7

¹⁵⁸ Tate Britain *Days Like These* Ex. Cat., 2003 p90/3

¹⁵⁹ Hamilton, R. *The Bride Stripped Bare by her Bachelors Even Again* Newcastle upon Tyne: The Department of Fine Art, University of Newcastle upon Tyne 1966

¹⁶⁰ Tate Gallery *The almost complete works of Marcel Duchamp* Exh.Cat., Arts Council 1966 p

Hamilton had eventually met Duchamp in 1959 at a dinner arranged by William and Norma Copley and had subsequently received the 1960 Copley Foundation award for painting. The Copleys (Fig.102) had assembled an important private collection of Surrealist art including work by Hans Bellmer, Marcel Duchamp, Max Ernst, René Magritte and Man Ray and also owned Richard Hamilton's *She* (1958-61)(Fig.103). The William and Norma Copley Foundation was incorporated in Chicago as a non-profit foundation in 1954 its aim was to aid and encourage creative individuals in the fields of painting, sculpture and music composition. Grants were awarded by a board of directors from nominations made by the Foundation's advisers who were Jean Arp, Alfred Barr, Jr., Roberto Matta Echaurren, Max Ernst, Julien Levy, William Lieberman, Man Ray, Sir Roland Penrose and Sir Herbert Read. The officers and directors were William Copley, Norma Copley, Marcel Duchamp, Barnet Hodes, Eleanor Hodes and Darius Milhaud. Music and art award responsibilities were divided between husband and wife. Norma Copley collaborated with Milhaud, whose music recommendations were nearly all accepted. William Copley generally made the final decisions on the visual art grants, based on the recommendations of his artist friends.¹⁶¹ The Foundation published a series of monographs from 1960-1966 to highlight those artists who received awards. Richard Hamilton was chosen as editor, not only for his well-known talents in layout and design, but also, as one of Duchamp's protégées, for the respect given him by the international art community. A total of 10 monographs were published on Hans Bellmer, Richard Lindner, Bernard Pfriem, René Magritte, Thomas Albert Sills, Eduardo Paolozzi, James Metcalf, Serge Charchoune, Jacques Hérold and Dieter Rot (Dieter Roth). The later books, especially Dieter Rot's (Dieter Roth), explored the medium of the artist book, which Hamilton found very exciting. He suggested that the Foundation continue in this direction and consider publishing books by non-awardees (such as Emmett Williams). However, William Copley believed the series was straying from the Foundation's initial intentions, which could jeopardise the Foundation's non-profit tax status.

¹⁶¹ Online archive of California *Collection Overview*
<http://www.oac.cdlib.org/findaid/ark:/13030/kt0n39q01q/> [25th September 2009]

The Copley Foundation archive is held at the University of California¹⁶² under the Getty Museum umbrella. The records document the William and Noma Copley Foundation's grant program for composers and artists, 1954-1966. Richard Hamilton's correspondence, 1960-1966 (189 items), largely concerns the Foundation's monograph series¹⁶³.

Poetry Publishing

In Newcastle Hamilton became increasingly involved in another literary enterprise, the British poetry revival. By the beginning of the 1960s a number of younger poets were starting to explore poetic possibilities that the older writers had opened up. In particular the Northumbrian poet Basil Bunting was highly regarded by the 'Beat Poets' such as Allen Ginsberg, Lawrence Ferlinghetti and the 'Black Mountain' poet Robert Creeley. Basil Cheesman Bunting (1900-85) had a lifelong interest in music which led him to emphasise the idea of poetry as sound. As a consequence he believed in the importance of reading poetry aloud and was, himself, an accomplished reader of his own work. During World War Two, Bunting served in British Military Intelligence in Persia and after the war he continued on the staff at the

¹⁶² available online at <http://ark.cdlib.org/ark:/13030/kt0n39q01q/> [5th December 2006]

¹⁶³ <http://content.cdlib.org/view?docId=kt0n39q01q&chunk.id=seriesii&brand=oac>
Series II. Richard Hamilton correspondence, 1960-1966 . 1 lin. ft. (2 boxes)
Correspondence comprises 189 items, arranged in chronological order, between William and Noma Copley and the British Pop artist Richard Hamilton, in his capacity as editor of the Copley Foundation Monograph series. Some letters are written to and from Hamilton's wife Terry. One letter (1965) is from Hamilton's companion Rita. Hamilton includes copies of letters to and from other correspondents in his letters to the Copleys. The files include a small number of original letters from others: Hans Bellmer, Barnett Hodes, Kenneth Rowntree, Alfred Barr, Jr., Marcia Tucker, Yale University Library, and Dieter Rot [i.e., Dieter Roth]. Most of Hamilton's letters are addressed to Bill and Noma, most of the replies (pink carbon copies) are from Noma. The few letters between Bill Copley and Hamilton attest to their difficult relationship. The Copleys write from Europe, New York, and Los Angeles. The long, detailed letters concern production for the Bellmer, Charchoune, Hérold, Duchamp, Rot [i.e Roth] books, negotiations with the artists, distribution processes and personal matters. After 1962 there are references to art world news and gossip, Copley's and Hamilton's gallery and museum exhibitions, collecting interests, censorship, Hamilton's own art work (\$he, Pin-up), and his interest in artists' books. Most of the letters are typed (the Copleys' letters in carbon copy), but several letters are handwritten.#

British Embassy in Teheran until he was expelled by Muhammad Mussadegh in 1952.¹⁶⁴

Back in Newcastle, he worked as a journalist on the *Evening Chronicle* until his rediscovery during the 1960s by younger poets, notably Tom Pickard, who were interested in working with the Modernist tradition. In 1966, he published his major long poem *Briggflatts* (Fig.104). This was both a kind of autobiography and a celebration of the Northumbrian dialect which the critic Cyril Connolly described as "the finest long poem to have been published in England since T.S. Eliot's *Four Quartets*".

In 1963, Connie and Tom Pickard started a reading series and bookshop in the Morden Tower part of the old city wall. In the summer of 1964 Pickard took the advice of Jonathan Williams, an American poet and publisher associated with Black Mountain College, and contacted Bunting for the first time. It has been generally understood that Bunting lived in relative obscurity during the 1950s so much so that the American poet Robert Creeley, on a visit to read at the Morden Tower in 1964, expressed surprise that Bunting was still alive and living locally.¹⁶⁵ Connie Pickard has written about the early days;

Tom prepared a leaflet about Basil and we circulated it to as many poets as we knew, to let them know he was alive and well. But Tom was really longing to publish 'The Spoils' - and I was keen to start a magazine. After Basil went back to work we really leaned on Richard Hamilton to help us with publishing. Even though he was very busy - going back and forwards to the States as well as doing his own work - he took on both the book and the magazine (which we decided to call 'King Ida's Watch Chain') - a big work-load. Only one issue of the magazine ever appeared. It was devoted to Basil."¹⁶⁶

Tom Pickard writing in the Chicago Review in Spring 2000 goes further;

¹⁶⁴ Caddel, R & Flowers, A. *Basil Bunting a northern Life* Newcastle upon Tyne: Newcastle Libraries & Information Service 1997

¹⁶⁵ Caddel, R & Flowers, A. *Basil Bunting a northern Life* Newcastle upon Tyne: Newcastle Libraries & Information Service 1997 pp46/7

¹⁶⁶ Brown, G. (Ed) *'high on the walls - a morden tower anthology'* Newcastle upon Tyne: Morden Tower/Bloodaxe Books Ltd 1990 pp10 -11

"We had brought a range of international poets to the tower and discovered a regular and new audience for them and had published a loose-leaf pop-art one-off magazine devoted to Bunting, *King Ida's Watch Chain*, and his long poem "The Spoils"--both designed by Richard Hamilton. My mate Bunting was a great poet and he was showing me the ropes; I had to be a poet. The Morden Tower, situated in an unlit alley backing onto small factories emitting sulphurous fumes where prostitutes took clients for a quick turn, provided a focus for some of the finest talents in the region. Bryan Ferry, then a student at the Arts School under Hamilton, was a regular visitor, and Alan Hull the singer songwriter of the folk-rock band Lindisfarne was to give his first public performance there. Hamilton was working in his studio at that time on the reconstruction of the Duchamp great glass, *The Bride Stripped Bare By Her Bachelors Even* and we took Creeley to see him and it in late 1964. The campaign to rescue Kurt Schwitters's "wall" from the barn in the Lake District where it was deteriorating and bring it to the Hatton Gallery in Newcastle was also being organised by Hamilton. After Creeley's visit in 1964, he became an occasional visitor and a guiding hand.¹⁶⁷

Tom Pickard's point here is that Hamilton was at this point heavily committed to a number of projects and yet he reacted to a circumstance that presents itself to become involved with the publication of the work of a relatively obscure poet. At the time Bunting's work is better known in America and to specific groups, the intelligentsia associated with Black Mountain College and the Beats poets. However there is a possible connection with the ICA as Herbert Read, himself a poet, writes an essay concerning Bunting in an issue of *Agenda* which also contains reviews of the three publications with which Hamilton is concerned.¹⁶⁸

¹⁶⁷ Chicago Review 46:1 Spring 2000 Tom Pickard from *Rough Music* (Ruff Muzhik) 'A Work Conchy'

¹⁶⁸ Essays on Bunting's Poetry by Herbert Read, Charles Tomlinson, Robert Creeley and Kenneth Cox *Agenda* Vol4 Nos 5 & 6 Autumn 1966

Hamilton designed the cover and layout of Bunting's long poem *The Spoils* (Fig.105) originally written in 1951 and published in *Poetry* in Chicago, was re-published by The Morden Tower Book Room, Newcastle upon Tyne (1965).¹⁶⁹ It was printed privately (possibly at the University facility) and distributed by the Migrant Press, one of the first British run presses to focus on poets in the modernist tradition. Migrant Press was situated in Worcester and had been started in 1957 by Gael Turnbull a Scottish poet who was an important precursor of the British Poetry Revival. The frontispiece photograph of Bunting is very similar to one take by Hamilton and acknowledged as such in the later publication of *Briggflatts*.¹⁷⁰ (Fig.106)

As for *King Ida's Watch Chain*, it was a proposed quarterly magazine which only managed one issue published in Newcastle upon Tyne by Tom Pickard in 1965. The whole of this first issue was devoted to Bunting, and contained photographs, essays on his work, and reprints of reviews, as well as a photograph of the manuscript of *A thrush in the syringa sings*. A total of 12 poems by Bunting, writings on and poems dedicated to Bunting by Louis Zukofsky, Gael Turnbull, Tom Pickard and Hugh Kenner. A translucent sheet of passport photographs, a snap-size photograph of Bunting in Italy, a stylised portrait and a contents sheet all loose. The sizes ranging from foolscap down, some twenty sheets including the snap-shot, some stapled together, papers mainly white - some pastel shades. All these items neatly folded where necessary to fit into a 12"x10" manila envelope bearing a publisher's label and signed by the publisher/editor Tom Pickard.¹⁷¹ (a format that resonates with that of the *Green Box*).

The next step for Pickard was to get Bunting's works republished after many years of neglect and they found the perfect vehicle in the Fulcrum Press founded by Stuart Montgomery in the mid 1960s with the intention of publishing good quality editions of contemporary poetry in the modernist tradition. In addition to Basil Bunting's landmark *Briggflatts* (1966) and the same poet's *Collected Poems* (1968), Fulcrum published books by Ed Dorn,

¹⁶⁹ Bunting, B. *The Spoils* Newcastle upon Tyne: The Morden Tower Bookroom 1965

¹⁷⁰ Bunting, B. *Briggflatts* London: Fulcrum Press 1966

¹⁷¹ Morden Tower the Life of Poetry <http://www.mordentower.org/calender.html>

Robert Duncan, Ian Hamilton Finlay, Allen Ginsberg, Lee Harwood, David Jones, Lorine Niedecker, Jeff Nuttall and Tom Pickard amongst others. By publishing *avant-garde* poetry from both Britain and the United States, the press made a significant contribution to the British Poetry Revival (in the mid 1970s, Fulcrum Press folded and, unfortunately, most of the stock was pulped). Hamilton continued to have a hand in the Bunting related publications through Fulcrum by providing the photographic portrait of Bunting for the edition of *Briggflatts*. More significantly he designed the book and cover for a further volume of Bunting's work *Loquitor* (Fig.107) published in 1965 as a limited edition of a thousand with a clear plastic dust jacket bearing a holograph of the poet's signature and the title¹⁷². The interest expressed by both the Pickards in Hamilton's regard for the Blackmountain poets is confirmed by the use of two versions his *Whitley Bay* series of prints (Fig.108/109) as covers for the American poet Robert Duncan's volumes *The First Decade* and *Derivations* (Fig.110) both published in 1968 by Fulcrum. These two strands came together when in 1977 Hamilton contributed a sketch *Jesmond Dene for Basil* (Fig.111) to *Jargon* No.66 *Madeira & Toasts for Basil Bunting's 75th birthday*. The *Jargon* series was established by Jonathan Williams in 1951 as a collaboration between artists and writers associated with Black Mountain College.¹⁷³ a multi-disciplinary arts college in the USA set up by émigré Europeans along the lines of the Bauhaus. However it is apparent that the involvement with the British poetry revival, the dalliance with Black Mountain College poets and a subsequent interest in the Fluxus movement are all part of an intellectual meandering which while reflected in an approach to his visual practice is entirely separate from it. Hamilton's contribution to Michael Horovitz's *The Wolverhampton Wanderer*¹⁷⁴ in 1971 for example produced photographs 'captured' from the TV in the style of *Kent State* which also appears in Horovitz's *New Departures*¹⁷⁵ 1975. These

[25th September 2009]

¹⁷² Bunting, B. *Loquitor* London: Fulcrum Press 1965

¹⁷³ Harris, M.E. *'The Arts at Black Mountain College'* London: MIT Press 1987 pp197-202

¹⁷⁴ Horovitz, M. *'The Wolverhampton Wanderer'* London: Latimer New Dimensions Ltd 1971 p47 & 73

¹⁷⁵ *New Departures* Extra Special Double Double Nos.7/8 & 10/11 p60

works were never intended (as with the *Jesmond Dene for Basil*) for anything other than publication in this specific form, unlike the examples of *Fashion-plate Cosmetic Study* in the London Magazine¹⁷⁶ and the *Soft Pink Landscape, Girl with Skirts up, Girl with Trousers Down* images in *the image*¹⁷⁷ a magazine edited and designed by David Litchfield which were fine art paintings used as illustrations within the context of a magazine.

As I have already pointed out in the introduction the use of Hamilton's images, for example the 1956 collage *Just what was it that makes today's homes so different, so appealing?* and the works produced under the direct influence of James Joyce's *Ulysses*, represent a completely different genre of published works. His personal choices regarding this facet of his practice indicate a desire to be involved in aspects of visual culture to the widest degree.

Fluxus

The interest in the Fluxus movement is different, here we have an art movement which contains personalities who appear to reflect and compliment Hamilton's own thinking concerning the nature of creative art but which he does not incorporate in his practice. Specifically in this instance we must look at his response to the work of Emmett Williams and Dieter Roth, both of whom appear to come into his orbit through the Duchamp/Copley axis.

Emmett Williams was born in South Carolina in 1925 but has lived most of his productive life as a poet, painter and performer in Europe. Following his discharge from the US Army he befriended and collaborated with Daniel Spoerri, Dieter Roth, Robert Filliou and other European artists in the 50s. He was on hand in 1962 when George Maciunas organised the historic Fluxus International festival in Wiesbaden and has been an activist ever since.¹⁷⁸

In November 2004 he was interviewed by Hans Ulrich Obrist;

In 1949, when I met Tzara, I was by no means a neo-Dadaist. Through the years I learned much more about the Dadaists and in 1984 I wrote a tongue-in-cheek book about Dadaists that I have shaken hands with.

¹⁷⁶ London Magazine, March 1970 Volume 9 Number 12 pp83-6

¹⁷⁷ The image 8, Baroque Press London 1972

¹⁷⁸ Williams, E. *My Life in Flux - and Vice Versa* London: Thames & Hudson 1992

I learned more about Duchamp from knowing Tinguely than I did first-hand. He revered him very much. I came to like Duchamp more and more over the years, but I didn't start out with him as a hero figure. I kept learning more and more about Duchamp because of my rather close friendship with Richard Hamilton. Richard's own writings about Duchamp and his conversations about Duchamp carried me along in a Duchampian way. I was quite thrilled when I finally met him, and I'm proud his *Coeurs Volants* flutter on the cover of my book *sweethearts*¹⁷⁹

William's concrete poem *sweethearts* had been published by Something Else Press an imprint designed, edited and produced by Dick Higgins another member of the Fluxus movement. Something Else Press books contained offbeat and avant-garde writing in a neat and tidy yet quirky and distinctive form. The Press began in 1964 following Higgins break with Fluxus founder George Maciunas and embodied many of the concerns of the movement. Hamilton wrote *A blurb for Emmett*.

Emmett Williams' *Sweethearts* is a breakthrough. It is to concrete poetry as *Wuthering Heights* is to the English novel; as *Guernica* is to modern art. *Sweethearts* is the first large-scale lyric masterpiece among the concrete texts, compelling in its emotional scope, readable, a sweetly heartfelt, jokey, crying, laughing, tender expression of love. It moves. Miraculously, the formal limitations of *Sweethearts* enable Emmett to prove that, with both hands tied behind his back, gagged, just nudging letters out of a regular grid with his nose (look no mirrors), a real artist can write the *Book of Life* all over again.¹⁸⁰

Hamilton comments further in *Collected Words* on his motivation for providing this commentary on the book. "Dick Higgins asked if I would care to compose a publisher's 'blurb' to use on the dust-jacket of his Something Else Press

¹⁷⁹ Obist, H.U. *Hans Ulrich Obrist interviews Emmett Williams* 11/10/04
<http://www.undo.net/cgi-bin/openframe.pl?x=/cgi-bin/undo/features/features.pl%3Fa%3Di%26cod%3D45> [5th December 2005]

¹⁸⁰ Hamilton, R 'Collected Words' London: T&H 1982 p246

edition of Emmett's wonderful book. My interest in pastiche pervades the writing genres I've attempted as it also colours my paintings".¹⁸¹

Emmett Williams returned to the United States for a decade in 1966 to become Editor in chief of Something Else Press and the same year his translation of Daniel Spoerri's *An Anecdoted Topography of Chance (Re-Anecdoted Version) Done with the help of his very dear friend Robert Filliou and Translated from the French at random by their dear friend Emmett Williams with One Hundred Reflective Illustrations by Topor* (Fig.112) was published by Something Else Press. This volume was affectionately known as the 'Topo' and it was well known that Duchamp was a Topo fan and Richard Hamilton called the Topography "one of the great books of the century".¹⁸² With Wolf Vostell and Dick Higgins' *Fantastic Architecture* (Fig.113) Hamilton is pictured on the cover spray painting his Guggenheim Multiple (Fig.114/115) which was also repeated inside with a further photograph of his 'Landscape' 1965-66. It also included reproductions of works by Claes Oldenburg, Kurt Schwitters, Wolf Vostell, Buckminster Fuller, Dennis Oppenheim and Michael Heizer with texts by Joseph Beuys, Carolee Schneemann, Dick Higgins and Geoff Hendricks. Some pages reproduce the handwriting of the contributors, some are printed on transparent paper and where the text is printed on normal paper, it is sometimes printed at ninety degrees to the direction of the page. As Wolf Vostell says in his introduction:

Only the realization of utopias will make man happy and release him from his frustrations! Use your imagination! Join in . . . Share the power! Share property!' and 'this documentation of ideas and concepts of a new polymorphous reality is offered as evidence of the new methods and processes that were introduced by Fluxus, Happenings and Pop. A demand for new patterns of behaviour, new unconsumed environments. The accent in all the works in this book lies on change--i.e. expansion of physical surroundings, sensibilities,

¹⁸¹ Hamilton, R 'Collected Words' London: T&H 1982 p246

¹⁸² Obist, H.U. *Hans Ulrich Obrist interviews Emmett Williams* 11/10/04
<http://www.undo.net/cgi-bin/openframe.pl?x=/cgi-bin/undo/features/features.pl%3Fa%3Di%26cod%3D45> [5th December 2005]

media, through disturbance of the familiar. Action is architecture!¹⁸³

Diter Rot - Deiter Rot - Dieter Roth

Edition MAT (Multiplication d'Art Transformable) was conceived in the late 50s by Daniel Spoerri and Karl Gerstner in association with the Galerie der Spiegel as a way to issue art objects and works in series, in effect as multiples.

The multiple manufactures originals in series. This means that the objects are not reproductions of an original but are themselves originals. They are not simply multiplied but manifold within themselves. (Spoerri).

A travelling show was instituted to disperse these multiples, the first being held in 1959 in Paris with works by artists such as Albers, Pol Bury, Marcel Duchamp, Heinz Mack, Di[e]ter Rot[h], Jesus Rafael Soto, Jean Tinguely and Victor Vasarely. It was through édition MAT that Hamilton, who installed the édition MAT show at the Hatton Gallery in Newcastle in 1960 came to meet his collaborator Di[e]ter Rot[h]. Hamilton wrote to Rot at his box number address in Reykjavik in January 1961¹⁸⁴ concerning the possibility of an article in *Typographica* and in 1962 was discussing the possibility of a Copley Book, which in line with a volume entitled *Kex* (Fig.116), a collaboration with Eduardo Paolozzi, would be part of a new series for the Copley Foundation for which he would work more directly with the artists to create an 'artists book'.¹⁸⁵ In his article in *Typographica* Hamilton compares Roth to poets like Apollinaire, Marintti and Mayakovsky who used type layout to reinforce poetic ideas and artists such as Schwitters who used the medium to create messages as much pictorial as literary.

¹⁸³ Vostell, W & Higgins, D *'Fantastic Architecture'*, Washington: Something Else Press, 1969 p1

¹⁸⁴ Roth, D & Hamilton, R. *'Collaborations - Relations - Confrontations'* London: Edition Hansjorg Mayer 2003 p9

¹⁸⁵ Roth, D & Hamilton, R. *'Collaborations - Relations - Confrontations'* London: Edition Hansjorg Mayer 2003 p14-16

The work of Diter Rot must be placed in this context of type as a medium of high art. What distinguishes his work from that of other artists who have attempted to render aesthetic propositions in type is that he does so as a typographer *per se*. For the first time we find the roles reversed: an evidently typographic mind ordering type into poetry rather than the essential poet wrenching the printer's form into art. For Diter Rot manipulates the limitations of the mechanics of modern print to construct his aesthetic; the instruments of his poetry are mathematics, the micometric assemblage of metal units and a language that seems to consist of twenty-six letters instead of 50,000 words. He can write an essay with 2304 full points and a poem with a single i.¹⁸⁶

Considering Hamilton's *Green Box* where the idea was to put into book form a multiplicity of notes meandering across a number of scraps of paper, while retaining within that text the same aesthetic feel as in the original, must have seen the interpretation of the book form by Roth as an endorsement of his own setting of Duchamp's work. This article published in the June 1961 edition of *Typographica* is, I would suggest, Hamilton not only engaged in a piece of critical analysis but laying out his own thoughts on how to produce the most succinct interpretation for the specific work. Much of his work over the next forty five years has been to take a particular genre or medium, to interpret it in a way that appears to be obvious considering the state of current technology and his own intellectual and stylistic concerns and then make it reach in upon itself. The book is the sacred medium of Western civilisation, the indisputable support to everything that can be regarded as culture. Throughout his career Hamilton has used the form to focus on his intellectual exploration of popular culture and the influence of the avant-garde. He goes on in the article to set out Rot's attitude to the form;

The book for Rot, isn't simply a form which provides the means to a

¹⁸⁶ Spencer, H. (Ed) *The Liberated Page - An anthology of major typographic experiments of this century as recorded in 'Typographica' magazine* London: Lund Humphries Publishers Ltd 1987 p37

continuous sequencing of text. The book is a plastic entity which can be entered from back or front - it can accept the limitation of attachment of sheets along a common edge or not. It gives a multiplicity of surfaces which project a set of precisely conditioned variations. In his bound books the page is a rectangle with one attached and three free edges - the sheet can be considered as a single continuous surface or as two related surfaces. Paper, the fabric of the book, can be subjected to a range of operations - it can be cut, perforated, folded and crumpled; inked metal can be pressed into it. The pieces of metal that Diter Rot uses in *bok 56-59* are of one fount, lower case only and of only one size; his technique is contrapuntal and its harmonies and reverberations derive from a carefully restricted range of units. Fundamentally Rot's interest in words is plastic rather than semantic - the palindrome and the anagram are two of his favourite devices, for him the visual pun has great significance, the verbal pun less. His work, for this reason, easily crosses the barriers of language; it is written in an Esperanto of the eye but, like the poetic language of Kurt Schwitters, it is a tongue susceptible to universal comprehension but that only its creator can utter.¹⁸⁷

The *Copley Book* itself was a result of the fact that Diter Rot had won the Copley Foundation prize in 1960, the idea was to publish a monograph on each of the winners. Hamilton, as the editor of the series, suggested to Rot that instead of the monograph he could, as an alternative, have an artists book made with the funding. Printed by Lund Humphries and Co Ltd of London and Bradford the production was done under the editorial supervision of Hamilton who received the original copy and specifications for printing from Iceland and returned the trial proofs for correction and inspection. The book took several years to complete, Hamilton and Roth meeting for the first time in New York during the production in 1964, as the book 'is a storehouse of technical mastery and diversity in the printers art, and amounts to a catalogue

¹⁸⁷ Spencer, H. (Ed) *The Liberated Page - An anthology of major typographic experiments of this century as recorded in 'Typographica' magazine* London: Lund Humphries Publishers Ltd 1987 p45

of Roth's artistic achievements¹⁸⁸ using different kinds of paper, fold-outs, cards, rubber stamp pictures and various items stapled together onto the centre of the cardboard cover. The technical requirements for producing the book are precisely documented in the letters exchanged by Roth, Hamilton and the printers and Roth subsequently suggested a further volume incorporating this correspondence, which he regarded as equally part of the book. Publication of the book was delayed for a number of months when the lawyer of the Copley Foundation took exception to a page that lists the conjugation of the verb shit and insisted that it be deleted. Hamilton suggested a strategy to get round this problem and it eventually led to his sacking as editor of the Copley Foundation monographs.

Following a number of joint projects, in the late sixties and early seventies, over a period of three weeks in July 1976 spent together in Cadaques on the Costa Brava, Roth and Hamilton produced 74 paintings and drawings shown at the Galeria Cadaques. (Fig.117/118/119/120/121) These works, a narrative entitled *In a deserted Landscape* by Hamilton, a further story *A Little Hotel By the Sea* by Dieter Roth, a joint piece *In a Little Hotel by the Deserted - A Landscape* and a play *Die Grosse Brockwurst* which is also a joint venture, make up the contents of an artists book *Collaborations of Ch. Rotham*.¹⁸⁹ Beginning in the 1950s Dieter Roth took the artist's book in new directions. Starting with op-art and visual poetry books, he then experimented with all aspects of offset printing and by the 1990s was producing "copy books," using photocopiers. In Roth's obituary in Artforum of October 1998 Hamilton wrote;

When I first encountered Dieter, in 1960, he was meticulous to an extreme. Under the name Diter Rot, his mastery of letterpress printing made him the consummate concrete poet. When offset litho released him from the discipline of metal type, the newfound freedom and the realisation that he could write directly on the plate took him to

¹⁸⁸ Roth, D & Hamilton, R. '*Collaborations - Relations - Confrontations*' London: Edition Hansjorg Mayer 2003 p17

¹⁸⁹ Roth, D & Hamilton, R. '*Collaborations of Ch. Rotham*' Editions Hansjorg Mayer 1977

unimagined heights of book publishing. His books alone would give him a place of honour in twentieth-century art. As a printmaker he had few competitors, whether in screen print, etching, collotype, stone-lithography, offset, the Polaroid camera, or the photocopier - if a medium didn't exist for print, he would discover it.¹⁹⁰

Throughout his career as an artist Hamilton has been influenced by the expertise of technicians who have been able to bring his works to fruition. In many cases it has been by the study of these techniques for himself that has enabled him to discover the innovations possible to achieve his vision and the idea of 'craft' as opposed to 'fine art' has played a part in his innovative approach to the creative process. In this chapter I have shown that Hamilton was in the company of a number of individuals, highly regarded in their field, from whom he could learn. He has always been keenly aware of the need to use whatever expertise was required to execute the work to the highest professional standard possible. This has always been my personal problem with the work of several of those individuals that Hamilton has championed and chosen to call his friends. Dieter Roth, Joseph Beuys¹⁹¹ and John Latham¹⁹², are all artists unconcerned with the materials and construction of their work, it is the idea which is paramount and the work is executed in the way which is most instantly perspicacious. Duchamp himself always produced his work to a high technical specification, as anyone who has visited the museum in Philadelphia and seen the *Large Glass* and *Etant Donnes* can testify, regardless of his feigned indifference. As with his reservations concerning the influence of Duchamp's work on his own, it is the way in which Hamilton reacts intellectually to these individuals rather than his admiration for their 'fine art' product which is of most interest. It is in the area of ideas, but not only the ideas that manifest themselves within the work or the method of producing the work. It is necessary to accept the possibility of a pervasive influence on the attitude behind the work and the method of producing the

¹⁹⁰ ArtForum Oct 1998 Richard Hamilton 'Food for thought - Dieter Roth: 1930-1998 - Obituary'

¹⁹¹ Hessisches Landemuseum, *Block Beuys*. Exh. Cat., Darmstadt p7-16 Interview broadcast on 27/02/72

work. The person of the acolyte (literally, 'a follower,' from the Greek word *akolouthos*) is an accommodation of the relationship in which individuality of purpose is paramount.

Hamilton's collaboration with Duchamp and Roth and his engagement with them as an intellectual base for his own work in publishing and book production is an important facet of the critical appraisal of an artist with such a wide ranging approach to the artist's place in our society. The personal production and design of catalogues from the earliest days of his own practice indicate a mind concerned with every facet of what it is to be an artist in the second half of the twentieth century. It is true that his first attempts at putting across his own ideas concerning contemporary art manifested themselves in the form of exhibitions and the ephemera surrounding them. However, the ICA and Hatton Gallery shows, in my opinion, presage the artist as curator exhibitions which manifested themselves in the USA and Europe in the 1960s. Does this suggest perhaps the 'found idea' to compliment the 'found object' or the 'found image' which will be discussed in the chapter on 'The Influence of Commercial Cinema and the Photographic Image as source material in the work of Richard Hamilton'. The challenge for Hamilton is always to solve the problem that he sets himself intellectually with a solution that involves the medium most effective in communicating with his target audience. This must be exemplified by technical expertise of the highest order and indicate a use of ground breaking technology in order to confirm that as a professional artist he has attained the highest aesthetic as well as cerebral result.

Postscript

The problem with investigating a living artist is that he continues to produce work that is relevant to any argument put forward and in this instance may even be providing the summing up required for all that has gone before. Hamilton is credited as co-editor of a book on food with Vicente Todoli and has contributed a piece entitled *Thought for Food*.¹⁹³(Fig.122) The book is an

¹⁹² Lisson Gallery *John Latham Early Works 1954-1972* Exh. Cat., London 1987

¹⁹³ Hamilton, R. *Thought for food* in Hamilton, R. & Todoli, V. (Eds) *Food for thought - Thought for Food* Barcelona/New York: Actar 2008

exposition of the worlds of avant-garde cooking and art. Ferran Adria of elBulli's, regarded as the worlds greatest chef, was asked to contribute to the documenta 12 exhibition in Kassel in 2007. However, rather than taking on the artists in Germany, Adria stayed at elBulli's and the art lovers travelled to him on the Costa Brava. Hamilton's article compares the chef's creative act with the *food works* of practically all those collaborators mentioned in this chapter, Duchamp, Roth, Marcel Broodthers, Daniel Spoerri and Alison Knowles. Hamilton continues to challenge and this latest work only confirms my contention that the final paragraph before this postscript is correct.

Chapter 3 : The Artist as Curator

Richard Hamilton's membership of the Institute of Contemporary Arts from 1949 is intrinsic to the growth of his credentials as a maker of exhibitions¹⁹⁴. One of the most direct methods to engage with the public over issues such as popular culture is to design and mount an exhibition. An exhibition is wholly and materially different from a work of art being temporary in nature and violating most of the requirements for entry into the market place or art history.¹⁹⁵ The Independent Group, in these early ICA exhibitions, created an environment by combining elements of the museum and the trade fair by combining large scale photographic reproductions to change visual perception and invoke the social and economic dynamic of mass propaganda or

¹⁹⁴ INSTITUTE OF CONTEMPORARY ARTS. BULLETIN 2. 24th June 1949.

¹⁹⁵ Barry, J. *'Designed Aesthetic: Exhibition Design and the Independent Group'* In *Modern Dreams The Rise and Fall and Rise of Pop* MIT Press 1987 p41

advertising.¹⁹⁶

From Marcel Duchamp's *Portable Museum (Boite en Valise)* of the early 1940s to Damien Hirst's distinctive use of the vitrine displays in the 1990s artists have considered a reappraisal of methods of curatorship as a legitimate area for their creative consideration.¹⁹⁷ The artist as curator has become a cliché but Hamilton, as a designer and theoretical innovator, takes the idea of the exhibition as a reflection of contemporary preoccupations and uses it to express his own artistic sensibilities. The problem with this area of his practice is that the innovations of the ICA exhibitions has largely been ignored, obscuring the nature of his contributions to those shows in the 50s.¹⁹⁸ In 1990, during a conversation with Art International's London correspondent Jonathan Watkins, Hamilton talked about the importance of museums for him, both in terms of his development as an artist and in relation to his own work. He also outlined his radical proposal for a Conceptual Exhibition - an exhibition without exhibits.

My idea for a *Conceptual Exhibition* that would involve catalogue essays, seminars and parties - but no art works- arose during a symposium that took place in Berlin. I was one of a number of artists, critics - all sorts of people - who were invited to spend three days together discussing the possibility of setting up an international exhibition in Berlin.Nice as it is to see real works of art, nowadays I think catalogues are more important than exhibitions. The value of catalogues is really greater than the occasion which generates them. They survive longer too. The more I thought about it, the more interesting the idea became. But nobody took me seriously -they didn't discuss it. They didn't even laugh.¹⁹⁹

¹⁹⁶ Barry, J. '*Designed Aesthetic: Exhibition Design and the Independent Group*' In *Modern Dreams The Rise and Fall and Rise of Pop* MIT Press 1987 p42/3

¹⁹⁷ Putnam, J. '*Art and Artifact The Museum as Medium*' London Thames & Hudson 2001

¹⁹⁸ Leach, D. '*Richard Hamilton: The Beginnings of his Art*' Berlin: Peter Lang 1993 pp103/5

¹⁹⁹ Hamilton, R "My love of art came from museums". *Art International*, No.10,

Exhibitions at the ICA & The Hatton Gallery, Newcastle

This proposal was only the culmination of Hamilton's exhibition making from the earliest time at the ICA and the Hatton Gallery. At the ICA the promise to concentrate on the interactions between different art forms became central to the nature of the programme of events mounted by and for the membership. Herbert Read described the idealism of the vision;

Such is our ideal - not another museum, another bleak exhibition gallery, another classical building in which insulated and classified specimens of a culture are displayed for instruction, but an adult play-centre, a workshop where work is a joy, a source of vitality and daring experiment. We may be mocked for our naïve idealism, but at least it will not be possible to say that an expiring civilisation perished without creative protest.²⁰⁰

The first show of the 1950s opened by T S Eliot, took James Joyce as the exemplary modernist and looked at his impact on culture (the poster and catalogue were designed by Hamilton). The ICA was also one of the first public gallery spaces to exhibit photography by such practitioners as Henri Cartier-Bresson (February 1952) and there followed a series of important photo-installations throughout the first half of the 50s. This new genre of image culture exhibitions was specific to the building and employed a scale then more associated with popular commercial and trade fairs, together with montage formats to illustrate the content.

In July 1951 the exhibition *Growth and Form* (Fig.123/124) opened by Le Corbusier represented the first major involvement of Richard Hamilton at the ICA as an instigator and organiser of the show. *Growth and Form* (1917) by D'Arcy Wentworth Thompson²⁰¹ was an influential book amongst British artists in post-war Britain, particularly the Constructivists, which Nigel Henderson and

Spring 1990 pp.51,52

²⁰⁰ Mellor, D. *Fifty Years of the Future/ A Chronicle of the Institute of Contemporary Arts*, The Institute of Contemporary Arts, London, 1998

²⁰¹ Thompson, D'Arcy W. *'On Growth and Form'* London Cambridge University

Hamilton believed could form the basis of an exciting exhibition²⁰². The exhibits consisted of close-up photos of , for example, *Mathematical Form*, *Astronomical Form*, *Atomic Particle Traces*, *Crystal Structure*, *Crystal Growth and Forces and Stresses*. The imagery was expected to speak for itself as in the minutes of a meeting of the exhibition subcommittee it was noted that, "Mr Hamilton pointed out that the Exhibition will be entirely self-explanatory visually and will require no captions"²⁰³. Although no financial backing was secured from industry several sympathetic companies donated services or materials, Metal Box Co Ltd and Carlton Artists undertaking much of the photographic work vital to the success of the exhibition and Rank loaned film projectors²⁰⁴. The show was divided into seventeen categories, each illustrating a separate aspect of the structure of growth and natural forms. Hamilton created a complete environment with blown up microphotographs and X-rays incorporated onto screens, films showing crystal growth and the maturation of a sea urchin were projected onto the walls in order that the spectator be totally engulfed.

Wonder and Horror of the Human Head ²⁰⁵ (Fig.125) was mounted at the ICA early in 1953 and was opened by Dr Julian Huxley²⁰⁶. It attracted a great deal of comment regarding the layout and extent of the exhibits, and the installation, consisting of pictures, objects and text pinned up and fixed to walls, floors and ceilings with an apparent randomness, was very much a precursor for the *Parallel of Life and Art* show in its visual impact. The exhibition, designed by Richard Hamilton, comprised of over two hundred works which brought together an exceptionally diverse range of objects and

Press 1917

²⁰² Massey, A. *'The Independent Group - Modernism and mass culture in Britain, 1945-59'* London: Manchester University Press 1995 pp42-4

²⁰³ Moffat, I. 'A Horror of Abstract Thought - Postwar Britain and Hamilton's 1951 *Growth and Form* Exhibition'. October, No.94, Fall 2000 pp89-112

²⁰⁴ Massey, A. *'The Independent Group: Towards a redefinition'* Burlington Magazine Vol 129 No.1009 April 1987 p236

²⁰⁵ Exhibition held at the ICA 17-18 Dover St London W1 6th March to 19th April 1953 Catalogue Foreword by Herbert Read, with a short introduction by Roland Penrose. 13 unpaginated pages; 328-item exhibition checklist, printed on grey stock, with red and black motif on wrappers. Further accompanying publication by Penrose, R. *'Wonder and Horror of the Human Head an anthology'* London Lund Humphries 1953

images from the Palaeolithic period to the twentieth century. Masks from Mexico, funerary statues from Papua New Guinea, Ashanti fertility charms interspersed with works from the history of art by masters such as Bosch, Rubens, Gericault, Redon, de Chirico, Giacometti, Ernst, Miro, Butler and with contemporary photographs by Nigel Henderson, amongst others. Assembled and introduced by Roland Penrose, the exhibition was largely dependent on photographs of works rather than the works themselves, which added to the haphazard, collage-like feel of the installation. As the *Architectural Review* noted, the design of the exhibition was critical to its success, and in this respect

A word must be said in praise of Mr. Richard Hamilton's skilful display of extremely heterogeneous material: the pictures and painted objects at his disposal were used in masterly fashion to break up the battleship grey of massed photographs²⁰⁷.

A further uncaptioned display illustrating the use of the Human Head in photography, modern advertising and caricature, had been collected and arranged by Lee Miller. Roland Penrose writing in the guide to the exhibition comments;

Contemporary examples in this field are often most vigorous and spontaneous in their popular forms. In commercial advertising, the illustrated magazine and in the picture postcard, many of the most ancient symbols reappear in a modern guise and this aspect of the subject is shown in the scrapbook compiled by Lee Miller.²⁰⁸

In the second half of 1953 the Young Group now known as the Independent Group had defined an identity within the ICA.²⁰⁹ They had direct experience of

²⁰⁶ ICA Bulletin No.31 March 1953

²⁰⁷ 'Exhibitions' *Architectural Review* No.677, May 1953 pp338-39

²⁰⁸ ICA, *Wonder & Horror of the Human Head - an anthology*. Exh. Cat., London 1953

²⁰⁹ Massey, A. *The Independent Group - Modernism and mass culture in Britain, 1945-59* London: Manchester University Press 1995 p51

technology and the results of scientific advances, unlike the older generation in the ICA management, through wartime service in the forces or as with Hamilton in reserved occupations. They sought to broaden their knowledge of science and technology by inviting various experts to address their meetings²¹⁰ and by mounting the exhibition *Parallel of Life and Art*.²¹¹ (Fig.126) Like *Growth and Form* the exhibition was staged as a total environment with images derived from a vast array of sources hung from the ceiling and obscuring the walls (Fig.127/128). Although not directly involved, Hamilton did present a lecture as part of the series *Aesthetic Problems of Contemporary Art* to coincide with the show entitled *New sources of form*.²¹² In the same year Hamilton had been appointed lecturer in the Fine Art Department, King's College, University of Durham (later University of Newcastle upon Tyne) in Newcastle upon Tyne under Lawrence Gowing and taught fundamentals of design to first year students. Within a year Victor Pasmore had been appointed Master of painting in Newcastle and Hamilton's role was extended to include organising and installing, with the help of students, exhibitions in the Fine Art Department's Hatton Gallery. He was also to be involved in designing catalogues and posters, producing them using the resources available through the University printing section. This enabled him to devise shows which could be transferred from the Hatton to the ICA and in 1955 the first of these called *Man, Machine & Motion* (Fig.129) was seen in Newcastle in May and in London in July²¹³. Lawrence Gowing was dubious about the show and wrote to Roland Penrose:

We have not yet decided how far we can shoulder the costs which he (Richard Hamilton) envisages and I have myself not decided whether the rather limited theme in which he is interested can be said to fall within the province of our gallery without the addition of a certain amount of material of a more general artistic character. However

²¹⁰ Massey, A. *The Independent Group - Modernism and mass culture in Britain, 1945-59* London: Manchester University Press 1995 pp139-141

²¹¹ Exhibition held at the ICA during September and October 1953 and organised by Paolozzi, Henderson and Alison and Peter Smithson

²¹² ICA Bulletin No.37 October 1953

²¹³ King's College, University of Durham, *Man, Machine and Motion*, catalogue of an exhibition compiled by Richard Hamilton, Newcastle, 1955

Richard is evidently determined to persevere with his plans.²¹⁴

The exhibition continued the same design elements which had been common currency throughout the shows staged not only by Hamilton but the Independent Group of the ICA, the blown up photographs and diagrams in this instance illustrating the technical evolution of human mobility. The majority of the images represented people interacting with machinery designed as transport, Hamilton has described the exhibition as “a survey of appliances invented by man to overcome the limits imposed on them by the physical attributes provided by nature”.²¹⁵ The exhibits were assembled in four distinct categories, *Aquatic, Terrestrial, Aerial and Interplanetary* with the individual images mounted in a framework of square section mild steel to produce units which could be adapted to fit different display locations. A design device borrowed from the commercial world enabling the full presentation, that would occupy 800 to 1000 square feet during presentation to be stacked in a space 8 feet x 4 feet x 1 foot and weighing about 6cwt. A technical specification of the show was circulated to a few museums, however the travelling exhibition didn't get any further than the ICA (Fig.130). At this time Hamilton was commuting weekly to Newcastle which together with the long university vacations enabled him to stay in touch with friends in London and arrange to attend IG meetings at the ICA. The design historian Rayner Banham, an IG convenor, had contributed the catalogue notes and reviewed the show in *Architectural Review* in fact Hamilton noted that *Man, Machine and Motion* would have been a very different affair without Banham's flair, sparkle and encyclopaedic knowledge²¹⁶.

No sooner was *Man, Machine and Motion* out of the way than the celebrated *This is Tomorrow* exhibition was held at the Whitechapel Art gallery for a month during August and September 1956.(Fig.131) Twelve groups each with three members, notionally a painter, a sculptor and an architect were formed and each presented an environmental exhibit relating to the theme and title of

²¹⁴ Massey, A. *The Independent Group - Modernism and mass culture in Britain, 1945-59* London: Manchester University Press 1995 p84

²¹⁵ Hamilton, R. *“Collected Words”* London: T&H 1983 p18

²¹⁶ Hamilton, R. *“Collected Words”* London: T&H 1983 p22

the exhibition. (See appendix 5)

Theo Crosby, editor of *Architectural Design* magazine was involved in a congress in Paris around 1954, where the idea was presented that architects, painters and sculptors should get together. He organised a meeting and told us, "We must form groups, so go away and talk amongst yourselves, and decide who you want to work with."²¹⁷

Each team constructed a display that reflected in some way their view of the contemporary environment. The displays varied from purely architectural structures, to communication and information theory, to collections of symbols from popular culture. Lawrence Alloway summarises these various interests in his catalogue introduction:

In *This is Tomorrow* the visitor is exposed to space effects, play with signs, a wide range of materials and structures, which, taken together make of art and architecture a many channelled activity, as far from ideal standards as the street outside.²¹⁸

Of the twelve stands in *This is Tomorrow* only the *Fun House* installation, for which Frank Cordell's film world contacts were instrumental in securing the loan of Robbie the Robot from the film *The Forbidden Planet* (1956) succeeded in capturing the public's imagination.²¹⁹ Group Two consisted of Richard Hamilton, John McHale and John Voelcker and within the organisation of the event has become important as it is perceived, erroneously in my opinion, as the precursor of Pop Art as a movement. Hamilton's poster *Just what is it that makes today's homes so different, so appealing?* is so often cited as the apotheosis of Pop whereas in reality it is modernism that is at the heart of the intention of the Independent Group (Figs.132/133/134). In his statement for the catalogue Hamilton wrote;

²¹⁷ Hamilton, R.

²¹⁸ Alloway, L. '*This is Tomorrow* Exh Cat introduction

²¹⁹ Harrison, M. '*Transition - The London Art Scene in the Fifties*' London: Merrell Publishers 2002 p120

We resist the 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.²²⁰

Whilst the section did include examples of mass culture, the Guinness bottle, the cut out of Marilyn, Robbie the Robot, these were conceived as forming part of the total environment.(Fig.135) These large items were at the rear of the exhibit and small objects were placed at the front so that a reverse perspective was created. The space designed to involve all of the senses incorporated a soft floor, graded from white to black so that a supplementary illusion was produced. Elsewhere the floor of a corridor was graded in strips to create an impression of undulation, an impression amplified by optically disturbing patterns on the walls. Another section of floor was painted with fluorescent red paint, covered with expanded metal and flooded with black light. In a tall chamber some of Duchamp's rotor relief's, obtained by McHale, spun in a setting which was itself an optical illusion. Smells drifted about the whole exhibit, several movies were projected at the same time, hearing was engaged by the loudness of pop music on a large jukebox and the overall tactic of the 'fun house' was to juxtapose popular imagery with a demonstration of the ambiguities of perception. Hamilton viewed the component elements as raw material from which new kinds of art might be made.²²¹ Hamilton explained the personal trauma of the exhibition in *Collected Words* published in 1982,

Nothing breaks friendship like collaboration but *This is Tomorrow* was

²²⁰ Finch, C, 'Image as Language- Aspects of British Art 1950-1968' London: Penguin Books Ltd 1969 pp 23-4

²²¹ Tate Gallery, *Richard Hamilton*. Exh.Cat., London 1992 pp148

more like civil war²²²

However his next major show was again in partnership with two close associates

Victor Pasmore, who had been involved with another group in *This is Tomorrow*, approached me with the idea that we might collaborate on an exhibition in Newcastle. Remembering his comment on *Man, Machine and Motion* I proposed that we might make a show which would be its own justification: no theme, no subject; not a display of things or ideas - pure abstract exhibition.

The structure consisted of 4 feet x 2 feet 8 inch acrylic panels (three from standard 8 feet x 4 feet sheet) of various colours and degrees of translucency which could be distributed at will on a 1 feet 4 inch module with the minimum of visible support. Lawrence Alloway was brought in to verbalise the notion.²²³

an exhibit (Fig.136) was first shown at the Hatton Gallery, Newcastle upon Tyne in June 1957²²⁴. The exhibition was envisaged as a work of art operating throughout the 1000 square feet of available floor space. (See appendix 6) Even 'abstract' art was recast as an environment in *an exhibit*, the panels were static but new experiences of panel groupings were available to the spectator passing through them, his mobility gave him the opportunity to generate his own compositions. A second showing of the exhibition was made at the ICA with a completely new organisation of the same elements as the panels could be freely placed and all decisions could be taken on the site. In 1959 the panels were integrated into the grid system that had been designed for the *Man, Motion and Machine* installation to make a new self supporting exhibition which was known as *Exhibit 2*.

²²² Hamilton, R. "*Collected Words*" London: T&H 1983 p22

²²³ Hamilton, R. '*Collected Words*' London, T&H 1982 pp26

²²⁴ *an Exhibit* was produced by the Department of Fine Art of Kings College in the University of Durham, Newcastle upon Tyne. Thanks are due to Imperial Chemical Industries (Plastics Division)

Further to this systematised method of exhibiting, in April 1959 the ICA had a show called *The Developing Process - 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*.²²⁵ These two courses shared a common background in that from 1955 to 1957 Pasmore had directed art courses at the Scarborough Summer School where, working with Harry Thubron, Tom Hudson and Wendy Pasmore of Leeds College of Art he ran comprehensive basic design courses, attended mainly by secondary school art teachers. When he arrived at King's College Pasmore introduced a similar basic course into the painting teaching at Newcastle, where Richard Hamilton already had his own basic course in the design school. Thubron introduced his version of the course in Leeds assisted by Hudson and Alan Davie, Terry Frost and Hubert Dalwood who were all Gregory Fellows at Leeds University contributing to the course at Leeds College. In the early fifties Hamilton had been teaching basic design at the LCC Central School of Arts and Crafts under William Johnstone, its principal. Also teaching there at that time were William Turnbull, Robert Adams, Eduardo Paolozzi (Textile department), Pasmore and later Alan Davie. Hamilton wrote a personal account of the effect that this experience had on his attitude to the process of teaching art in *First year studies at Newcastle* published in the Times Educational Supplement in 1960 and *About art teaching, basically* in Motif 8 Winter 1961 both of which are reproduced in *Collected Words*.²²⁶

The *Developing Process* exhibition brought together the teaching work of the staff at King's College and Leeds College of Art and the views of the teacher contributors to the exhibition were published in an illustrated catalogue which Hamilton designed.²²⁷ It seems to me that at the end of the fifties that this

²²⁵ *'The Developing Process'* Published by Kings College in the University of Durham on the occasion of an exhibition of the Institute of Contemporary Arts, London 1959

²²⁶ Hamilton, R. *'Collected Words'* London Thames & Hudson 1982 pp172-78

²²⁷ *The Developing Process'* Published by Kings College in the University of Durham on the occasion of an exhibition of the Institute of Contemporary Arts, London 1959

exhibition sums up the shows that Hamilton had been mounting throughout the decade either in practical physical form or in the aesthetic intellectual practice of the content. (see appendix 7)

The Young Contemporaries Exhibitions

This direct involvement in exhibition making and design was complemented by an influence consisting of what can only be described as low-level background radiation caused by the teaching posts held at King's College and the Royal College of Art. During the sixties Pop Art made an immediate impact on the British public emerging as it did from roots which were wholly native, starting with two of the *Young Contemporaries* exhibitions of student work in 1961 and 1962.

Though the theorisation of Pop Culture had been established at the ICA by Alloway and Banham in the 1950s, Pop painting was shown in the early 60s at Dover Street with a pioneering series of exhibitions by Peter Blake in January 1960, Howard Hodgkin and Allen Jones in *Two Young Figurative Painters* (February 1962), David Hockney as one of *Four Young Artists* in July 1962 and Richard Smith in October 1962²²⁸. Frederick Gore²²⁹ writing an introduction to the catalogue for *British Painting 1952-1977* held at the Royal Academy of Arts in 1977 comments:

A very vivid impression remains of the resilient brilliance of David Hockney's leaving show at the Royal College of Art. I have an equally strong recall of Caulfield's degree shows, of Peter Blake's early

²²⁸ Mellor, D. *Fifty Years of the Future/ A Chronicle of the Institute of Contemporary Arts*, The Institute of Contemporary Arts, London, 1998 p15

²²⁹ Frederick Gore, son of Spencer Gore RA, studied at the Ruskin School of Drawing, Oxford from 1932 to 1934. He then moved on to Westminster School of Art and the Slade School of Fine Art, London between 1934 and 1937. He returned to Westminster to teach in 1937 and, having served in the War, subsequently taught at Chelsea and Epsom Schools of Art in 1947, and at St Martin's School of Art from 1946. He was made Head of the Painting Department at Chelsea Art School (1951-79) and was later Vice-Principal (1961-79). Gore was elected Royal Academician in 1972 (ARA 1963) and was appointed Chairman of the RA Exhibitions Committee (1976-87). He was a Trustee of the Imperial War Museum from 1967 to 1984 and was Chairman of its Artistic Records Committee (1972-86). Frederick Gore was made CBE in 1987 and lives and works in London.

drawings and Joe Tilson's first work in wood, also the work of Kitaj, then an older student from America profoundly thoughtful but more pedantic.

He further speculates that although it lacks the cutting edge of Dada and the theoretical base of Surrealism, Pop identified with the media and the supermarket and with all things "pleasant and unpleasant with which we actually live". He also argues that Richard Hamilton's examination of an alternative aesthetic leading beyond the circumscribed boundaries of art and his subsequent long involvement with the work of Marcel Duchamp, inserted a searching intellectual element into the pop scene raising those questions on the nature and role of the boundaries of art however as a painter Hamilton has never allowed himself "to be unhinged by Duchamp".²³⁰

The *Young Contemporaries* exhibition of 1961 is of particular interest in the argument concerning the influence of Hamilton on the Pop Art generation. There were two groups of students involved, those he taught in Newcastle and the Royal College of Art students like Peter Phillips, Allen Jones, Derek Boshier and David Hockney. (See appendix 8) In his biographical account Hockney suggests the importance of Hamilton:

Another interesting thing that happened was that Richard Hamilton visited the college. The students used to organise what they called a sketch club: they'd put up one or two paintings and they'd get someone from outside, an artist, to come in and talk about the work. He gave a prize to Ron and a prize to me and from that moment on the staff of the college never said a word to me about my work being awful. Richard was quite a boost for students; we felt, oh, it is right what I'm doing, it is an interesting thing and I should do it.²³¹

Lawrence Alloway who was regarded as a prime mover in the support of an event which in theory was run by the students themselves made an

²³⁰ Royal Academy of Art, *British Painting 1952-1977*. Exh. Cat., London 1977

²³¹ Stangos, N. (Ed) 'David Hockney by David Hockney' London T&H, 1976 pp42-43

interesting observation in his preface to the catalogue in 1961;²³²

It should be stressed that the act of sending in to the *Young Contemporaries* reveals an initiative which separates the artist from the majority of art students. It shows an ambition to be an artist which is far from universal in art schools. Some of tomorrow's artists are certainly in today's show

He further divides the works into three distinct groupings, the first a negative in that there is a shortage of realism, the descendents of Bomberg (centred on the Slade) are struggling to become painters before they are realists. A second grouping is the work of the first generation to inherit the Basic Design courses, he says that this work;

rests on the isolation of elements and techniques from the vocabulary of art: line, texture, a particular form becomes the whole means (as in most of the work from King's College, Newcastle). The results of this procedure look like abstract art, but are actually exercises in the mastery of form, with their developmental significance to the student as their main value.

His final grouping is perhaps the most significant in that he is suggesting that this is a new phenomenon and mainly attributable to the Royal College students who connect their art with typical products and objects of everyday life by including the techniques of graffiti and the imagery of mass communication;

For these artists the creative act is nourished on the urban environment they have always lived in. The impact of popular art is present, but checked by puzzles and paradoxes about the play of signs at different levels of signification in their work, which combines real objects, same size representation, sketchy notation, printing and

²³² Young Contemporaries 1961 Exhibition Catalogue

writing.

The *Young Contemporaries* exhibitions at the end of the fifties and the first two or three years of the sixties lead to the popularising of a generation of artists with the public, Hockney again comments;

My work develops quite quickly from 1960 on. In, I think January 1961 there was the Young Contemporaries Exhibition and we showed the paintings of the previous year. That's when I began to sell pictures. I think I showed first in 1960 or 1961, two abstract expressionist pictures. I had began the tea paintings in 1960 and they were shown at the Young Contemporaries and I sold them, so that was a help.²³³

It is interesting to note who was involved in the organisation of the *Young Contemporaries* exhibitions and were also part of *This is Tomorrow*, teaching the Basic Course or involved with the Independent Group at the ICA. In 1958 Alan Davie, Victor Pasmore, David Sylvester, William Turnbull and Eduardo Paolozzi were on the selection committee with Michael Chalk as the student President. In 1959 Lawrence Alloway, Paolozzi and Ian Stephenson who exhibited at the show. In 1960 Lawrence Alloway and Paolozzi with Peter Cresswell as President. In 1961 the whole thing took on a different 'look' with the catalogue designed by Barrie Bates in a larger format and the manifesto by Alloway. The Selection committee included Lawrence Alloway, Harry Thubron, Maurice de Sausmarez and William Turnbull under an executive committee which included Peter Phillips, President, Allen Jones Secretary, Patrick Proctor Treasurer and Derek Boshier. In 1962 although David Hockney, Derek Boshier, Frank Bowling, Patrick Caulfield, Peter Phillips, Patrick Proctor and Michael Vaughan all exhibited and Anthony Donaldson was President only Paolozzi, John Berger and Kenneth Martin connected to the Basic course or the ICA were part of the selection committees. However, there was to be a further exhibition of four of the artists represented at the ICA

²³³ Stangos, N. (Ed). *'David Hockney by David Hockney'* London: T&H 1976 pp42

selected by members of the ICA.²³⁴

Hamilton's importance to the development of these two strands of influence, as a maker of exhibitions and as part of an ongoing influential coterie of individuals as teachers and theorists, had an important bearing on the emergence of British art during the second half of the twentieth century. He was also involved with the production of catalogues and a contributor of essays concerning particular contemporaries that interested him (I intend to cover this aspect of his work elsewhere in relation to publishing). However I cannot leave this particular argument without reference to one further show for which he was particularly responsible.

The Almost Complete Works of Marcel Duchamp

In 1966 the Arts Council held, at the Tate Gallery, the first major retrospective exhibition of the work of Marcel Duchamp in Europe and only the second to be held anywhere in the world. Gabriel White the Director of Art, Arts Council writing in the introduction to the catalogue acknowledged Hamilton's role.

The Council has been particularly fortunate in persuading Mr Richard Hamilton to make the choice of works and to write the catalogue. Mr Hamilton's friendship with the artist and exceptional knowledge of his work have made him singularly well qualified to undertake these tasks. We are extremely grateful to him for his untiring efforts to assemble as fine an exhibition as possible.²³⁵

It is impossible to overemphasise the importance of placing of the works and thought of Duchamp at the heart of Hamilton's practice and he takes the opportunity in his introduction to this exhibition to emphasise the nature of his regard. Hamilton had been involved with an academic assessment of the work of Duchamp and had provided the forward and catalogue texts for the exhibition *NOT SEEN and / or LESS SEEN of / by MARCEL DUCHAMP /*

²³⁴ Young Contemporaries 1962 Exh Cat p3

²³⁵ The Tate Gallery, *The almost complete works of Marcel Duchamp*. Exh. Cat., London, 18 June-31 July 1966

RROSE SELAVY 1904-64 in New York²³⁶ but *The almost complete works of Marcel Duchamp* was exactly that. Hamilton admits that “only five important things are missing”²³⁷ everything else is there, if not the original then a replica. Since being introduced to Duchamp’s *Green Box*, Hamilton had been in the process of decoding *The Bride Stripped Bare By Her Bachelors, Even* also known as the Large Glass. His typographical version of the Green Box was published in 1960²³⁸ and this led to a reconstruction of the Glass for the proposed *Almost Complete* exhibition which is described in detail in Hamilton’s publication produced and printed by The Department of Fine Art of Newcastle University²³⁹. The remaking of the work of one artist by another is problematical on any level, however, Hamilton’s reconstruction of the *Large Glass* is a technical exercise, using the same criteria as for the *Green Box*. A way of the artist coming to an understanding of the object by the making and then presenting it to an audience in the same understanding that the objects in the exhibitions at the ICA and the Hatton Gallery were presented as illustrations of themselves.

The Problems of Display

In the summer of 1978 as part of a series of exhibitions by contemporary artists called *The artist’s eye* Hamilton was asked to select works for an exhibition at the National Gallery. A number of the Gallery’s works were to be shown alongside one of his own *My Marilyn*, again, chosen by him. The works themselves are of interest²⁴⁰ however Hamilton insists on putting them in a

²³⁶ NOT SEEN and / or LESS SEEN of / by MARCEL DUCHAMP / RROSE SELAVY 1904-64 The Mary Sisler Collection Exh Cat Cordier & Ekstrom Inc January 14 - February 13, 1965

²³⁷ The Tate Gallery, *The almost complete works of Marcel Duchamp*. Exh. Cat., London, 18 June-31 July 1966 Hamilton’s introduction.

²³⁸ Hamilton, R. trans by Heard Hamilton, G. *The Bride Stripped Bare by Her Bachelors, Even a Typographic version by Richard Hamilton of MARCEL DUCHAMP’S Green Box translated by George Heard Hamilton* London Percy Lund, Humphries and Co Ltd 1960

²³⁹ Hamilton, R. ‘*The Bride Stripped Bare by her Bachelors Even Again - A reconstruction by Richard Hamilton of Marcel Duchamp’s Large Glass*’ Newcastle upon Tyne Published by the Department of Fine Art, University of Newcastle upon Tyne 1966

²⁴⁰ *The artist’s eye* An exhibition selected by Richard Hamilton at the National Gallery Exh Cat 5 July - 31 August 1978

context

An assortment of seating is provided, not to suggest that these particular chairs should be viewed in a museum of modern art 'good design' sense²⁴¹. They are used and, with the carpet (another kind of art), give a hint of homely warmth

One of the chosen works was Pieter Saenredam (1597-1665) *The Grote Kerk, Harlem* (NG2351) (Fig.137) and Hamilton was to use this image again at the National Gallery for an exhibition *Encounters New Art from Old* in 2000.²⁴²

Hamilton created a work *The Saensbury Wing* (1999-2000) named for the gallery's Sainsbury Wing with the spelling a reference back to the Dutch master.(Fig.138) The image itself is a computer generated revisualisation of a perspective view by the architect Robert Venturi who designed the Sainsbury Wing (Fig.139). Hamilton's *The Citizen* hangs at the end of the virtual gallery and a nude, the reverse of that which appears in his *The passage of the bride* wanders in 'stage left'.²⁴³

The creation of an image based on the National Gallery in which he has 'hung' his own work is a further aspect of the art of curation, as he said in 1990 'My love of art came from museums'²⁴⁴

In the concluding arguments to his statement at the symposium in Berlin to discuss the hypothetical organisation of an exhibition of the art of today Hamilton points out;

The circumstances operating against success could be overcome by removing only one element from the organisation, namely the physical *Exhibition* of works - all other factors remaining in tact. The benefits of this apparently perverse suggestion are considerable; notably budget

²⁴¹ The Eames lounge chair, designed by Charles Eames. The Wassily chair designed by Marcel Breuer The television set by Rank Radio International

²⁴² Morphet, R. '*Encounters New Art from Old*' London National Gallery Company Ltd 2000 p140

²⁴³ Morphet, R. '*Encounters New Art from Old*' London National Gallery Company Ltd 2000 pp141-151

²⁴⁴ Hamilton, R "My love of art came from museums". Art International, No.10,

economies , no transport, insurance, space, installation nor maintenance costs. Selection would not be limited by availability of specific works. 'Difficult' projects would not be excluded for scale or other reasons.

The disadvantage of such a scheme is that the audience would be deprived of direct communication with the 'work of art', whether it be painting, sculpture or performance.

More than fifty years ago, Marcel Duchamp made the daring proposition that the conceiving of a work of art is more important than its formal realisation. A good deal of experimental art in recent years has accepted his notion - hence 'Conceptual Art'.²⁴⁵

We have been here before, the *Wonder and Horror of the Human Head* consisted of photographs of works of art rather than the original objects, in 1953 that was as virtual as the technology allowed. Hamilton wrote in 1956:

What is needed is not a definition of meaningful imagery but the development of our perceptive potentialities to accept and utilise the continual enrichment of visual material.²⁴⁶

In the twenty first century internet sites give anyone the chance to create an exhibition, 'myspace' is an open invitation for such individual identification with images from art history and the mass media. This cannot just be a result of the technology, the ability to do something does not always mean that it happens, there has to be a desire, a need to express or more importantly to show to others, to make a statement. Hamilton has been able to subsume the art of curation into his practice as a genuine example of the creative act, the exhibition has become a genuine art work in its own right.

Spring 1990 p.51

²⁴⁵ Hamilton, R. '*Collected Words*' London: T&H 1982 pp267

²⁴⁶ Hewison, R. '*In Anger-Culture in the Cold War 1945-60*' London: Whitefield & Nicolson 1981 p191

Chapter 4 : 'Gimme Hard Copy'²⁴⁷ Commercial Cinema and the Photographic Image as source material in the work of Richard Hamilton

In the final part of a fifteen-part series of discussions on the Third Programme entitled *Artists as Consumers: The Splendid Bargain* broadcast on the 11th March 1960 Richard Hamilton recalled:

I think the change in my attitude came in meeting a group of people who were concerned about something very dear to them. This was a thing called the Independent Group at the ICA. I think most art movements came out of a group of people who were beginning to concern themselves with such problems as why do we go to the cinema three times a week in 1952? Why do we all buy *Life* magazine, when we can afford to buy *Esquire*? and all these questions began to assume great importance for us and a period of analysis took place of the motives and I found it very valuable.

Participating in the debate over the role of the artist in society with reference to popular culture were Hamilton, Eduardo Paolozzi and Lawrence Alloway. Paolozzi assessed the relevance of the group slightly differently:

The whole thing about the Independent Group and the cinema and cutting pictures out of magazines, the important thing is the kind of redefinition of a new kind of person. We can forget about art for the moment.²⁴⁸

In this chapter I have taken the sources of the works by Hamilton and divided

²⁴⁷ *Gimme hard copy* Enamel badge to celebrate the launch of Tate Britain March 2000 designed by Richard Hamilton (Black or White) the quotation is taken from *Blade Runner* Warner Bros Entertainment Inc.(1982) Dir Ridley Scott - Warner Bros 2007

²⁴⁸ From the script of *Artists as Consumers: The Splendid Bargain* broadcast 11th

them into images from a postcard, still photograph or television and the ideas and imagery from cinema. The methodology dictates the sequence of works rather than any chronology and, where appropriate, I have also tried to include images of the works in the various mediums which Hamilton has used to show the multifaceted approach which he has taken.

The Photographic Image

By the 1960s the language of photography in the public domain (whether that was in magazines or on the streets) had been hijacked into their practice by artists as seemingly disparate as American Andy Warhol and German Gerhard Richter. Hamilton had used a blown-up photograph by the American photographer Weegee of the crowded beach at Coney Island to form the carpet in *Just what is it that makes today's homes so different, so appealing?* (Fig.140) and since the early sixties his work had been increasingly involved with the relationship between photographic imagery and artistic production. In his article entitled *Photography and painting*²⁴⁹ Hamilton discusses both his work and his method of production and explains at length the way in which various artists have used the photographic medium. The article contains one sentence in which Hamilton states that:

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.²⁵⁰

Jorge Lewinski, the photographer comments in the section on Hamilton in his 1987 book of portraits of British artists;

Richard Hamilton's studio was entirely unlike one's image of a painter's place of work. It looked like a professional designer's atelier. Everything was spick-and-span and neatly arranged: rulers, pens, pencils and various graphic designer's implements were more in

March 1960 on the BBC Third Programme, BBC Archives.

²⁴⁹ Hamilton, R. 'Photography and painting'. *Studio International*, Vol. 177 No.909, March 1969, p 120-5

²⁵⁰ Hamilton, R. 'Photography and painting'. *Studio International*, Vol. 177 No.909,

evidence than paint and brushes. This impression of his studio fitted my preconception of the premier British intellectual 'pop' artist. A leading disciple of Marcel Duchamp, he is mainly fascinated by 'the experimental, the mechanical and the banal'. The nuances of fine painting techniques are an anathema for Hamilton; the products of American-orientated mass-produced advertising graphic art his main subject matter. When I first visited his studio, he was busy gluing a piece of thin mahogany to the back of an armchair drawn on a canvas representing a very ordinary office. On the second occasion he was painting an action scene directly from a news photograph of the arrest of Mick Jagger for the possession of drugs, when he was led away handcuffed to a policeman. Photography was and is still high on Hamilton's list of the tools of his art. But though he uses it extensively, he does not think highly of photography as a creative medium.²⁵¹

Lewinski's insight into Hamilton's working methods suggests an odd paradox, as a majority of the images used as the starting point for much of his work is the photographic image culled from the mass media.

In her thesis *Richard Hamilton - The Beginnings of his Art* ²⁵² Dawn Leach characterises the structure and methodology laid down in his early work and which she believed to be representative of his oeuvre throughout his career as;

Technical and intellectual transposition of eclectically arranged pictorial elements, that are ultimately organised either as disruptive collaged materials or in a collaged manner, mark the unique artistic personality evident in each work of Hamilton's. Their range encompasses banal appropriations reminiscent of the technique of the 'assisted ready-made' to complex pictorial programmes. Often they can display a process which can be seen as analogous to organic growth:

March 1969, p 120

²⁵¹ Lewinski, J. *'Portrait of the Artist - 25 years of British Art'* Manchester: Carcanet Press Ltd 1987, p74

²⁵² Leach, D. *"Richard Hamilton - Beginnings of his Art"* Frankfurt: Peter Lang

they appear as series, eventually spawn an opposite and equal partner, or grow into a thematic group of variations on a theme.²⁵³

Marcel Duchamp, in his nomination of a readymade, was explicit in his avoidance of any aesthetic bias in his selection.²⁵⁴ He did not 'choose' an object because he admired, or indeed had the slightest interest in its form. Hamilton has reversed the principle and asked what if the object is of great aesthetic quality or iconic status he can then confirm the 'choice'. His use of photographic imagery as a source material is largely as a result of bringing together this Duchampian idea of the artist's non-intervention with his own desire for the 'aesthetic' through expertise and medium by 'design'. While teaching at Newcastle, Hamilton found it convenient to make his own transparencies for lecturing purposes. Having acquired a reflex attachment for his Leica, plus bellows and a suitable lens, it was possible to make extreme close-ups of printed material, he now had a microscope with the added advantage of a camera to make negatives which could be enlarged indefinitely. *Still Life* (Fig.141) is an enlargement of a commercial photograph from a Braun catalogue of electrical appliances showing one corner of a portable combination grill. There is no cropping of the original photograph and only one change is made to the content, the spelling of the brand name Braun becomes Brown. It is in effect an assisted readymade, the only significant contributions made by the artist are the choice of subject and his decision to enlarge it. *Toaster* (Fig.142) is again sourced from Braun advertising material, this time in the form of an amalgam from several different product's promotional material. The object itself is constructed as a relief in metal against an out of focus photograph, the Braun logo replaced by Hamilton's own. Hamilton wrote;

My admiration for the work of Dieter Rams is intense and I have for many years been uniquely attracted towards his design sensibility: so

1993

²⁵³ Leach, D. *"Richard Hamilton - Beginnings of his Art"* Frankfurt: Peter Lang 1993 p139

²⁵⁴ Duchamp, M. *'Apropos of 'Readymades' in The Essential Writings of Marcel Duchamp'* T&H London 1975

much so that his consumer products have come to occupy a place in my heart and consciousness that the Mont Saint-Victoire did in Cezanne's.²⁵⁵

Again he has the desire to make the choice to embody in a highly designed object with the significance to become the subject of 'art'.

When Hamilton turns to his version of the great Pop icon in *My Marilyn* (Fig.143/144) he adapts, in painting, a negative sheet from a photo shoot with her own editorial marks on it that first appeared in an article in *Town* magazine entitled *MM: The Last Pictures* text by David Robinson, photographs by George Baris (Fig.145). As part of a double page spread there are reproductions of four black and white 35mm contact prints showing the actress on the beach. She has marked which images to cut and where to crop them in order to control and shape her public image. Two years after her death Hamilton created his personal image of the Hollywood star. This is no homage to the actress, the image is more like a brief graphic analysis of the mechanisms to which she owed her fame. In this "paste up", a term used by commercial artists to describe a layout ready for reproduction and printing, Hamilton has encapsulated the problems of celebrity for the consumer and the objectified individual. The photograph with the most vivid, the most superficial, most beautiful, most smiling portrayal of Marilyn is marked "good". It is the one whose pose and features are what is usually expected of a sex symbol and Marilyn is herself the source of the word "good". Hamilton has provided a surface from which we, the viewer, can observe Marilyn's desire to endorse the image she believes that we, the consumer, want to embrace as the embodiment of our own desires showing that both the artist and the 'object' are benefiting from an inherent residual visual memory imparted by the mass media into popular culture.

The idea and use of the appropriated found-object is linked to the Duchampian 'readymade' and Hamilton has used this method to obtain

²⁵⁵ Lullin, E. *Richard Hamilton - Prints and Multiples 1939 - 2002* Dusseldorf:

source material a number of times. The quirky *Mother and child* (Fig.146), for example, is based on a family photograph shown to him by a young Italian lithographer in order to ease the embarrassment that both of them felt because neither could speak the other's language, a photograph he insisted on Hamilton keeping²⁵⁶. Hamilton did, and turned it into a series of paintings and prints of quintessential tenderness. It was used in a portfolio of prints by Hamilton, Jim Dine and Dieter Roth called the *Greenham Common portfolio* (Fig.147) the proceeds of sales to go to an exclusively female faction within the CND movement supporting the peace camp. Similarly, in *A dedicated follower of fashion* (Fig.148) it is the title, appropriated from the song by The Kinks, which provides the narrative for the central image based on a photograph Hamilton picked out of a wastepaper bin while visiting a photographic company in Hamburg in 1969²⁵⁷. At the same time he also pocketed another discarded snapshot of a Japanese couple in their wedding clothes which appeared in 1993 as *Testament*. This image has continued to appear in various media, in 1998 as *The marriage* (Fig.149) and in the most recent Alan Cristea exhibition *painting by numbers*²⁵⁸ in May 2006 in a form identifying it directly with the Jan van Eyck painting *The Arnolfini Portrait, Portrait of Giovanni (?) Arnolfini and his wife* (1434) .

In February 1967 Robert Fraser, Hamilton's art dealer and the key connection between the London art world and the new stars of the pop, film and fashion worlds, was arrested together with Mick Jagger. They were charged with drug possession following a police raid on a party at Keith Richard's house. Both were sentenced to prison, with the judge commenting that "there are times when a swingeing sentence can act as a deterrent"²⁵⁹. A press photograph by John Twine published in the *Daily Sketch* showed them handcuffed together, seen through the window of a police van as they arrived at Chichester Crown

Richter Verlag 2003 p78

²⁵⁶ *Richard Hamilton* London: Tate Gallery Publications 1992 p.178.

²⁵⁷ *Richard Hamilton: Prints 1939–1983* Waddington Graphics, Stuttgart, London: edition Hansjörg Mayer 1984 p.79 n.111.

²⁵⁸ Hamilton, R. *painting by numbers* London: Edition Hansjörg Mayer 2006 pp21-31

²⁵⁹ Hewison, R. *Too Much - Art and Society in the Sixties - 1960-75* London: Methuen 1986 p132

Court. This photograph was the source of a series of paintings entitled *Swinging London* (Fig.150) an ironic comment on the perception of social revolution and permissiveness inherent in the phrase 'Swinging London' prevalent in the mid-sixties. This use of the image and its subsequent appearance as *Release* (Fig.151) in 1972 as part of a portfolio to help with funds for the organisation set up to provide legal aid and social support to individuals who had problems with the law, often charges of drug abuse was apposite.(Fig.152/153)The medium that provided the image, the characters involved and the cause seem appropriate and are appropriated as such.

Television

Television enables us to select, from what is now, hundreds of different channels. By channel-hopping millions of people spend time every day editing their own visual landscape based on chance while looking for a news programme or game show that interests them. The TV is just 'there' in the corner of the room issuing images which become part of the furniture, taken for granted, a stream of images whose juxtapositions are often Surrealist in their incongruity. It was a source that Hamilton has used on a number of occasions (Fig.154) as I have already pointed out with reference to his involvement in Michael Horovitz *The Wolverhampton Wanderer* published in 1971.²⁶⁰

In May 1970 Hamilton placed a camera before his television set and captured an image of a student protester, Dean Kahler wounded and paralysed by U.S. National Guard troops in Ohio. From that photograph, he produced a haunting colour screen print, *Kent State* (Fig.155)

In '*Collected Words*' Hamilton explains;

It had been on my mind that there might be a subject staring me in the face from the TV screen. I set up a camera in front of the TV for a week. Every night I sat watching with a shutter release in my hand. If something happened I snapped it up. During that week in May

²⁶⁰ See chapter 2 More a craft than an art”# Typography, Book Design and

1970, many possibilities emerged, from the 'Black and White Minstrel Show to Match of the Day; I also had a good many news items. In the middle of the week the shooting of students by National Guardsmen occurred at Kent State University. This tragic event produced the most powerful images that emerged from the camera, yet I felt a reluctance to use any of them. It was too terrible an incident in American history to submit to arty treatment. Yet there it was in my hand, by chance - I didn't really choose the subject, it offered itself. It seemed right, too, that art could help to keep the shame in our minds; the wide distribution of a large edition print might be the strongest indictment I could make. ²⁶¹

In the process of producing *War Games* (Fig.156/157) in 1991/92 Hamilton again turned to images from the TV as a starting point, only on this occasion recording on video over a period of several days. He taped short sequences of the BBC Newsnight programme in which John Snow followed the progress of the invasion of Kuwait by using a model of the war zone known as the 'sandpit'. The image chosen for this work is far less driven by chance than *Kent State*, Hamilton had taken a political stance in relation to the invasion of the Gulf by dressing up the found image rather than simplifying it, making it more obvious rather than as with *Kent State*, re-emphasising rather than recontextualising.

A similar situation arose with *The Citizen* (Fig.158) 1982-3 the source for the painting and subsequent images was first identified on television programmes filmed in the Maze prison reporting the 'dirty protest' of IRA prisoners who were demanding to be classified as political rather than criminal offenders, Hamilton obtained some pieces of the 16mm film shown. His reaction to this visual stimulus and his reflection upon it as set out in *A Cellular Maze*²⁶²

Publishing

²⁶¹ Hamilton, R. *Collected Words* London: Thames & Hudson 1982 p94

²⁶² Hamilton, R & Donagh, R. "An Inquiry through the Medium of ART aided by FILM and NEWS PHOTOGRAPHS into DIMENSIONS and HABITATION of Her Majesty's Prison MAZE formerly LONG KESH internment Camp in ANTRIM, one of the Nine Counties of ULSTER, Ancient Northern Province of IRELAND"

(Fig.159) was distinctive in the sense of the use to which the images were put in an art historical context. The publication of *A Cellular Maze* by the Orchard Gallery, Londonderry, was to accompany a joint exhibition by Hamilton and his second wife Rita Donagh reflecting a long standing and personal comment on 'the troubles'. The visual sources for *The Citizen* 1982-83 *The Subject* (Fig.160) 1988-90 and the *The State* (Fig.161) 1993 all appear in the catalogue to the XLV Biennale Di Venezia British Pavilion²⁶³ and show that as well as the TV footage he has used other news media, personal photographs, transparencies and video tape. A letter quoted in Stephen Snoddy's essay in the catalogue published for Hamilton's 1992 retrospective at the Tate Gallery²⁶⁴ continues Hamilton's musings on the way imagery circulates for us all in the media.

There was an interview with the commanding officer of the IRA group of prisoners: Raymond Pius McCartney, whose face I had used for the Ulysses etching called *Finn MacCool* (Fig.162) and with whom I have corresponded. On the wall of his cell was a pin-up that seemed somehow familiar, it looked like my "citizen". A close up of the image on the wall revealed it was indeed a photograph of the painting. It seemed that things had come full circle when a painting of an image derived from a TV presentation of the dirty protest period of the "H" blocks becomes an icon in the very same cells when the cameras returned years later to show the calm that resulted from acceptance of the hunger strikers 'demands'.²⁶⁵

Since the painting of the *The Citizen* was produced, critics and academics have mistakenly cited it as an image of Bobby Sands who died while on the IRA hunger strike and have as a consequence seen it as glorifying him and

Londonderry The Orchard Gallery 1983

²⁶³ XLV Biennale di Venezia British Pavilion, *Richard Hamilton*. Exh. Cat., Venice, 1993

²⁶⁴ Snoddy, S 'YES' &....NO....' In Tate Gallery, *Richard Hamilton*. Exh. Cat., London 1992 pp56

²⁶⁵ Snoddy, S 'YES' &....NO....' In Tate Gallery, *Richard Hamilton*. Exh. Cat., London 1992 pp56

his cause. Hamilton has done nothing specific to rectify this misapprehension.

Personal Site Specific Photos

Between 1967 and 1969 Hamilton produced three prints and two paintings from a photograph taken on a boat trip off the island of Poros while on holiday in Greece in 1965. It had been his practice to use readymade images in the form of found photographs, postcards or other mass media products however on this occasion he used a 35mm colour transparency taken with his Leica camera.²⁶⁶ *The Bather's* (Fig.163/164/165/166) series refers back to the techniques used in *My Marilyn*, *White Christmas* and *People*, he reverses the colour components of the image and blows up a section for one, picks out a detail for another, adds collaged material to another and paints on photo-sensitised canvas to integrate the photograph into the painting surface. He commented in the essay 'Notes on photographs';

The marriage of brush and lens can be intriguing. Strangely enough, the point at which art most crucially meets photography is the area which has long been tinged with 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 rules of the Royal Academy Summer Exhibition specifically forbid what they call 'vignettes' - painting on a photograph).²⁶⁷

Needless to say when Hamilton chooses a particular detail of the original slide to blow-up and print in a particularly painterly style without applying a single spot of paint with a brush it is titled *Vignette* 1969.(Fig.167)

Hamilton photographed his Milanese dealer Giorgio Marconi and his son Gio in a hotel foyer in 1990 using his wife's 110 format miniature Pentax camera (Fig.168). This photograph formed the basis of the 1991 painting *Two*

²⁶⁶ See (I) 'Image & Process' 1982 pp32-5 (ii) Tate Gallery Catalogue 1992 p164 (iii) 'Prints and Multiples' 1939-2002 p82 & 98

²⁶⁷ Hamilton, R. *Collected Words* London: Thames & Hudson 1982 p65

gentlemen of Alba(Fig.169), the 1996 painting *Giorgio Marconi e figlio* (Fig.170) and the 1998 print *Marconi & Son* (Fig.171). The progression of the title follows the progression of the image through the various forms reflecting the changing relationship between the protagonists, father and son with their business association and the continuing abstraction of the interior creating a continuing storyline:²⁶⁸

The theme of the interior runs throughout Hamilton's work²⁶⁹ and the photographing of these spaces is a continuing obsession, (he taught Interior Design from 1957-1961 at the Royal College of Art), providing source material for a number of works *Picasso au chateau* 1978-9 *Berlin Interior* 1979 (Fig.172), *Apartment Block* 1979, *New Brutalist salon* 1979, *Italian baroque interior* 1979 (Fig.173) *Grove of Academus* 1979 and *Interior with monochromes* 1979 (Fig.174). He explains this in the catalogue *Four Rooms*²⁷⁰ in which Rayner Banham also provides a contextual argument.

Sometimes I would pull out my camera in a restaurant; an aggressively tiled floor, a wall plastered with roughly trowelled decorative flourishes begged recording. Lying in bed in a hotel almost anywhere my eye might be drawn to a simple contraption hanging from the centre of the room. It could be made from dark-stained wood and carry electric light bulbs imitating the form of candles, though this would be no less likely to provoke a train of speculation than a naked bulb hanging limply on its flex. Some of these fragments found their way into studies²⁷¹

Pictures of rooms with pictures of rooms in them fascinate Hamilton, the more so if the picture should also portray itself in its own setting. In 1976 Peter

²⁶⁸ XLV Biennale di Venezia British Pavilion, Richard Hamilton. Exh. Cat., Venice, 1993 p17

²⁶⁹ the design of a bachelor's room at the Ideal Home Exhibition 1958 see *Architectural Design* Feb 58 p91

²⁷⁰ *Four Rooms - An Arts Council Touring Exhibition* Devised By ; Howard Hodgkin, Marc Camille Chaimowicz, Richard Hamilton and Anthony Caro Exh.Cat. 1984

²⁷¹ Lullin, E. '*Richard Hamilton - Prints and Multiples 1939-2002*' Richter Verlag 2003 p150

Langan asked artist friends to produce paintings for a new brasserie he planned to establish in London. Hamilton photographed the room, in particular the area allocated to the hanging of his work, in the gutted room that was to become the restaurant. Certain elements from the previous decoration were to be retained in that area. After the renovation he again photographed the room from the same place as before, this time in colour and including tables laid with the new style place settings. A table laid ready for a meal was painted on the black and white canvas created from the first black and white photograph and the painting was then hung on the panel that appears in the picture itself. In *Langan's* (Fig.175) the dinner would now be aware of sitting in front of a painting that showed the previous room from the same perspective as he was observing it in the new room.²⁷²

A painting specifically sited to include its environment as part of the subject has been used on other occasions. *Lobby*(1985-7) and *Hotel Europe*(1986) (Fig.176/177/178) from a source postcard sent to him, by Dorothy Iannone, of the Hotel Palace im Europa-Center Berlin was installed in the Fruit Market Gallery, Edinburgh in 1988 and the lobby of the Hotel du Rhone in Geneva. This has led to a new layer of visual gaming by Hamilton as a photograph of the *Lobby* in the lobby in Geneva was the basis for *Chiara & chair* 2004²⁷³ (Fig.178/180).

Northend I'(1990)(Fig.181) and *Northend II* (1991) (Fig.182) also repeat the idea of a painting which depicts the room in which it is intended to hang. Based on a 35mm transparency of the house in south Oxfordshire which has become Hamilton's home, it is a photograph taken from outside through what had been a window.²⁷⁴ The portrait of the house was extended further with an exhibition at the Anthony d'Offay Gallery in 1995 where five artists were to exhibit in five spaces in the gallery. Hamilton started by photographing, in black and white, the walls of the gallery where his pictures were to hang, he then made colour photographs of seven different rooms in Northend and both sets of images were scanned into his computer. The resulting Cibachrome on canvas paintings, '*Dining Room*', '*Passage*', '*Kitchen*', '*Dining room/kitchen*' ,

²⁷² *Richard Hamilton* London: Tate Gallery Publications 1992 p.175

²⁷³ Hamilton, R. '*Painting by Numbers*' London: Edition Hansjorg Mayer 2006.

²⁷⁴ *Richard Hamilton* London: Tate Gallery Publications 1992 p.182 and 184

'Bedroom', 'Bathroom' and 'Attic' (Fig.183) were also exhibited at *documenta* X in Kassel in 1997 as Seven Rooms.

As is often the case with Hamilton, a subject, once chosen will be accorded a number of different treatments, but in such a way that the group has a single identity. In recent years the computer has dominated in terms of medium used but he continues to extemporise on a theme and there have been a number of further images related to Northend. *Bathroom-fig.1* 1997 (Fig.184/185), *Bathroom - fig.2* 1998 & 1999-2000 (Fig.186/187/188)²⁷⁵, *The passage of the bride* 1998-99 (Fig.189), *A mirrorical return* 1998 (Fig.190), and *The annunciation* 2005 (Fig.191/192) can be seen as part of a plan to populate the *Seven rooms* of Northend. There is also an image from the installation at Kassel of a nude figure in the *Dinning room/kitchen* (Fig.193) which does not yet seem to have received a completed treatment. However in 2007 Hamilton again exhibited at the Venice bi-annual although not this time in competition. As well as a number of new works he again exhibited *The annunciation (a)* but this time alongside the second version of the (a) version in the Anthony d'Offay exhibition as part of installation including elements from the original room from Northend. (Fig.194) The methodology and technical details of this are set out in detail in the publication *painting by numbers*, one of a number of booklets concerning techniques that Hamilton has published in conjunction with the Alan Cristea Gallery.²⁷⁶

This working methodology reaches its apotheosis as a result of the quiet introduction in 1968 of the photo-etching and screen print of an image from a postcard of the auditorium of *La Scala Milano*. The postcard shows the theatre from the stage looking directly into the auditorium and features the audience and orchestra in full evening dress. This is a remarkable image both technically and as a unique social document²⁷⁷ which resonated with Hamilton, who was occupied with the development of *Swingeing London* and the design

²⁷⁵ Hamilton, R. *Virtuelle Raume* Kunsthalle Bielefeld: 2008 pp34-41

²⁷⁶ Hamilton, R. *'painting by numbers'* London Edition Hansjorg Mayer 2006 p48-57

²⁷⁷ Tate Gallery, *'Richard Hamilton'*. Exh. Cat., London, 1992 p181

of the Beatle's White Album amongst other things in a productive year, as it coincided with his current interests. However after the production of a single print (Fig.195) not a normal starting point for Hamilton, it took until 1989 for a painting to emerge with the same title. Followed in 2001, as part of an annual project 'museum in progress', as a safety curtain filling the proscenium arch at the Vienna State Opera entitled *Retard en Fer - Delay in Iron*²⁷⁸ (Fig.196) In *Richard Hamilton - Prints and Multiples 1939-2002* the text reads "he returned to his image of La Scala for the safety curtain, creating a clever palindrome whereby the Vienna audience would be looking at the Milan audience 'looking' at them, before 'curtain-up'. (Fig.197)

Since 1967 the Milanese art dealer Giorgio Marconi has exhibited Hamilton's work, the shows always being put on in the autumn to coincide with the white truffle season. Art x Wine = Water is a project to bring water to Brazilian and Senegalese villages through wine and art. The concept is the brainchild of Mario Cristiani, president of the Associazione Arte Continua in San Gimignano, Tuscany. The idea, developed in 2003 ("The Year of Water"), was to enlist the art world to help needy regions of the globe. Vincente Todoli, the director of the Tate Modern in London, was asked to invite six artists to illustrate the wine labels of six wines chosen by Tuscan chef Antonello Colonna from anywhere in the province of Siena. Each winery donated 500 bottles for the project, three hundred boxed sets of the six wines were made and sold for 1500 euros, complete with poster-size blow-ups of the individual labels. The label for Banfi Summus (Fig.198) was designed by Richard Hamilton, who has a history of interest in the area and the produce.²⁷⁹

Postcards

In *Photography and painting*²⁸⁰ Hamilton suggested that the growth of the mass media as source material gave the artist a wider view, albeit a synthetic instant view of the world. Images, objects and texts are re-used continuously, and that is an imperative. Appropriation, hybridisation, and re-contextsualising

²⁷⁸ www.mip.at September 2006

²⁷⁹ XLV Biennale di Venezia British Pavilion, Richard Hamilton. Exh. Cat., Venice, 1993 p16-18

²⁸⁰ Hamilton, R. 'Photography and painting'. Studio International, Vol177 No.909,

are all driving forces of cultural evolution. Public and personal archives are an important tool for the formation of an authentic identity for an image, Hamilton's reinvention not only of the image but the point from which it is viewed reflects this state of affairs. In the same way the source imagery can vary as the photograph is used widely to inform or is available to the individual as a souvenir. A postcard is a handy portable image available everywhere having a unique convenience of form and substantial enough, because of their designed function, to be carried around or propped on a shelf and studied over a period of time. These objects are part of Hamilton's visual environment, he collects them, they are sent to him and his wife Rita Donagh is the owner of a large collection of postcards and other depictions of Piccadilly Circus which were used by Dieter Roth as the source material for his portfolio of prints *6 Piccadillies* 1969-70²⁸¹. It is true to say that Richard Hamilton likes postcards and that they have been used as the source material for a number of works over the years.

Whitley Bay 1965 (Fig.199/200), brought together Hamilton's interest in the 'found' imagery of postcards and the pictorial visualisation of people's activity on a beach. Enlarging the image reduced the individual to an indistinct blob representative of a person only because the relationship to other blobs within the image means that it can be read as such. *People* 1965-6 (Fig.201/202), *People Multiple* 1968 (Fig.203) (also *To Mother* which is discussed later) and *Trafalgar Square* 1965-7 (Fig.204) are works using the same basic type of source material and techniques to examine this cognitive response to what has become an abstract image.

The source of *Landscape* 1965-6 (Fig.205) was an elongated card showing a panoramic, aerial view of the South Downs, it was a hand tinted photographic postcard so each example was marginally different (Hamilton owned two copies)²⁸². Hamilton was able to obtain an eight foot long print of the area

March 1969 pp.120-5

²⁸¹ Roth, D & Hamilton, R 'Collaborations, Relations - Confrontations' London: Editions Hansjorg Mayer 2003

²⁸² Hamilton, R. 'Photography and painting'. Studio International, Vol177 No.909

covered by the postcard on which he made various marks and added collaged items producing his own 'hand-tinted' version. This technique was the antithesis of the method used for *Trafalgar Square*, *People and Bathers* where the image is blown up to the point where the original scene is unrecognisable but where the elements revealed produce something entirely new. I shall discuss this in more detail later with regard to Antonnioni's film *Blow-up*.

For the *Motel* series (Fig.206/207) in 1979 the source material is a postcard of the Fortes Excelsior Motor Lodge near Pontefract in Yorkshire sent to Hamilton by Derek Boshier who 'always sent his cards of hotel interiors because he knew how much Hamilton liked them'²⁸³. In 1974 he joined two postcards of chairs, designed by Gerrit Rietveld a member of de Stijl, from the Stedelijk Museum in Amsterdam to produce *Abstraction*. He plays with the art historical context for the image *Putting on de Stijl* 1979 (Fig.208) for which the museum made available colour slides of the chairs thereby becoming complicit in the 'joke'.

A further group of images to come directly from postcards and adverts seems at first to be nothing more than Hamilton indulging in a whimsical engagement with 'toilet humour'. The turds and toilet rolls which inhabit *Flower-pieces* (Fig.209/210/211), *Sunsets* (Fig.212/213) *Soft Landscapes* (Fig.214/215), *Surprised girls* and *By the waters of Miers* (Fig.216/217) were exhibited at the Serpentine gallery in Autumn 1975 under the title *Paintings Pastels Prints*. The source materials consisted of three 3-D postcards of flowers, a postcard of the town of Cadeques, an advertising campaign for Andrex toilet tissue and a postcard from Miers designed to bring to public attention the healthily laxative waters of that small spa town.²⁸⁴

Bridget Riley, whilst working at the J. Walter Thompson advertising agency before her success as an artist, had dreamt up the early-sixties adverts for different shades of Andrex that inspired that particular series of his paintings. Riley's advert had aroused Hamilton's interest in how advertising, like art,

March 1969 p123

²⁸³ 'Richard Hamilton - Prints and Multiples 1939-2002' Richter Verlag 2003 p154

²⁸⁴ Hamilton, R. 'Collected Words' London: T&H 1982 p78 and 79

visually manipulates the most basic of human instincts, exhorting the viewer to give into them or offering them the chance to rise above them, depending on the brief. He described the series of adverts as 'a stage set-up for the Sunday supplement voyeur', sharing Riley's painterly concern with the act of seeing, and in the series of landscapes in response, he air- and hair-brushed on a forest canopy to slightly obscure the models and give the viewer a sense of concealed voyeurism, as if stumbling across some nymphs whilst caught short in the woods.²⁸⁵ The coloured *Landscapes* ran alongside works like *Flower-piece II* (1973), a sentimental postcard of floral ideas, interrupted by a dreamily-rendered turd at the base of a vase. When his friend Sonia Orwell scolded 'You know Richard, life's not all shit and flowers', Hamilton thought of removing the 'not' in a characteristic piece of misappropriation.

In 1969 Hamilton was asked to participate in the exhibition *Art by Telephone* by the Museum of Contemporary Art in Chicago. He dictated the following instructions over the telephone to artist Ed Paschke:

Get a coloured 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 one inch high by one and a half inches wide. The hole should be square with a corner of the paper, one inch to the left of the right hand edge and three quarters of an inch from the bottom edge. Place this in the bottom right hand right-hand corner of the postcard. Get a photographer to enlarge the area of the postcard revealed in the hole to a size of two feet eight inches by four feet, preferably on sensitised canvas but if this isn't possible have a print dry mounted on hardboard (Masonite). Leave 20% of the surface untouched black and white. Paint 40% in roughly the colours apparent in the postcard. Paint 40% in complimentaries of the colours that appear in the postcard.

²⁸⁵ <http://venicebiennale.britishcouncil.org/people/1022> [22/1/10]

*Either use transparent stains or opaque colours, some thick, some thin, which areas are at your discretion.*²⁸⁶ (Fig.218/219)

In 1972 he confirmed this methodology for the use of postcards in a piece entitled *Composer (Milan)*. Hamilton had blank, white postcards made with a rectangular hole cut in the position specified for the Chicago project painting. The following instructions were printed on the top of the cards. Italian and Spanish language versions were also produced:

PLACE 'COMPOSER' OVER ANY PICTURE POSTCARD SO THAT BOTTOM AND RIGHT HAND EDGES ALIGN THEN EXAMINE THE CHANCE COMPOSITION DEFINED BY THE RECTANGULAR HOLE ²⁸⁷

For the exhibition in the Studio Marconi in Milan Hamilton collected together fifty-five different postcards with views of the city, laid a copy of the 'composer' over them in accordance with the instructions, and framed the two together as a multiple. In the back of the frame he cut a hole, which exposed the message written on the back of the postcard, 'Wish you were here', and his signature.²⁸⁸ Between 1974 and 1980 Hamilton made a further three sets of cards using his 'composer' *Port Lligat Portfolio One* (Fig.220), *Cadaques Portfolio* and *Port Lligat Portfolio Six*.²⁸⁹

For the first edition of the arts magazine *pages* in Autumn 1970 Hamilton produced a postcard which was loosely inserted into the publication. The *postmark* (Fig.221) card consisted of the corner cut from a postcard received by Hamilton, including the postmark and part of the address (the signature is therefore not Hamilton's own), the pictorial postmark has been coloured in and glued to a new card which was returned to the original sender, Andrew Morley.²⁹⁰

During the 1971 postal workers strike emergence measures were brought in

²⁸⁶ Hamilton, R. *'Collected Words'* London T&H 1972 p.268.

²⁸⁷ Lullin, E. *Richard Hamilton - Prints and Multiples 1939-2002* Richter Verlag 2003 p256

²⁸⁸ Lullin, E. *'Richard Hamilton - Prints and Multiples 1939-2002'* Richter Verlag 2003 p256

²⁸⁹ Lullin, E. *'Richard Hamilton - Prints and Multiples 1939-2002'* Richter Verlag 2003 p256

to allow the licensing by the G.P.O. of those wishing to operate a temporary postal service. Several artist and poets, organised by Anthony Haden-Guest, started 'Cultural Carriers' an ad hoc postal service cum art project, which intended to raise money for the strikers through the sale of artistic work with a postal theme, namely stamps. The stamp produced are generally characteristic of the various artists involved, namely Paolozzi, Tilson, Allen Jones and Steadman, however the Hamilton design of a smiling Barbara Castle was never issued due to the strike's termination and Hamilton's obsessive proofing, but the postcard designed in conjunction with it *Labour Lovelies - Babs Castle* (Fig.222) did appear.²⁹¹

In 1971 the Angela Flowers Gallery held an exhibition entitled *The Postcard Show* and commissioned a number of British artists to produce individual pieces for a limited edition catalogue.²⁹² The postcard is an easily obtainable mass marketed image which can be disseminated through the mail.

Instant Photographs

Another more direct development is the digital photograph sent via email which has removed the effort of going out and buying a card and a walk to the post-box.

Hamilton had been aware of the 'instant' camera since his lecture *Glorious Technicolour, Breathtaking Cinemascope and Stereophonic Sound* 1959-60 when during each event he photographed the audience,²⁹³ to illustrate the possibilities, ending with a discussion of Edwin Land's revolutionary product. He was reintroduced to the technology in the late sixties and used it for a project started in 1968 and finished in the new year of 2001. There are 128 polaroid portraits of Richard Hamilton taken by other artists in this series and

²⁹⁰ 'Notes on Contributors' *pages*, No.1 Autumn 1970 p34

²⁹¹ Paolozzi, Christo, Lennon, Tilson, Steadman, Hamilton, Hockney, Jones, Boshier & Logue. *'Culture* Carriers*Stamp*out*Art: Stamps Produced in Support of the Postal Workers Union during the 1971 Postal Strike from the Archive of Anthony Mathews[Together with] His Correspondence.'* London. Edizioni O 1971.

²⁹² London, Angela Flowers, 1971. 11 x 16 cm, Set of 20 Commissioned Post Cards by Joseph Beuys, Peter Blake, George Brecht, Tom Edmonds, Leslie Evans & Fionnuala Boyd, Robert Filliou, Suzi Gablik, Richard Hamilton, Paul Hammond, David Hockney, Patrick Hughes, Ray Johnson, Malcolm Lauder, John Loker, Anna Lovell, Arthur Moyse, Tom Phillips, Klaus Staack, Stefan wewerka.

they were shown altogether for the first time at the Ikon Gallery in Birmingham in the winter of 2001/2. The essential modesty of the project, its spontaneity and friendliness, resulted in snapshots that have captured not only the changing appearance of its subject but also the personalities and distinct styles of the other artists. Roy Lichtenstein, the New York artist famous for his cartoon pop, took the first, and Bruce Mau, Toronto-based designer, took the last.²⁹⁴ Artists in between included Andy Warhol, Dieter Rams, Man Ray, Cartier Bresson, Gustav Metzger, John Lennon (Fig.223), Robert Rauschenberg, Braco Dimitrijevic and Francis Bacon. Hamilton says;

when Francis Bacon photographed me, after saying that he had never used a camera before. He hardly knew which way to point the lens...yet the first picture was just like a Bacon painting²⁹⁵

In the simple act of pointing the lens and pressing the button something of the personality and style of the artist emerged as a print from the camera. Bacon took one image which was abandoned because it was blurred by camera movement but which Hamilton liked very much as it was not unlike a Bacon painting. Hamilton suggested using it as the basis of a print and although Bacon was not particularly interested he supported Hamilton going on with a work of his own and *A Portrait of the artist by Francis Bacon* 1970-71 (Fig.224/225) is remarkably similar to numerous works by Bacon in style. There have been a number of further experiments using the basic Land Camera, twelve oil on Cibachrome self-portraits in 1990 (Fig.226), a further three in 1993. *Eight self-portraits* 1994 as a boxed set of prints. a second set of self-portraits *Self-portrait with red; Self-portrait with yellow* 1998 created on a Quantel Printbox and *Derek Jarman* 1994 (Fig.227) a portrait made during the film director's Aids related illness. When they attended a function at the Tate together Hamilton used the opportunity to ask Jarman to contribute to

²⁹³ Hamilton, R. *Collected Words* London: Thames & Hudson 1982 p132

²⁹⁴ Hamilton, R. (Ed) *Polaroid Portraits Vol.1/ Vol.2 / Vol.3 / Vol.4* London: edition hansjorg mayer

²⁹⁵ Ikon Gallery, *Richard Hamilton - Polaroid Portraits*. Exh.Cat. Birmingham

the *Polaroid Portraits* project but also took a picture of the film director who died a few weeks later.

In conclusion to this facet of Hamilton's practice, when the camera reproduces an image it destroys the uniqueness and as a result its meaning multiplies and fragments. When a painting is shown on a television screen the meaning of the image is no longer found in what it says, but in what it is and it is therefore inevitable that the image can then be further used for many other purposes. For example advertising, where it can actually collaborate with this totally new meaning and usage. Hamilton's use of photographic imagery as his basic source material for a majority of the work that he has produced is part of his approach to the process of being an 'old-style artist, a fine artist in the commonly accepted sense'.²⁹⁶ He has inverted and subverted the procedure taking images from popular culture and the mass media, creating unique images which owe allegiance only to themselves. Works which might then be taken back into the mass media and 'used' in the same way creating the 'palindrome' effect that so enamours Hamilton. As an artist he is committed to nature, but knows that it is 'second-hand' so he writes in *Collected Words*;

In the 50s we became 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 immersed the artist in a total environment and this new visual ambience was photographic; reportage rather than art photography in the main.²⁹⁷

This view has nothing to do with the theory of photography as an art in its own right in the 'Age of Mechanical Reproduction', but as the modern artist's source when he reflects on the society in which he functions. The late 19th and 20th centuries also produced the technology to support the moving image

2001/2

²⁹⁶ Richard Hamilton, *Collected Words 1953–82*, London 1982 p64

²⁹⁷ Richard Hamilton, *Collected Words 1953–82*, London 1982 p64

and it is Hamilton's appropriation of the imagery and some of the ideas associated with this that I would like to discuss next.

Commercial Cinema

In the spring of 1991 the art critic David Sylvester wrote in the catalogue for Richard Hamilton's one-man exhibition at the Anthony d'Offay Gallery London that the artist with the most in common with Hamilton could be Jean-Luc Godard.²⁹⁸ Hamilton and Sylvester had met in their late teens in 1941 at a Soho nightclub and the sheer longevity of their acquaintance gives Sylvester the authority to make such a comparison. However, it is my assertion that there is a thread running through Hamilton's work which leans very heavily on both an idea of cinema and the photographic image as a reflection of the mass media, the consumer society and political commentary in the second half of the twentieth century which has continued into the twenty first century. In Godard's *Histoire(s) du Cinema*²⁹⁹ he claims that his *Histoire* starts with lots of small stories which are all part of the same story and that there is only one story, the only one that will ever be and has ever been and that it is his mission to tell it. This then is a measure of the commonality between them.

In Britain in the 1950's, consumerism (measured in the number of households possessing cars, telephones, televisions, washing machines and other domestic appliances) created changes in patterns of cultural behaviour. While the class structure remained, the increased spending power of the masses (particularly the under-25s.) gave rise to the so-called "cultural revolution" of the 1960s. The relative affluence, better housing, wider car ownership and growth of television in the 50s created more varied leisure alternatives to the cinema for mass family audiences which resulted in a decline in cinema attendances from 1365 million admissions in 1951 to 501 million in 1960. This loss of mass attendance was to create fertile ground for more specialised film genres likely to appeal to young adult audiences. In 1954 the minutes of the Institute of Contemporary Arts annual meeting recorded that;

²⁹⁸ Anthony d'Offray Gallery . Sylvester, D. 'Seven Studies for a picture of Richard Hamilton' in Exh.Cat London 1991 p19-20. Also Sylvester, D. 'About Modern Art - Critical Essays 1948-96' London: Chatto & Windus 1996 p286-7

Mr Richard Hamilton suggested that discussions could be held about the films released in local cinemas, as these had an enormous influence.³⁰⁰

The beginnings of the so-called Pop movement can be traced to London and the Independent Group's interest in movies, advertising and popular music. They were not, however, merely interested in lifting images from popular culture, but in providing a new context for them; in finding out, as Lawrence Alloway put it,

How close to its source can a work of art be and preserve its identity?
How many kinds of signs can a work of art be at once."³⁰¹

In many ways the culmination of the Independent Group's work was the exhibition *This is Tomorrow* at the Whitechapel Art Gallery in 1956. As part of the installation *The Fun House* (Fig.228) an environment created by John Voelcker, John McHale and Richard Hamilton was adorned with a cardboard cut-out of Marilyn Monroe from *Seven Year Itch* (Fig.229) and Robbie the Robot from *Forbidden Planet*. All of the images selected, whether from mass culture, science, technology or nature were thought to contain their own systems of signification and to shift according to individual spectator's knowledge and experience. The challenge was for the audience to extract his or her own meaning from the exhibits, without reference to abstract concepts. In a symposium, broadcast by the BBC, Hamilton stressed:

we have intended all the way through to hit as hard as we can to make the observer look more closely at everything.³⁰²

²⁹⁹ Jean-Luc Goddard 'Histoire(s) du Cinema' Artificial Eye DVD 382 1997-8

³⁰⁰ See Graham Whitman, "Chronology" in David Robins, ed. *The Independent Group: Post-war Britain and the Aesthetics of Plenty* (Cambridge: The MIT Press, 1990), 26-33.

³⁰¹ Lawrence Alloway, "The Development of British Pop," in Lucy R. Lippard, ed. *London: Thames & Hudson*, 1970), p27.

³⁰² Transcript of a symposium broadcast on the Third programme on 17th August

In the late fifties old films began to be strained through the medium of television and the result was a rise of a generation of film fans who came to cinema as a once removed art form. In turn this gave rise to such magazines as Forrest J Ackerman's *Famous Monsters of Filmland* and these new publications dwelt as much on past films as new releases, creating whole histories of particular genres. In *Portrait of Hugh Gaitskell as a Famous Monster of Filmland* -1964 Fig.230/231) Hamilton overlays Claude Rains as the *Phantom of the Opera* from the Forties on to the cover of a fanzine from the fifties, combined with the title character in *The Creature with the Atom Brain* and the leader of the Labour Party. Gaitskell had given a speech at the Labour Party conference in favour of retaining the 'Nuclear Deterrent' in the event of the party being elected and it is his personal political problem which so exercises Hamilton as a committed member of CND. However, the resulting image is a manifestation of his conflict filtered through the prism of popular culture to create a collaged image in the broadest sense.

In 1968 the director Brian De Palma released his film *Greetings*. The three main characters, Paul (Jonathan Warden), Lloyd (Gerrit Graham) and Jon (Robert De Niro in his film debut) are all fixated on distinctly sixties preoccupations. Paul, in an age of free love and casual dating, tries to connect with women with the most impersonal of all methods, the computer. Lloyd, with his college campus psycho-babble, sounds off endlessly on conspiracy and assassination. Jon, with his perceptive gaze is an aspiring filmmaker and peeping tom, two things that could have only occurred in the late sixties with the newly portable camera equipment of the day. Not only do the three leads have these sixties preoccupations, but the film also has a flagrant display of "free love" inspired nudity (it was the first film to receive an "X" rating in the USA, predating *I am Curious - Yellow* by a few months) and continual reference to the Vietnam war. There is however another character simply called the 'Pop Artist', with Richard Hamilton playing himself. In a sequence filmed in Central Park (Fig.232), Hamilton discusses his work

*To Mother*³⁰³ (Fig.233) with Lloyd, in a very academic and technical style, explaining the thinking behind the production of the object. Lloyd immediately responds by suggesting that the work and its methodology owe something to the Antonioni film 'Blow-up'. Hamilton's amused reply confirms that, rather than being influenced by the film, he had in fact painted the original piece *People 1965-66* (Fig.234) from which the fold out card was developed, some two years before Antonioni's film was released. He talks at some length about the effect of blowing up an image, how it loses identity and even takes on a new interpreted meaning.

People is an immediate precursor to some of the issues explored by Antonioni in *Blow-Up*, for his work Hamilton made repeated blow-ups of a postcard of people on a beach, stopping when he reached the shallow edge between recognition and abstraction³⁰⁴.

What Hamilton and Antonioni have in common is the desire to inculcate the viewer with a multiplicity of views, to explore contemporary perception and most importantly, question memory. The figurative is pushed to the point of abstraction, an arena where conventional narrative, character and linearity become confused with colour, composition and rhythm to create a world between representation and abstraction.

Hamilton concludes in his essay 'Notes on photographs'

I would like to think that I am questioning reality. Photography is just one way, albeit the most direct, 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 a medium. It's necessary, at the moment, to pry out a whole new set of relationships. After all,

³⁰³ Published by The Letter Edged in Black Press, William Copley for the journal *SMS*, no.1, February 1968

³⁰⁴ Hamilton, R. '*Collected Words 1953-1982*' London: Thames & Hudson 1982 p68

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 of thinking yet to be made³⁰⁵

In 1966 Michaelangelo Antonioni made *Blow-Up* in London where the opening sequence was filmed in the courtyard of the recently completed Economist complex, a commission that enabled Peter and Alison Smithson to put into practice many of their ideas of the previous decade as members of the Independent Group and leading 'Brutalist' architects (Peter Smithson had also attended the symposium broadcast on the Third Programme in 1956)³⁰⁶.

There is a minimum of dialogue in the film and during the sequences when the photographs are blown up, none at all. The film's main protagonist, the photographer Thomas, played by David Hemmings, is the personification of Lawrence Alloway's ideal "spectator or consumer," roaming freely through the city, aiming his camera at whatever momentarily catches his eye.

Blow-up is superficially about the world of 1960s fashion photography; on another level, its about the unreliability of personal perception. At first Thomas is convinced he has witnessed a murder, but as he blows up his photographs, the shape of the dead body becomes increasingly muddy to the extent that he is left unsure whether he ever saw it (Fig.235). Antonioni has said,

"I always mistrust everything I see, because I imagine what is beyond it and what is beyond an image cannot be known".³⁰⁷

Thomas is never still, even when he studies his blown-up photographs (Fig.236), he remains in motion, pacing up and down, back and forth. This tension between the ostensible subject of the film – the intense scrutiny of a series of still, black and white images and the endless, dissatisfied movement of Thomas around a relentlessly swinging and intensely chromatic London is

³⁰⁵ Hamilton, R. '*Collected Words*' London Thames & Hudson 1982 p68-69

³⁰⁶ Transcript of a symposium broadcast on the Third programme on 17th August 1956 p.3 Tate Gallery Archives

³⁰⁷ Samuels, C.T. '*Encountering Directors*' New York : G P Putnam's Sons 1972,

what drives the film.

In the film the painter in the studio next door paints canvases in which the image breaks up into a grainy kind of abstraction, recalling Thomas's blown-up photographs. In reality these paintings were the work of Ian Stephenson a Fine Art student at Kings College Durham from 1951-56 where, after graduating, he spent two further years as a studio demonstrator giving a hand with teaching and importantly for his own practice working on the Basic Design Course being developed by Victor Pasmore and Hamilton.

The Basic Design Course also aims at providing the student with information; information not restricted to the visible facts of nature But of the operation of formal and spatial relationships, materials, colour and so on as well.³⁰⁸

The film people sent Stephenson black and white prints of the crucial *Blow-Up* photograph: a mass of blurs and speckles that, in the key moment of the plot, was recognised as the image of a corpse lying under a bush. A clue out of chaos. Two paintings were based on this.

Not photocopies in any sense but pictures of teeming nothingness. Endless detail.³⁰⁹ (Fig.237)

Reputedly, Antonioni, on his arrival in London cited Stephenson's work as a powerful influence. These paintings lie on the borderland between figuration and abstraction, not worked directly from the visible world but constantly alluding to it.

Almost twenty years after *Blow-up* was released Brian De Palma (the director of *Greetings*) paid an oblique tribute to Antonioni with his film *Blow Out*, an elegant thriller in which a movie sound man played by John Travolta witnesses and records the sound of a car crash involving a prominent senator. Throughout *Blow Out* and *Blow-Up* there is always a sense in which the

pp15-32

³⁰⁸ Coleman. R. 'The Developing Process' Exh.Cat ICA London 1959 p1

³⁰⁹ Feaver, W. 'Ian Stephenson - Paintings 1955-66 and 1966-77' London : Arts Council of Great Britain 1977

recording medium is seen as somehow, treacherous and that technology can be made to mislead or betray us. The growth of visual stimulus renders our senses vulnerable to retinal memories that are created by the sheer weight of fleeting images by which we are surrounded. However, an alternative view is that the artist has the power to imbue the image with layers of meaning, which can only become visible with further information obtained from an understanding of what it is to 'look'. This is a continuing theme in the work of Richard Hamilton; what is 'visible' is only the start of the journey. It is the spectator who ultimately provides the meaning to the image. However the professional intellectual artist can show him the way.

In March 2000 Hamilton designed two small enamel badges, one white (Fig.238), one black, with the words 'Gimme hard copy' on them, a direct quote from the dialogue of Ridley Scott's film *Blade Runner*. These badges were manufactured and sold in the Tate gallery's shop as a commemoration of the re-branding of the Millbank building, as Tate Britain, following the opening of Tate Modern. *Blade Runner* is ostensibly a science fiction film noir loosely based on Philip K Dick's 1968 novel *Do Androids Dream of Electric Sheep?* The main character in *Blade Runner* is Deckard (Harrison Ford) a weary, former police officer/bounty hunter who is reluctantly dispatched by the state to search for four android replicants that have been created with limited life spans (a built-in fail-safe mechanism in case they became too human). The genetically-engineered renegades have escaped from enslaving conditions on an Off-World outer planet. Driven by fear, they have come to Earth to locate their creator and force him to prolong their short lives. The Replicants are prone to collecting photographs, in some sort of effort to collect memories. Deckard too has a collection of photographs, in fact, very evidently antique photographs, of people he could not possibly remember. The film's theme, the difficult quest for immortality, is supplemented by an ever-present eye motif - there are various VK eye tests, an Eye Works factory, and other symbolic references to eyes as being the window to the soul. Scott's masterpiece also asks the veritable question: what does it mean to be truly human?

In the classic scene, Deckard chooses one of the Replicant's old family

snapshot photos to analyse with machine-like precision, to try and piece together the puzzling mystery. He digitally scans the picture with a computerized ESPER (Fig.239) machine - a photo enhancer with overlaid grids. He analyses and enlarges different areas in the photo to search the room in the photo for hidden clues, calling out commands and coordinates to the ESPER like a film director:

Enhance 224176
Enhance, Stop
Move in, Stop
Pull out, Track right, Stop
Centre in, Pull back, Stop
Track 45 right, Stop
Centre and Stop
Enhance 34 to 36
Pan right and pull back, Stop
Enhance 34 to 46
Pull back, Wait a minute, Go right, Stop
Enhance 5719
Track 45 left, Stop
Enhance 15 to 23
Give me a hard copy right there.

The machine enhances and reveals hidden details by blowing up the multi-dimensional layers within the photograph, exploring the unsettling details of the photo, discovering the mirrored image of a showgirl's shimmering gown in a closet and a sleeping woman with a snake tattoo on her left cheek. Deckard takes his hard-copy ESPER photo of the woman and interrogates this enigmatic clue in the hope of tracking down the missing replicants.³¹⁰

I would suggest that, as with all the works I have so far discussed, in this commemorative badge Hamilton is postulating multiple layers of meaning to the object/image, nothing is as it appears on the surface. The greater the

³¹⁰ *Blade Runner* Warner Bros Entertainment Inc.(1982) Dir Ridley Scott - Warner

knowledge of the viewer the more information that is available to appreciate the artist's vision. Hamilton's engagement with commercial cinema is to take a 'bookmarked' image, an intellectually decisive appropriation of a moment from popular culture reminiscent of the technique of the 'assisted readymade' and filter it through the sensibilities of his artistic practice placing it in his chosen art historical context. The seemingly simplistic phrase 'Gimme Hard Copy' acts as a devastatingly complex conduit to information concerning art, the museum, memory, reality, mass culture and the way in which we 'look'.

In 1959, Hamilton had delivered a lecture with slides and pop music entitled *Glorious Technicolor, Breathtaking Cinemascope and Stereophonic Sounds*.³¹¹ On the surface this is a fairly straight forward description of wide screen technologies, but on a deeper level is symptomatic of Hamilton's profound interest in the contemporary observer and the way cinema had shaped his or her vision. It has been noted that Hamilton's works are often constructed in relief and yet simultaneously plunge the viewer into the centre of the composition.³¹²

An example can be found in his *Interior I* (Fig.240) and *Interior II* (Fig.241) both 1964. Always intrigued by modern interior spaces, Hamilton came upon a publicity still for Douglas Sirk's film *Shockproof* (1949) (Fig 242) in which Patricia Knight stands in a strangely lit room. Amazed by the way a publicity still could convey so much of the film's plot and atmosphere, he realised that the still is, in fact, not part of the movie at all but a constructed studio photo, a précis of a fiction which acts as a taster to the narrative within one frame.

A very wide-angle lens must have been used because the perspective seems distorted. 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

Bros 2007

³¹¹ Richard Hamilton. Lecture presented in Newcastle, the ICA, Cambridge and the Royal College. Published in *Collected Words 1953-1982* London: Thames & Hudson, 1982

³¹² Mellor, D. The Pleasures and Sorrows of Modernity: Vision, Space and the Social Body in Richard Hamilton, in *Richard Hamilton*, exh.Cat. Tate Gallery, 1992 p32

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 on the floor, partially concealed by a desk.”³¹³

In *Interior I*, the mirror behind Knight is real, placing the spectator in the midst of the painting. Hamilton further blurs the real and the fictive by introducing found elements such as a real pencil and printed material. In *Interior II* there is a more ‘modernist’ feel to the image, as well as the connection to *Shockproof* Hamilton includes a TV in the centre of the room on which is an image of the Kennedy assassination placing it in a particular ‘time’ frame. In the catalogue for the Tate Gallery retrospective of 1992 both ‘Interiors’ are described as appearing to tell a story but the narrative is masked with ambiguities, red herrings, diversions and abstraction³¹⁴. As usual with Hamilton he uses the basic image he has chosen to produce further associated work carrying his own ‘narrative’ further. (Fig.243/244/245)

When researching for the *Glorious Technicolor* lecture, among the visual material given to Hamilton by film companies was a press pack from Paramount. This contained technical information that included a 70mm colour negative cut from a scene in the film *White Christmas* (1954) showing Bing Crosby walking through a hotel lobby.³¹⁵ *I’m dreaming of a white Christmas* (Fig.246) is an extremely complex image in which the viewer is gazing into a parallel world through the medium of a photographic negative. The ambiguity of the title and our knowledge of the ‘reality’ of who and what is represented by Bing Crosby’s persona is challenged by the image of a sharp suited black man as the negative produces a racial reversal. Crosby, the white Jazz singer, who admired and socialised with the likes of Louis Armstrong but made millions of dollars packaging ‘race’ music for middle America, firstly with the

³¹³ Tate Gallery *Richard Hamilton*, Exh.Cat London: 1992 p158, originally published in Hanover Gallery *Paintings 1956-64*, Exh. Cat. London:, which included notes by Hamilton.

³¹⁴ Tate Gallery, *Richard Hamilton*, Exh. Cat., London , 1992 p158

³¹⁵ Lullin, E. ‘*Richard Hamilton - Prints and Multiples 1939-2002*’ Dusseldorf: Richter Verlag, 2003

Paul Whiteman Orchestra and then as a solo performer. Crosby who smoked cannabis with Armstrong in the thirties enjoying the lifestyle of a jazz musician, became the golfing partner of American Presidents and a Hollywood star in the post war years.

This subject is brought full circle with a print entitled *I'm dreaming of a black Christmas* (Fig.247) which reversed the painting back into a positive image. In a later version of the image Hamilton renames it (*B.C. bearing coat with hampton rampant*)³¹⁶ and alters it with graffiti, as part of his collaboration with Dieter Roth. In a letter to Art Monthly, March 1977, on the removal of the work from the Collaborations exhibition, Hamilton wrote:

As for the picture entitled *B.C. bearing coat with hampton rampant*, this had been offered for a legal opinion which deemed it 'libellous' and therefore not exhibitable. I propose to put a fig leaf over the offending member, yes, under the glass so that it could not be lifted by the public. On second thoughts and presumably after further legal advice, the Arts Council decided that the prick would still be there' by implication'; the painting could not be hung.³¹⁷

Is this the true nature of Hamilton's use of the image taken from mass media? the subversion into whatever form of comment the culturally castrated artist is able to make in an environment where the visual landscape is out of his control.

Is it such a long way from Robbie the Robot to a German period drama? Hamilton makes the journey with the same rigor and regard for current technological methodology as he brings to all projects. The artist Wolfgang Hainke curated an exhibition entitled W(H)/ALE, in Bremen in 1992. His contribution to the show was a group of images enlarged from some disintegrating rolls of corroded, nitrate cine-film he had discovered in a derelict cinema in Cologne. Hainke proposed that all the artists participating in an

³¹⁶ See Hamilton, R. *Collected Words 1953-1982* London: Thames & Hudson, 1982 p261

³¹⁷ Hamilton, R. 'A question of censorship'. In *Collected Words* London: T&H 1982 p262/3

exhibition might select a frame from the remnants of the film he had found and use it as the basis for a print.³¹⁸ Richard Hamilton's *Ghost of Ufa* 1995 (Fig.248), which combines two consecutive frames from the film *Das Wirtshaus im Spessart* made in 1957-58 by Kurt Hoffmann and described by Hamilton as a 'Ruritanian drama'. The title, *Ghosts of Ufa*, was a tribute to the renown German film studio Universum Film-AG, (Ufa) Berlin. However it was subsequently discovered that the film in question had not been made at the Ufa studios, but in the Bavaria-Film studios in Munich Geiselgasteig and on location in the Spessart. Hamilton liked the association of the word 'Ghosts' with 'Ufa' and defended his poetic licence by offering as explanation that the ghosts may have migrated from another can of film in Cologne.³¹⁹

The story of the late twentieth century observer is predicated on the increasingly accurate optical image that can be mechanically visualised, reproduced and distributed. In *Blow-Up* Thomas is intoxicated with the process of freeze-framing the world, back in his studio as he hangs his pictures to dry, he discovers what 'really' happened. Only after a series of 'blow ups' do the secrets that lay hidden in the pictorial space fail to fully emerge leaving two competing memory systems, one gleaned through his normal natural encounters with, for instance, his eyes and ears and another sifted through his photographic prosthesis. Thomas 'checks out' the site of his images twice, once seeing with his own eyes the body in the bushes and the second time finding it gone. He is no longer sure what is real or what happened, it is as if the two accounts have cancelled each other out and left him with no memory.

Hamilton acknowledges, through his work, that the transformation of culture induces pressures to produce new kinds of technologies to make it operate more smoothly and coherently. One direct consequence of the creation of these newly invented culturally derived devices is the creation of optical technologies that allow society to visualise itself. Such is the case with photography and cinema and this becomes a cyclical process of invention, production, reorganisation, assimilation and under the right circumstances

³¹⁸ 'Richard Hamilton- Prints and Multiples 1939-2002' p226

progression, in short a cultural palindrome.

When asked to contribute to a group portfolio entitled *Mirrors of the Mind* Hamilton produced an image *Palindrome* 1974 (Fig.249) which alludes to many of the problems that have occupied him in his practice.³²⁰ It is a visual and intellectual problem, solved by the use of sophisticated technology but reflecting, literally, the artist's creative decision.

While thinking about, and therefore looking at mirrors, it seemed that there would be little distinction between a representation of a mirror and a representation of anything, in the sense that a picture of something, a photograph or a figurative painting, is a fixed reflection of a thing seen.³²¹

As the twentieth century unfolded, more and more of the visual landscape became cluttered with photographic and cinematic paraphernalia either in its pure form as pictures in magazines, advertising hoardings, television, video, movies or the internet, or in its coded form in the way buildings look, urban landscape is configured or design is organised. Today the balance of the natural and the unnatural, organic and artificial is inverted so that the majority of the images we perceive and understand are in fact artificially contrived. Although it is difficult to place Hamilton within a cinematic landscape, because I feel that he has reacted to the commercial cinema rather than influenced the medium (except that one could argue a case for *Blow-Up*), it falls to the critic David Sylvester who had known him since the late forties to suggest a connection.

Hamilton is a maddeningly difficult artist to place. If I keep making comparisons with film directors it is probably because he shares the film director's appetite for technology and it has just occurred to me

³¹⁹ 'Richard Hamilton- Prints and Multiples 1939-2002' p226

³²⁰ Hamilton, R. *Collected Words* London: Thames & Hudson 1982 p108

Lullin, E. *Richard Hamilton - Prints and Multiples 1939 - 2002* p130/1

³²¹ Hamilton, R. *Collected Words* London: Thames & Hudson 1982 p108

that the artist he has most in common with may be Godard. This despite the fact that Godard is much more spontaneous and prodigal and volatile, so that, while both produce work which rejoices in looking provisional, with Hamilton such work is usually followed at some stage by something more definitive, whereas with Godard one provisional work is followed by another.³²²

Hamilton's use of the photographic image, in whatever form goes to the heart of what he believes it is to be an 'old style artist', a fine artist in the commonly accepted sense³²³ in the second half of the twentieth century. It is his source material effectively replacing the bible and mythology as the accepted and commonly understood starting point to comment on our society, the way it is structured and the way it functions. Hamilton uses the photographic images at his disposal in the same way that artists have always used what is familiar to their audience. When the audience was the Church or the aristocracy it was that which could be used as allegory to convey their power and standing, today the visual output of the mass media serves the same purpose for society in the 21st century.

Conclusion : Restating the 'multi-elusive' nature of the work of Richard Hamilton

Design as a Human Activity³²⁴

As we have seen involvement in design has been a fundamental aspect of Hamilton's practice, he taught design to first year students at the University of Newcastle-upon-Tyne from 1953-66, was himself employed as a designer for

³²² Sylvester, D. *'About Modern Art - Critical Essays 1948-96'* London: Chatto & Windus 1996 p286

³²³ Hamilton, R. *Photography and painting'* Studio International Vol.177 No.909 March 1969 p120

³²⁴ Alloway, L. *design as a human activity* Introduction in the catalogue of *This is Tomorrow* at the Whitechapel Gallery London 1956.

Encounter magazine in 1956, for Churchill Gear Machines, Blaydon-on-Tyne, co.Durham (1956-62)³²⁵ and taught interior design at the Royal College of Art one day a week from 1957 to 1961.³²⁶ Pop Art started out as part homage, part analysis of the graphic images of popular culture but ended up by stimulating the design culture it had set out to map. The distillation and framing of the disposable image was so graphically accomplished that it would have been astonishing if it had not influenced commercial designers and image makers, many of them graduates of the RCA, professionally attuned to the smallest changes of style in the fine arts. Throughout the late 1950s, the Royal College of Art magazine *Ark*, played an enthusiastic role in the debate on popular culture initiated by the exhibitions of the Independent Group with Hamilton playing a major role in the production of *Ark* 34³²⁷ in particular. Peter and Alison Smithson's essay, *But Today We Collect Ads* with its proposition that "Advertising.....is beating the fine arts at their old game"³²⁸ was published in the November 1956 anticipating some of Hamilton's fine art subjects. This is illustrated by Hamilton's appropriation of a poster for Pirelli (Fig.250), designed by Alan Fletcher, co-founder in 1962 of the design group Fletcher/Forbes/Gill, a graphic spiral of rubber showing alternative tyre radials predicting Hamilton's *Five Tyres Remoulded*.(Fig.251) Quizzed by *Design* magazine about the state of British design ten years after the Festival of Britain, Hamilton stated

There is too little stress laid on product research in the consumer goods industries, too little initiation of product programmes at the design level, not enough probing of markets and too many curbs on imagination; production programming is all too often restricted by backward-looking sales executives.³²⁹

³²⁵ Biographical Chronology in Tate Gallery, *Richard Hamilton*, Exh. Cat., London 1992 pp186/192

³²⁶ http://www.alancristea.com/pdf/HAMILBIO_logo.pdf [12/02/10]

³²⁷ *Ark* 34 *Hamilton's contributions are noted by the symbol \$ throughout* issued Summer 1963

³²⁸ *Ark* : the Journal of the Royal College of Art, November 1956 pp49/50

³²⁹ Richard Hamilton interviewed as one of four contributors to FoB+10 in *Design* No.149 May 1961p 49

The classic summing up of this aspect of his genre is the catalogue for Hamilton's participation in the Venice Biennale in 1993. The catalogue takes the form of a spoof magazine publication covering the different aspects of what is expected from a quarterly or monthly publication, from 'Home News' to 'Health and Beauty' and 'Properties' to 'Classifieds'. The reality is that these reflect various works exhibited and provide explanations of their creative gestation in 'journalese' and 'copywriter's' language. The Chairman of the Venice Selection Committee, Nicholas Serota, reflected on Hamilton's belated appearance at the Biennale at the age of 71;

Two factors in particular may have contributed to this. During the first half of [his] career to date, the closeness of his engagement with science, technology and the mass media made it difficult for an older generation to see his work on equal terms with that of the fine artists who were his true peers. Then, in more recent years, when Hamilton's standing became accepted internationally, Britain tended to select younger artists to represent it.³³⁰

Hamilton's Venice exhibition had followed a 1992 Tate retrospective, reproduced it on the Biennale's world stage and won its highest honour.

Hamilton's direct ventures into industrial design include an invitation from the Lux Corporation in Japan that produced *Lux 50* (1979) (Fig.252), an abstract painting attached to a functioning amplifier which can be connected by plug-in leads to the components of a hi-fi. In the 1980s He also completed a further industrial design project for a Swedish manufacturer, the Diab DS-101 (Fig.253) minicomputer whose functional design style owes a debt to the much admired work of Braun's designer Dieter Rams. In an obvious homage to Rams, Hamilton also constructed a multiple *The Critic Laughs* (Fig.254) from a Braun electric toothbrush, replacing the company's logo with his own name, the "i" raised in affectionate imitation of Braun's "a". Duchamp's famous concept of the 'readymade' took a manufactured object and transformed it into

³³⁰ British Pavilion *XLV Biennale Di Venezia* Exh. Cat., Venice 1993 p3

art by repositioning it with the addition of the artist's signature. Duchamp's readymades were all more or less 'assisted', referring to the degree to which the artist altered the original object. Hamilton most directly referred to this process in *Still Life*, 1965 a photograph he enlarged from an advertisement in a Braun catalogue of electrical appliances. Deliberately selecting an object from the luxury end of designed and manufactured products, Hamilton reversed Duchamp's assertion that he chose objects that had no aesthetic value in themselves. Similarly, with *Toaster*, Hamilton took as his subject an object already fetishised by its presentation as a luxury item and made it his, signalling this possession by replacing the Braun logo with his own name. His alteration of the advertising text repositions the appropriation of the readymade from that of the object to that of the mode of presentation in the brochure created by the manufacturer to enhance their product. In a text written for an exhibition of the work of Dieter Rams chief designer for Braun (in particular designer of their toasters), at the International Design Centre, Berlin, Hamilton wrote of his admiration for Rams's designs,

My admiration for the work of Dieter Rams is intense and I have, for many years, been uniquely attracted towards his design sensibility; so much so that his consumer products have come to occupy a place in my heart and consciousness that the Mont Saint-Victoire did in Cezanne's³³¹

Dieter Rams defined an elegant, legible, yet rigorous visual design language (Fig.255), identified through his 'Ten Principles'³³² of good design, which, amongst others stated that good design should be innovative, aesthetic, durable and useful. These principles are the antithesis of Hamilton's letter to the architects Peter and Alison Smithson setting out a table of the characteristics of Pop Art³³³ (See Appendix 9) Heavily influenced by the Bauhaus and Ulm School of Art in Germany, Dieter

³³¹ *Toaster* 1967 Lullin, E. *Richard Hamilton - Prints and Multiples 1939 - 2002* p79

³³² <http://www.designsojourn.com/dieter-rams-and-his-10-design-commandments/> [10/2/10]

³³³ Hamilton, R. *Collected Words* London: T&H 1982p28

Rams pioneered a design spirit which embraced modernity and placed functionality above everything else, resulting in designs that were free of decoration, simple in function and embodied a cohesive sense of order. Born in Germany in 1932, Dieter Rams trained in architecture and interior design before joining Braun in 1955 where he took advantage of electronic and engineering advances made during the Second World War to realise a sophisticated re-interpretation of domestic appliances. Sought-after by fashionable consumers, Braun's products were celebrated in the work of Hamilton, who played with the company's logotype by replicating it with 'Brown'³³⁴ and 'Hamilton'³³⁵ (Fig.256). Not everybody appreciated Ram's aesthetic although Hamilton sort to eulogise the visual purity of Braun's toaster in a series paintings (Fig.257) and prints (Fig.258). While the products were new, they had already become something more self-conscious than the anonymous excellence that Rams aspired to offer. Here is an art that has deadpan panache, poetic feeling and a complex sense of what art is or might be. This is art that is not about what is going on in the artist's life, but about what is going on in the world, a cool, ruthless description of what it is to live in the modern landscape of great products, superb design. This description could be about either the designer or the fine artist, or the designer as fine artist or vice versa. It is about a choice as to the way either facet of the object sits in the 'real' world, a comprehensive acknowledgment of the decreasing distance between the two theoretical points. Hamilton replaced the manufacturer's logo on one end of the toaster with his own name, in lower case red letters, the print title heads the five paragraphs of text under the photograph. Using the same typeset as that used by the manufacturers, Hamilton humorously adapted texts that he found in Braun advertising brochures to present his print. The opening text appears almost a parody of advertising language:

New, practical, outstanding, this print was made possible by a number of fresh ideas. The proof of the excellence of the toaster that inspired

³³⁴ *Still Life* 1965 Hamilton, R. *retrospective paintings and drawings 1937 to 2002*

p40

³³⁵ *Toaster* 1967 Lullin, E. *Richard Hamilton - Prints and Multiples 1939 - 2002* p79

this work of art has been supplied by the results of several endurance tests recently performed.³³⁶

After recounting the performance achieved by the toaster, forced to keep working for 1458.3 hours, the text goes on to claim that the toaster is so well designed that it;

has been included among the most attractive objects for everyday use exhibited at the New York Museum of Modern Art the only automatic toaster in the world to achieve this honour.³³⁷

A few further sentences affirm the healthy and tasty properties of toast before the text is terminated with a list of detailed specifications of the print, reminding the potential consumer that the product being advertised is Hamilton's print and not the object represented in the image.

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 to the glamorisation of everyday objects and their elevation into high art (as epitomised in the notion of exhibiting the toaster at the Museum of Modern Art, New York).

The *Products*TM Exhibition

The *Products*TM exhibition exemplifies the position regarding Hamilton in his use of, and continuing commitment to, exhibition as a medium for his confrontation with the arguments that I have postulated throughout this thesis. By exhibiting work from across his years of practice he has sort to confirm his status as a modern artist in the broadest terms. I have already argued that he sees exhibition making as the creative act of an artist and here he is making a powerful statement concerning his own work. The title of the exhibition is part

³³⁶ Toaster 1967 Lullin, E. *Richard Hamilton - Prints and Multiples 1939 - 2002* p79

of that process as are the works and the place that they take up between fine art and design as a reflection of the 'modern', a reflection of the contemporary and a reflection of today's society of the consumer. He has even allowed his work to be, if not mass produced, then certainly produced as consumer goods by a legitimate manufacturer

I made the first small series of tables for a German company that specialises in Bauhaus reproductions. I didn't want any confusion with these, which were clearly tables and seen in a furniture showroom.³³⁸

The *ProductsTM* exhibition was first shown at the Gagosian Gallery, London in 2003 (Fig.259/260) reflecting Hamilton's interest in the relationships and distinctions between fine art, product design and popular culture that was most famously analysed in the Independent Group discussions at the ICA during the 1950s. It demonstrated Hamilton's preoccupation with what it is to live in a modern world pervaded by design, the exhibition included multiples and "products" ranging from works on paper to sculptural pieces made since the 1960s.

Central to the exhibition was the large scale recreation of a badge Hamilton purchased on his first visit to America in 1963 inscribed with the words "Slip it to me." Entitled *Epiphany* (1964)(Fig.261), it is a giant orange and blue disc, which can be seen as an ecstatic acceptance of the modern world. In addition, works such as *Ashtray* (1979), an ashtray with the original Ricard product logo mutated to Richard (he has also produced a carafe and sign with this altered motif) and containing a stubbed-out cigarette, the companion *Table with Ashtray* (2002)(Fig.262), and the already mentioned *Lux 50* (1979), reflects Hamilton's fascination with populated rooms and interiors. Classic works from the 1960s such as *Still-Life* (1965)(Fig.263), *Toaster* (1966-67) and *The Critic Laughs* (1968), were shown alongside Hamilton's other computer and graphic works *OHIO* (1985) and *Infowell* (1997) (Fig.264/265), the computers generating sequences of still and moving images. Also on display was the cover and poster insert for The Beatles "Double White" LP

³³⁷ *Toaster* 1967 Lullin, E. *Richard Hamilton - Prints and Multiples 1939 - 2002* p79

(long playing record) of 1968 (Fig.266/267/268), both of which were designed by Hamilton. Paul McCartney and Hamilton worked closely together to design both the cover of the album and a poster insert slipped into the double-disc set.³³⁹ The poster insert where Hamilton spent the majority of his design time selecting a sample of personal photos from the Beatles and created a collage only slightly more controlled in feel than if the photos were to be strewn across a tabletop. He explains his process:

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. The top right and left hand square are front and back of the folder and had to stand independently as well as be a double spread together.³⁴⁰

Hamilton's desire for the conceptual purity of the cover and the graphical problem solving necessitated by the accompanying insert was a dramatic distancing from Peter Blake and Jann Howarth's design for the previous Beatles album *Sgt Pepper*. They collaborated in 1981 when Blake designed the cover for the Who's *Face Dancer* (Fig.269) using band portraits by Hamilton (Fig.270), Tom Phillips and others.

Final Commentary

When Hamilton described himself as "multi-elusive" he was suggesting that throughout his career he has attempted to derive layers of meaning from his chosen subject through the methodology he used and the context in which he set it. There is also his inherent expectation of the spectator's own desire to recognise the value of their own experience bringing further clarity to other possibilities within the work. The slippery nature of the coherence within his technique of providing the same imagery with a number of different mediums

³³⁸ 'Pop Art and after' *The Independent Review* Tuesday 21 January 2003 pp12/13 Interviewed by Louisa Buck.

³³⁹ Miles, B 'Paul McCartney - *Many Years from Now*' London: Secker & Warburg 1997 pp500/6

³⁴⁰ Lullin, E. *Richard Hamilton - Prints and Multiples 1939 - 2002* p94

has also lead to particular strands becoming to self referential. In one particular group of work the idea of fashion and in particular the fashion model evolved from the features of real models such as Varushka, Jean Shrimpton and Penelope Tree, mixed and matched to produce new faces. High quality source material was obtained from David Bailey and expertise in the printing from Ernie Donagh and Chris Prater. In short all the elements which have contributed to many of the great images that Hamilton has produced during the past sixty years. The *Fashion-plate* studies (Fig.271 & Fig.272) are the works which define the elusive nature of Hamilton's work discussed throughout this thesis simply because they are not elusive enough. The contrivance of these works is another proof, if one were needed, of the depth and clarity of other images discussed.

Hamilton has created his own personal image throughout his long career as an artist, he has lived out that image 'designed it' in the same way as all his work, following the lead of Marcel Duchamp. The highly technical quality of his approach to all mediums has tended to stress the cerebral virtues of his work which can at times appear cold and contrived. The love of wordplay and the palindromic self-referential nature of the images in various media create a depth of ambition that enables the viewer to experience an insight greater than the purely visual encounter. Ready to support causes and have his name associated with them has confirmed his political stance, and with CND, the legalisation of cannabis (See appendix 10), striking postmen, museum entrance fees ³⁴¹(Fig.273), anti-war (Fig.274) and anti-Thatcher (Fig.275) reflects the changing nature of British post second world war society. This man is not an outsider, he is reflecting his time, the modern world where the distance between the artist and the artisan has been exaggerated by the idea

³⁴¹ Richard Hamilton was one of the most important British artists of his generation who contributed in a very significant way to the visual culture of the second half of the 20th century. The Free Museums Campaign was an interesting vehicle on which to test his skills as both designer and artist. 'Free the South Kensington 3' refers to the three main South Kensington museums: Victoria and Albert Museum, the Natural History Museum and the Science Museum. Free Ada, Countess of Lovelace - <http://images.vam.ac.uk/item/O192667/poster-free-ada-countess-of-lovelace/Free> Charles Darwin - <http://images.vam.ac.uk/item/O192790/poster-free-charles-darwin/Free> Raphael Urbinas - <http://images.vam.ac.uk/item/O192658/poster-free-raphael-urbinas/>

of the artistic genius. He has used the gamut of tools available to him and whereas Duchamp concluded that any object was art if the artist decided that it was, Hamilton's decisions are more about the subject and the methodology. This is a man of his time, 'multi-elusive' because of the multitude of possibilities available in the modern world to an artist with a breadth of vision to encompass new commercial technologies as they develop. An artist prepared to run the history of art through the prism of the methods, skills and theories of the second half of the twentieth and the beginning of the twenty-first centuries. Richard Hamilton is what he has always claimed to be, an old fashioned artist, in a continuum that has flowed through centuries, in each era that which was new has been taken up and used to illustrate society as it is. He is not a Pop artist, he is not a modernist or a post-modernist he is simply modern, of this time, of now. The work is not about him, it is personal but it has an intellectual breadth which he uses to construct layers of meaning visually, in the titles, in the mode of production and his discourse concerning his practice.

Influence is such a hard thing to attribute, it has to be tied to a context and a perspective relevant to many external factors within the constraints of a particular time and place. The most credible and, in view of my subject, the most relevant example of how an individual can be judged or misjudged according to who is judging them is born out by a passage in Robert Medley's autobiography *Drawn from the Life: A Memoir*³⁴². Medley was a distinguished painter and designer who lived in Paris with his partner Rupert Doone in the 1920s mixing in fashionable artistic circles³⁴³. Afternoon tea was often taken with Mary Reynolds, a quiet intelligent American,³⁴⁴ and in the corner of her sitting room was an easy chair, permanently reserved for Marcel Duchamp who lived with her. Beside the chair was a small table with a chessboard set up for play, Medley and his friends were introduced to Duchamp and given to understand that he was a chess champion; (Fig.276)

³⁴² Medley, R. *Drawn from the Life: A Memoir* London: Faber & Faber 1983

³⁴³ James Hyman Fine Art, *Robert Medley: a centenary tribute*. Exh. Cat., London 2005/6

³⁴⁴ Medley, R. *Drawn from the Life: A Memoir* London: Faber & Faber 1983 p69

We met several times and he carefully preserved this enigmatic persona: elegant and reserved, dressed in a Savile Row suit, he acted the part of an English gentleman.³⁴⁵

Medley goes on to recount how in 1966, when Hamilton was at work on his replica of the *Large Glass* prior to the Duchamp exhibition at the Tate Gallery in London, he recalled these meetings in Paris for the benefit of the Newcastle University art students thinking that they would be amused by this behaviour. He found that his ignorance, at that time, of Duchamp as a thinker and artist shocked his audience even though he had the legitimate excuse that Duchamp had not produced any new work since the *Armory Exhibition* in New York in 1916 which was no longer art news in the Paris of 1926. As a postscript Medley adds a description of a meeting in New York with the writer Djuna Barnes following the *Almost Complete works of Marcel Duchamp* Exhibition who remarked;

‘Marcel! We all know about Marcel - he never did a day’s work in his life. He always lived off rich women!’³⁴⁶

Perception of an individual’s influence is a matter of context, although Richard Hamilton might not be a household name his credibility as a great artist of the modern era cannot be questioned. His work can be seen within an art historical continuum to address the most profound questions of the modern world and provide insights into those questions, through an intellectual interrogation of visual culture.

Yet again as a new exhibition is mounted at the Serpentine Gallery in London the press comment revolves around Hamilton’s status as the ‘Father of Pop Art’.³⁴⁷ In this interview he is quoted as saying;

I suppose people are realising that I’ve done some quite serious things over the past...you know, 50 or 60 years.

I would suggest that this is indeed the case.

³⁴⁵ Medley, R. *Drawn from the Life: A Memoir* London: Faber & Faber 1983 p78

³⁴⁶ Medley, R. *Drawn from the Life: A Memoir* London: Faber & Faber 1983 p78

³⁴⁷ The Observer *A masterclass from the father of pop art* 14/02/10

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The Creating Eye 3 – Corinne Julius talks to Richard Hamilton in the third of six programmes. Find Format B3051 Recording call No. 1)B3051. C 3

Walters' Weekly – BBC recording broadcast Radio 1 February 5th 1983 - Programme includes Laurie Anderson's 'New York Social Life', speech by Richard Hamilton, pieces by Chatham Rees, Eric Burgosian, Winston Tong and Geordie poet Nod reading 'Dad'. Find Format T5449BW Recording call No. 1)T5449BW C1

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Find Format C95/28 Recording call No.1)C95/28 C1 2)NP6540WR C1
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Sidney Nolan - Catalogue for the Hatton Gallery Exhibition March 1961 Essay by John Russell Designed by Richard Hamilton.

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Hamilton's Solo Exhibitions by Date

Hanover Gallery, *Richard Hamilton Paintings etc '56-64. Exh. Cat.*, London, 1964

The Tate Gallery, *Richard Hamilton - Retrospective 1970*. Exh. Cat., London, 1970

Onnasch Gallery, *Richard Hamilton complete graphics*. Exh. Cat., Berlin, 1970

Stedelijk Museum, *Richard Hamilton – Catalogue of the prints and multiples exhibited in connection with the award Of the Talens Prize International*. Exh. Cat., Amsterdam 1970

Whitworth Art Gallery, *Richard Hamilton Prints, multiples and drawings*. Exh. Cat., Manchester, 1972

Davidson Art Centre, *The Prints of Richard Hamilton*. Exh. Cat., Middletown, Connecticut, 1973

The Scottish Arts Council Gallery, *Richard Hamilton Graphics*. Exh. Cat., Edinburgh, 1974

The Serpentine Gallery, *Richard Hamilton – Paintings Pastels Prints*. Exh. Cat., London, 1975

Musee - Place de Verdun, Grenoble & Musee des Beaux-Arts, Chambéry, *Drawings and graphics Richard Hamilton* Exh. Cat., Grenoble/Chambéry 1977

Vancouver Art Gallery, *Richard Hamilton Graphics*. Exh. Cat., Vancouver Canada, 1978

The National Gallery, *The Artists Eye - An Exhibition selected by Richard Hamilton* Exh. Cat., London, 1978

Waddington Gallery, *Richard Hamilton Interiors 1964-79*. Exh. Cat., London, 1980

South African National Gallery, *Richard Hamilton Interiors 1964-79*. Exh. Cat., Cape Town and Johannesburg Art Gallery, 1980

Anthony d'Offay, *Richard Hamilton Drawings, prints and paintings 1941-55*. Exh. Cat., London, 1980

The Tate Gallery, *Richard Hamilton Image and Process – Studies, Stage and final proofs from the graphic works 1952-82*. Exh. Cat., London, 1983

National Museum, *Richard Hamilton grafik 1953-81*. Exh. Cat., Stockholm 1984

Thorden Wetterling Galleries, *Richard Hamilton Interactions : marcel Duchamp, Francis bacon, Sherril F Martin, Dieter Roth, Lux Corporation, Ohio Scientific*. Exh. Cat., Stockholm, 1987

Orchard Gallery, *Richard Hamilton Work in Progress (1948-88) on Illustrations for James Joyce's Ulysses*. Exh. Cat., Londonderry, 1988

The Fruitmarket Gallery, *Richard Hamilton*. Exh. Cat., Edinburgh, 1988

Kunstmuseum, *Richard Hamilton - Exteriors, Interiors, Objects, People*. Exh. Cat., Winterthur, 1990

Anthony d'Offay Gallery, *Richard Hamilton*. Exh. Cat., London, 1991

Tate Gallery, *Richard Hamilton*. Exh. Cat., London, 1992

XLV Biennale di Venezia British Pavilion, *Richard Hamilton*. Exh. Cat., Venice, 1993

Alan Cristea Gallery, *New Technology and Printmaking*. Exh. Cat., London, 1998

Kunsthalle, *Richard Hamilton Subject to an impression*. Exh. Cat., Bremen, 1998

Museum Fridericianum, *Richard Hamilton Vier Raume* Exh. Cat., Kassel, 2000/01

Alan Cristea Gallery, *tuppence coloured*. Exh. Cat., London, 2001

Cankarjev Dom Galerija, *Richard Hamilton - Imaging James Joyce's Ulyssus*. Exh. Cat., Ljubljana, 2001

Ikon Gallery, *Richard Hamilton Polaroid Portraits*. Exh. Cat., Birmingham, 2001/2

Gagosian Gallery, *Richard Hamilton: Products™*. Exh. Cat. London 2003

Ludwig Museum, *Richard Hamilton retrospective*. Exh. Cat., Cologne, 2003

Palant House Gallery, *Richard Hamilton: Selected Works*. Exh. Cat., Chichester 2005

Alan Cristea Gallery, *painting by numbers*. Exh. Cat., London, 2006

Inverleith House, *Richard Hamilton Protest Pictures 1963-2008*. Exh. Cat., Edinburgh 2008

Kunsthalle Bielefeld, *Richard Hamilton Virtuelle Raume*. Exh. Cat., Bielefeld Germany 2008

Serpentine Gallery, *Richard Hamilton: Modern Moral Matters*. Exh. Cat., London 2010

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Hamilton in Group Exhibitions by Date

ICA Gallery, *Young Painters : Michael Andrews, Barbara Braithwaite, Harold Cohen, Alfred Daniels, Richard Hamilton, Edward Middleditch, Alan Reynolds and Victor Willing*. Exh. Cat., London, 1952

The Solomon R Guggenheim Museum, *European Drawings*. Exh. Cat., New York, 1966

The Tate Gallery, *Recent British Painting - Peter Styvesant Foundation Collection*. Exh. Cat., London, 1967

The ICA Gallery, *The Obsessive Image 1960-1968*. Exh. Cat., London, 1968

ICA Gallery, *Come back Guillaume, all is forgiven - Annie*. Exh. Cat., London, 1968

Hayward Gallery, *Pop Art*. Exh. Cat., London, 1969

Walker Art Gallery, *The John Moores Liverpool Exhibition*. Exh. Cat., Liverpool, 1970. (Hamilton took joint 1st Prize with Mary Martin)

The Hayward Gallery, *Kelpra prints*. Exh. Cat., London, 1970

Whitechapel Art Gallery, *3 → ∞ : new multiple art*. Exh. Cat., London 1970/71

Royal Academy of Arts Diploma Galleries, *The Slade 1871-1971*. Exh. Cat., London, 1971

Nationalgalerie, *Homage a Picasso*. Exh. Cat., Berlin 1973

Hayward Gallery, *British Painting 74*, Exh. Cat. London 1974

Hayward Gallery, *The Human Clay - An Exhibition selected By R B Kitaj* Exh. Cat., London 1976

Museum Boymans-van Beuningen *Peter Blake, Richard Hamilton, David Hockney, R B Kitaj, Eduardo Paolozzi* Exh. Cat., Rotterdam 1976

Royal Academy of Arts *British Painting 1952 -1977* Exh. Cat., London 1977

Whitworth Art Gallery, *British Drawing Since 1945*, Exh. Cat., Manchester 1979

The Museum of Modern Art, *Printed Art A View of Two Decades*. Exh. Cat., New York, 1980

The Tate Gallery, *Kelpra Studio The Rose and Chris Prater Gift Artists' Prints 1961 - 1980*, Exh. Cat., London, 1980

Waddington Galleries, *Six British artists Prints 1974-81*. Exh. Cat., London 1981

ICA Gallery, *A Continuing Process - The New Creativity in British Art Education*, Exh.Cat., London 1981.

Arts Council of Great Britain, *Painter as Photographer*, Exh. Cat., Touring Exhibition, 1982

The Orchard Gallery, *Rita Donagh & Richard Hamilton A Cellular Maze*. Exh. Cat., Londonderry, 1983

The British Council, *New Works on Paper* Exh. Cat., Touring Exhibition 1983

Arts Council, *Four Rooms An Arts Council Touring Exhibition Devised by : Howard Hodgkin, Marc Camille Chaimowicz, Richard Hamilton, Anthony Caro*. Exh. Cat., London, 1984

Walker Art Gallery, *The Art of the Beatles*. Exh. Cat., Liverpool, 1984

Riverside Studios, *Antidotes to Madness?* Exh.Cat., London 1986.

Waddington Graphics, *Waddington Graphics Editions*. Exh. Cat., London, 1986

Edward Totah Gallery, *Seven British Artists - Figure and Landscape*. Exh. Cat., London, 1986

Waddington Graphics, *Aldo Crommelynck: in collaboration with George Braque, Pablo Picasso, Richard Hamilton and Jim Dine*. Exh. Cat., London, 1987.

The Clocktower Gallery, *Modern Dreams – The Rise and Fall and Rise of Pop* Exh. Cat., New York 1987/8

Cornerhouse *Something Solid* Exh.Cat. Manchester 1988

XX Bienal International de Sao Paulo, *Richard Hamilton, Stephen Farthing, Richard Wilson*. Exh. Cat., Brazil, 1989

Royal Academy of Arts, *pop art*, Exh. Cat., London 1991

The Barbican Art Gallery *the Sixties art scene in London* Exh. Cat., London 1993

The South Bank Centre *Pop Prints from the Arts Council Collection*, Exh. Cat.,

A National Touring Exhibition 1993

The Museum of Contemporary Art , *Art and Film Since 1945 : Hall of Mirrors*
Exh. Cat., Los Angeles 1996

Alan Cristea Gallery, *Masterpieces of Modern Printmaking*. Exh. Cat., London,
1997

Kettles Yard, *Within these Walls*, Exh. Cat., Cambridge, 1997

The Museum of Modern Art, *Pop Impressions Europe/USA : Prints and
Multiples from the Museum of Modern Art*. Exh. Cat., New York, 1999

Birmingham Museum and Art Gallery, *Computers & Printmaking*. Exh. Cat.,
Birmingham, 1999

Alan Cristea Gallery, *Signature Pieces: Contemporary British Prints and
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Austin/Desmond Fine Art, *Twentieth Century British Prints from Edward
Wadsworth to Gary Hume* Exh. Cat., London 1999

Alan Cristea Gallery, *Photographics: Some uses of photography in late 20th
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Sprengler Museum, *In the beginning was Merz - from Kurt Schwitters to the
present day* Exh. Cat., Hannover 2000

The National Gallery, *Encounters – New Art from Old*. Exh. Cat., London,
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DAAD, *DoubleVision*, Exh. Cat., Berlin, 2001

Fig-1 : 50 projects in 50 weeks London 2000 - Hamilton exhibited on week 1
24 - 29 January 2000 and week 50 8-13 January 2001

The Menil Collection, *Pop Art U.S./U.K. Connections, 1956 - 1966* Exh. Cat.,
Huston 2001

The Barbican Art Gallery, *Transition – The London Art Scene in the Fifties*.
Exh. Cat., London, 2002

Kunstmuseum, *Blast to Freeze : British Art in the 20th Century*. Exh. Cat.,
Wolfsberg, 2002/03

Tate Britain, *Days Like These – Tate Triennial Exhibition of Contemporary
British Art*. Exh. Cat., London, 2003

British Council Touring Exhibition, *As is When – A boom in British Print
Making 1961-72*, Exh. Cat., London, 2003

Tate Gallery, *Art & The 60s This was Tomorrow* Exh. Cat., London 2004

Alan Cristea Gallery, *Masterpieces of Modern Printmaking*. Exh. Cat., London, 2004

anne faggionato gallery, *Pop Daddy – the search for art parents* Exh. Cat., London 2004

The Strang Print Room U.C.L., *Slade Prints of the 1950s : Richard Hamilton, Stanley Jones and Bartolomeu dos Santos*. Exh. Cat., London, 2005

Tate Liverpool, *Summer of Love: Art of the Psychedelic Era* Exh. Cat., Liverpool 2005

The Museum of Modern Art, *eye on Europe - prints, books & multiples /1960 to now* Exh. Cat., New York 2006

Hayward Gallery, *The Painting of Modern Life*, Exh. Cat., London 2007

National Portrait Gallery, *Pop Art Portraits* Exh. Cat., London 2008

Hamilton Ephemera

Richard Hamilton – Nine Studies 1957-65 - Set of Postcards

Richard Hamilton - Port Lligat Portfolio figs 1 - 11 (-4) Collection of black and white postcards

Richard Hamilton and Dieter Roth The Rotham Certificates

Richard Hamilton - Labour Lovelies – Babs Castle - Postcard

Marcel Duchamp/Richard Hamilton – A typo/topography of the Large Glass – Philadelphia Museum of Art 2003

Richard Hamilton - First Exhibition in America. 3rd to 27th May 1967 Alexander Solas Gallery 15 East 55th Street New York City Preview Invitation Card

ICTERIC - Dada Surrealist Journal July 1967 produced by David and Stuart Wise and John Myers for the Fine Art Society of the University of Newcastle.

Pages No.1 Autumn 1970 - Loosely inserted postcard by Richard Hamilton. 'The postcard presented with this issue consist of the corner cut from a card received by Hamilton, including the postmark and part of the address (the signature is not, therefore, Hamilton's own), the pictorial postmark having been coloured in, glued to a new card, and returned to the sender. The original card is the property of Andrew Morley.' p34

Gimme hard copy Enamel badge to celebrate the launch of Tate Britain

March 2000 designed by Richard Hamilton (Black or White)

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City Art Gallery, *Peter Blake*. Exh. Cat., Bristol 1969

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Whitford Fine Art and The Mayor Gallery, *Pauline Boty - The Only Blonde in the World*. Exh.Cat., London 1998

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Milton Keynes Gallery, *Marcel Broodthaers* Exh. Cat., Milton Keynes 2008

Wolseley Fine Arts, *John Buckland Wright - The Continental Years* Exh. Cat., London 1997

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Wolseley Fine Arts, *John Buckland Wright - The Golden Cockerel Years* Exh. Cat., London 2001

Wolseley Fine Arts, *John Buckland Wright - For My Own Pleasure: The Autonomous Prints*. Exh. Cat., London 2003

Wolseley Fine Arts, *John Buckland Wright - The Sensuous Nude* Exh. Cat., London 2005

Kettles Yard Gallery, *Cambridge Works by Stephen Buckley* Exh. Cat., Cambridge 1974

Museum of Modern Art, *Stephen Buckley Many Angles* Exh. Cat., Oxford 1985

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Crown Point Gallery, *John Cage Etchings 1978 – 1982* Exh. Cat., California 1982 .

Serpentine Gallery, *Tony Carter Images of subject/object duality 1968-82* Exh. Cat., London 1983

Anthony Reynolds Gallery, *Tony Carter* Exh. Cat., London 1989

Kettles Yard, *Tony Carter Sculptures and Reliefs 1984-1991* Exh. Cat.,

Cambridge 1991

Marlborough Graphics *Harold Cohen* Exh. Cat., London 1968

ICA Gallery *Cply Work of William Copley* Exh. Cat., London 1961

galleria Schwarz, *Bill Copley* Exh. Cat., Milan 1962 article by Roland Penrose

Tate Gallery, *Robyn Denny* Exh. Cat., London 1973

Cornerhouse, 1974/1984/1994 *Rita Donagh Paintings and Drawings* Exh. Cat., Manchester 1994

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Arts Council '*Marcel Duchamp's Travelling Box*' Exh. Cat., London: 1982

The Laing Art Gallery, *Ronald Dutton Sculpture Exhibition 1966* Exh. Cat., Newcastle upon Tyne 1966

Cavaliero Fine Arts, *Max Ernst Sculpture 1934 -1974* Exh. Cat., New York 1987

The Mayor Gallery/The Redfern Gallery, *Merlyn Evans 1910 - 1973 A Retrospective Exhibition* Exh. Cat., London 1988

Anne Berthould Gallery, *Noel Forster* Exh. Cat., London 1990

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The Mayor Gallery *Terry Frost paintings 1948 - 89* Exh. Cat., London 1990

Serpentine Gallery *Lawrence Gowing* Exh. Cat., London 1983

Kettles Yard *Tim Head – recent work* Exh. Cat., Cambridge 1978

Redfern Gallery, *Adrian Heath Works on Paper - Focus on the 60's* Exh. Cat., London 1990

Jonathan Clark Fine Art *Adrian Heath in the 1950s* Exh. Cat. London 2005

Norwich School of Art Gallery *Heads Eye Wyn - Nigel Henderson* - Exh. Cat. Travelling Exhibition 1982-83

South Hill Park Arts Centre *The Art of Adrian Henri 1955-1985*: Exh. Cat. Travelling Exhibition 1986/87

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Kasmin Limited *David Hockney - A splash, a lawn, two rooms, two stains, some neat cushions and a table...painted* Exh. Cat. London 1968

Hayward Gallery *Hockney's Photographs* Exh. Cat. London 1983/4

Marlborough Fine Art *R.B.Kitaj - Pictures with Commentary : Pictures without Commentary* Exh. Cat. London 1963

The National Gallery *Kitaj - in the Aura of Cezanne and other masters* Exh. Cat. London 2001/2

Rowan Gallery *Mark Lancaster Paintings* Exh. Cat. London 1965.

Stadtische Kunsthalle *John Latham - the incidental person* Exh. Cat. Dusseldorf 1975

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The Belgrave Gallery *Bernard Meninsky 1891 - 1950* Exh. Cat. London 1990

Museum of Modern Art *Gustav Metzger* Exh. Cat. Oxford 1998/1999

Southbank Centre *Edward Middleditch* Exh. Cat. London 1987-88

The Whitworth Art Gallery *Real Surreal Photographs by Lee Miller* Exh. Cat. Manchester 2003

Farleys Yard Trust *Lee Miller at Farley Farm* Exh. Cat. Muddles Green East Sussex 2008

The Tate Gallery *Claes Oldenburg* Exh. Cat. London 1970

The Tate Gallery *Eduardo Paolozzi* Exh. Cat. London 1971

Scottish National Gallery of Modern Art *Victor Pasmore* Exh. Cat. Edinburgh 1965

Angela Flowers Gallery *Tom Phillips* Exh. Cat. London 1970

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Victoria and Albert Museum *Picasso and Matisse An Exhibition under the Auspices of La Direction Generale des Relations Culturelles and the British Council* Exh. Cat. London 1945

ICA Gallery *Picasso - Drawings and Watercolours since 1893 an exhibition in honour of the Artist's 70th birthday* Exh. Cat. London 1951

The Tate Gallery *Picasso* Exh. Cat. London 1960

ICA Gallery *Picassos in London a tribute on his 90th birthday* Exh. Cat. London 1971

Redfern Gallery *New Paintings and Drawings by Patrick Procktor* Exh. Cat. London 1965

Gimpel Fils Gallery *Larry Rivers* Exh. Cat. London 1964

ICA Gallery *An Exhibition Retrospective and Prospective of the works of Man Ray* Exh. Cat. London 1959

Mayor Gallery *Two Old Pals - Man Ray & Roland Penrose* Exh. Cat. London 1990

Museum of Modern Art *Gerhard Richter Forty Years of Painting* Exh. Cat. New York 2002

British Pavilion XXXIV Venice Biennale *Bridget Riley* Exh. Cat. Venice 1968

The Hayward Gallery *Bridget Riley* Exh. Cat. London 1971

Hatton Gallery *William Roberts 1895 - 1980* Exh. Cat. Newcastle upon Tyne 2004

Marlborough Fine Art *Schwitters* Exh. Cat. London 1963

Kasmin Ltd *Richard Smith New Paintings* Exh. Cat. London 1969

Laing Art Gallery *Ian Stephenson Retrospective* Exh. Cat. Newcastle upon Tyne 1970

Hayward Gallery *Ian Stephenson Paintings 1955-66 and 1966-77* Exh. Cat. London 1977

New Art Centre Sculpture Park & Gallery *Ian Stephenson 1934 -2000* Exh. Cat. Roche Court Salisbury.2005

ICA Gallery *Antoni Tapies Paintings 1945 -1965* Exh. Cat. London 1965

The University of York *Gilbert Ward* Exh. Cat. York 1964

Kettle's Yard Gallery *Paintings since 1978 – Victor Willing* Exh. Cat. Cambridge 1983

Edward Wright graphic work & painting - an arts council exhibition 1985

Group Shows by Date

The Academy Hall *Forty Years of Modern Art 1907 -1947 A Selection from British Collections* Exh. Cat. London 1948.

RBA Galleries *Young Contemporaries 1949* Exh. Cat. London 1949

RBA Galleries *Young Contemporaries 1951* Exh. Cat. London 1951

ICA Gallery *Ten Decades a review of British taste 1851 - 1951 A Festival of Britain* Exhibition organised by the ICA Exh. Cat. London 1951

ICA Gallery *Opposing Forces* Exh. Cat. London 1953

ICA Gallery *Recent British Drawings - An anthology edited by David Sylvester* Exh. Cat. London 1954

ICA Gallery *Tomorrows Furniture Yesterdays Chairs* Exh. Cat. London 1956

RBA Galleries *Young Contemporaries 1958* Exh. Cat. 1958

ICA Gallery *Some Paintings from the E.J. Power Collection* Exh. Cat. London 1958

The Walker Art Gallery *The John Moores Liverpool Exhibition*.Exh. Cat. Liverpool 1957/58

RBA Galleries *Young Contemporaries 1959* Exh. Cat. London 1958

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ICA Gallery *Architects' Choice* Exh. Cat. London 1959

RBA Galleries *Young Contemporaries 1960* Exh. Cat. London 1959

ICA Gallery *The Mysterious Sign* Exh. Cat. London 1960

RBA Galleries *Young Contemporaries 1961* Exh. Cat. London 1961

ICA Gallery *Prizewinners of the John Moores Liverpool Exhibition 1961* Exh.Cat. London 1962.

RBA Galleries *Young Contemporaries 1962* Exh. Cat. London 1962

Gallery One *Gallery One : Ten Years* Exh. Cat.1963.

The Tate Gallery / The Whitechapel Art Gallery *British Painting in the Sixties* Exh. Cat. London 1963

Whitechapel Gallery *The New Generation: 1964* : Exh. Cat. London 1964

Tate Gallery *Painting & Sculpture of a Decade 54-64* Exh. Cat. London 1964

FBA Gallery *Young Contemporaries 1965* Exh. Cat. London 1965

Tate Gallery *The Peggy Guggenheim Collection at the Tate Gallery* Exh. Cat. London 1965

ICA Gallery *Between Poetry and Painting* Exh. Cat. London 1965

New London Gallery *Marlborough Prints* Exh. Cat. London 1966

Art Gallery University of California, New York: *The Second Breakthrough, 1959-1964* Exh. Cat. Irvine 1969

Tate Gallery *Richard Smith Seven Exhibitions 1961-75* Exh. Cat. London 1975

Hayward Gallery *Dada and Surrealism Reviewed* Exh. Cat. London 1978

Hayward gallery *Hayward Annual 1980* Exh. Cat. London 1980

The Solomon R Guggenheim Museum *British Art Now: An American Perspective*. Exh. Cat. New York 1980

The Photographer's Gallery *British Photography 1955 -1965 The master craftsmen in print* Exh. Cat. London 1983

The Alvar Aalto Museum *Art in bookform* Exh. Cat. Jyvaskyla Finland 1986/7

The Mayor Gallery *The Golden Age of Collage: Dada and Surrealism Eras 1916-1950* Exh. Cat. London 1987

Scottish National Gallery of Modern Art *new beginnings postwar British art from the collection of Ken Powell* Exh. Cat. Edinburgh 1992/3

City Art Centre *The borrowed image contemporary art and appropriation* Exh. Cat. Edinburgh 1996

The Hayward Gallery *Spellbound: Art and Film* Exh. Cat. London 1996

The Fine Art Society *Austerity to affluence - British Art and Design 1945 -1962* Exh. Cat. London 1997

The Whitworth Art gallery *Editions Alecto: A Fury for Prints: Artists prints and Multiples 1960-81* Exh. Cat. Manchester 2003

James Hyman Fine Art *The Challenge of post-war painting*.Exh. Cat. London 2004

The Photographers' Gallery *Great 66* Exh. Cat. London 2006

Riflemaker becomes Indica. Riflemaker Gallery 2006

Baltic Centre for Contemporary Art *George Maciunas, The Dream of Fluxus*
Exh. Cat. Newcastle-upon-Tyne 2009

Films on CD

This is Tomorrow – Mark James Ch4 21/6/1992 held at Southampton contact
the Harley Library; Video 759.2HAM

Late Show 18/06/1992 – Janet Fraser Cook BBC2

Held at Southampton – Winchester School of Art; Video 759.2 HAM

Copied to CD 2004

Richard Hamilton – James Scott 1969 (25') Concord Films

Richard Hamilton – Arts Council Dewey No 759.206 Ipswich: Concord Video
and Film Council Holdings NTUAC NTU Boots AV Collection MON HAM
4006727030

TV Sculpture/Richard Hamilton – Sam Hodgkin Union Pictures for Ch4
19/10/1997

Held at Southampton – Winchester School of Art; Video 391.09049 CLO

Viewed at the British Film Institute Tuesday 30th January 2007

Dreams that Money can Buy Art of this Century Films (1947) Dir Hans Richter
- BFI 2006

London in Festival Year 1951 Panamint Cinema 2006

Free Cinema (1952 - 1963) Dir inc. Lindsay Anderson, Karel Reisz and Tony
Richardson - BFI 2006

Forbidden Planet M-G-M (1956) Dir Fred McLeod Wilcox - Warner Bros
2006

La Jetee Argos Films (1962) Dir Chris Marker - Nouveaux Pictures 2003

Red Desert Film Duemila, Francoriz (1964) Dir Michelangelo Antonioni - BFI
2008

Peter Whitehead and the Sixties Contemporary Films (1965-67) Dir Peter
Whitehead - BFI 2006

Blow-up Warner Bros Entertainment Inc.(1966) Dir Michelangelo Antonioni -
Turner Entertainment DVD Release 2004

Greetings, West End Films Inc, Sigma III (1968) Dir Brian De Palma - Cinema
Club DVD Release CCD 9392

Blade Runner Warner Bros Entertainment Inc.(1982) Dir Ridley Scott -
Warner Bros 2007

The Atrocity Exhibition Filmfreak Distributie (2001) Dir Jonathan Weiss

Histoire(s) Du Cinema Gaumont (1988-98) Dir Jean-Luc Goddard - Artificial Eye 2008

The Institute of Contemporary Arts Ephemera

ICA Application Form from the 1940s

ICA Application Form from the 1948 - Typography by Anthony Froshaug

Living Arts No.1, No.2 & No.3 – Publication of the ICA

The ICA Picture Fair was a draw where the ticket entitled the purchaser to a work of art which had been donated by the artist or collector to raise funds for the Institute of Contemporary Arts. The identity of the artist would be hidden and the owner of the first ticket drawn would have first choice from the works on show and so on until all the pictures or sculptures had been allocated.

ICA Picture Fair 1954 - Tickets 12Guineas - Artists included Sandra Blow, John Minton, Victor Pasmore, John Piper, Eduardo Paolozzi, Graham Sutherland, William Turnbull and Victor Willing. Collectors included Sir Kennett Clark, Eric Estorick, Lady Norton, Roland Penrose and R.J. Sainsbury.

ICA Picture Fair 1956 - Tickets 15 Guineas - Artists included Kenneth Armitage, Lynn Chadwick, Alan Davie, Jean Dubuffet, Terry Frost, Richard Hamilton and William Scott. Collectors included E.C. Gregory and E.J. Power

ICA Picture Fair 1957 - Tickets 15 Guineas - Artists included Anthony Caro, William Copley, Patrick Heron and Picasso

ICA Picture Fair 1958 - Tickets 15 Guineas - Artists included Gillian Ayres, Max Ernst, Asger Jorn, Man Ray and Matta.

ICA Picture Fair 1959 - Tickets 15 Guineas - Artists included Helion, Ralph Rumney, Richard Smith, John McHale and Magda Cordell

ICA Picture Fair 1960 - Tickets 15 Guineas - Artists included Donald Hamilton Fraser, Scottie Wilson, Denis Bowen, Ceri Richards, Kenneth Martin, Mary Martin, John Latham, Adrian Heath and Peter Blake.

ICA Picture Fair 1961 - Tickets 15 Guineas - Artists included Arp, Gordon House, Anthony Hill, Henry Mundy, Maurice Jadot and Theo Crosby

ICA Screen-print project - The ICA invited 24 artists to make screen-prints in collaboration with Kelpra Studio. The resulting works could be purchased for 10gns each or £240 for a set of 24. The prints were exhibited at the ICA from the 10-28 November 1964

ICA Print Fair 1965 - Tickets 6 Guineas - In 1965 it was decided to hold a print fair instead of the Picture Fair following the success of the ICA Screen-print project

Items for Collectors - an exhibition of drawings, watercolours, collages, small sculptures and paintings, all of which are for sale 5th August to 4th September

Institute of Contemporary Arts Bulletins

Bulletin 6 - August 1950 - Includes details of the *James Joyce his Life and Work* exhibition. Also a list of new members since December 1949 including Prof A J Ayer, Sir Michael Balcon, Mr Lenox Berkeley, Mr Benjamin Britten, Mr Theo Crosby, Mr Nigel Henderson, Mr Anthony Hill, Mr Constant Lambert, Miss Elizabeth Lutyens, Miss Lee Miller, Mr John Piper, Sir Osbert Sitwell, Miss Stevie Smith, Mr Steven Spender and Mr Joseph Tilson.

Bulletin 13 - July 1951 - Includes the opening of *Growth and Form* with a private view on Tuesday 3rd (Members free Guests 2/6) and a reception in honour of Le Corbusier on Tuesday 10th (Members 2/6 Guests 5/-)

Bulletin 31 - March 1953 - Includes opening of *Wonder and Horror of the Human Head* on Thursday 5th (Members Free Guests 2/6) to be opened by Dr Julian Huxley.

Bulletin 37 - October 1953 - Includes a Lecture: Seminars on Aesthetic Problems II. 'New Sources of Form' by Richard Hamilton. Chairman Robert Melville.

Bulletin 54 - April 1955

Bulletin 58 - November 1955

Bulletin 61 - January 1956 - Details of a lecture strand on Mass Communications throughout the spring.

Bulletin 65 - May 1956 - Editorial note and Discussion on Tuesday 15th May on *Design Centre* speakers included Erno Goldfinger Chairman Misha Black. Also reference to an exhibition in the members room of paintings by Alison and Peter Smithson called *Signs and Things*.

Bulletin 66 - June 1956 - Includes Obituary of Peter Watson also Tuesday 19th Discussion : *Revaluation: Marcel Duchamp*. Speakers included Richard Hamilton, Anthony Hill and Colin St. John Wilson. (Members 1/6 Guests 3/-)

Bulletin 70 - November 1956 - Includes Discussion on the death of Jackson Pollock and a lecture on Thursday 29th by Jerome Mellquist *is Teamwork in the Arts Possible?* with a reference to the TIT exhibition

Bulletin 97 - April 1959 - Includes Wednesday 29th a Private View *The Developing Process* New possibilities in art teaching plus an advert for the exhibition.

Bulletin 98 - May 1959 - Includes Advert for *The Developing Process* and a discussion of the exhibition on Thursday 7th speakers including Maurice de Sausmarez and Victor Pasmore. An editorial note and dialogue on *Minority Pop* between Toni del Renzio and Roger Coleman in the strand Mass Communication (illustrated) On Tuesday 2nd June Victor Pasmore and Richard Hamilton discuss different versions of *an exhibit* (shown at the ICA in 1957) Illustrated with colour slides and a film. (Members 1/6 Guests 3/-)

Bulletin 99 - June 1959 - Reiterates details of June 2nd presentation

Bulletin 100 - July/August 1959 - Includes a lecture on Tuesday 7th July by Richard Hamilton *The Design Image of the 50's*

Bulletin 122 - December 1962 - Includes obituary of Terry Hamilton.

Festival of Britain

Cox, I. *The South Bank Exhibition : A Guide to the Story it Tells* H.M. Stationery Office 1951

Dunnett, H. McG. *Guide to the Exhibition of Architecture, Town Planning and Building Research* H.M. Stationery Office 1951

Russell, G. (Ed) *Design in the Festival* H.M. Stationery Office 1951

Official Souvenir Programme - London Season of the Arts 1951 - May to June
Published for the Arts Council of Great Britain by Lund Humphries & Co Ltd

General

Sales Leaflet and technical information for Citroen DS19

Sales information for Citroen iD and DS 1959

Poetry Information No.19 - Basil Bunting Special Issue. Autumn 1978 Edited and published by Peter Hodgkiss.