



Large print labels

**Richard Hamilton:
Respective**

Richard Hamilton [1922–2011)

Walking Man, After Muybridge

1953

Lithograph on paper

Wilson Loan (2006)

This lithograph is based on a pencil drawing, from the same date, based on photographs taken by Eadweard Muybridge (1830–1904). Whereas Muybridge presented his findings as separate and sequential images, Hamilton's superimposition of multiple images is closer to the work of Étienne-Jules Marey (1830–1904) who presented multiple exposures on a single plate. Hamilton's work also reflects his interest at the time in the devices of representing movement used by the Futurists, such as Gino Severini. Unlike the Cubists, who often dealt with a still subject seen from multiple viewpoints, the Futurists, and Hamilton, wanted to analyse how to perceive a subject – often a figure – in motion by a static observer.

Richard Hamilton [1922–2011)

Study 're Nude'

1953

Watercolour and pencil on paper

Wilson Loan (2006)

The figure remains at the centre of Hamilton's work, from early in his art education when he spent time in life drawing classes. This study is one of a number of drawings and studies that resulted in a painting titled, *re Nude* (1954). In these studies Hamilton applies his analysis of perspective in motion by moving sequentially in a series of steps towards a classically 'still' subject; an art school nude. Rather than moving a large easel to and fro towards the subject, Hamilton made this watercolour drawing to provide information to transfer to the painting. The final painting was further complicated by chance, when, returning to the model, Hamilton found the painted board he had been working on was positioned behind the model, and so that became part of the subject.

Nicholas Sinclair [b.1954)

Richard Hamilton, Oxfordshire

1993

From 'Artists, A Portfolio of Photographs
by Nicholas Sinclair'

Colour archival pigment photographic print
Presented by the Artist (2019)

Hamilton is photographed in front of a print from his portfolio 'Eight self-portraits', which were based on Polaroid photos Hamilton took of himself between 12 July 1980 and 5 March 1981. In taking the self-portrait, Hamilton positioned himself behind a sheet of glass with freely-painted brushstrokes applied. Thick layers of acrylic paint were also sometimes added by hand to the Polaroid photograph.

Richard Hamilton [1922–2011)

James Joyce: His Life and Work

Catalogue/poster

Institute of Contemporary Arts, London

1950

Wilson Loan (2019)

After being expelled from the Royal Academy Schools for 'not profiting by the instruction given in the Painting School', Hamilton undertook 18 months' military service in the Royal Engineers. During this time, he read English classics from the regimental library and his own two-volume of James Joyce's *Ulysses*. Joyce's use of various writing styles for different chapters informed Hamilton's developing understanding of the use of collage, and the combination of diverse materials and techniques within a single work. In 1950, Hamilton helped install the exhibition 'James Joyce: His Life and Work' at the ICA, and also designed the exhibition catalogue which doubled as a poster.

Growth and Form

1951

Institute of Contemporary Arts, London

Exhibition catalogue

Cover: Richard Hamilton *Heteromorphism* (1951)

Designed by: John Dennison-Hunt

Courtesy of University of Dundee Museum

Services

Hamilton was introduced to D'Arcy Wentworth Thompson's book *On Growth and Form* (published 1917) by fellow Slade student, Nigel Henderson. The book considers the physical influences on the form and structure of living organisms and prompted Hamilton to organise the exhibition 'Growth and Form', held at the ICA for the 1951 Festival of Britain. Hamilton was particularly interested in the diversity of the visual images and how they were presented, rather than presenting scientific data. Herbert Read, in his forward to the catalogue noted: 'Knowledge of form is the key to understanding not only in science but also in art. The invention of new optical machinery has extended the scientist's knowledge of form and revealed to the artist a new visual environment.'

Man Machine & Motion

1955

Institute of Contemporary Arts,
London Exhibition catalogue
On Loan from a Private Collection

Man Machine & Motion

1955

Institute of Contemporary Arts, London
Exhibition catalogue and press cutting
Catalogue notes: Reyner Banham
Designed by: Anthony Froshang
Printed: King's College, Newcastle upon Tyne
Pallant House Gallery, Wilson Archive
WIL/9/81

Designed and organised by Hamilton 'Man, Machine & Motion' considered the fascination of man for machines that can adapt or enhance motion. There were four main categories of subject matter: Aquatic, Terrestrial, Aerial and Interplanetary.

The exhibition notes were compiled by Reyner Banham and reflect both his and Hamilton's interest in car design and the language of advertising. One caption reads: 'This capsule chronicle of improving gear-change, from gloved grasp of massive lever to naked finger-touch on chromium plant-stem, is also a miniature history of the progress of automobile design from an approximate truce with mechanical forces to a pure creation of the human will - the driver no longer dresses for battle, but for the boudoir.'

Installation photograph of 'Group 2'

'This is Tomorrow' exhibition

1956

Whitechapel Art Gallery

Architectural Press Archive/RIBA Collections

In 1956, Hamilton was part of an interdisciplinary exhibition 'This is Tomorrow', held at the Whitechapel Art Gallery, London. Each of the twelve groups, notionally consisting of a painter, a sculptor and an architect, worked to produce an environment on the theme of modern living. Known as Group 2, Hamilton worked with John McHale (1922–1978) and John Voelcker (1927–1972). When recalling the collaborative nature of the project, he also acknowledged the role of his wife, Terry Hamilton; 'a dab hand with a saw as well as an anonymous contributor at every level of the project'.

Hamilton's group was interested in two central ideas; imagery and perception. They sought to represent their ideas through the juxtaposition of

popular imagery - including Robbie the Robot from the popular science fiction film, *The Forbidden Planet* (1956), with examples of optical illusions that challenged the visitors' sense of perception and space.

'This is Tomorrow' exhibition catalogue

1956

Facsimile edition of exhibition catalogue 2010
Pallant House Gallery, Library and Archive
Collection

The catalogue for 'This is Tomorrow', was designed by Edward Wright, with each group contributing visual and textual materials. These two pages, by Group 2, reflect their interest in two specific types of imagery: sensory stimuli and optical illusions.

Richard Hamilton [1922–2011)

**Just what is it that makes today's homes
so different, so appealing? (upgrade)**

2004

Digital print on paper

On Loan from a Private Collection

This image has come to define the beginning of British Pop art. The original collage, on which this print is based, was created in 1956 and was part of Hamilton's contribution to 'This is Tomorrow'. The collage was reproduced in the catalogue and used as an exhibition poster.

The collage represents a list of prescribed interests typed up by Hamilton including:
Man /Woman / Humanity /History /Food
/Newspapers /Cinema/ TV /Telephone /Comics
(picture information) / Words (textual
information) /Tape recording (aural information)
/Cars /Domestic appliances /Space.

Richard Hamilton [1922–2011)

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

1992

Digital print on paper

The Muriel Wilson Bequest (2019)

In 1992 the BBC invited Hamilton to take part in a programme about an artist's use of a computer to generate art. Using a Quantel Paintbox, Hamilton recreated his 1956 collage in a way that would be appropriate to the 1990s. Hamilton reflected on his engagement with new technology, recalling how 'my learning curve was ... like a vertical wall...Canon loaned a large copier which could also be used to print files sent to it from a computer'.

Hamilton used his original list of items to reflect on how life had changed - both materially and politically - since 1956. The removal the phrase 'so appealing' from the title suggests a shift away from a post-war optimism, towards a greater sense of global unrest.

Richard Hamilton [1922–2011)

Rotorelief

1956, after 1935 original

Offset lithograph on paper

Wilson Loan (2019)

This *Rotorelief* was made by Hamilton as part of his contribution to the exhibition 'This is Tomorrow', held at the Whitechapel Art Gallery, London in 1956. On the walls, Hamilton displayed discs that were scaled-up versions of the rotoreliefs Marcel Duchamp had made in 1935 (editioned in 1953) that were meant to be spun on a turntable at 40–60 rpm to create a playful optical illusion.

Richard Hamilton [1922–2011)

TiT

2000

Screenprint on paper

Numbered 41/50

Wilson Gift through Art Fund (2006)

In 2000, Hamilton first created the image for this screenprint as an exhibition poster. Hamilton used an original installation photograph from the 'This is Tomorrow' exhibition, which was then digitally manipulated to focus on the concept of optical uncertainty, with flat planes of colour juxtaposed to linear patterns that suggest perspectival space. Hamilton turned to the process of screenprinting, cutting 30 individual stencils for the separately applied colours in the image, returning again to themes of collage, in both subject and image production.

Marcel Duchamp [1887–1968)

Richard Hamilton [1922–2011)

Oculist Witnesses

1968

Screenprint, silver mirror in
laminated glass, aluminium plinth

Numbered: 4/50

Publisher: Petersburg Press, London

Wilson Gift through Art Fund (2006)

While preparing Duchamp's retrospective exhibition at Tate in 1966, Hamilton realised that such an exhibition could not be complete without Duchamp's *Large Glass* (the 1915–23 original, in Philadelphia, was too delicate to travel). Hamilton spent a year working on a reconstruction based on the notes given in Duchamp's *Green Box* (1934). Hamilton also made a number of studies; including the *Oculist Witnesses*. When a publisher was seeking to make multiple editions from parts of the *Large Glass*, Duchamp suggested the glass studies, which he considered new works and were jointly signed.

Marcel Duchamp [1887–1968)

Oculist Witnesses

1967

Etching on paper

Numbered 19/30

Printed by Arturo Schwarz

On Loan from a Private Collection

This etching is part of a series made to illustrate *The Large Glass and Related Works Volume I*, by Arturo Schwarz, Milan.

Richard Hamilton [1922–2011)

A Mirrorical Return

1998

Iris digital print

Numbered 22/50

Wilson Loan (2019)

The phrase ‘mirrorical return’ was used by Duchamp to describe elements that have travelled ‘mirrorically’ from one part of the composition to another. This digital print is part of a project that Hamilton began several years earlier in which he photographed seven interiors of his Oxfordshire home. In this image, Hamilton plays with perspective and space. On the wall to the right, he inserted a scanned image of the lower half of his reconstruction of Duchamp’s *Large Glass*, known as the *Bachelor Apparatus*. The image of the nude figure reading was then made partially transparent and located on the other side of the glass, in an ambiguous space, which is reinforced by the duplication rather than reflection of the alcove window.

**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 1960

On Loan from a Private Collection

In 1934, Marcel Duchamp published the *Green Box*, 94 notes relating to the development and function of his work *The Bride Stripped Bare by her Bachelors Even*. In the mid-1950s, Hamilton set out to translate these notes and together with George Heard Hamilton, they translated the *Green Box* in its entirety in a book format.

The Bride Stripped Bare by Her Bachelors Even Again

1966

Published by: Department of Fine Art,
University of Newcastle upon Tyne
Pallant House Gallery, Wilson Archive, WIL/9/6

This publication is an illustrated record of the process of creating a reconstruction of Marcel Duchamp's *Large Glass* for Duchamp's retrospective exhibition at Tate in 1966. The publication contains a short introduction by Hamilton in which he outlines the history of the original work, and the process of reconstruction at the University of Newcastle, along with a series of photographs of the original work, technical drawings and of Hamilton working on the reconstruction.

Richard Hamilton [1922–2011)

Respective

1951

Oil on canvas on board

Wilson Loan (2006)

Hamilton's interest in visual perception connects with his early interest in the fundamentals of perspective. His early abstract works reflect his interest in Cézanne and take as their starting point the bare canvas and the process of making a painting with the simplest marks. Hamilton writes, 'my paintings at this time were abstract [and] demonstrate one clear preoccupation – the use of minimal elements to articulate the picture surface'. However, he did recognise the inevitable sense of perspective that is caused, when a group of marks are read either in consideration to the canvas or in respect to each other.

Richard Hamilton [1922–2011)

The Critic Laughs

1968

Laminated offset lithograph and screenprint
with collage and hand-coloured additions

Numbered: 'A/P for Sandy'

Wilson Gift through Art Fund (2006)

In 1968, Hamilton created an object from two mass-produced elements; an oversized set of sugar 'dentures' attached to an electric toothbrush made by Braun. Some touches of paint were then added to the sugar teeth. The result was what Duchamp might have classified as an 'assisted readymade'. It also makes reference to two works by Jasper Johns, *The Critic Smiles* (1959) and *The Critic Sees* (1962). Hamilton photographed the resulting object in a manner that parodies advertising campaigns. The margins were screen-printed with matt white pigment to create the impression that the photograph was mounted on a white board.

Richard Hamilton [1922–2011)

Adonis in Y-Fronts

1963

Screenprint on paper

Numbered: 36/40 Wilson

Loan (2006)

The title *Adonis in Y-Fronts* is an adaptation of a 1962 pop song by Jimmy Clanton, *Venus in Blue Jeans*. This screenprint is based on a painting, one of four produced between 1962–63 under the umbrella title *Towards a definitive statement on the coming trends in men's wear and accessories*, taken from an article in *Playboy* magazine. Hamilton's playful combination of the classical and modern 'ideal man' is composed of imagery from advertisements for Potenza chest expanders and Y-front briefs, which according to the advertising copy 'guaranteed an especially comfortable fit'.

Richard Hamilton [1922–2011)

Study for 'Hers is a Lush Situation'

1957

Ink, collage and gouache on paper

Wilson Gift through Art Fund (2006)

Hamilton was part of the Independent Group that met at the Institute of Contemporary Arts between 1952–1955; others included Reyner Banham, Lawrence Alloway, John McHale, Eduardo Paolozzi, Toni del Renzio, Alison and Peter Smithson, Theo Crosby, Frank and Magda Cordell, Nigel Henderson, James Stirling, William Turnbull, and Colin St John Wilson. Within the Group there was an interest in technology and mass consumer culture - opening up new areas of investigation and a non-hierarchical acceptance of fine art, popular culture, car design, advertising and science fiction. Lawrence Alloway referred to this as 'The Long Front of Culture'.

Richard Hamilton [1922–2011)

Hers is a Lush Situation

1958

Oil, cellulose, metal foil and collage on panel
Wilson Gift through Art Fund (2006)

Between 1957 and 1962, Hamilton produced paintings that responded to his own definition of 'Pop Art' and dealt with the idea of the intimate relationship presented in contemporary popular culture between a woman and a machine. The title comes from an article about the sleek design of a 1957 Buick: 'The driver sits at the dead calm center of all this motion; hers is a lush situation'.

The painting aims to merge three interconnecting elements – the girl in the car, referenced by the collaged lips of actor Sophia Loren; the car in movement, and the urban environment, with New York skyscrapers reflected in the windows of the recently completed United Nations building.

Richard Hamilton [1922–2011)

Swingeing London 67 – poster
1968

Photo-offset lithograph on paper
Dedicated 'For Sandy to read while
waiting and painting' and signed by the
artist Wilson Gift through Art Fund (2006)

In 1968 Hamilton produced a series of paintings and screenprints responding to the arrest and sentencing of his gallerist Robert Fraser, who along with members of the Rolling Stones had been arrested for the possession of drugs on 12 February 1967 after a party at Keith Richard's farmhouse in West Wittering, Sussex. Hamilton took the large number of newspaper cuttings as a starting point for his collage. The work was laid out like a page of newsprint, with a banner headline: **STONES: 'A STRONG SWEET SMELL OF INCENSE'**, a reference to the incense that the police noted when they raided the house.

Richard Hamilton [1922–2011)

Swingeing London 67

1968

Relief, screenprint on oil on
photograph on hardboard
Wilson Gift through Art Fund (2006)

On 10 May 1967, Robert Fraser and Mick Jagger appeared at Chichester Magistrates Court. Both pleaded not guilty and were given bail. On 27 June 1967 the trial reopened in a higher court. Jagger and Fraser were found guilty and remanded in custody. The next day, they were driven to court, handcuffed to each other, in a prison van. They were sentenced to three and six months respectively. The photograph by John Twine published in the *Daily Sketch* showing Fraser and Jagger handcuffed together in the back of a prison van was the source for multiple re-interpretations of the media image.

Richard Hamilton [1922–2011)

Swingeing London 67 - etching

1968

Etching, aquatint, embossing and photo-
etching, metallic foil diestamping, with collage

Numbered: 24/70

Wilson Loan (2006)

Richard Hamilton [1922–2011)

Kent State

1970

Screenprint on paper Numbered:

343/5000

Gift of Mr Edward J Ryan (2019)

As an experiment, Hamilton decided to set up a camera in front of the TV for a week and every night he sat watching with a shutter release in his hand. He noted, 'it had been on my mind that there might be a subject staring me in the face from the TV screen'. In the middle of the week there came the report of the shooting by National Guardsmen of students demonstrating against the Vietnam War at Kent State University in Ohio. Hamilton was interested in the multiple stages that the image had been through to arrive in his living room, via the television, and the momentary quality of a television image. As Hamilton wrote at the time, 'In one eye and out the other.'

Living Arts no. 2

1963

Edited by Theo Crosby and John Bodley

Published: Institute of Contemporary Arts &
Tillotsons Ltd

Pallant House Gallery, Wilson Archive WIL/9/3

Front cover image:

Producer: Richard Hamilton

Photographer: Robert Freeman

Stylist: Betsy Scherman

Model: Jenny Freeth

Living Arts was a magazine that discussed the activities of the Institute of Contemporary Arts, London during the 1950s. Three issues were published between 1963 and 1964. This issue includes Hamilton's article *Urbane Image*, a short text reflecting his awareness of commercial images and media language. One text reads: 'Cadillac-pink RCA whirlpool refrigerator/freezer, with automatic defrosting and automatic filling of ice-try functions: major appliance if ever there was one.'

Postcard: Richard Hamilton 'Whitley Bay'

1965

To Colin St. John Wilson

from Robert Fraser

April 1969

Pallant House Gallery,

Wilson Archive WIL/8/46

'I'm showing some of Richard's things (he calls them 'Swingeing London '67' and 'People') in the gallery at 69 Duke Street. We're opening on April 15. Hope you can come.

Love Robert'

**Swingeing London 67/
People/Graphics 1963–8**

Exhibition list of works

Robert Fraser Gallery, London April 15–May 20
1969

Pallant House Gallery,
Wilson Archive WIL/9/11

Paintings etc '56–64

Exhibition at the Hanover Gallery, London
October–November 1964

PallantHouse Gallery,
Wilson Archive WIL/8/73

Richard Hamilton [1922–2011)

To mother

1968

Fold-out offset print

Edition: 2000 copies

Pallant House Gallery, Wilson Archive WIL/9/4

In 1968 Hamilton produced a 'postcard' of his own modelled on a popular form of postcard with a central flap that unfolds to reveal a strip of concertina-folded pages. Each image shows an ever increasing magnification of an element of the original image, zooming in on one figure.

Studio International
Journal of modern art

March 1969

Edited by Peter Townsend

Hamilton designed the cover,
featuring *People again* (1969)

Pallant House Gallery, Wilson Archive WIL/9/8

Included in the journal is a text by Hamilton titled 'Photography and painting' in which he discusses his interest in figuration, based not on direct observation of a landscape or a person, but 'second hand through the use of magazines'.

Art International
Volume XIV/3

March 1970

Pallant House Gallery,
Wilson Archive WIL/9/20

Polaroid Portrait

1973

Polaroid photograph on card

Pallant House Gallery,

Wilson Archive WIL/9/35

Postcard: Lips

'Happy Birthday Sandy

Love from Rita and Richard'

Pallant House Gallery,

Wilson Archive WIL/9/14

Postcard: Don't Forget Marcel Duchamp

Sent to Sandy and MJ Wilson

'Love Richard'

Pallant House Gallery,

Wilson Archive WIL/9/23

Richard Hamilton

Exhibition invitation card

The Solomon R. Guggenheim Museum, New
York, 1973

Pallant House Gallery,
Wilson Archive WIL/9/34

Postcard: New York City

18 September 1973, New York

Pallant House Gallery,
Wilson Archive WIL/9/18

'I'm sorry you weren't at the opening at the
Guggenheim– it was a beautiful affair. Everyone
was say' who is Colin St John Wilson –
the man who owns all this stuff!
Much love Richard + Rita (the show is really
stunning)'

Polaroid Portraits Vol. 1

'Roy Lichtenstein 16.3.68'

Edition Hansjörg Mayer

Pallant House Gallery, Wilson Archive WIL/9/3

In 1968, Hamilton began a series of Polaroid portraits after being photographed by Roy Lichtenstein in Lichtenstein's New York studio. Hamilton offered a Polaroid camera to an artist friend with the request, 'take a photograph of me'.

Polaroid Portraits Vol. 2

'John Lennon 25.11.71'

Edition Hansjörg Mayer:

On Loan from a Private Collection

Polaroid Portraits Vol. 3

'Allan Kaprow 18.1.80'

Edition Hansjörg Mayer:

On Loan from a Private Collection

Polaroid Portraits Vol. 4

'Bryan Ferry 24.8.85'

Edition Hansjörg Mayer:

On Loan from a Private Collection

Colour television: seven singular choices

Radio Times

12 November 1970

Pallant House Gallery,

Wilson Archive WIL/9/67

This article provides the background to Hamilton's print *Kent State* displayed nearby.

Richard Hamilton [1922–2011)

Orange Order

1991

Humbrol Enamel on Cibachrome

Numbered: 14/100

Wilson Loan (2006)

Made as a limited edition for an exhibition catalogue in 1991, this makes reference to a series of earlier works Hamilton made between the late 1980s and early 1990s that dealt with his interest in the social and political situation in Northern Ireland.

Nolan

Hatton Gallery, Newcastle upon Tyne

March 1961

Exhibition catalogue

On Loan from a Private Collection

In 1953, Hamilton took up a teaching post in the Fine Art Department of Durham University at Newcastle Upon Tyne, which lasted until 1966. Among the students Hamilton tutored at Newcastle in this period were Rita Donagh, Mark Lancaster, Tim Head and Roxy Music founder Bryan Ferry.

Joe Tilson Recent Works

Hatton Gallery, Newcastle upon Tyne

May 1963

Exhibition catalogue

On Loan from a Private Collection

Francis Picabia

Hatton Gallery, Newcastle upon Tyne

March 1964

Exhibition catalogue

On Loan from a Private Collection

Eduardo Paolozzi

Hatton Gallery, Newcastle upon Tyne

February 1965

Exhibition catalogue

On Loan from a Private Collection

Hamilton also helped organise and install exhibitions in the Hatton Gallery, designing and printing the posters and catalogues in house. He was influential as a teacher, particularly as a conduit for the newest ideas of art, music, and fashion from London, Europe, and the United States.