

Syracuse University



SYMBOLS OF CHANGE:

British Prints of the Last Two Decades

November 14, 1982 - February 20, 1983

Syracuse University Art Galleries

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School of Art
College of Visual and Performing Arts

Syracuse University
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Joseph A. Scala, Director

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Cover - Peter Phillips, *Hunter*, 1975

Joe and Emily Lowe Art Gallery
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SYMBOLS OF CHANGE:

British Prints of the Last Two Decades from the Syracuse University Art Collections.

As the 1960s brought social and artistic upheaval to both sides of the Atlantic, the effect upon British culture was evident. Its young people became increasingly disillusioned with the inequities and impersonal nature of the established power structure, paralleling the social revolution that occurred in the United States.¹ The mass media emphasized the public protest enacted by groups who confronted issues of great emotion. The majority of protesters were young adults, products of the postwar population explosion, who rallied in support of their new heroes and questioned preexisting ideologies. This cultural revolution was a time when all social values were reappraised, especially the traditional modes of sexual conduct and expression. It was also a time when world-wide political oppression was exposed and when American media played a central role in highlighting radical activities.

British artists of the 1960s and 1970s were intrigued with American culture, which represented the epitome of technological advancement. As Britain was bombarded with American media, artists began to look closely at the quality of twentieth-century life, and the material objects and habits of the American consumer as portrayed and exaggerated on television and in magazines.² These artists absorbed and interpreted media-hyped images into works that are both critical and sympathetic. This exhibition illustrates the impact of American mass media on British artists who, through their own cultural bias, expressed their visions via printmaking.

If the 1960s was a time of political upheaval, it was also a decade that reflected revolution in the arts.³ This is evidenced not only visually, but in the more democratic role of art in society, which resulted in the

revitalization of printmaking as a viable and powerful art form. The art market in Europe and America was expanding as a newly affluent younger generation, eager to obtain quality artwork, sought prints as an affordable alternative to paintings and sculpture.⁴ Galleries and printing studios were realizing the print's potential as a salable commodity and supported talented artists.

For the most part these artists' ideas translated easily into prints, yet many artists had to take an active approach in developing the medium to suit their creative expressions. Often, these artists lacked the skills necessary to achieve the printed images they desired; they needed the technical expertise only printing studios could provide. By collaborating with the master printer of a professional studio, an artist with limited knowledge of advanced methods could utilize the new technologies available, often presenting major challenges to the master printer. The results of these collaborations were enriched by the printer's technical ability, the artist's approach, and the symbiotic relationship that developed between them.

Two printing studios, initially significant in the development of modern printmaking in Britain, were the Curwen Studio (a subsidiary of the Curwen Press), and the Kelpra Studio. Curwen Press, established in the 1840s, had a long history of working with artists, principally through the lithographic printing of book illustrations. In 1958, Robert Erskine encouraged Timothy Simon and Stanley Jones to establish a separate studio at Curwen Press, specifically designed for artists to make their own lithographs.⁵ The Kelpra Studio was established in the early 1960s by Christopher Prater, a commercial screen printer who began collaborating on fine art prints with artists such as Gordon House, Richard Hamilton, Eduardo Paolozzi, and R.B. Kitaj.⁶ By commissioning prints for public sale, publishing houses and galleries also aided in the print's popularity. St. George's Gallery, founded by Robert Erskine in 1954, was absorbed into Editions Alecto in 1963 under the direction of Michael Deakin and Paul Cornwall-Jones. Editions Alecto became a major publishing house, establishing workshops where artists could experiment with intaglio, lithography, and serigraphy.⁷

Many of the artists were beginning to utilize popular imagery based on advertising

styles, realizing that advertising had developed into a highly sophisticated art form in its own right with a complex language of signs and symbols. Ironically, several artistic interpretations illustrated in these prints were subsequently borrowed by the advertising industry.⁸

In addition to exploiting advertising styles, many of these artists assembled ready-made images abstracted from the media, utilizing traditional methods as well as the most recent innovations. In light of this wholesale interpolation of popular ready-made imagery, the movement came to be known as neo-dada or, more commonly, pop art.⁹ Recalling the bizarre juxtapositions of dada and surrealist artists Kurt Schwitters, Max Ernst, and Marcel Duchamp, pop art flourished as a commercialized style which typified a youthful generation immersed in material culture. "The pop movement sought its inspiration not in the mysteries of Nature, but in the clichés of man—particularly popular imagery serving the broadest public."¹⁰ The images ranged from political heroes of the New Left to advertisements for the latest conveniences in the home and the blatant amplification of sexuality which reflected the exploitation by manufacturers determined to sell their products. The juxtaposition of reproductions, including dog food advertisements and printed circuit boards, addressed an age of rapidly advancing social and economic mobility.

A pivotal figure in the emergence of new aesthetic ideals was Eduardo Paolozzi, whose primary medium was sculpture. In the late 1940s he began to create collages composed of popular imagery which he showed at an informal slide lecture to the first meeting of the Independent Group in London in 1952. The I.G. was an organization formed for younger British artists under the auspices of the Institute of Contemporary Art. At this presentation, Paolozzi suggested that a combination of multi-media images had aesthetic significance and that "...true art was to be found outside the art galleries...", reminiscent of the dada tradition.¹¹ The beauty he saw in such manufactured items as wheels, jet engines, and machine parts was translated into his machine-like sculptures, and appears to emanate from his print *Turkish Musik*. By unifying ready-made images into highly sophisticated serigraphs and photolithographs, (see *General Dynamic F.U.N.*), Paolozzi's art branched away from its dada roots, while it retained the impact typical of

this movement. Much of his inspiration came from his fascination with American cultural oddities; its computers, atomic reactors, sexual-based advertising, and comic book characters. On his visits to the United States, he preferred to visit Stanford University's nuclear accelerator, Hollywood film studios, and Disneyland rather than art museums.¹² Paolozzi's montages, incorporating advertisements, dehumanized forms, and cartoon figures, characterize his development from dada to pop, and place him as an innovator on the British art scene of the 1960s.

In 1957, Richard Hamilton, whose insightful writing influenced the ascent of pop, defined pop art as "popular, transient, expendable, low cost, mass produced, young, witty, sexy, gimmicky, glamorous, and big business."¹³ Hamilton's early career as an industrial designer imbued his work with an orderly, disciplined approach. His diligence in pursuing minute details and supervising the completion of his prints resulted in high quality works that reflect precise translations of his original concepts.¹⁴ Influenced by the slick, glossy style of American advertising, he meticulously chose a variety of elements for his compositions and analyzed the individual implications in relation to the overall scheme. Relishing the symbolism woven into the fabric of the work, Hamilton challenges the viewer to discern the meaning of images removed from their original contexts, and in so doing, conveys a sense of humor and/or irony.

Hamilton's operations focus on the products of technology, to which his hand is subservient.¹⁵ *I'm Dreaming of a Black Christmas*, a print that uses a film cell extracted from a motion picture, is a product of the film medium and an expression of cultural mass media. As a print that incorporates the precepts of pop art, it is also an outstanding example of the application of the ready-made, and illustrates Hamilton's close study of the extraordinary strategies of Marcel Duchamp.¹⁶ The isolated forms, severed from their original contexts, are presented to the viewer in a surreal manner, exposing the public to a timely vision of the world, by elevating elements of mass media to the level of fine art. "Ultimately, Hamilton strives to widen our awareness of how we ourselves are processed by media, how we are shaped emotionally and associatively by the unexpectedly vast and varied forms of modern representation."¹⁷

As with many pop artists of the 1960s, Joe Tilson's visualizations derived directly from the socio-political images that exploded in the media. Themes of war, youth cult heroes, and sexuality were his inspirations, and he took great interest in new artistic techniques to allow him greater flexibility. Primarily a sculptor and painter, Tilson began in the early 1960s to use printmaking, especially serigraphy, to reveal his visions of modern society. He, like other artists of this period, had begun to accept printmaking as a serious artistic medium. The composition, *He, She, and It* 1, which incorporates sexually oriented depictions of women with poems relating male fantasies, addresses the multi-faceted relationship between men, women, and sex. His continued use of sculpture is evident in *A.E.I.O.U.*, a wood relief and screen print which expounds on a novel conception of English vowels as feminine components. The transparency of *Che Guevara, October 9, 1967*, abstracted from a newspaper image of the slain revolutionary, is subsequently permuted by its execution on acrylic relief to impart a haunting immediacy to the event. In *Ho Chi Minh*, the consolidation of visual elements presents the man not as an adversary of the American establishment, but as the liberator of the Vietnamese from poverty and hunger. This transfiguration is accomplished by the symbolic application of the wooden fish¹⁸ and a photograph of Ho Chi Minh with smiling children that conveys the intimacy of a family snapshot. In his prints, Tilson has manipulated mass media images into an art form that stimulates our social awareness and invites us to reevaluate preexisting judgments.

Influenced by Paolozzi and Chris Prater, the painter R.B. Kitaj began making prints in 1962, principally using serigraphy until 1975. His prints display a wealth of artistic and literary references with allusions to such twentieth-century figures as Ezra Pound, T.S. Eliot, and Constantine Brancusi. His affinity for literature is expressed through a series of prints that reproduce title pages from books in his own collection. In addition to the visually simpler book covers, Kitaj's major exploration and expression was through the combination of photographs, printed words, and drawings, at times superimposed over the book covers. *Ezra Pound and Pogany* combine paragraph sections, sketches, and photographs that express a story or personal viewpoint flavored

with references to famous personages.¹⁹ In *Brown Fat*, photographs and isolated words are curiously enjoined in a diagrammatic manner combining scientific and erotic imagery. Kitaj has expressed his own realities and presented pictorial riddles with a myriad of multilevel interpretations. Neither transparent nor explicit, Kitaj's manipulation of reality intimates a transcendence of discernable concepts and points to altered perceptions of the world.

The influence of Kitaj's esoteric, literary approach can be seen in works by David Hockney, a friend and classmate of Kitaj at the Royal College of Art in London. An accomplished painter and draftsman, Hockney ventured into printmaking in 1962, producing a series of etchings entitled *The Rake's Progress*, inspired by his first encounter with New York City. He chose to work in the more traditional printing techniques of etching and lithography. The similarity between his prints and his drawings is embodied in the print *An Etching and a Lithograph*. In this work, a subtle combination of representative subject matter and geometric design is clarified by descriptive verbiage. Although Hockney's prints exhibit a flat, illustrative nature, they do not typically display the same bold color and pattern associated with mainstream pop artists, nor do they exhibit images from mass media. Rather, he extrapolated images and iconography of American popular culture which intrigued him. *Picture of a Still Life that has an Elaborate Silver Frame* is a subtle comment on the "tinsel town" facade of Hollywood.

Also heavily enmeshed in the literary tradition with both a visual and verbal approach, a group known as concrete poets developed a sub-style within the pop movement, choosing the printed page solely as a found object to be manipulated in several ways. Concrete poetry integrates words and visual forms so that the shape and context of the words forge greater meaning. Three artists in this exhibition are concrete poets; John Furnival, Tom Phillips, and Ian Hamilton Finlay.

John Furnival, in his print *Statue of Liberty*, uses words and imagery to project a symbolic relationship between monetary success and the monument; a distortion of its original intended meaning, freedom from oppression. The representation of the statue is a montage of typography directly reproduced from *The Wall Street Journal*

and thereby creates the association of the American dream with material wealth. Furnival states of his literary approach, "I use language visually in my drawings, allied to other forms of imagery, literally to make word-pictures...."²⁰ Such is the intent of concrete poetry. Furnival's manipulation of the image, which impels the viewer to perceive it in a new light, places him among the more politically-critical pop artists.

Since many pop artists produced portfolios and books in addition to individual prints, it is fitting to include a sample of such work by Tom Phillips. In *A Humument /A Treated Victorian Novel*, Phillips has painted out all but a few words on each page of an existing novel and has arrived at poetry through a process of subtraction, using chance systems, rhythms, and clues from within the original work. The title of his work is derived from the original title, *A Human Document*, after the deletion of certain letters.²¹ Shapes and colors vary from page to page and are meant to be interpreted individually as well as collectively. For Phillips, the original novel became an inexhaustible source of inspiration offering a diversity of poetic and visual solutions.

A slightly different visual approach to concrete poetry has been explored in the book, *Taschenbuch Der Panzer*, by Ian Hamilton Finlay, who illustrated his work with Ian Gargener's watercolors of pansies (panzer is the German word for tank and is used here as a play on the word pansies). Finlay's poems recall both military and artistic references, a duality he considers totally compatible. He sees in nature a metaphor for the enduring forces of spirituality that pervade all things, a philosophy that evolved from his concern that art had become too secularized. He claims that the avant-garde, often subsidized by the government, has become the standard and that the use of classical forms, also expressed in his sculpture, is the "truly subversive and revolutionary mode."²² Utilizing simple typewritten sentences in the book, he is able to emphasize the significance of the written word. This method of presenting ideas moves from the concrete toward the conceptual, in which art is manifested in the mind of the viewer rather than through visual arrangement of words on a page.

A near antithesis of concrete poetry is the blatantly nonliterary style of Patrick Caulfield, a painter who began to employ serigraphy in 1964 via his collaboration with

the Kelpra Studios. Caulfield made no attempt in either his paintings or his prints to use chiaroscuro. Rather, he used an exclusively flat treatment displaying bold colors, often outlined in black. The flattening of the image into a pattern, characteristic of classical Japanese woodcuts, creates a surface tension between the two-dimensional design of his compositions and the three-dimensional interpretation of his image, exemplified in *Paris Separates*. This formula of representation is often equated as the typical pop style, used by advertising artists who exploited its simple yet powerfully direct impact. *Pipe in Bowl* illustrates how Caulfield elevated commonplace objects of no intrinsic value. He also incorporated the use of banal clichés, which at first seem so superficial that they are either taken for granted or overlooked entirely. Because of the special regard he imparts to his subjects, they draw attention to themselves (see *Vase on Display*) in a manner that compels the viewer to recognize the authoritative presence, regardless of their familiarity.

Similar to Caulfield's bold style is the work of Patrick Hughes, known for his paintings, who also found that serigraphy suited his aesthetic explorations, reflecting his satirical criticism of society. Furthermore, his prints exhibit the same bright, clearly defined shapes closely associated with poster, magazine, and billboard advertising. These were readily understood by the masses and could offset the prevalence of elitist art.²³ Although his expressions stem from personal enlightenment and sensibilities, the direct images appeal to the humanitarian wit of the common consciousness. His use of visual puns, in a fashion descended from the dada and surrealist hypotheses, is the perfect vehicle for inviting viewers of all backgrounds to join in his lampoon of humanity and its art. In this respect, Hughes follows an existential approach more than other pop artists.²⁴ "While dada had been a desperately serious movement, neo-dada (pop) reveled in nonsense for its own sake, and laughed with the world, not at it."²⁵ Two surrealist examples of Hughes' application of visual oxymora, *Sunscrappers* and *Darkness Falls*, embrace the philosophy that "paradoxically, one cannot know life until confronted with death, or experience affirmation until one encounters negation. There can be no sunshine without shadow, no light without darkness."²⁶ *Sticking Out Room and Pink*

Art are satirical musings on the established perceptions of art and space. Much of the success of his motifs rests upon the proliferation of the object in contemporary advertising. Hughes takes these familiar representations, and through unfamiliar associations, creates metaphysical distortions that impel us to make more profound observations of art, society, and ourselves.

In contrast to Hughes' direct simplicity, John Piper's serigraphs manifest a seemingly ethereal approach to imagery manipulation. The oldest artist represented in this exhibition, Piper began exhibiting prints as early as 1927 and in 1936 founded Contemporary Lithographs in London with the cooperation of Baynard Press and Curwen Press. Piper's interest in theater, music, archaeology, architecture, and religion have greatly influenced the content of his work. Besides his pursuits in the visual arts, he has written extensively on architecture and particularly on historical landmarks. His use of photography is similar to the prints by Tilson and Paolozzi in that the images are taken from specific sites. Yet Piper imbues his prints (as with the series of churches), with a spiritual ambience by virtue of the starkness of the architecture emerging from amorphous backgrounds of highly intense color. The dramatic contrasts of light and dark enhance his compositions, replacing simple documentation of a particular edifice with the experience of an art form.

Although pop art was often characterized by the glorification of objects, many pop artists concentrated upon the human form for their subject matter, in keeping with the current reaction to nonrepresentational abstract art. Two such artists, Allen Jones and Peter Phillips, produced prints that display not merely figures, but female figures as depicted in pornographic publications and erotic advertising. "England provided a fertile situation for pop artists like Allen Jones, whose interest in the commercially contrived and artificial manipulation of the female form to accentuate its sex-signaling factors coincided with a series of scandals involving prostitutes and members of the British government."²⁷ Although this same kind of sexually exploitative imagery was at the onset shocking, it became in time matter-of-course and prevalent in American pop as well.

With an established reputation for his dynamic treatment of the human figure, Allen Jones encountered David Hockney in New York in 1964. Hockney noted that the

erotic imagery in Jones' paintings showed specific correlations to illustrations in fetish magazines, fashion advertisements, and "dragon lady" comic books.²⁸ The females in Jones' *Album* reveal an inhuman quality, rendered in terms of exaggerated sexual fragments. The addition of leather masks, whips, and stiletto-heeled shoes, common trappings of sado-masochism, heighten the fantastic appeal. His distortion of physiognomy interacts with sexual references as ideas, thus creating a marriage of abstract and figurative styles. This is mirrored in a number of prints that express a peculiar joining of male and female figures into single hermaphroditic forms. Through his compositions, Jones investigates not only his fascination with human sexuality but also his intrigue with the human psyche in relation to modern urban existence.

Unlike Jones, who drafts his own figures, Peter Phillips uses imagery culled directly from magazine and billboard advertisements, reproduced through a variety of printing techniques. In *Gravy for the Navy*, Phillips placed a large reclining pin-up WAVE over a bold black and white grid pattern surrounded by augers and brightly-colored capsules that appear to float on the print's surface. The figure, by nature of its photographic reproduction, seems trapped by the patterns and is static, almost like a doll. *Collection*, a montage of postcard pin-ups from the 1940s, displays a likeness to a bingo or lotto game board, and with its multiple images gives us a clear representation of the obsessive sexualization of women in western culture. Although the images in both prints are nostalgic in nature, the visual treatment, characterized by vivid colors, places the works unmistakably in the contemporary pop mode. Formally, the viewer's eye is not merely attracted by the imagery, but is excited by the color and animation of the printed surface. Phillips' *Hunter* and *Six Times Eight, Dreaming* are montages that evoke the spirit of dada and surrealist works. *Hunter* incorporates images of canines, internal combustion engines, and birds in a hauntingly mystical manner, while *Six Times Eight Dreaming* integrates popular 60s imagery by the use of a grid pattern overlay. In his prints, Phillips reinforces stereotypical sex roles, emphasized by the depiction of calendar girls juxtaposed with phallus-like augers. He provides a visual means to explore these roles further and to examine closely the sociosexual standards within contemporary culture.

The last two decades have proven to be a time of radical social change reflected in the arts. This era, with its expanding audience, has seen printmaking emerge as a powerful art form. British print artists, in combining disparate images, sought to create associations that led to broader assessments and new perceptions. These prints serve as unusual pictorial messages at times suggesting existential alienation while they connote pleasure in the novelty and energy of their subjects. The confusion and incongruity of these rapid-fire compositions suggests a world so overcome by its output that there is little time left to consider the significance of its actions. The flatness of the printed page and the refraction of the human figure points not to Renaissance ideals, in which

Man was the measure of the Universe, but rather to an age in which the media presents automatons lacking in identity and emotion. "Pop art did more than merely reproduce 'popular' images, it transformed them into an art of ultimate sophistication. By exploring a level of reality existing beneath the glossy facade of American life, they (pop artists) have attempted to challenge many of our assumptions, underscored the unique shapes and colors of the everyday world, explored the psychological overtones of visual clichés, and in the process, affected our way of looking at the world around us."²⁹ For us to experience the roots of cultural revolution—transformed by the media and interpreted by British pop artists—is to look to the recent past and draw from it new insights.

¹ "A moral reassessment of the twentieth-century was universal in the 1960s, and among the younger artists, the reaction and its residue were cataclysmic. The idealism of youth, focused by political events and social inequities, exploded into radicalism and nihilism. The classicist idea art, dissociated from objectification, evolved on a route parallel to politicized, engage art events and objects." Riva Castleman, *Printed Art: A View of Two Decades* (New York: Museum of Modern Art, 1981), p. 24.

² Riva Castleman, *Prints of the Twentieth Century* (New York: Museum of Modern Art, 1976), p. 176.

³ Lawrence Alloway, in Lucy Lippard's *Pop Art* (New York and Toronto: Oxford University Press, n.d.), p. 32, attributes the birth of pop art to the artists in the Independent Group in the early 1950s.

⁴ Castleman, *Prints of the Twentieth Century*, p. 162.

⁵ Pat Gilmour, *Artists at Curwen* (London: Tate Gallery Publication, 1977), p. 96.

⁶ Gene Baro, "Britain's New Printmakers" *Art In America*, May 1966, p. 97.

⁷ Tatyana Grosman founded Universal Limited Art Editions at West Islip, N.Y. in 1957. In the early 60s she invited Larry Rivers, Jasper Johns, Robert Rauschenberg, Helen Frankenthaler, Robert Motherwell and others to experiment in lithography and intaglio. *Britannica Encyclopedia of American Art*, s.v. "Universal Limited Art Editions," by Riva Castleman. On the West coast June Wayne founded Tamarind Lithography Workshop in 1960 and awarded grants to artists such as Josef Albers, Philip Guston, Rico LeBrun, and Louise Nevelson to train in the lithographic processes. *Britannica*

Encyclopedia of American Art, s.v. "Tamarind Lithography Workshop," by Riva Castleman.

⁸ Pat Gilmour, *Modern Prints* (London: Studio Vista, 1970), p. 136.

⁹ William Fleming, *Arts and Ideas* (New York: Holt, Rhinehart & Winston, 1980), p. 453.

¹⁰ Charles Spencer, *British International Print Biennale* (England: Bradford City Art Galleries and Museum, 1972), n.p.

¹¹ Tate Gallery, *Eduardo Paolozzi* (London: Tate Gallery Publication, 1971), p. 46.

¹² Uwe M. Schneede, *Eduardo Paolozzi* (London: Thames & Hudson, 1970), p. 5.

¹³ Solomon R. Guggenheim Museum, *Richard Hamilton* (New York: Solomon R. Guggenheim Museum, 1973), p. 14.

¹⁴ It is not unusual for Hamilton to travel across Europe to inspect each stage of the printing process. Richard S. Field, *The Prints of Richard Hamilton* (Middletown: Davidson Art Center, Wesleyan University, 1973), p. 11.

¹⁵ Ibid., p. 13.

¹⁶ Whitworth Art Gallery, *Richard Hamilton: Prints, Multiples and Drawings* (Manchester: Whitworth Art Gallery, 1972), p. 6.

¹⁷ Ibid., p. 5. This is reminiscent of Marshall McLuhan's *Medium is the Message*.

¹⁸ North Vietnamese peasants travelling in foreign provinces would slyly place a wooden fish in their bowl of rice to appear wealthier by increasing the amount of food in their bowls. This is a twofold purpose since the fish would be soaked in the juice of the completed meal and they could suck on it and gain added nourishment from it upon departure. Marlborough New London Gallery, *Pages: Joe*

Tilson (London: Marlborough Fine Art Limited, 1970), n.p.

¹⁹ The print *Pogany* refers to Constantine Brancusi's sculpted heads of Mlle. Pogany. Brancusi met her in Paris in 1910 and created several portraits of her in marble and bronze between 1912 and 1933. Ezra Pound, a friend of Brancusi's, wrote about the Pogany sculptures in *The Little Review* (Autumn, 1921). Sidney Geist, *Brancusi* (New York: Grossman Publishers, 1968), pp. 37-189.

²⁰ *Contemporary Artists*, 1977 ed., s.v. "Furnival, John."

²¹ The novel, by W. H. Mallock, focuses on the life of its heroine, Irma, whom Phillips also chose to use as the key figure in other works. *Tom Phillips—A Humument*, 1977. U-matic color videotape.

²² Ian Hamilton Finlay: Part I, n.d., U-matic color plus black and white videotape.

²³ Jasia Reichardt, "Art," *Architectural Design* 40 (April 1970): 163.

²⁴ "Of all recent philosophies, existentialism perhaps comes closest to comprehending the overall current artistic situation." Fleming, p. 480.

²⁵ Ibid., p. 453.

²⁶ Ibid., p. 481.

²⁷ Castleman, *Prints of the Twentieth Century*, p. 161.

²⁸ Walker Art Gallery, *Allen Jones: Retrospective of Paintings 1957-1978* (Minneapolis: Walker Art Gallery, 1978), p. 14.

²⁹ *Britannica Encyclopedia of American Art*, s.v. "Pop Art," by Eugene Goosen.

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CHECKLIST OF THE EXHIBITION

Unless otherwise noted, all the works in this exhibition are from the Syracuse University Art Collections. The checklist entries are listed in alphabetical order by the artist's last name. Dimensions are given in centimeters, height preceding width.

Patrick Caulfield

Interior Night, 1968

Serigraph

Sheet size: 91.8 x 77.2, 92/100

Signed, in pencil LR

Gift of James W. Dye

SU 80.204

Vase on Display, 1970

Serigraph

Sheet size: 101.6 x 70.3, 82/100

Signed in pencil LR

Gift of James W. Dye
SUS 80.212

Paris Separates, 1973

Serigraph

Sheet size: 72.9 x 94.7, 53/72

Signed, in pencil LR

Gift of James W. Dye

SU 80.215

Some Poems by Jules Laforgue, 1973 (book)

Serigraph

Sheet size: 40.5 x 35.5, 73/200

Signed, in pencil on colophon page

Printed by Frank Kicherer, Stuttgart, Germany

Published by the Petersburg Press Ltd., London

Gift of Ben and Lesta Wunsch

SU 81.112

Pipe in Bowl, 1976

Serigraph

Sheet size: 58.2 x 58.4, 64/76

Signed, in pencil LR

Gift of James Dye

SU 80.209

Ian Hamilton Finlay

Ian Hamilton Finlay: Part I, nd.

U-Matic color plus black and white video
24:10 minutes
Produced by Media Associates and Eaton
House Publishers

Gift of Barbara T. Herpin
SU 81.101

Taschenbuch Der Panzer, 1981 (book)

Color Photolithography
Sheet size: 24.7 x 30

Signed, in pencil on colophon page
Published by the Stellar Press Ltd., England
Gift of Barbara T. Herpin
SU 81.102

John Furnival

Statue of Liberty, 1977

Hand colored mixed media print
Sheet size: 77.22 x 56, 21/75
Signed, in pencil LR
Gift of Saul Steinberg
SU 80.184

Richard Hamilton

I'm Dreaming of a Black Christmas, 1971

Seven collotype and twenty-four screen
printings and collage

Sheet size: 53.75 x 97.5, 93/150

Signed, in pencil LR

Printed in collotype at F. Schreiber,
Stuttgart, Germany

Published by Petersburg Press, London
Screenprinted at Dietz Offzin, Lengmoos,
Bavaria

Courtesy of Multiples/Marian Goodman
Galleries

David Hockney

*Picture of a Still-life that has an Elaborate
Silver Frame from A Hollywood Collection*,

1965

Seven color lithograph

Sheet size: 75.62 x 55, 85/58

Signed, in pencil LR

Printed at Editions Alesto

Courtesy of The Herbert F. Johnson
Museum of Art

An Etching and a Lithograph, 1972

Etching and lithograph

Sheet size: 90.9 x 64, 50/100

Signed, in pencil LR

Printed at Editions Alesto

Gift of Avram Dorman

SU 80.318

Patrick Hughes

Sticking Out Room, 1973

Serigraph

Sheet size: 76.1 x 56.6, 34/75

Signed on verso

Gift of Ruth Plotsky

SU 81.67

Pink Art, 1975

Serigraph

Sheet size: 90.3 x 66.1, AP/50

Signed, in pencil LR

Printed by Charles Holmes

Published by Patrick Hughes

Gift of Ruth Plotsky

SU 81.69

Darkness Falls, 1976

Serigraph

Sheet size: 76.5 x 56, 49/100

Signed in pencil LR

Printed by Coriander Studio

Published by Patrick Hughes

Gift of Ruth Plotsky

SU 81.68

Sunscrapers, 1980

Aquatint

Sheet size: 90.9 x 74.5, 57/90

Signed, in pencil LR

Gift of Milton F. Campbell

SU 80.365

Allen Jones

Album, 1971

Lithograph

Sheet size: 63.9 x 48, 57/75

Signed, in pencil LR

Printed by Matthieu Zurich

Published by Marlborough Graphics

Gift of C.N.L. Properties

SU 79.352

Album, 1971

Lithograph

Sheet size: 63.9 x 48, 57/75

Signed, in pencil LR

Printed by Matthieu Zurich

Published by Marlborough Graphics

Gift of C.N.L. Properties

SU 79.352

Album, 1971

Lithograph

Sheet size: 63.9 x 48, 57/75

Signed, in pencil LR

Printed by Matthieu Zurich

Published by Marlborough Graphics

Gift of C.N.L. Properties

SU 79.352

R.B. Kitaj

Pogany, c. 1967-74

Serigraph

Sheet size: 68.28 x 102.52, 20/70

Signed, in pencil LR

Gift of Robert S. Wax

SU 79.248

The Romance of the Civil Service, c. 1967-74

Serigraph

Sheet size: 101.6 x 67.95, 6/70

Signed, in pencil LR

Gift of Robert S. Wax

SU 79.247

Brown Fat, c. 1968-74

Serigraph

Sheet size: 68.28 x 97.79

Unsigned

Gift of Arthur Radin

SU 79.271

Ezra Pound, c. 1968-74

Serigraph

Sheet size: 69.85 x 103.51, 62/75

Signed, in pencil LR

Gift of Steven Sohacki

SU 79.156

Eduardo Paolozzi

*Decency and Decorum in Production from
General Dynamic F.U.N.*, c. 1965-70

Photolithograph

Sheet size: 38 x 25.4, 301/350

Signature printed on verso

Printed by Lyndon Haywood, Alesto Studios,
London

Gift of George Friedman

SU 78.87

Untitled from
General Dynamic F.U.N., c. 1965-70

Serigraph

Sheet size: 38 x 25.4, 301/350

Printed by Lyndon Haywood, Alesto
Studios, London

Gift of George Friedman

SU 78.87

Untitled from
*Fifty-nine Varieties of Paradise from General
Dynamic F.U.N.*, c. 1965-70

Photolithograph

Sheet size: 38 x 25.4, 301/350

Signature printed on verso

Printed by Lyndon Haywood, Alesto
Studios, London

Gift of George Friedman

SU 78.87

Untitled from
*Inside Downunder...What are the building
blocks of structuralism?* from *General
Dynamic F.U.N.* c. 1965-70

Photolithograph

Sheet size: 38 x 25.4, 301/350

Signed, in pencil LR

Serigraph

Sheet size: 91.7 x 72.4, 14/15

Signed, in pencil LR

Gift of Mark Jacobson
SU 79.348

Peter Phillips

Gravy for the Navy, 1968-75

Serigraph

Sheet size: 72.8 x 102.1, 49/75

Signed, in pencil LR

Gift of Joseph Jurist

SU 80.138

Collection, 1974

Collotype

Sheet size: 101.5 x 71.8, 49/70

Signed, in pencil LR

Gift of Joseph Jurist

SU 80.139

Six Times Eight, Dreaming, 1974

Lithograph

Sheet size: 64.5 x 82.3, 50/70

Signed, in pencil LR

Gift of Joseph Jurist

SU 80.137

Hunter, 1975

Serigraph

Sheet size: 102 x 72.9, 43/75

Signed, in pencil LR

Gift of Joseph Jurist

SU 80.104

Tom Phillips

Tom Phillips—A Humument, 1977

U-matic color video tape

50 minutes

Directed by David Rowan

Produced by Margaret Williams, Arbor Films

Gift of Barbara T. Herpin

SU 81.98

A Humument (A Treated Victorian Novel)
1980 (book)

Color offset lithography

Sheet size: 18.1 x 13.2

Reproduced signature on colophon page
Printed and bound by Staib and Mayer,

Stuttgart, Germany

Published by Thames and Hudson, Ltd.,
London

Gift of Barbara T. Herpin

SU 81.97

John Piper

Dylwyn Church, 1966

Serigraph

Sheet size: 81.92 x 59.69, 71/75

Signed, in pencil LR

Gift of Steven Sohacki

SU 79.170

Newgate Church, 1966

Serigraph

Sheet size: 81.92 x 59.39, 56/75

Signed, in pencil LR

Gift of Steven Sohacki

SU 79.171

Swansea Chapel, 1966

Serigraph

Sheet size: 81.28 x 59.69, 71/75

Signed, in pencil LR

Gift of Steven Sohacki

SU 79.167

Joe Tilson

Bela Lugosi III, 1969

Serigraph

Sheet size: 81 x 59.5, 66/150

Signed, in pencil UR

Gift of Steven Sohacki

SU 79.187

Transparency, Che Guevara, October 9th,
1967, 1969

Screen print on acrylic and cellulose on
wood relief

30 x 30 x 2.5, 17/20

Signed, in marking pen on verso

Gift of Steven Sohacki

SU 79.100

Transparency, Che Guevara II, October 9th,
1967, 1969

Screen print on acrylic and cellulose on
wood relief

30 x 30 x 2.5, 4/20

Signed, in marking pen on verso

Gift of Steven Sohacki

SU 79.101

A.E.I.O.U., 1970

Screenprint and collage on wood panel

75.57 x 50.17 x 3.18, 54/70

Signed, in pencil UR

Gift of Steven Sohacki

SU 79.102

He, She, and It 1, 1970

Color etching

Sheet size: 90.7 x 63.5, 21/30

Signed, in pencil LR

Gift of Steven Sohacki

SU 79.189

Ho Chi Minh, 1970

Serigraph and collage

Sheet size: 103.2 x 70.5, 50/70

Signed, in pencil UR

Printing at Kelpra Studios

Gift of Steven Sohacki

SU 79.191

Syracuse University Art Galleries