



**POP ART
HEROES
BRITAIN**

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WHITFORD
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FOREWORD

The present catalogue is an anthology composed by the very pioneers of British Pop Art. As such, it endeavours to revive the original spirit of the movement through each artist's individuality. The texts are drawn from a short questionnaire sent to all living artists including: Clive Barker, Peter Blake, Derek Boshier, Anthony Donaldson, Allen Jones, Peter Phillips, Colin Self and Joe Tilson. The questions touched on the particular year the works presented here were made, the general mood of that year and the mood of the artist, the music they listened to, each artist's interaction with other artists, the level of influence of America, and their view on the term Pop Art as defined by Richard Hamilton in 1957. The editing of each unique response to these work-specific questions was kept to a minimum, to offer the reader the experience of a true informal encounter with each artist at the time they made the work. For those pioneers who are no longer with us, such as Pauline Boty, Patrick Caulfield, Adrian Henri and Gerald Laing, known contemporary sources and interviews were consulted and quoted.

The testimonies and quotes reveal that some artists feel the definition of Pop Art too limited to describe their artistic output and in some case even reject critical or art historical interpretation of their work. Art historical categorising is helpful as the advance of time necessitates to label and classify in order to successfully pass on knowledge. As time advances, history retains the key facts by applying a selective grid and is subject to a process of condensation at the inevitable cost of the individual story. In the case of Pop Art, Art History started to brand the movement since its inception at the expense of the individuality of its pioneers. Therefore, the conscious choice was made to let the very pioneers of the movement, the real Pop Art Heroes comment on specific works.

In the History of Art, Pop Art can be considered as the last of the real ground breaking cultural movements, which is still ongoing. It is the one successful attempt to distance art from the aristocratic and bourgeois elites, bring it to the masses and incorporate it into daily life after more than a century of trial and error. As of the 1870's the Impressionists aimed to demythologise art by painting 'plein air' scenes of mundane subjects. They left mythology, history and religion behind and favoured painting daily scenes of the industrial age such as train stations and city lights. Beauty was no longer a preoccupation. Degas' dancers in states of unbalance and undress ignored aesthetics.

Manet's revolutionary 'Déjeuner sur l'herbe', shockingly removed the female nude from its obligatory religious, historical or mythological context.

The Post-Impressionists moved out of the French capital in order to reconnect with remote authentic communities in Brittany, Provence and even the South Seas, in an attempt to free themselves from their stifling middle-class backgrounds.

Dada rejected all prevailing standards in art by prizing nonsense, irrationality and intuition. As such it aimed to create non-art or anti-art to counteract bourgeois elitist opinion and taste. Its influence on the development of 20th Century art is enduring, but its aim to annihilate art as an elitist prerogative failed magnificently as the movement, informed by high ideas of Nietzsche, never succeeded to emancipate the masses.

Pop Art on the contrary blurred the lines between art and advertising and intertwined art and popular culture. Brought about by artists from mainly working-class backgrounds, their immediate sources of inspiration comprised Pop songs, Pin-ups, the Space Race, Science Fiction, movies, comic books, girlie magazines, fun fairs, the circus and more from popular entertainment. As such, it successfully brought forth a cultural revolution and real emancipation, making it possible for art to become part of the life of the masses.

For its working class roots, lack of obvious philosophical foundation and clear manifestos, Pop Art is still too often perceived as superficial, loud, vulgar and purely commercial. However, the testimonies in this catalogue prove that the art is the result of very powerful, highly individual and sometimes moving, personal experiences as well as intellectual thought, sourced in the artists' solid art school training.

My gratitude goes to all the artists whose kindness to answer the questionnaire so swiftly is greatly appreciated. Here is to all British Pop Art Heroes!

An Jo Fermon, editor

1. **CLIVE BARKER**

Tall Exit, 1963 - 64

Leather, neon, studs and wood

183 x 61 x 15.2 cm

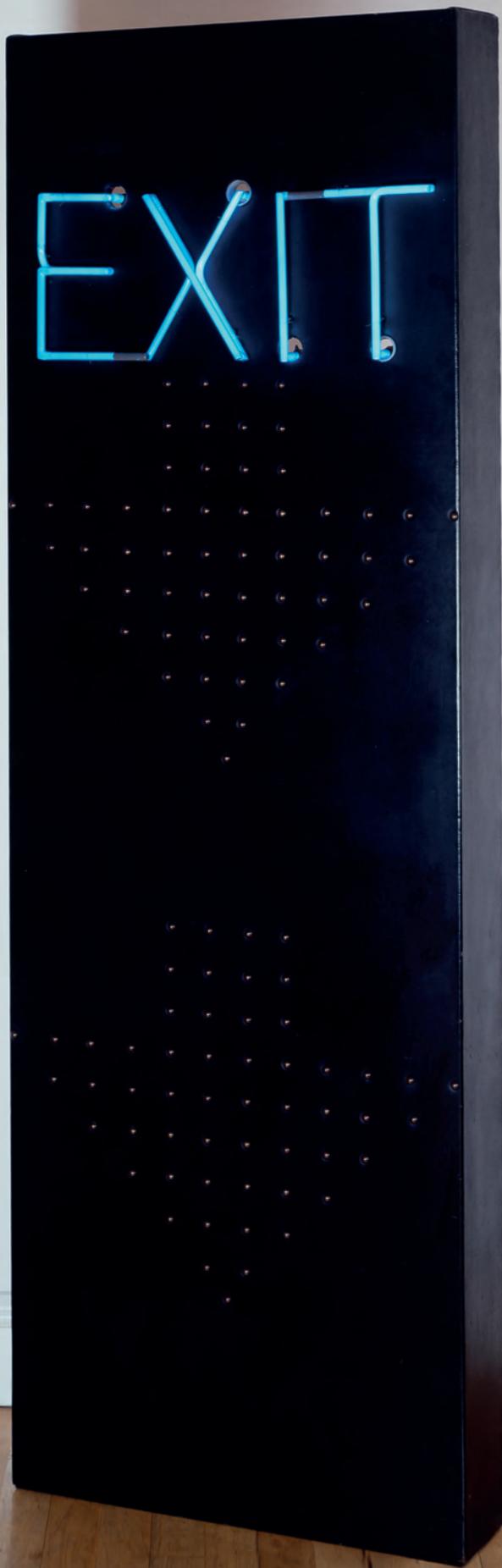
1963. I started making my leather objects with the leather upholsterer around the corner from the Portobello Road, where I worked at a pawnbroker. At the time, I was still making the transfer from painting to sculpture. My paintings became so thick that they were sculptures so to speak, so I decided to pursue sculpture. I had left Luton College of Art and had come to London in 1961 to enrol at Saint Martin's but started working instead and never made it to further my art school education.

In 1963, I had no idea of what other Pop artists were doing. I had met David Hockney in 1962 because he lived around the corner from Portobello Road; I knew Peter Blake, whom I met around 1957 when I came to London with my then teacher John Plumb. He lived in London and invited me to stay weekends with him to go and see art shows. I met Peter [Blake] at the New Vision Centre. I visited the New Vision Centre often, since both my teachers at Luton showed there. I also knew Dick Smith, with whom I shared a house on Bath Street during 1963 - 65.

It has been stated many times that with my leather objects I was the first artist in the UK to use divided labour, but at the time, I was just making work, doing my thing. I had worked at the Vauxhall car plant in Luton before coming to London and I liked the tactility of leather and thought I'd make some work with it, using a professional upholsterer, and making art like cars.

In 'Tall Exit', I incorporated neon because when I sat in the movies the 'exit' sign caught my eye. So I thought I would like to do an artwork of an 'exit' sign with neon instead of cut-outs.

Text edited from the questionnaire answered by the Artist in March 2016.



2. **CLIVE BARKER**

Four Zips, 1964 - 65

Leather, steel and wood

48.3 x 38 x 3.8 cm

1964. I gave up my job at the Portobello Road pawnbroker to concentrate on making my sculpture. I liked the imagery of the zip, and I started making works featuring zips in 1962, using silkscreen on canvas as well as on metallic paper. I was also still interested in working with leather, so in 'Four Zips', I incorporated both. That year I started casting objects. I used bronze and aluminium for 'Zip 1' and first started using chrome plating with 'Two Palettes for Jim Dine'. That year I also met Robert Fraser personally.

At the time I was listening to early Rock and Roll, Bill Haley, Elvis, Little Richard; I was and still am a great fan of Johnny Cash.

My art heroes were Willem de Kooning, Jasper Johns, Barnett Newman and Clifford Still.

Text edited from the questionnaire answered by the Artist in March 2016.



3. **CLIVE BARKER**

Vest - Orange, 1965

Aerosol paint on canvas

76.2 x 50.8 cm

I was trained as a painter during 1957-59 at Luton College of Art. I was taught by John Plumb and William Green. By 1965 I was already fully into sculpture, but now and then I would still make a painting. One morning I saw my old Airtex mesh vest hanging up and thought it would make a nice picture. I do think it worked out well.

If it weren't for John Plumb and William Green, I would not have stayed in art school. They were the ones to convince my father that I should stay in art school. For all my father could see was me coming home with paint stains on my clothes and wondering when I would get a job, not knowing where this art work would lead and how I would make a living out of it.

If anybody I was really influenced by at the time I made this painting it would be Jim Dine. I had seen Jim's work at Robert's [Fraser] gallery, which I started visiting in 1962.

Text edited from the questionnaire answered by the Artist in March 2016.

1965. Barker became a tutor at Maidstone School of Art. Alan Power had introduced Barker to Robert Fraser in 1964 and in 1965 Fraser expressed an interest in exhibiting Barker's work.



4. **CLIVE BARKER**

News of the World, 1966

Pencil on tracing paper

75.5 x 55.5 cm

On Sundays my dad used to buy the News of the World, so that paper was a very familiar sight to me. The 11 September 1966 issue of the News of the World which I used for this drawing caught my eye because of its headline 'VERDICT IS FOR HANGING'.

Although my work never touched on social injustice or politics, this headline caught my eye and inspired me. A year later, I made a sculpture of the same subject.

1966. *The mood in London was great. It was a really fantastic time. We just got out of the dreary post-war 1950s and everything seemed so colourful.*

By then I knew what other Pop artists were doing. I had known Peter Blake and David Hockney for a long time; but by 1966 I knew and was aware of the work of Boshier, Phillips, Allen Jones, Colin Self and Pat Caulfield.

We didn't talk a lot about art, I saw David and Peter very often; it was more like mates meeting, talking about general events, news. With Pat Caulfield it was impossible to talk about art because he never wanted to!

That year I went to America for the first time. Alan Power had bought my 'Two Palettes for Jim Dine' some time before and with the proceeds I bought a plane ticket to New York. I stayed with Gerald Laing, whom I had met in 1962 when he stayed with Dick Smith. New York in general and especially Tom Wesselman and Roy Lichtenstein really opened my eyes. Most exhibitions you went to in London at the time were basically about abstract art, so I felt a little bit on my own doing what I did. It was only when I went to New York that I saw people doing the things I was doing and felt at ease and saw there were many more possibilities than in London.

Text edited from the questionnaire answered by the Artist in March 2016.

NEWS OF THE WORLD

SUNDAY, SEPTEMBER 11, 1966 EMPIRE NEWS No. 6,402 PRICE SIXPENCE

127,384 voted YES to this

Should we bring back the death penalty for the murder of policemen and prison warders? YES NO

VERDICT IS FOR HANGING

FOURTEEN days ago NEWS OF THE WORLD readers were asked to help answer the question: SHOULD WE BRING BACK HANGING for the murder of policemen and prison warders?

So far we have received the staggering total of 127,384 replies. It is by far the largest newspaper poll of all time on such a serious subject.

The voting amounts to a virtual 4 to 1 majority in favour of restoring the death penalty for murders of police and warders.

The usual supporters of "Yes" votes in this poll were, as usual, the older age groups, but there was a surprising 10 per cent of "Yes" votes from the young men.

FOR AGAINST
#28 42334 210

brought back for ALL murder cases, but for those of police and warders. However, there have been a number of "Yes" votes for hanging only for the murder of policemen, or for prison warders, the killing of police, or prison officers and "hanged" murder.

Ignored

Shortly before total abolition, Gallup poll showed 82 per cent of the public in favour of hanging.

The vote of the public was, however, not taken into account.

The poll conducted by the newspaper showed 82 per cent of the public in favour of hanging, but the Government has ignored the result.

more than 12,000,000 readers, but the vote of the public will be the one to be taken into account.

By Charles Santell

THEIR total vote in the NEWS OF THE WORLD poll would have been even higher if we had counted many thousands of letters sent in for pollsters arranged by readers.

But only votes sent in the usual way were counted. August 22 and 23, 1966, were the only days when the poll was open.

And there were many letters sent in for pollsters arranged by readers. But only votes sent in the usual way were counted.

single read in Swarthick, Wiltshire.

Quintin Hogg

Mr. Quintin Hogg, Minister of State for the Home Office, said today that the Government would not bring back hanging for the murder of policemen and prison warders.

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Minister of State

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At last the Mad Major can speak out

AN ASSASSIN's knife scythes down Dr. Verwoerd and Africa is in turmoil again. One man knows the full horror this can mean—Lt. Col. Mike Hoare, the "Mad Major" who tamed the Congo.

His own appalling atrocities against the whites—whites stripped and skinned, breasts tortured, little children raped and massacred, but for always remained the strong and silent soldier UNTIL NOW as he has been asked to tell it all. His story begins in the News of the World NEXT WEEK.

LIZ opens her heart

NINE months before her Elizabeth Taylor problem so frankly. About life with Britain... a life with a man who lives in reality all alone. His heart-searching words with our distinguished columnist W. G. Sebby Taylor begin on Page 14 TODAY.



Coming next: Gaol for breaking the freeze

WILSON'S SHOCKER

By David Roxan

THE Government is expected to introduce Part IV of the Prison and Probation Act, giving it power to fine or imprison those who break the economic freeze. It is expected that the Act will be introduced in the House of Commons on September 14.

'Crush Rhodesia' call is rejected

THE Government is expected to announce that it will not support a call for the 'crushing' of Rhodesia.

Yesterday it was learnt that the Government will not support a call for the 'crushing' of Rhodesia. The Government will not support a call for the 'crushing' of Rhodesia.

Africans at Verwoerd's funeral

A large number of Africans are expected to attend the funeral of Dr. Verwoerd.

The rising price of it all to YOU

NEWS OF THE WORLD

WHILE Mr. Wilson is thundering out his message of peace, the price of everything is rising.

Gossins and the soup

Mr. Gossins and the soup are the latest in a series of events.

Wife's plea

The wife's plea is the latest in a series of events.

TORTURE CASE: 'DANGER TO WITNESSES'

The torture case is a danger to witnesses.

RECORDS: BMT strikes

The records are a strike.

POTATOES, PRUIT

Potatoes and pruit are the latest in a series of events.

THREAT PASTILLES

Threat pastilles are the latest in a series of events.

Mickey's sixth

Mickey's sixth is the latest in a series of events.

£8,000
To be used in the most fashion by the Government.
Turn to PAGE 16

THIS IS NO ORDINARY HEARING AID!

It's actually worn IN THE EAR

SO TINY—YET WONDERFULLY EFFECTIVE

POST THIS COUPON NOW FOR FREE BOOKLET

SPARE-TIME AGENTS JOHN MYERS CATALOGUE

OVER 100 PAGES THICK

THE LATEST CATALOGUE is expected to be out in a few days. It will contain a list of spare-time agents.

5. **CLIVE BARKER**

***Coke and Fallen Straw (Ivor)*, 1968**

Polished bronze

28.5 x 23.5 x 6 cm

I had made my first Coke bottle when I came back from New York in 1966. It was a Coke with a teat on top which I had made for my new-born son Tad. I saw the beauty of the Coke bottle: what a great design it was, a very old wonderful design. I just thought the Coke bottle was so interesting and had so many possibilities.

1968. *I had my first one-man show at Robert Fraser; I had been visiting his gallery since it opened in 1962. But it was after Alan Power bought my 'Two Palettes for Jim Dine' and told Robert about my work, that I met Robert personally in 1964. Before my one-man show, Robert showed my work in group shows.*

Then, in November 1968 Robert was jailed and his gallery closed. Shortly after, I received a telegram from Erica Brausen of the Hanover Gallery that she had an interesting proposition for me and would I like to show my work at her gallery. Most of the Coke bottles I made, were shown at the Hanover Gallery.

The majority of people were interested in them, but to buy them, they probably felt it was a waste of money. Because they were objects they knew, they probably thought: 'here today gone tomorrow.'

Text edited from the questionnaire answered by the Artist in March 2016.



6. **CLIVE BARKER**

Tits (M. F.), 1975

Painted wood

16.5 cm high

1975. Pop Art seemed to be on the way out but I remained on track with Pop figuration because that is what I did and what I liked. You can't be blown off course from what you are doing because of the foibles of the public. If us artists would worry about the art establishment, nothing exciting would be produced.

All along Lawrence Alloway ignored British Pop Art in favour of American Pop Art and it was Marco Livingstone who was instrumental in pushing us Brits to the foreground with the many museum exhibitions he curated, which sadly were all abroad.

I met Marianne [Faithfull] first through my friend John Dunbar when they were dating and married, in 1964-65. After their official divorce in 1970 and her split from Mick [Jagger], I started seeing more of her. She was a fabulous looking girl and had a lifestyle which was kind of glitzy. She was an icon of those times and when I asked her if I could do a sculpture of her breasts she told me she was flattered and what an excellent chat-up line it was. I later did a sculpture of Marianne's torso and a cast of her lips.

Looking back on Hamilton's definition of Pop Art, I think that Richard didn't mean it as serious as it has been taken since. I do think that 'Gimmicky', 'Sexy', 'Witty' and 'Glamorous' do apply to the work of many Pop artists. It is 'Popular' now, but at the time it was not for a mass audience. Neither was it 'Expendable' for Pop certainly wasn't easily forgotten!

However, during the 1970s Pop was already regarded as over. I remember asking Francis [Bacon] if he thought that Pop Art was a flash in the pan and he responded in a very embarrassed way: 'Yes Clive, I do'. But then Francis was somewhat detached and did not understand why people would buy or collect art at all.

Text edited from the questionnaire answered by the Artist in March 2016.



7. **SIR PETER BLAKE, RA**

***Standing Figure*, 1963**

Wood, enamel painted wood and bricks
145 cm high

For me what is called Pop Art kind of started in three different places around the same time. In 1954 in America you had the early work by Jasper Johns and Robert Rauschenberg, in London you had the Independent Group at the ICA with Eduardo Paolozzi, Richard Hamilton, Colin St John Wilson, The Smithsons the architects, Frank Cordell the music writer, Nigel Henderson and some others. My take on them is that they were all kind of middle class intellectuals who intellectualised about popular culture. They did a lecture every week. I did a lecture there, Dick Smith did a lecture... but I am not sure I ever went to an Independent Group meeting. There was a wonderful Polish barman there who let us younger artists in so I would drink there in the bar which had that early Paolozzi decoration which was brilliant. I showed there in 1958, I showed in a group show and in January 1960 I showed again, so I became part of it but wasn't part of the Independent Group as such.

I started at the Royal College in 1953 never having been a painting student before and I started doing autobiographical pictures and the earliest pictures were children reading comics. That's when Pop stuff was coming into my work.

A painter I liked enormously was the German figurative portrait painter Christian Schad. He was a big influence in so far that many of my early portraits and self-portraits have a very pronounced frontality similar to the techniques Schad often used. I also liked very early Bacon and Freud, and of course underwent the influence of Johns, Rauschenberg and Cornell, who took Kurt Schwitters' use of collage to the next stage and made it more.

The walls and boards were kind of hard edge and with their use of enamel paints and primary colours, they were a kind of invention that came out of popular art. The red and yellow diagonal came out of the fact that it was a danger sign on the back of lorries and that was such a great image, it still is, it still is the sign for danger.

Excerpts from Robert BROWN, 'Conversation with Sir Peter Blake, July 2013',
When Britain Went Pop. British Pop Art: The Early Years, Christie's, London, 2013, pp.280-284.

1963. 'Standing Figure' was made at a time when Pop Art had been recognised as a movement. Blake was considered as the leader of the younger Pop artists following the 1962 airing of Ken Russell's documentary 'Pop Goes the Easel'. Blake visited Los Angeles in May. The first October issue of 'The Sunday Times Colour Magazine' featured a Peter Blake cover. During Sept. - Nov. Blake showed alongside the 1961 graduates of the RCA at the 'Biennale des Jeunes Artistes', Musée d'Art Moderne de la Ville de Paris.



8. **DEREK BOSHIER**

Study of Buddy Holly for 'I Wonder what My Heroes Think of the Space Race', 1962

Pencil on paper

33 x 26 cm

I was listening to a mixture of popular music (Buddy Holly) and classical music. As the Royal Albert Hall was so close to the Royal College of Art, some students went to concerts there. I recall David Hockney also went.

America was not really an influence on my work. The American Pop artists did produce many of their seminal works at the same time as us at the RCA. It could be noted that Ken Russell's documentary 'Pop Goes the Easel', was actually filmed in 1961 although televised in March 1962. Many of my paintings and others dated 1962 were made in 1960/61. Another note is that paintings by Gerald Laing and myself concerned with the Russian/American Space Race, were made before Rauschenberg had tackled the subject.

My work touches on social injustice, class system, sex and rock and roll, of which the ground work was laid by my involvement with Pop Art. As far as Richard Hamilton's definition of Pop Art goes, it applies to my work in the following terms: 'Popular' (designed for a mass audience), 'Mass Produced', 'Witty', 'Sexy' and 'Big business'!

My own heroes are Pop musicians, Classical music composers, astronauts of the Space Race, politicians and people who brought attention to and fought conflicts in Angola, the Cuban Missile Crisis and the events leading up to the Berlin Wall. I made an early Pop Art painting entitled 'Situation in Cuba', 1961, about the unsuccessful American invasion of Cuba, referred to as the 'Bay of Pigs' incident.

Text edited from the questionnaire answered by the Artist in March 2016.

1962. Boshier had reached the status of an art world celebrity. As one journalist remarked at the time: 'It all happened for him: acclaim, publicity, success, money – he had the lot.' Boshier showed alongside his friends David Hockney, Allen Jones and Peter Phillips at 'Image in Progress', the first exhibition of British Pop Art in London, organised by the Grabowski Gallery.



9. **DEREK BOSHIER**

Jigsaw Man, 1962

Gouache on paper

45.5 x 38 cm

Boshier's jigsaw and fractured figures are described by himself as *a visual, yet ambiguous, psychoanalysis*.

The figure features in my paintings as a symbol of self-identification. It represents me (us), the spectator, participant, player or cog in the wheel, the amorphous 'us'. The figure or figures are placed against a background being manipulated within 'happenings'. These happenings reflect on the ironic, ambiguous, satirical and the instability of situations.

Derek Boshier in *Image in Progress*, exhibition catalogue, Grabowski Gallery, London, 1962.

Being from a working-class background and exposed to the British system of class distinction, I became aware of notions of separation, exclusion, privilege and judgement through etiquette and speech. Instead of the colour of your skin, it was the sounds of your voice that immediately became the stereotype.

Derek Boshier in interview with Marco Livingstone, 2007.



10. **DEREK BOSHIER**

Special K Cityscape, 1962

Pencil on paper

21.5 x 28 cm

11. **DEREK BOSHIER**

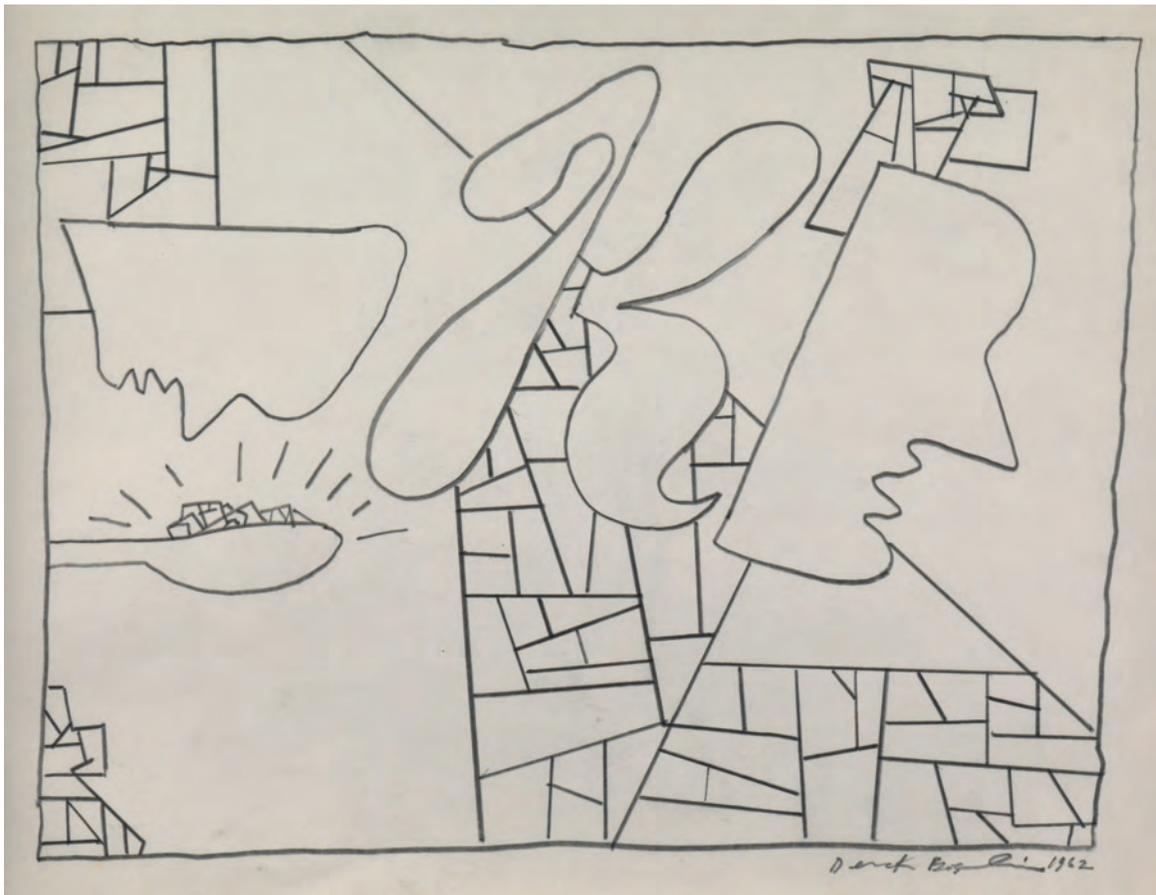
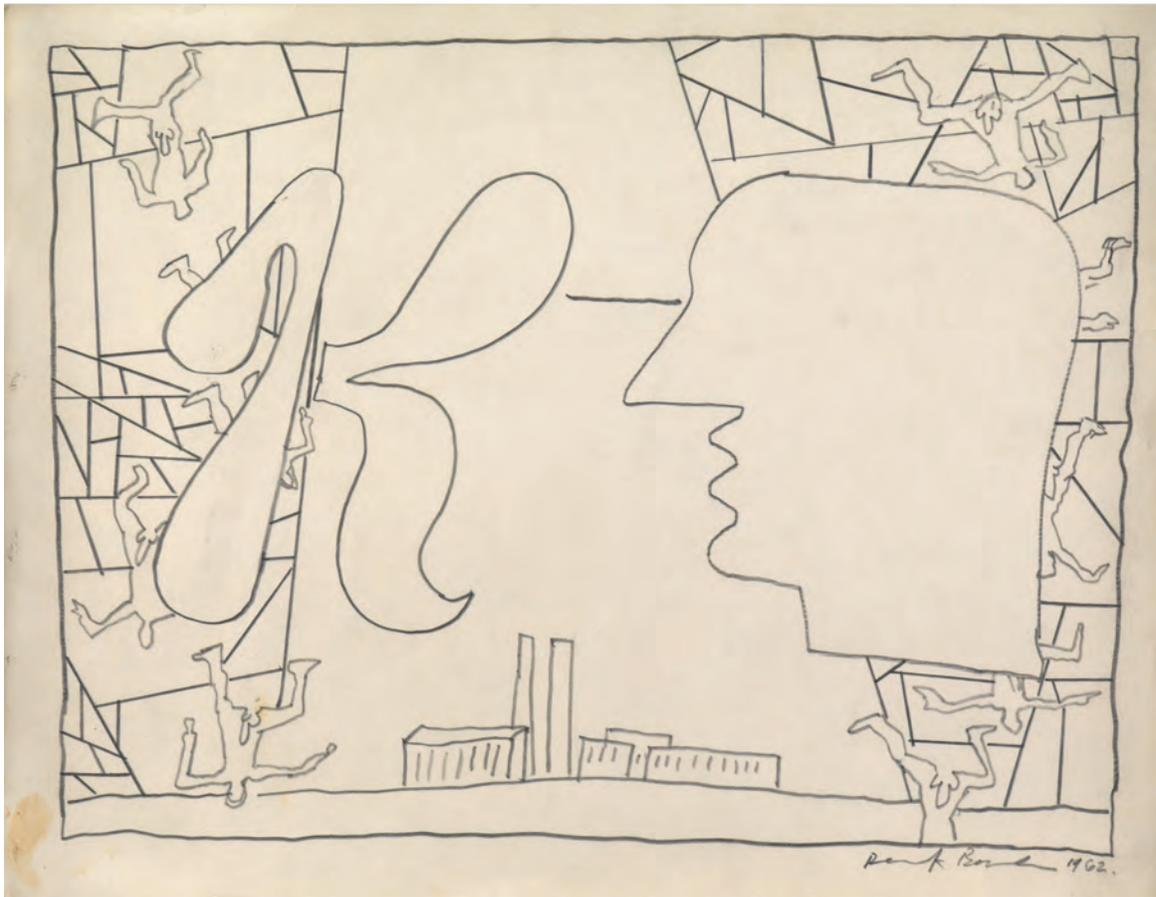
Head and Spoon, 1962

Pencil on paper

22.7 x 30 cm

I am very interested in the whole set-up of the American influence in this country...the infiltration of the American way of life. It's through advertising and advertising techniques that the American influence comes through. I think the Englishman probably starts with America at the breakfast table with cornflakes, which are American in design, American in packaging, American in the whole set-up, the give-away gifts... American cut-outs like Yogi bear [and] Disney characters.

Derek Boshier in *Pop Goes the Easel*, documentary by Ken Russell for the BBC arts series 'Monitor',
broadcast on 25 March 1962.



12. **DEREK BOSHIER**

Viewer, 1963

Oil on canvas

152 x 170 cm

'Viewer' is a transitional work from narrative Pop Art to my more formal abstracted Pop Art. My work has always been and still is influenced by Popular Culture. From mass media, newspapers, magazines, television (news and otherwise), pop music, etc. Central are events of the day and those changing events.

Not enough is talked about the aspect of Pop Art in Britain that was to do with the leading RCA Pop artists being from working class backgrounds that fed into the popular culture aspect.

I was aware of what other Pop artists were doing when making 'Viewer'. I had been familiar with other Pop artists since the Royal College of Art (1960-61), followed a year later by students at other London colleges. I was familiar with all work being done by Pop Art students at the RCA, also by ex-RCA students, Peter Blake, Joe Tilson and Dick Smith who were all very encouraging about the work we were doing. Also Richard Hamilton.

I had a great interest in politics at the time. The years leading up to my time at the Royal College of Art, I had been on several of the anti-nuclear Aldermaston marches, from Berkshire to London (led by Lord Bertram Russell). During the time I was in the army, I knew the Trade Unions and had a keen interest in left wing politics. At the RCA I joined many students on the Anti-Ugly demonstration organised by Pop artist Pauline Boty.

There was much interaction between the Pop artists. We were colleagues at the RCA and they were friends I knew well. I recall an incident that is related. The RCA organised very well attended dance parties of which other London colleges followed suit. A group of RCA art students went to the Slade School Art College dance and as we entered we were greeted with the shout of '...there's those Royal College of Art Pop Art boys... let's get'em'. A small fight occurred, which was stopped by one of the RCA students (I think it was Peter Phillips, for he had a terrible nose bleed).

1963. *My mood during that year, whilst making 'Viewer', generally reflects the great mood of optimism of the early 1960s. It was a new start for me at a graduate college (RCA) after two years in the British Army. It felt like a fresh start from the dreary 1950s. I first showed work in 1962 at the Grabowski Gallery, the first gallery in London to ever show Pop Art.*

Text edited from the questionnaire answered by the Artist in March 2016.



13. **PAULINE BOTY**

***Designs for stained glass window*, c.1958**

Gouache paper
24.5 x 8 cm each

I've always had very vivid dreams and I can remember them very, very easily. [For my works] I often take the moment before something is actually happened and you don't know if it's going to be terrible or very funny.

Pauline Boty in *Pop Goes the Easel*, documentary by Ken Russell for the BBC arts series 'Monitor', broadcast on 25 March 1962.

In 1958 Boty went to the Royal College of Art to study in the School of Stained Glass. She left home, moved into a West London student flat and launched into the full gamut of student activity. Soon she was secretary of the Anti-Ugly Action campaign, which demonstrated against despised new buildings, attracting her first media attention. She sang, danced, acted and was considered risqué in Roddy Maud Roxbury's college reviews. An alternative student magazine published her poetry and she fraternised with the nascent Pop artists, David Hockney, Derek Boshier and Peter Phillips and also the older Peter Blake. She partied, conducted love affairs and was an avid attendee at the film society where she gained respect for her serious knowledge and understanding of contemporary cinema, both American and Continental. (...) Boty was admired for her radiant smile, wit, love of life, style and well stocked mind.

Before entering the RCA, Boty completed her intermediate course at Wimbledon Art school after which she chose to do a National Diploma in Design in stained glass at the same school, in order to be able to work with the dynamic young tutor Charles Carey. Carey was in touch with the latest developments and he set stained glass projects for night clubs and swimming pools and encouraged the use of collage as a way of 'importing immediate and contemporary imagery'. In her collage work Boty was already showing a sensitivity to and enthusiasm for popular culture concerns. It were these collages which informed her stained glass designs.

Excerpts from Sue WATLING. 'Pauline Boty: Pop Artist (1938-1966)', *The Only Blonde in the World*, exhibition catalogue with essays by Sue WATLING and David Alan MELLOR, Whitford Fine Art and The Mayor Gallery, 1998, pp. 2 – 4.



14. **PAULINE BOTY**

It's a Man's World II, 1965 - 66

Oil and collage on canvas

125 x 125 cm

It's a 'Man's World II' relegates the landscape referents of classical arcadias and Palladian order at the flanking edges of the canvas. The vertical insert into the centre of the painting then becomes a composite female monolith, conserving the troubling erasure of the face and identity that was manifest in another painting called 'Tom's Dream': a headless female kouros, with pubic hair at the centre of the entire painting surrounded by painted versions of pin-ups, who all conventionally conceal their pubis. 'It's a Man's World II' feminises and ironises her earlier 'It's a Man's World I': the pulp gold of their bodies replacing the pantheon of males – Fellini, Mastroianni, Mohammed Ali, Einstein and Lenin, Proust, Ringo and John Lennon. This pictured culture of male achievers is then punctured by the absent female, allegorised by a red rose, squarely cropped and placed over the only painted female in the picture, Jackie Kennedy. Her pink hat is paraphernalia to the sacrifice of male heroism, like the sensuous props of flowers in early Bacon. This male profusion of ascetic bodies, relieved by El Cordobes' splendour finds its complement in the flesh and female monuments of 'It's a Man's World II'.

David Alan MELLOR. 'Pauline Boty: Pop Artist (1938-1966)', *The Only Blonde in the World*, exhibition catalogue with essays by Sue WATLING and David Alan MELLOR, Whitford Fine Art and The Mayor Gallery, 1998, pp. 36-37.



15. **PATRICK CAULFIELD, CBE, RA**

***Girl on Terrace*, 1971**

Oil on canvas

214 x 152 cm

What distinguished Caulfield's paintings primarily when he graduated from the Royal College of Art in 1963 was their concreteness. At this time, most of his contemporaries were – even within a Pop-oriented figurative context – still concerned to a degree with gestural painting. Allen Jones's figuration, for example seemed to emerge at that time from gestural colour fields and he has said of his canvases of this period that they were about deep space – about the picture as a field to be activated. Paint was used primarily as a spatial marker and only secondarily as a vehicle for imagery. (...) David Hockney's paintings of the early sixties also had a sketchy gestural quality – used with great panache – which recalled the calligraphy of the fifties. Even Peter Phillips – who was already including hard-edge geometrical forms in his paintings – would occasionally indulge himself in gestural smears of pigment. Caulfield on the other hand was presenting hard, flat, glossy images that lay blandly on the pictorial surface like butterflies, pinned on a board.

Excerpt from Christopher FINCH. *Patrick Caulfield*. 1971.

Patrick Caulfield consistently denied that he was a Pop artist, pointing to the fact that he deliberately avoided images from contemporary culture and gave preference to standard subjects such as landscapes, interiors and still lifes: categories that are so traditional as to seem not only out of fashion but timeless. His primary inspiration came not from America but from Europe (...).

In spite of Caulfield's protests, however, it is in this search for an apparent anonymity, as well as in his flirtations with the Kitsch, in his witty allusions to other art and in his sophisticated play with style, that his close links with Pop Art lie.

Excerpt from Marco LIVINGSTONE. 'Patrick Caulfield', *When Britain Went Pop: British Pop Art: The Early Years*, Christie's, 2013, p. 339.

I suppose I've used one or two images which have appeared in Cubist paintings without them being done in the Cubist manner such as the pipe. I suppose the bottle and glass are equivalent in that way. You can think of them in various ways. The bottle is very female in form, and the pipe a very masculine symbol. They are like ready-made suggestions of life.

Patrick Caulfield in interview with Marco Livingstone, December 1980.



16. **ANTONY DONALDSON**

Study for 'Three Pictures of You', 1962

Oil on lining paper
150 x 56 cm each

By the late fifties American art had begun to be widely seen in London; Willem de Kooning, Jackson Pollock, David Smith and Jasper Johns spring to mind. I do not remember any of the American painters who became known as Pop artists until 1963 or so. I saw the show 'This is Tomorrow' at the Whitechapel Art Gallery, London in late 1956 while I was still at school and really did not begin to understand what they were trying to do until three or four years later.

1962. I started teaching at Chelsea Art School and met Allen Jones, Patrick Caulfield, Ian Stephenson, Jeremy Moon and John Hoyland. I also met Dick Smith at the ICA when it was still in Dover Street. I met Peter Blake later with Mark Glazebrook, and Peter Phillips, Derek Boshier and David Hockney when I was president of the Young Contemporaries. I met Eduardo Paolozzi in Los Angeles and Richard Hamilton in London. The Americans weren't so much of an influence, except for Jasper Johns. Johns had really affected a lot of people.

We all talked about painting. This was an exciting time in London. The cinema, advertising, racing cars, car design, fashion, girlie magazines, exhibitions and my photographs. The music that I was listening to at the time was mainly post 1940s Jazz and electric Blues. This was, of course, pre-Beatles and the Pop explosion. Politics meant very little to me until I arrived to live in Los Angeles in the middle of the Vietnam War.

In October 1962, I was living in London and beginning work on the painting called 'Three Pictures of You'. I began to realise that I did not want to see any corrections or under-painting on the canvas, so I painted the image on three lengths of lining paper trying to cut out mistakes, and editing them to the proportions that were eventually transferred to the canvas. This is the first painting where I used stencils. The oil on canvas version of 'Three Pictures of You' was exhibited in my first one man show at the Rowan Gallery, London in May 1963. Later that year it entered into the Junior Section of the John Moores Prize, Liverpool where it was awarded the second prize in the Open Section and was purchased by the Walker Art Gallery, Liverpool.

Text edited from the questionnaire answered by the Artist in March 2016.



17. **ANTONY DONALDSON**

For Strip Consequences (II), 1963

Acrylic on board

31 x 22.5 cm

Many of the 'Pin-up' paintings came from images of the Crazy Horse in Paris. The present work was a try-out for a painting of the same title, shown in my first show at the Rowan Gallery [1963]. The first images of strippers were from outside the clubs in Soho, photographed by me giving way to images from, mostly American, magazines. As was this painting.

Alain Bernardin, founder of the Crazy Horse, purchased a couple of my paintings in the early seventies. During December 1975 he commissioned me to do the poster for the 10.000th Show at The Crazy Horse Saloon.

Text edited from the questionnaire answered by the Artist in March 2016.



18. **ADRIAN HENRI**

Painting for Jamaican Independence (from Liverpool 8 series, no.5), 1962

Oil on hardboard

122 x 91.5 cm

Liverpool 8. . . A district of beautiful, fading, decaying Georgian decaying
Georgian terrace houses. . . Doric columns supporting
peeling entablatures, dirty windows out of Vitruvius concealing
families of happy Jamaicans, sullen out-of-work
Irishmen, poets, queers, thieves, painters, university students,
lovers. . .

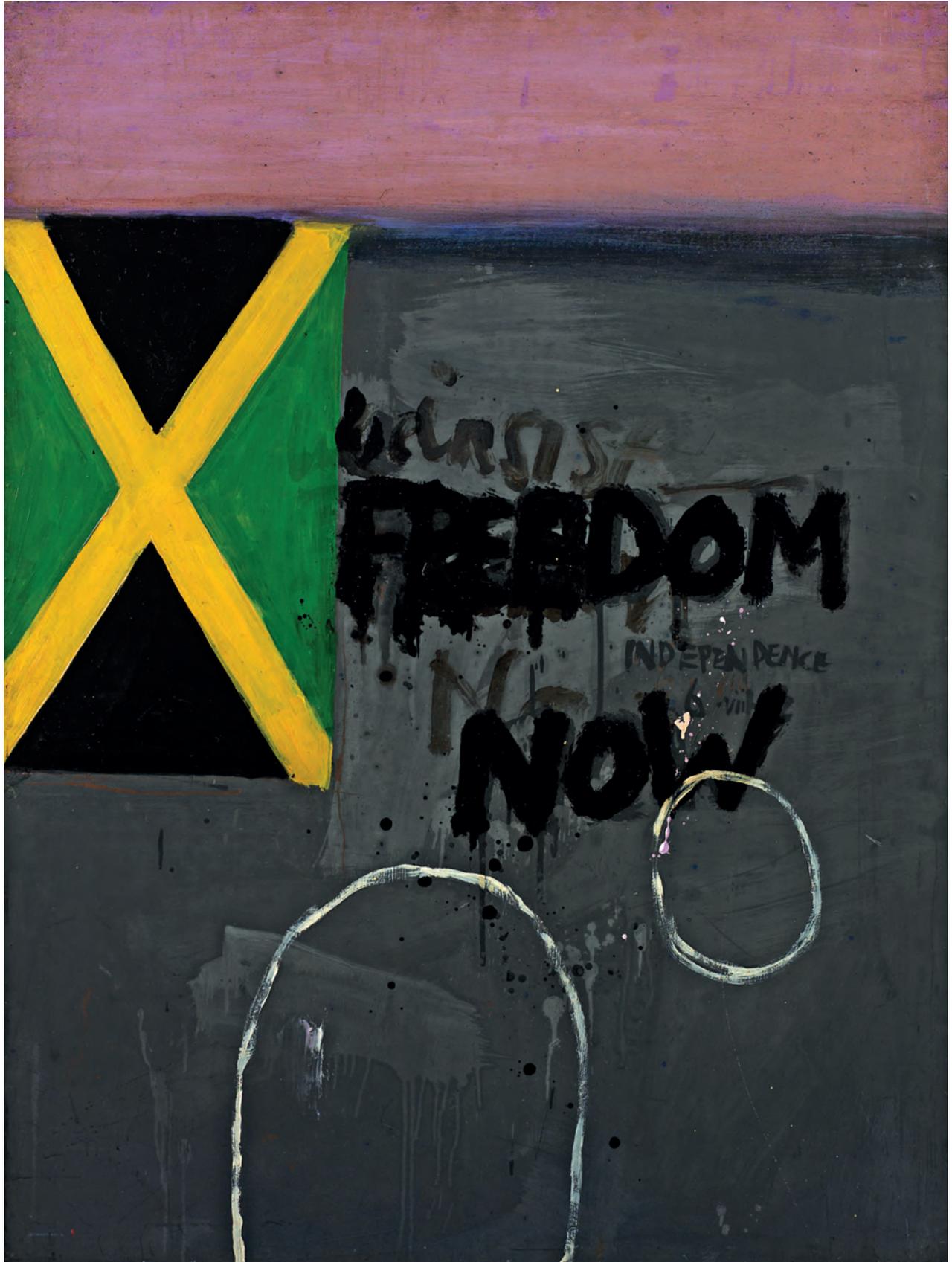
The streets named after Victorian elder statesmen like
Huskisson, the first martyr to the age of communications
whose choragic monument stands in the tumble-down-graveyard
under the cathedral. . . The cathedral which dominates
our lives, pink at dawn and grey at sunset. . . The cathedral
towering over the houses my friends live in. . .

Beautiful reddish purplish brick walls, pavements with
cracked flags where children play hopscotch, the numbers
ascending in silent sequence in the mist next morning. . .
Streets where you play after tea. . . Back doors and walls
with names, hearts, kisses scrawled or painted. . .

White horses crashing through supermarket windows full of
detergent packets. . . Little girls playing kiss-chase with
Mick Jagger in the afternoon streets. . .

A new cathedral at the end of Hope Street, ex-government
surplus form Cape Kennedy ready to blast off taking a million
Catholics to a heaven free form Orangemen. . . Wind
blowing inland from Pierhead bringing the smell of breweries
and engine oil form ferry boats. . .

Adrian HENRI. 'Liverpool 8', *Collected Poems: 1967 - 85*, London, 1986, p. 58.



19. **ADRIAN HENRI**

Batcomposition series 2# 4/8, 1966

Collage

15 x 13 cm

Take me back to Gotham City

Batman

Take me back where the girls are pretty

Batman

All those damsels in distress

Half-undressed or even less

The BatPill makes'em all say Yes

Batman

Help us out in Vietnam

Batman

Help us drop that BatNapalm

Batman

Help us bomb those jungle towns

Spreading pain and death around

Coke n'Candy wins them round

Batman

Help us smash the Vietcong

Batman

Help us show them that they're wrong

Batman

Help us spread democracy

Get them high on LSD

Make them just like you and me

Batman

Show what I have to do

Batman

'Cause I want to be like you

Batman

Flash your Batsign over Lime Street

Batmobiles down every crimestreet

Happy Batday that's when I'll meet

Batman

Adrian HENRI. 'Batpoem (for Bob Kane and the Almost Blues) from 'The Liverpool Scene', 1967',
Collected Poems: 1967 - 85, London, 1986, p. 38.



20. **ALLEN JONES, RA**

Command Performance, 1975 - 76

Oil on canvas
183 x 183 cm

The present painting signified a return to a more painterly style in which the paint gesture could have equal status to the figurative elements depicted. I introduced the 'gesture' of the abstract expressionists for figurative ends as did Larry Rivers in his last but one 'Confederate Soldier', circa 1960-61, that I saw on the cover of an 'Evergreen Review' whilst a student.

American art had an influence on my own work in so far that I had made a special trip to San Francisco to see the Jackson Pollock picture 'Guardians of the Secret', 1943. I was intrigued that he also used the format of a stage to reintroduce figurative elements into his abstractions. The central performance area was surrounded by broad strips around each side that appeared to form a proscenium arch and orchestra pit, schematically represented. This Cubist-like figuration was crammed into these shadowy areas surrounding the central stage on which a performance of a classic Pollock 'action painting' was taking place.

My painting is European rather than British, for European artists never abandoned spatial illusionism. I used to think this was a weakness until I lived and worked in New York during 1964-65, when I came to realise it was simply a cultural difference.

During my two years in New York I would meet up with my fellow American Pop artists on Friday nights, ice skating in Central Park and then all back to someone's loft for supper. I remember so many people at Roy Lichtenstein's that the table was not big enough and he set one of his large enamel sunset pictures on trestles so we could all eat. I was living at the Chelsea Hotel with a seemingly endless round of loft parties with artists who were hot, gallery openings and spending time with Tom and Claire Wesselman or Jim Rosenquist, for example.

My own heroes include Miró, de Kooning, Clifford Still – I could go on. I have a huge regard for any artist whose work survives its time.

1975-76. *I was living in Edith Grove, Chelsea, London after spending a decade living and working both in America and the UK. I chose to settle in London, where I had recently joined the Waddington Galleries, because of our young twins who I wished to educate in the UK.*

At this time, I was going regularly to Covent Garden with friends and came to equate the performance area of the stage with the performance area of the canvas. During performances at the theatre the audience around me seemed insubstantial in the semi-darkness and I was only aware of myself when looking at the programme on my knee and the knees around me.

In this series of paintings, I ruled a line across the canvas that represented the front of the stage below which knees, a hand or a programme, suggested the front row of the audience. This, in turn, might suggest to the viewer that they were also in the picture as part of the performance. Indeed, the picture needs a spectator to come to life anyway.

Text edited from the questionnaire answered by the Artist in March 2016.



21. **BRUCE LACEY**

Politician, 1964

Wood, metal, rubber and electrics

198 x 46 x 30.5 cm

It had to happen. Man mesmerised by the machine and the products of technology, using them to create works of art as well as puppets, symbols as well as facts. The Bruce Lacey exhibition of humanoids and constructions, which opened at the Arts Council Gallery, Cardiff, yesterday, had already brought in milling crowds to look, laugh – and think again.

Mr Lacey, an ex-R.N. electrical mechanic, a sometime prize-winner at the Royal College of Art, stuntman and prop-man, and comedian for television, yesterday talked about his fantastically emotive, whirring, moving constructions.

He showed films and acted the clown, he was jokey and direct and he made it clear that behind the medium lay a message of strong love for the human beings who are so fraught with problems that they are in a constant state of danger.

'LIFE IS NOT A PRETTY THING; THESE ARE NOT PRETTY THINGS', he said of his works.

'THEY MAY NOT BE WHAT WE KNOW ART IS, BUT IF THEY ARE NOT, THEN THEY ARE WHAT ART SHOULD BE. THE ARTIST SHOULDN'T REPORT, BUT INSTEAD COMMENT.'

From original press cutting 'Creating Art Out of The Machines', by Beata LIPMAN, 1967, published in David Alan MELLOR. *The Bruce Lacey Experience: Paintings, Sculptures, Installations and Performances*, exhibition catalogue, Camden Arts Centre, London and The Exchange, Penzance, 2012 - 13, p. 46.

Bruce Lacey was convinced that mankind was rapidly becoming a machine. He also proclaimed as early as 1975 that: *'BELIEVING THAT THE WAY THE MEDIA TREAT THE EVERYDAY EVENTS OF LIFE AS BEING BORING AND UNINTERESTING IS TOTALLY UNTRUE AND POTENTIALLY DANGEROUS.'* The Lacey family lived for two days in a room in Hyde Park, being filmed by BBC1, trying to show that ordinary family life is rich and interesting. With this complex form of social realism, Bruce Lacey prefigures today's widespread Reality Culture.



22. **GERALD LAING**

BB, 1968

Silkscreen print

58.5 x 89 cm

The 'Brigitte Bardot' painting, 1963 was literally a painting of a newspaper photograph. Newspaper images interested me, because they were formalizations of reality – modulated messages in black and white which, to our schematically influenced eyes, spelt 'face', 'body' and even 'this individual'. Yet on close examination they are nothing more than rows of black dots on a white background. This abstract quality assisted me in the realisation of the painting as an object in its own right which at the same time carried a literal and a literary meaning. I needed at this stage the prop of subject matter to instigate the work and to discipline its form.

These paintings were painted on a ruled grid, enabling me to keep the centres of the dots at a constant interval. This interval was related to the size of the painting. They were purely tonal. In some way reproduced images are, to us, more convincing and familiar than reality-with-all-the-warts. I chose subjects which were in some way rendered heroic by the media.

Gerald Laing in *Gerald Laing*, exhibition catalogue,
The Scottish National Gallery of Modern Art, 1971, pp. 9 - 10.

1968. Laing was still living in New York, where he had been host to Clive Barker, during his visit in 1966. Whilst in New York, Laing made screen prints of his early paintings in order to raise money. Five years after making the original painting of Brigitte Bardot during his third year at St. Martins in January 1963, Laing turned his New York kitchen table into a printer's worktop to make the present print. Laing lived in New York during 1964-1969, when he returned to Scotland to rebuild Kinkell Castle. Up until 1971, Laing's work was better known in New York than in London.



1960

1960

23. **GERALD LAING**

Sandra (from 'Baby, Baby Wild Things'), 1968

Silkscreen print

89 x 58.5cm

The inspiration for these works came from the new commercial images, which were appearing around us... after the peeling of stucco of war time neglect. I was transfixed by the crude but powerful process used in the poster advertisements, and the ambivalence between the whole image, which they contained, and the means by which it had been created – the dots and lines and the cacophony of form and colour visible at short range, and the reassuring integrity of the image at a distance. The same was true of newspaper photographs, and it was these which I used as the subject for my first paintings.

Gerald Laing in *Starlets, Skydivers & Dragsters*, exhibition catalogue, Whitford Fine Art, London, 1996.

BABY BABY WILD THINGS was the name of an all girl rock group which was formed by my wife Galina and some of her friends. (...) The sources [for the Starlets] were magazine photographs; not hard core or even girlie mags, but 'happy days' images. The iconography of attraction is essentially bourgeois. The perfection is unworldly, unreal. The self-absorption of the subjects augments their inaccessible and mysterious nature...

Gerald Laing in *Space, Speed & Sex: prints & Multiples 1965-1976*, exhibition catalogue, Sims Reed Gallery, 2006.

1968. 'Sandra' is part of a set of five 'Starlets', which originally sold in a portfolio called 'Baby Baby Wild Things'. The prints were all hand printed solely by the artist in his New York flat and were based on his paintings from 1963-65. Not long after publication, Laing's New York dealer, Richard Feigen turned from Modern Art to Old Masters and the remaining prints from the editions were put into storage, until they were shown again at Whitford Fine Art, London in 1996.



24. **PETER PHILLIPS**

30 Years of Loveliness, 1972

Oil and collage on canvas
50 x 36 cm

I don't think that terms like Pop Art are useful in art. Pop Art didn't say anything about the world. It was an interpretation of the world through our, the artists' eye. So in a way it was merely a reflection of the world. Personally, I visualised and aesthetically wanted to put together images of a collective society and, as I think of it, a spanner in the machine. What really influenced me was living in London during that time.

There are so many words I can think of to describe Pop Art. I suppose that the first three that come to mind are Elusion, Delusion and Transformation.

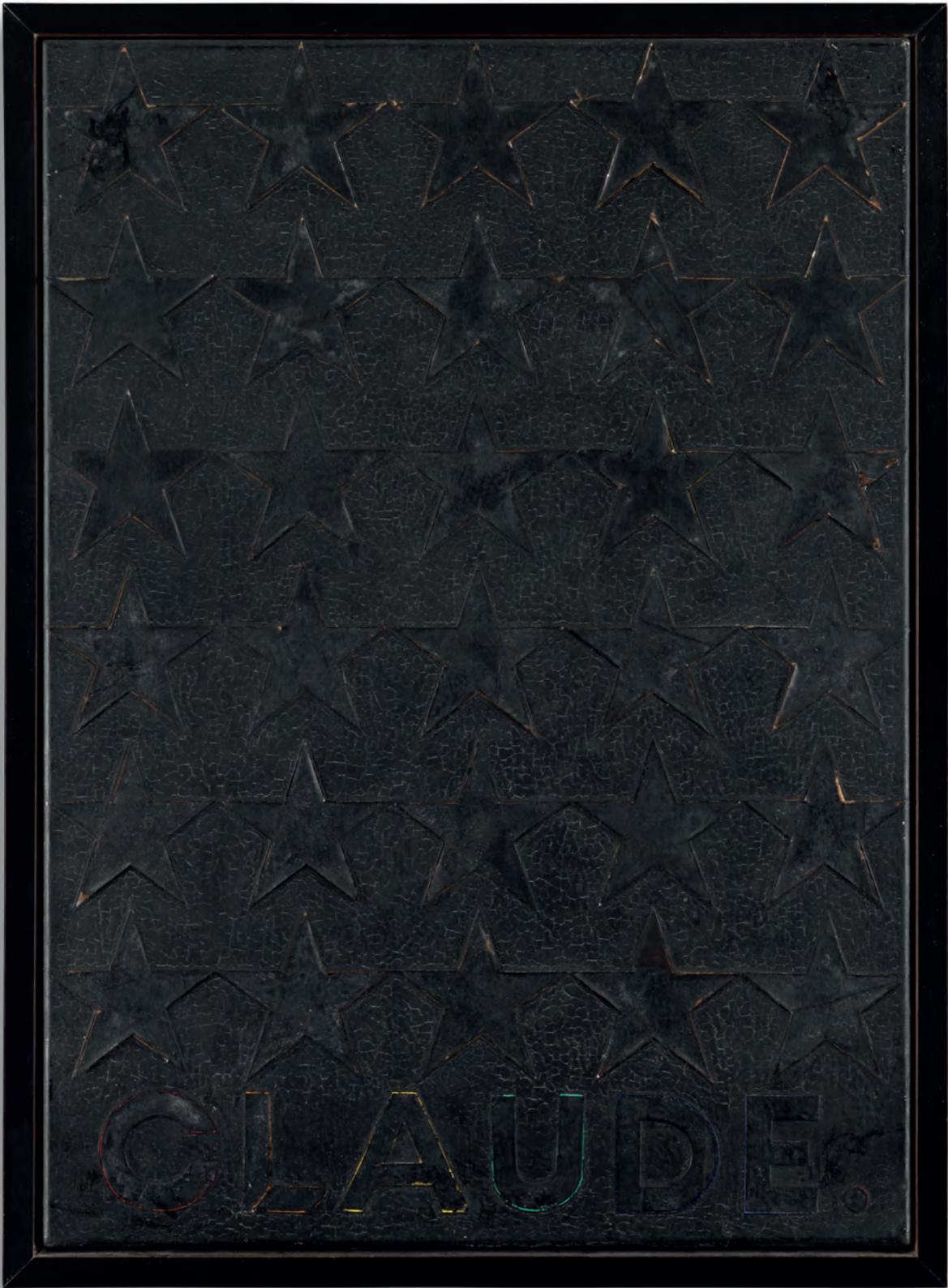
I strongly respect individualism in art. Today's Western culture makes it too easy to pull people into groupthink. Featuring alongside Peter Blake, Derek Boshier and Pauline Boty in Ken Russell's 1962 documentary 'Pop Goes the Easel', there was never any rivalry. It was about mutual self-respect. We were living through a very special time in British art but I had no idea at the time because I was too busy living and experiencing it. Looking back, it was a special time, but who's to say that today won't look that way in the future?

Peter Phillips in 'Q & A on BBC Four Goes Pop: Idents by Peter Blake, Derek Boshier and Peter Phillips', August 2015.

Claude's birthday was November 6th. She was a Scorpio, fiery and full of life. Together they experienced everything. They stayed madly in love until the day she died and were together for more than 30 years when she passed. She was the love of his life. She left us too early.

Zoë Lana Phillips, daughter of Peter and Claude.

1972. Peter and Claude Phillips had a busy year travelling through the Grand Canyon and Europe. They attended the 1972 Munich Olympics with David Hockney and Ossie Clark. At the time Phillips was showing with Bruno Bischofberger in Zurich and had a retrospective show at the Westfälischer Kunstverein in Munster. He had married Claude in 1970 and '30 Years of Loveliness' is an homage to his beloved wife on her 30th birthday. It marks a very personal and private emotion.



25. **COLIN SELF**

Gazing Woman, 1964

Coloured pencil, gold paint and pencil on paper
55 x 38 cm

This drawing was created when I lived at 25 Tivoli Road, a lovely Edwardian cul-de-sac, off Wolseley Road, Hornsey, Crouch End, London. My ex was into fashion a bit and had Vogue magazines. Every now and then a photo 'got me'... in the way there was something beyond fashion about it: a timeless quality. The way in which it was lit or a pose, a bit like Picasso's 'Saltimbanque' circus women, I guess. I did three or four drawings of this model in that pose. One or two may have had her together with another woman model. I also cut a stencil of that dress and did one or two with a gold sprayed dress.

1964. *At that time, my life was calm and moving forwards. At the house on Tivoli Road I had escaped some 'ghosts from the past' and felt good. I heard a rumour that Robert Fraser was keen to reach me [1964]. A year later Robert turned up at my front door – pink shirt, smelling quite nice, nervous and stuttering a bit, he clocked my sculpture (not quite finished) 'Victor Valiant Nuclear Bomber and Missiles', on a fake grass mat base and with a ball bearing thrust race so it spun like a Radar sensor. He went crazy for it and asked if he could have it in his summer show and would I be in his gallery. Nice days.*

Text edited from the questionnaire answered by the Artist in March 2016.



26. **COLIN SELF**

Guard Dog on a Missile Base no.5, 1965

Collage and pencil on paper

18.3 x 17 cm

The present drawing relates to my sculpture 'Guard Dog on a Missile Base', a diorama which Robert Fraser had exhibited at his gallery. When he saw it, Francis Bacon loved this sculpture so much that he took Frank Auerbach back to the gallery the next week. I was indeed using taxidermy as 'Fine Art' a generation before the YBA's.

With the permission of the Principal I had stored it in the basement of Norwich Art School. However, whilst stored there, two despicable students smashed it to pieces shouting 'get this bloody dog out of here'. The other sculptures I created relating to the Cold War, 'Leopardskin Nuclear Bombers No.1 & 2', are now beginning to become appreciated for the timeless masterpieces they are.

Bombs, missiles and the threat of nuclear war were very much part of my imagery at that time. During the early 1940's as the sirens went off (in bombing raids from the Germans), we'd get into a shelter across the road. We lived in Norwich, north of an aerodrome used as a fighter base. Squadrons of our bombers rumbling and splitting the night sky, off to knock out the Nazi Germans. I just laid there in the dark aged two/three. Then at early dawn they'd come in, some struggling with misfiring engines...trying, struggling to get back home... I'd just be calm. To someone born in 1941 – it was just 'normal'.

My parents married young and my father had a hard life. We were poor. I was put to work by my mother aged three. I know about the struggle for survival. And then, I encountered class or class ethno-racism when I reached the Slade (who put my work into their 'worst three students' category!). Until my dear friends and heroes David Hockney and Peter Blake visited that place and rated only me – they are my friends for life. (The exception on the tough life bit is my much valued friend Antony Donaldson).

Text edited from the questionnaire answered by the Artist in March 2016.



Colin Self. Guard Dog on a missile base. N°5. 1965.

27. **COLIN SELF**

Woman Drying her Hair - with Reflection of Blue Sky and Palm Tree in her Mirror, 1965

Pencil and coloured pencils on paper

45.2 x 59.2 cm

Was my art influenced by Americana: YES, INDEED!

I had been there as a 20-year old sleeping out and hitchhiked 8,000 miles N.Y.C, to the Catskills, to Massachusetts, then West down New York State, West Virginia, Pennsylvania, then West onto LA on Route 66. Down to Tijuana, back to LA and stayed with Jann Haworth's stepdad Larry Wilson in North Hollywood. Then hitchhiking back via Bakersfield, Reno to Laramie, Cheyenne, Chicago, Detroit up into Ontario Canada, out at Niagara Falls and back to New York State to catch my plane in NYC. I went back to the States in 1965.

I just LOVED Johnny Ray and Frankie Lane when I was thirteen-fourteen years old. Then smitten with The Everly Brothers at fifteen. I also loved Jerry Lee Lewis, The Del-Vikings, Freddie Bell and The Bell Boys, Jackie Wilson, Little Richard, Little Anthony and the Imperials, The Coasters, Gary U.S. Bonds.

My life is motivated by 'The Odyssey' and 'The Iliad', Jonathan Swift's 'Gulliver's Travels', Voltaire's 'Candide', Hermann Hesse's 'Steppenwolf', the four seasons, the weather, travel, in other words the inevitable changes in being a 'HUMAN' human. For me, in my life, I am true to changes as I live and age, as does my Art, like an oak tree with roots, a trunk, branches, twigs, leaves and acorns in any shape. All parts of the same thing, this age of obsession with money (to me) kills and sterilises artists and musicians.

My heroes are Van Gogh, Cezanne, Pollock, Blake, Hockney, Hamilton.

Text edited from the questionnaire answered by the Artist in March 2016.

woman drying her hair-walk reflection of palm tree in
blue sky in her mirror
Cobi Self. Aug 65.
Santa Monica
Calif.



28. **COLIN SELF**

Cinema Study No.8 (Cinema Curtain), 1969

Ink and watercolour with collaged transfer in pencil from bubblegum image on paper
17.5 x 22.8 cm

[I chose the subject matter of the cinema because] I kind of liked all that sense of darkness, but you see then there was darkness in rock music. There was darkness in John Lennon and there was darkness in Barry McGuire's 'Eve of Destruction', in Lee Hazelwood and all this...and yet Pop Art, if it hadn't been for people like me, Pop Art could have been the artistic equivalent of bubble gum music. I lived at 25 Tivoli Road, Hornsey, for two years and the Odeon Muswell Hill was our local cinema.

Robert BROWN. 'In conversation with Colin Self, July 2013', *When Britain Went Pop: British Pop Art: The Early Years*, exhibition catalogue with essays by Marco LIVINGSTONE and Amanda LO IACONO, Christie's, London, 2013, p. 318.

29. **COLIN SELF**

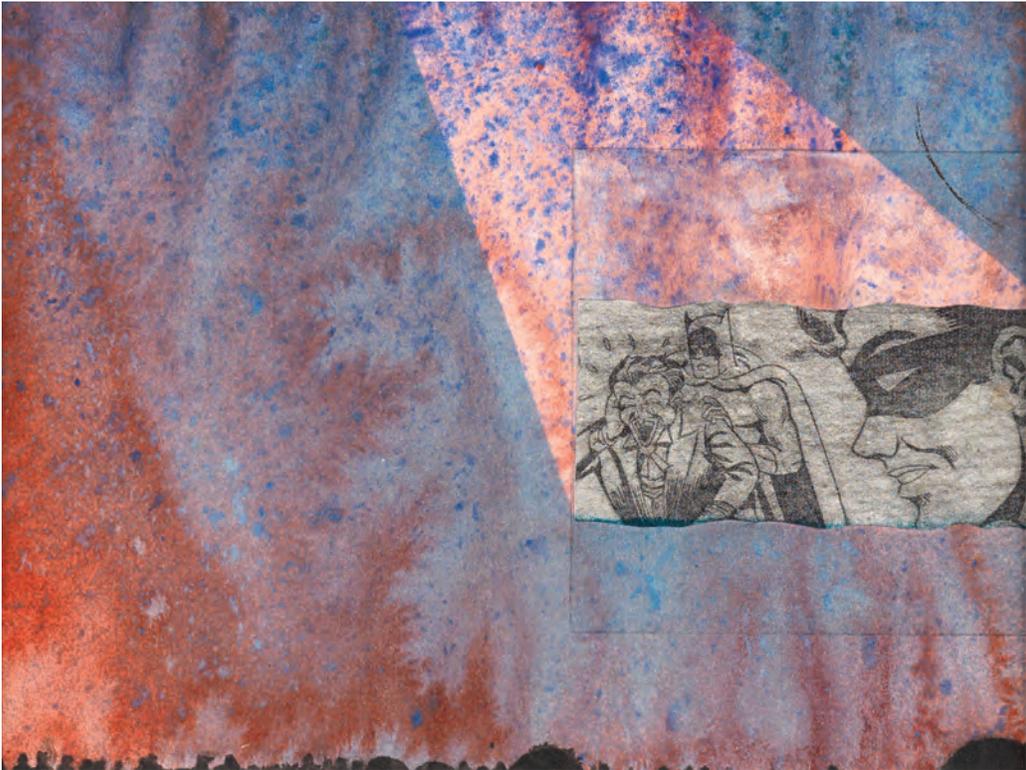
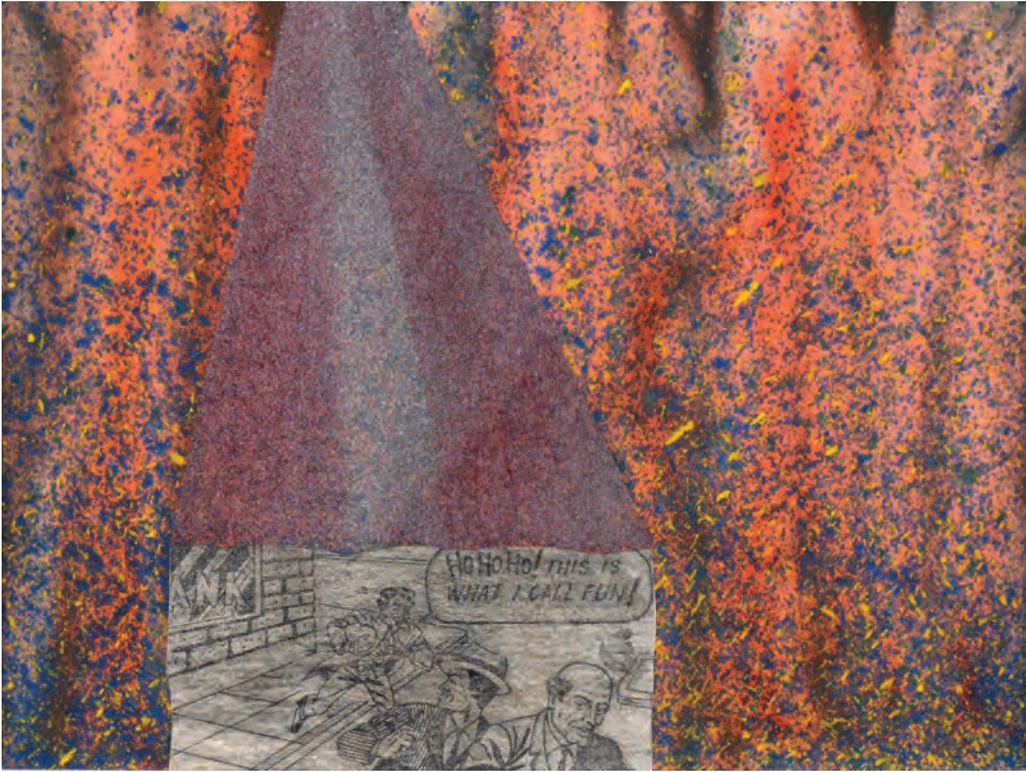
Cinema Study No.10 (Cinema Screen with Curtain), 1969

Ink and watercolour with collaged transfer in pencil from bubblegum image on paper
17.5 x 22.8 cm

My Pop was POP, and I wonder if all the stuff that's come since is actually still Pop, but just for another audience.

I kind of envy Pop/Rock musicians who are judged by the public to a very great extent. Not like the very few control freaks who run art. The vast extent of critics just don't get me, but the public do through all my aspects, angles and changes.

Text edited from questionnaire answered by the Artist in March 2016.



30. **COLIN SELF**

Cinema Study No.22 (Cinema Wall), 1969

Ink and watercolour with collaged transfer in pencil from bubblegum image on paper
17.5 x 22.8 cm

[I chose the subject matter of the cinema because] then I kind of liked all that sense of darkness, but you see then there was darkness in rock music. There was darkness in John Lennon and there was darkness in Barry McGuire's 'Eve of Destruction', in Lee Hazelwood and all this...and yet Pop Art, if it hadn't been for people like me, Pop Art could have been the artistic equivalent of bubble gum music. I lived at 25 Tivoli Road, Hornsey, for two years and the Odeon Muswell Hill was our local cinema.

Robert BROWN. 'In conversation with Colin Self, July 2013', *When Britain Went Pop: British Pop Art: The Early Years*, exhibition catalogue with essays by Marco LIVINGSTONE and Amanda LO IACONO, Christie's, London, 2013, p. 318.

31. **COLIN SELF**

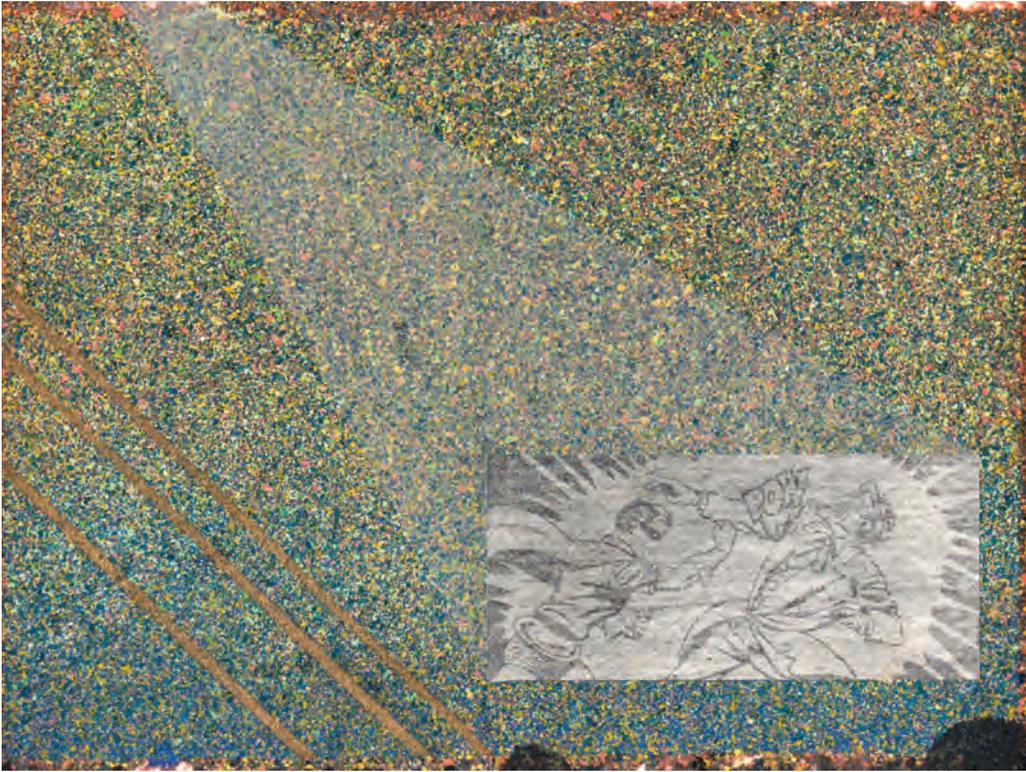
Cinema Study No.41 (Cinema Curtain), 1969

Ink and watercolour with collaged transfer in pencil from bubblegum image on paper
17.5 x 22.8 cm

My Pop was POP, and I wonder if all the stuff that's come since is actually still Pop, but just for another audience.

I kind of envy Pop/Rock musicians who are judged by the public to a very great extent. Not like the very few control freaks who run art. The vast extent of critics just don't get me, but the public do through all my aspects, angles and changes.

Text edited from questionnaire answered by the Artist in March 2016.



32. **JOE TILSON, RA**

Reflector Column, Ziglical 3, 1966

Enamels and stainless steel

81 x 30.5 x 15 cm

With his so-called 'Ziglical Columns', Tilson begins a new series in which he plays on the ambiguity of the perspective and the colour in the representation of volumes. Every piece of the series can be understood also as a Ziggurat, but being close to a ladder too... Tilson does not paint anymore with the brush but uses the spray technique, deciding therefore to assume a different interaction, more directly linked to industrial procedures; here, enamels and stainless steel are used. These works are related to the idea of Moholy-Nagy (1922) to create work as a project that can subsequently be reproduced in an indefinite number of examples.

Arturo Carlo QUINTAVALLE. *Joe Tilson*, exhibition catalogue, Istituto di Storia dell'Arte di Parma, Parma, 1974-75, p. 145.



33. **JOE TILSON, RA**

***Stele for James Joyce*, 1972**

Wood and iron
60 x 15 x 15 cm

This work is one small manifestation of my interests at that time. If it is related to work by other artists, I would say that it is closer in spirit to Arte Povera than to Pop Art. I was predominantly using wood, as I had done throughout my previous artistic practice and the repetition of the word "Yes" reflects my interest in the Mantra in history rather than in Pop Art serial imagery repetition such as you find in Warhol. It also, as the title suggests, refers to the famous "Yes" of Molly Bloom and as such reflects my admiration for James Joyce.

I left Pop Art behind when I left London in 1971. By this time my artistic concerns were more focused on ecology and the history of various civilizations. I can't really comment on the general mood of the art scene in London, since I was intent on my own path and my contacts with other artists of my generation were social rather than artistic. In 1972 I was still showing at Marlborough, but I joined Waddington the following year. Of course I have worked consistently with Alan Cristea since 1969.

I was living a rather secluded life in Wiltshire making art. I was close to artists such as Dick Smith and Stephen Buckley, neither of whom can be considered Pop artists. I really gave up all political activity when I moved to the country but obviously my stance then and my stance now remains humanist.

My own heroes are Giotto, Masaccio, Giovanni Bellini, Cima Da Conegliano, James Joyce, Ezra Pound, W. B. Yeats, T.S. Eliot, Tolstoy, Dickens, Seneca and Hesiod.

Text edited from the questionnaire answered by the Artist in March 2016.

1972. Displeased with the technological and industrial 'progress' of consumer society, Tilson had started 'ALCHERA, dedicated to Eros & Orpheus', a series of works inspired by the Neo-Platonic idea of the sacred in Nature, which Tilson discovered in the works of Ezra Pound, James Joyce and W.B. Yeats. 'Alchera' refers to the name of a spirit or entity in the Australian aboriginal mythology of Aranda, and therefore stands synonymous with 'Dreamtime'.



34. **JOE TILSON, RA**

Pool Mantra, 1978

Acrylic on canvas laid on panel
155 x 158 cm overall

Since Richard [Hamilton] first defined Pop Art as 'Popular, Transient, Expendable, Low Cost, Mass Produced, Young Witty, Sexy, Gimmicky, Glamorous and Big Business', people have forgotten that he was actually talking about commercial art in the sense of magazines, advertising etc. and that is why one of the headings says 'expendable'. It was only much later that the art world adopted Pop Art as a definition as they tried very successfully to commodify it. Quite a few of my works from the late 60s were made in materials that I knew wouldn't last and indeed haven't. The work that I made after 1970 is of course far more durable.

Popular culture only played a part in my work for a five-year period in the mid to late 60s and even then, I was extremely sceptical about the role of popular culture in society, as you can tell from looking at my political works from that period. I was essentially anti-capitalist and anti-commodity. Pop Art is really all about consumerism, which never was of any interest to me. In no way does my work touch on social injustice, class system, sex and rock and roll.

I suppose America was an influence in those few years in the late 1960s but it was already very much a love-hate relationship. I travelled frequently in Europe but had no real interest in going to America. I was of course aware of work being done by the leading so-called 'American Pop artists' but none of them were an influence. As I mentioned above, I always looked far more towards Italy than to the States and I guess my work would have been slightly different had it not been for people such as Alberto Burri and other Arte Povera artists. My favourite composers are Bach, Mozart, Vivaldi and Beethoven.

Text edited from the questionnaire answered by the Artist in March 2016.

1978. Tilson and his family were spending much time in their farmhouse near Cortona, Italy. Tilson continued his researches into 'Dreamtime' which first manifested itself in his so-called 'ALCHERA' series dating 1970-73. The basis of 'ALCHERA' is a circular mnemonic device relating to the Four Cardinal Points, the Four Elements, The Four Seasons, the lunar months, labyrinths, words and symbols. Tilson's preoccupation with the symbolism of the Four Elements resulted in a series of paintings and prints: Moon Mantra, Pool Mantra, Sky Mantra and Sun Mantra.

Explained by Tilson himself in 1977, *the use of the word 'Mantra' relates to its meaning in Vedanta meditation which uses 'Yantra' – diagrams for mediation, and Mantra, its verbal form. They are instruments of transformation, for the attainment of an inner experience. Yantras are often drawn on paper or sand and then thrown away or rubbed out.*



LIST OF EXHIBITS

CLIVE BARKER (b. 1940, Luton)

1. **Tall Exit**, 1963 - 64
Leather, neon, studs, wood and transformer
Unique
183 x 61 x 15.2 cm
Signed verso
PROVENANCE: Bruno Bischofberger, Zürich; collection of Peter Phillips.
EXHIBITED: 1964, *118 Show*, Kasmin, London; 1967, *Ventures*, Arts Council of Great Britain, touring exhibition; 1967, *Englische Kunst*, Galerie Bischofberger, Zürich; 2005, *British Pop*, Museo de Bellas Artes de Bilbao, Bilbao; 2007, *Pin Up: Pop Art and Popular Culture*, Wolverhampton Art Gallery, Wolverhampton.
LITERATURE: *Ventures*, exhibition catalogue, Arts Council of Great Britain, touring exhibition, cat. no. 3, ill; *Englische Kunst*, exhibition catalogue, Galerie Bischofberger, Zürich, cat. no.2, ill.; FERMON, An Jo and Marco LIVINGSTONE. *Clive Barker. Sculpture. Catalogue raisonné 1958- 2000*. Milan, 2002, cat. no. 14, ill. p.81; *British Pop*, exhibition catalogue with essay by Marco LIVINGSTONE, Museo de Bellas Artes de Bilbao, Bilbao, 2005, cat. no. 1, p. 58 - 59, ill.
2. **Four Zips**, 1964 - 65
Leather, steel and wood
Unique
48.3 x 38 x 3.8 cm
Signed, dated and titled verso
PROVENANCE: Obelisk Gallery, London; Kornblee, New York; Kunsthandlung Roche, Bremen; private collection, London.
EXHIBITED: 1982, *Kunst der Klassischen Moderne bis zur Gegenwart*, Galerie Kunsthandlung Roche, Bremen; 2011, *Snap, Crackle and Pop: British Pop Art*, The Lightbox, Woking; 2013, *When Britain Went Pop. British Pop Art: The Early Years*, Christie's, London.
LITERATURE: FERMON, An Jo and Marco LIVINGSTONE. *Clive Barker. Sculpture. Catalogue raisonné 1958- 2000*. Milan, 2002, cat. no. 26, p. 83; *When Britain Went Pop. British Pop Art: The Early Years*, exhibition catalogue with essays by Marco LIVINGSTONE and Amanda LO IACONO, Christie's, London, 2013, ill. p. 219.
3. **Vest - Orange**, 1965
Aerosol paint on canvas
76.2 x 50.8 cm
Signed, dated and titled verso
PROVENANCE: Estate of Keith Morris, London.
LITERATURE: FERMON, An Jo and Marco LIVINGSTONE. *Clive Barker. Sculpture. Catalogue raisonné 1958- 2000*. Milan, 2002, ill. fig. 3, p.10.
4. **News of the World**, 1966
Pencil on tracing paper
75.5 x 55.5 cm
Signed and dated lower right
Titled lower left
PROVENANCE: Robert Fraser Gallery, London; Galerie Michael Haas, Berlin; private collection, London.
EXHIBITED: 1981 - 82, *Clive Barker*, Sheffield City Art Gallery, Sheffield, touring Stoke, Eastbourne and Cheltenham.
LITERATURE: *Clive Barker*, retrospective exhibition, Sheffield City Art Gallery and tour, 1981 - 82, cat. 64.
5. **Coke and Fallen Straw (Ivor)**, 1968
Polished bronze
Unique
28.5 x 23.5 x 6 cm
Signed, dated and dedicated underneath
PROVENANCE: Collection of Mr Ivor Barker.
6. **Tits (M. F.)**, 1975
Painted wood
Unique
16.5 cm high
Signed, dated and titled underneath
LITERATURE: FERMON, An Jo and Marco LIVINGSTONE. *Clive Barker. Sculpture. Catalogue raisonné 1958- 2000*. Milan, 2002, cat. no. 161, p.116, ill.

SIR PETER BLAKE, RA (b. 1932, Dartford)

7. **Standing Figure**, 1963

Wood, enamel painted wood and bricks

145 cm high

Signed underneath

Photo Certificate by the Artist

PROVENANCE: Private collection, Hamburg.

EXHIBITED: 1992, *Pop Art*, Galerie Michael, Darmstadt; 2008, *Post-War to Pop - Modern British Art: Abstraction, Pop and Op Art*, Whitford Fine Art, London.

LITERATURE: *Pop Art*, Galerie Michael, exhibition catalogue, Darmstadt, 1992, ill. p.68; *Post-War to Pop - Modern British Art: Abstraction, Pop and Op Art*, exhibition catalogue with introduction by An Jo FERMON, Whitford Fine Art, London, 2008, cat. no. 16, ill.

DEREK BOSHIER (b. 1937, Portsmouth)

8. **Study of Buddy Holly for 'I Wonder what My Heroes Think of the Space Race'**, 1962

Pencil on paper

28 x 22 cm

Signed and dated lower centre

LITERATURE: *Derek Boshier: Rethink / Re-entry*. London, 2015. Edited by Paul GORMAN with foreword by David HOCKNEY, pl. no. 3, p.13, ill.

9. **Jigsaw Man**, 1962

Gouache on paper

46 x 38 cm

Signed and dated lower right

EXHIBITED: 2006, *Derek Boshier: Pop Works on Paper from 1962*, Whitford Fine Art, London.

LITERATURE: *Derek Boshier: Pop Works on Paper from 1962*, exhibition catalogue with introduction by Marco LIVINGSTONE, Whitford Fine Art, London, 2006, cat. no. 16, ill.; *Derek Boshier: Rethink / Re-entry*. London, 2015. Edited by Paul GORMAN with foreword by David HOCKNEY, pl. no. 47, p. 59, ill.

10. **Special K Cityscape**, 1962

Pencil on paper

21.5 x 28 cm

Signed and dated lower right

EXHIBITED: 2006, *Derek Boshier: Pop Works on Paper from 1962*, Whitford Fine Art, London.

LITERATURE: *Derek Boshier: Pop Works on Paper from 1962*, exhibition catalogue with introduction by Marco LIVINGSTONE, Whitford Fine Art, London, 2006, cat. no. 39, ill.

11. **Head and Spoon**, 1962

Pencil on paper

22.7 x 30 cm

Signed and dated lower right

EXHIBITED: 2006, *Derek Boshier: Pop Works on Paper from 1962*, Whitford Fine Art, London.

LITERATURE: *Derek Boshier: Pop Works on Paper from 1962*, exhibition catalogue with introduction by Marco LIVINGSTONE, Whitford Fine Art, London, 2006, cat. no. 15, ill.

12. **Viewer**, 1963

Oil on canvas

152 x 170 cm

Signed and dated verso

EXHIBITED: 2008, *Post-War to Pop - Modern British Art: Abstraction, Pop and Op Art*, Whitford Fine Art, London; 2013, *New Situation: Art in London in the Sixties*, Sotheby's, London.

LITERATURE: *Post-War to Pop - Modern British Art: Abstraction, Pop and Op Art*, exhibition catalogue with introduction by An Jo FERMON, Whitford Fine Art, London, 2008, cat. no. 23, ill.; *Derek Boshier: Rethink / Re-entry*. London, 2015. Edited by Paul GORMAN with foreword by David HOCKNEY, pl. no. 50, p.62, ill.

PAULINE BOTY (1938, London – 1966, London)

13. **Designs for stained glass window**, c.1958

Gouache on paper

24.5 x 8 cm each

PROVENANCE: The family of the Artist; private Collection, London.

14. ***It's a Man's World II***, 1965 - 66

Oil and collage on canvas

125 x 125 cm

Inscribed and dated verso

PROVENANCE: The Estate of the Artist.

EXHIBITED: 1966, *Spring Exhibition*, Cartwright Memorial Hall, Bradford; 1993, *The Sixties Art Scene in London*, Barbican Art Gallery, London; 1997, *Les Sixties: Great Britain and France 1962 - 1973*, Brighton Museum and Art Gallery, Brighton; 1998, *Pauline Boty: The Only Blonde in the World*, Whitford Fine Art and The Mayor Gallery, London; 2008, *Post-War to Pop - Modern British Art: Abstraction, Pop and Op Art*, Whitford Fine Art, London.

LITERATURE: MELLOR, David. *The Sixties Art Scene in London*. London, 1993, ill. p. 143; MELLOR, David and Laurent GERVEREAU. *The Sixties: Britain and France, 1962 - 1973, The Utopian Years*. London, 1997, ill. p.80; *Pauline Boty: The Only Blonde in the World*, exhibition catalogue with essays by Sue WATLING and David MELLOR, Whitford Fine Art and The Mayor Gallery, London, 1998, ill. pl. 16, p. 29; *Post-War to Pop - Modern British Art: Abstraction, Pop and Op Art*, exhibition catalogue with introduction by An Jo FERMON, Whitford Fine Art, London, 2008, cat. no. 21, ill.; *When Britain Went Pop. British Pop Art: The Early Years*, exhibition catalogue with essays by Marco LIVINGSTONE and Amanda LO IACONO, Christie's, London, 2013, ill. p. 190.

PATRICK CAULFIELD, CBE, RA (1936 Acton – 2005 London)

15. ***Girl on Terrace***, 1971

Oil on canvas

214 x 152 cm

Signed and dated verso on the stretcher

PROVENANCE: Private collection, Belgium.

EXHIBITED: 1981 – 82, *Patrick Caulfield Paintings 1963-1981*, Walker Art Gallery, Liverpool and Tate, London; 1992 – 93, *Patrick Caulfield: Paintings 1963-1992*, Serpentine Gallery, London.

LITERATURE: LIVINGSTONE, Marco. *Patrick Caulfield: Paintings 1963-1981*, exhibition catalogue, Walker Art Gallery, Liverpool and Tate, London, 1981, cat. no. 25, ill. pp. 26 and 58; LIVINGSTONE, Marco. 'A Text for Silent Pictures', *Patrick Caulfield: Paintings 1963-1992, Art and Design Profile*, edition for the exhibition at Serpentine

Gallery, London, 1992, ill. p.37; LIVINGSTONE, Marco.

Patrick Caulfield. London, 2005, pp.76 and 283, ill. p.80.

ANTONY DONALDSON (b. 1939, Godalming)

16. ***Study for 'Three Pictures of You'***, 1962

Oil on lining paper

150 x 56 cm each

Signed and dated lower right

Photo Certificate by the Artist dated 2013

PROVENANCE: Paisnel Gallery, London.

17. ***For Strip Consequences (II)***, 1963

Acrylic on board

31 x 22.5 cm

Signed, dated and titled verso

ADRIAN HENRI (1932, Birkenhead – 2000, Liverpool)

18. ***Painting for Jamaican Independence (from Liverpool 8 series, no. 5)***, 1962

Oil on hardboard

122 x 91.5 cm

Signed and titled verso

PROVENANCE: Collection of George Melly, London.

EXHIBITED: 2008, *Post-War to Pop - Modern British Art: Abstraction, Pop and Op Art*, Whitford Fine Art, London.

LITERATURE: *Post-War to Pop - Modern British Art: Abstraction, Pop and Op Art*, exhibition catalogue with introduction by An Jo FERMON, Whitford Fine Art, London, 2008, cat. no. 26, ill.

19. ***Batcomposition series 2# 4/8***, 1966

Collage

15 x 13 cm

Signed, dated '23 Xii.66' and titled

PROVENANCE: Acquired directly from the Artist.

EXHIBITED: 1997, *Adrian Henri: Art of the Sixties, Pop and Protest*, Whitford Fine Art, London.

LITERATURE: HENRI, Adrian. *Collected Poems: 1967 - 85*. London, 1986, ill. p 39; *Adrian Henri: Art of the Sixties, Pop and Protest*, exhibition catalogue with introduction by George B. MELLY, Whitford Fine Art, London, cat. no. 18.

ALLEN JONES, RA (b. 1937, Southampton)

20. **Command Performance**, 1975 - 76

Oil on canvas
183 x 183 cm
Signed, dated and titled verso
PROVENANCE: Waddington Galleries, London; private collection, London.
EXHIBITED: 1979, *Allen Jones Retrospective*, Walker Art Gallery, Liverpool, travelling to Serpentine Gallery, London (May – June), Museum and Art Gallery, Sunderland (June – July), Staatliche Kunsthalle, Baden Baden (Sept. – Oct.) and Kunsthalle, Bielefeld, (Nov. – Dec.)
LITERATURE: *Allen Jones Retrospective*, exhibition catalogue, Walker Art Gallery, Liverpool, 1979, cat. no. 48, ill.; LIVINGSTONE, Marco. *Allen Jones Sheer Magic*. London, 1979, p. 40, ill.

BRUCE LACEY (1927, London – 2016, Norfolk)

21. **Politician**, 1964

Wood, metal, rubber and electrics
198 x 46 x 30.5 cm
Signed and titled verso
PROVENANCE: Private collection, London.
EXHIBITED: 1967, *Bruce Lacey*, Welsh Arts Council Exhibition, Cardiff; 1975, *Bruce Lacey, 40 Years of Assemblages, Environments & Robots*, Whitechapel Art Gallery, London; 2012 - 13, *The Bruce Lacey Experience: Paintings, Sculptures, Installations and Performances*, Camden Arts Centre, London and The Exchange, Penzance.
LITERATURE: *Bruce Lacey, 40 Years of Assemblages, Environments & Robots*, exhibition catalogue, Whitechapel Art Gallery, 1975, cat. no. 21.

GERALD LAING

(1936, Newcastle Upon Tyne – 2011, Black Isle)

22. **BB**, 1968

Silkscreen print
Paper size: 58.8 x 89 cm
Image size: 53 x 52 cm
Signed lower right
Dated, titled, numbered 72/200 and signed with Studio stamp lower left

Printed and published by the artist

PROVENANCE: Richard Feigen Gallery, New York.

EXHIBITED: 1996, *Gerald Laing: Starlets, Skydivers & Dragsters*, Whitford Fine Art, London; 2006, *Gerald Laing: Space, Speed & Sex: Prints and Multiples 1965 - 1976*, Sims Reed Gallery, London.

LITERATURE: *Gerald Laing: Starlets, Skydivers & Dragsters*, exhibition brochure, Whitford Fine Art, London, 1996, no. 6; *Gerald Laing: Space, Speed & Sex: Prints and Multiples 1965 - 1976*, exhibition catalogue with introduction by Iain GALE, Sims Reed Gallery, London, 2006, ill. p.41; *Pop Art Book*. London, 2007, ill. p. 30.

23. **Sandra (from 'Baby, Baby Wild Things')**, 1968

Silkscreen print
Paper size: 89 x 58.5 cm
Image size: 78 x 46 cm
Signed lower right
Dated, titled, numbered 35/200 and signed with Studio stamp lower left

Printed and published by the artist

PROVENANCE: Richard Feigen Gallery, New York.

EXHIBITED: 1996, *Gerald Laing: Starlets, Skydivers & Dragsters*, Whitford Fine Art, London; 2006, *Gerald Laing: Space, Speed & Sex: Prints and Multiples 1965 - 1976*, Sims Reed Gallery, London.

LITERATURE: *Gerald Laing: Starlets, Skydivers & Dragsters*, exhibition brochure, Whitford Fine Art, London, 1996, no. 2; *Gerald Laing: Space, Speed & Sex: Prints and Multiples 1965 - 1976*, exhibition catalogue with introduction by Iain GALE, Sims Reed Gallery, London, 2006, ill. p.51.

PETER PHILLIPS (b. 1939, Birmingham)

24. **30 Years of Loveliness**, 1972

Oil and collage on canvas
50 x 36 cm
Signed, dated, titled and dedicated
"To my wife Claude" verso
PROVENANCE: Private collection, London.
EXHIBITED: 2004, *Peter Phillips: POP 1959 - 1976*, Whitford Fine Art, London; 2011, *Snap, Crackle and Pop: British Pop Art*, The Lightbox, Woking.
LITERATURE: *Peter Phillips: POP 1959 - 1976*, exhibition catalogue with introduction by Marco LIVINGSTONE, Whitford Fine Art, London, 2004, cat. no. 18, ill.

COLIN SELF (b. 1941, Norwich)

25. **Gazing Woman**, 1964
Coloured pencil, gold paint and pencil on paper
55 x 38 cm
Signed and dated lower right
PROVENANCE: Yvon Lambert, Paris; private collection, London.
EXHIBITED: 2008, *Post-War to Pop - Modern British Art: Abstraction, Pop and Op Art*, Whitford Fine Art, London.
LITERATURE: *Post-War to Pop - Modern British Art: Abstraction, Pop and Op Art*, exhibition catalogue with introduction by An Jo FERMON, Whitford Fine Art, London, 2008, cat. no. 24, ill.
26. **Guard Dog on a Missile Base no.5**, 1965
Collage and pencil on paper
18.3 x 17 cm
Signed, titled and dated
PROVENANCE: Private collection, London.
27. **Woman Drying her Hair – with Reflection of Blue Sky and Palm Tree in her Mirror**, 1965
Pencil and coloured pencils on paper
45.2 x 59.2 cm
Signed, dated 'Aug. 65', titled and inscribed 'Santa Monica Calif.'
PROVENANCE: Lefevre Gallery, London; private collection, London.
EXHIBITED: 1997, *The POP '60s Transatlantic Crossing*, Fundação das Descobertas, Centro Cultural de Belém, Lisbon.
LITERATURE: *The POP '60s Transatlantic Crossing*, edited by Marco LIVINGSTONE, Fundação das Descobertas, Centro Cultural de Belém, Lisbon, 1997, cat. no.153, p.178, ill.
28. **Cinema Study No.8 (Cinema Curtain)**, 1969
Ink and watercolour with collaged transfer in pencil from bubblegum image on paper
17.5 x 22.8 cm
Signed, dated, titled and inscribed verso
PROVENANCE: Acquired directly from the Artist; private collection, London.

29. **Cinema Study No.10 (Cinema Screen with Curtain)**, 1969
Ink and watercolour with collaged transfer in pencil from bubblegum image on paper
17.5 x 22.8 cm
Signed, dated, titled and inscribed verso
PROVENANCE: Acquired directly from the Artist; private collection, London.
30. **Cinema Study No.22 (Cinema Wall)**, 1969
Ink and watercolour with collaged transfer in pencil from bubblegum image on paper
17.5 x 22.8 cm
Signed, dated, titled and inscribed verso
PROVENANCE: Acquired directly from the Artist; private collection, London.
31. **Cinema Study No.41 (Cinema Curtain)**, 1969
Ink and watercolour with collaged transfer in pencil from bubblegum image on paper
17.5 x 22.8 cm
Signed, dated, titled and inscribed verso
PROVENANCE: Acquired directly from the Artist; private collection, London.

JOE TILSON, RA (b. 1928, London)

32. **Reflector Column, Ziglical 3**, 1966
Enamel and stainless steel
Edition of 10
81 x 30.5 x 15 cm
Signed, dated, titled and numbered verso
EXHIBITED: 1966, *Tilson*, Marlborough New London Gallery, London; 1967, Marlborough Galleria d'arte, Rome.
LITERATURE: *Tilson*, exhibition catalogue, Marlborough New London Gallery, London, cat. no. 24, ill. and ill. cover; QUINTAVALLE, Arturo Carlo. *Tilson*. Milano, 1977, ill. p. 73.
33. **Stele for James Joyce**, 1972
Wood and iron
Edition of 10
60 x 15 x 15 cm
Signed and dated underneath

Photo Certificate by the Artist dated 2013

LITERATURE: *Joe Tilson*, exhibition catalogue, with introduction by Arturo Carlo QUINTAVALLE and interview with Joe TILSON, Istituto di Storia dell'Arte, Parma , Dec. 1974 – Jan. 1975, p. 45, ill. p.12; COMPTON, Michael and Marco LIVINGSTONE. *Tilson*. Milan, London and New York, 1992, large version of 'Stele for James Joyce' (1972) ill. p.80.

34. **Pool Mantra**, 1978

Acrylic on canvas laid on panel

155 x 158 cm overall

Signed, dated and titled verso

Photo Certificate by the Artist dated 2014

PROVENANCE: Private collection, Italy.

LITERATURE: COMPTON, Michael and Marco

LIVINGSTONE. *Tilson*. Milan, London and New York, 1992, ill. p.122.

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In memoriam dedicated to Dr. Johan Vanbergen, Professor of Modern and Contemporary Art at Leuven University, who passed away prematurely in 1993.

