



a collection of research images for Three Reflective Forms Looking Back by Jenny Mc Namara

a collection of research images for *Three Reflective Forms Looking Back*
by Jenny Mc Namara

book to accompany MFA Degree Show Exhibition in Gallery 1 in The Hatton
August 23rd - September 7th 2019

jennymcnamara.com
jennifermnamara@gmail.com
@jennymc_n

When I started my Fine Art MA at Newcastle two years ago I wanted to make big sculptural installations. I did my Glass and Ceramics BA in Sunderland. I really enjoyed this course but it felt like everyone was making small objects to put on plinths so I wanted to get away from that and start using cheaper materials to build bigger. I thought if I wanted to make sculpture I should probably know a bit about the history of sculpture, so I started researching and Minimalism really struck a chord with me. I liked the directness of it, it was what I was trying to do with my work and I hadn't really thought about art history being very useful before. I also started looking into Op Art, and became really interested painters like Bridget Riley and Victor Vasarely. I had just started using heavy pattern in my work and wanted to find out how other artists had used it. Very early on I talked to Richard Talbot, who encouraged me, kindly lend me catalogues and told me stories about some of these Minimalist artists that he actually knew.

I began looking more closely at exhibitions catalogues from the 1960s. I came across shows like Primary Structures, When Attitudes Become Form and The Responsive Eye and felt a connection to what I was seeing. I found several pieces in these shows that used stripy lines, light, perspex, and other things that I tend to use in my sculpture and I thought: wow, I want to find out more about what was going on. The more I looked at these works, the more I understood the common threads running through them. Things like uncomplicated 3D form, regular and symmetrical shapes, use of repetition, no ornamentation, flat and inexpressive colour, nothing framed or placed on a plinth, work is shown directly on the floor so there is no separation from the viewer, forms that are not carved or sculpted but are built, stacked, bolted, welded or constructed, use of industrial materials like steel, brick, plywood, aluminium, fluorescent light, mirror.

So I wondered; what happened around the start of the 60s to produce this different kind of work? I read about how Anthony Caro, following a trip to America in 1959, began to produce weird new works like Early One Morning.



Anthony Caro
Early One Morning, 1962
Steel and Aluminium

Minimalism started in the 1950s in New York, so he was likely influenced by people like Donald Judd and Carl Andre. Caro taught art at Central St. Martins, and after a group of his students showed work at the first New Generation sculpture exhibition at The Whitechapel Gallery (the first one was for painting) they became known as The New Generation Sculptors. The students were David Annesley, Michael Bolus, Phillip King, Tim Scott, William Tucker and Isaac Witkin. I got my hands on The New Generation exhibition catalogues and loved the work in those shows*

Then we started talking about dissertation writing. It felt like a good time to dig a bit deeper and try to understand why I liked this work so much. I wanted to know how vision worked and what exactly minimalist art does to your brain. I started reading lots of medical journals and studies about

neuroaesthetic experiments, where people were shown different kinds of art and they scanned their brains to find out what was happening. I spoke to Anya Hurlbert, a lecturer from the neuroscience department who has a strong research interest in art and visual perception. Through this conversation I learned that when we look, visual elements are first split up by the brain and then later put back together to be understood. For example colour is handled by a different part of the occipital cortex to motion. Once these separate features of a visual scene have been processed, they are put back together to be understood at higher levels of cognition. The whole process of seeing, splitting up visual elements, putting them back together, understanding what you see and checking if you recognise anything takes just one fifth of a second.

I had this new appreciation and understanding of vision while I was looking at all this Minimalist work from the 1960s. I thought if there were less visual elements to break down, because of the simple aesthetic in Minimalism, maybe you could understand them faster, that this kind of work could give you a more direct experience. I started reading texts by Semir Zeki and George Mather, who had similar ideas.

'The potency of modern abstract art can depend on its ability to isolate and amplify the raw sensory qualities that are signalled by specific populations of neurones in the occipital cortex.' - **George Mather**

I also wondered - can abstract art be good for your brain? When you are looking at new colours and shapes is this good for you? I read about how the brain is naturally curious and likes to learn and how every time you look at something you compare it to everything you've seen before. If a new connection is made, a new neural pathway is laid down and every time it's used it strengthens. That means everyone's brain is physically different because of their own experiences. I like looking at art where all the shapes are new, it challenges me to try to make sense of it compared to everything I've seen before.

*The series of four exhibitions was sponsored by Peter Stuyvesant Cigarettes. A manager in the company decided his workforce needed something to cheer them up in the factories so they bought some big colourful abstract paintings to put up. The experiment was so popular they continued to grow their art collection for the next 50 years.

'We are used to always recognising something in an artwork... it is dangerous when one only considers art in this way: as recognition. We no longer see, we only re-cognise. It is not only about the calling up of knowledge like in Trivial Pursuit: tick, tick, next question. Referentially can lead to laziness. The work is not properly observed anymore' - **Jennifer Allen**

I've never been a big fan of realistic pictorial depiction in art. There's a great quote about this:

'For me, the sky is much more important than trying to make a painting that is a symbol for the sky' - **Wolfgang Laib**

I wrote my dissertation about some of these big questions I had. Writing became a barrier for studio work for a while but that research guided me in deciding what kind of work I wanted to make. About three months before my degree show, I was awarded a Bartlett Travel Scholarship to go on a research trip to Hungary and France to see work by Victor Vasarely. At The Vasarely Foundation in Aix-en-Provence I got to speak to Vasarely's grandson about how he developed from art student to the 'Grandfather of Op Art' as he is now known. He told me loads of things I hadn't read about, showed me a key early work done by Vasarely when he worked in advertising of this fat man baby wearing a stripy outfit. He told me that Vasarely's work was all leading up to architecture and that he wanted to use his illusions in space and I thought this was fascinating.

Thinking about how patterns in optical illusions work and the way Minimalists used colour, I designed my degree show sculptures with simple colourful abstract shapes that I hoped would directly engage the viewers' optical nervous system and cause them to question their sense of depth. The surfaces of my work are mirrored, they change as you walk around them, creating movement through audience interaction. Flat pattern is lifted up in curved reflective forms, disturbing the stripy patterns on the floor.

My tutor Louise Wilson encouraged me to choose a space in The Hatton Gallery. I was nervous at first because the rooms are so big, but decided to just go for it. We started talking about site, which led to conversations about the history of exhibitions at The Hatton. I had a look in The Hatton archive and was shocked to find exhibition posters from famous people like David Hockney, Joseph Albers, Francis Bacon, and Marcel Duchamp! That was really cool to me. Even better my favourites - Caro, Vasarely, Annesley, King - had exhibitions here in the 1960s! It made using Gallery 1 in The Hatton to bring my work together with these important works from the collection feel really special.

I checked out The Hatton collection too, at first just to see if there was anything leftover from these exhibitions. I was disappointed to find barely a paper trail left, but I did find work that I was drawn to, that looked like the work from the catalogues I had been looking at for the past two years. They had clean lines, bright colours, the Paolozzi print was heavily patterned which I loved and I was interested in the Gibson and Tucker sculptural works because of the construction methods and

materials. I started asking about the possibility of showing work from the collection alongside my sculpture and The Hatton said yes. I chose works by Eduardo Paolozzi, D.M Hardman, Michael Brick, Lloyd Gibson and William Tucker.

Tucker showed here in 1964 in Seven Sculptors with his teacher Caro and other students. Then he had a solo show here in 1977 and went on to write *The Language of Sculpture*. I found out Paolozzi was a visiting lecturer here and actually knew Francis Morland, one of the other New Generation sculptors I've been looking at. And Brick, a now famous hard edge abstractionist was a student here and Richard Hamilton was his tutor. He shared student digs with Lloyd Gibson in the 1960s. D.M. Hardman was a mystery, but with some digging I found out his name was Dean Micheal Hardman and he studied at Newcastle too. I read his tutorial notes, he worked hard and became a skilled screenprinter during his degree. His print was used for the degree show poster that year. Richard Hamilton was also his tutor. *Papago* by Lloyd Gibson was a work that stood out to me because of the use of perspex in a sculpture, a new thing in the 60s and pretty cool even now, so I was really keen to include it!

Something that's been bothering me while I've been doing all this interesting research is that all the work is by white men. There's the odd work by Bridget Riley or Rasheed Araeen but barely enough to mention. What is going on with the lack of work by women/marginalised others? I can't find works by them in the collection or in any of the exhibition catalogues I have been reading. As a contemporary female maker this worries me greatly. I wrote my BA dissertation about gender inequality in publically funded art institutions - so I know that women are still only represented about 1/3 of the time or less in terms of solo shows, private gallery representation and press coverage. There is still a \$385 million dollar gap between the highest selling work by a man and the highest selling work by a woman. The only woman in the top 50 for highest selling work is Yayoi Kusama. Why is this? Systemic sexism? Maybe things are changing slowly with so many more women in art education but I wish they would bloody hurry up.



Micheal Bolus
Bowbend, 1964
aluminium painted orange, yellow and green
4' high x 5' 6"

The New Generation: 1965, Exhibition at Whitechapel Gallery, London



Bridget Riley
Cataract 5, 1967
emulsion on canvas
80 x 75 5/8"

The New Generation: 1968, Exhibition at Whitechapel Gallery, London

David Annesley trained as an RAF pilot in the 1950s

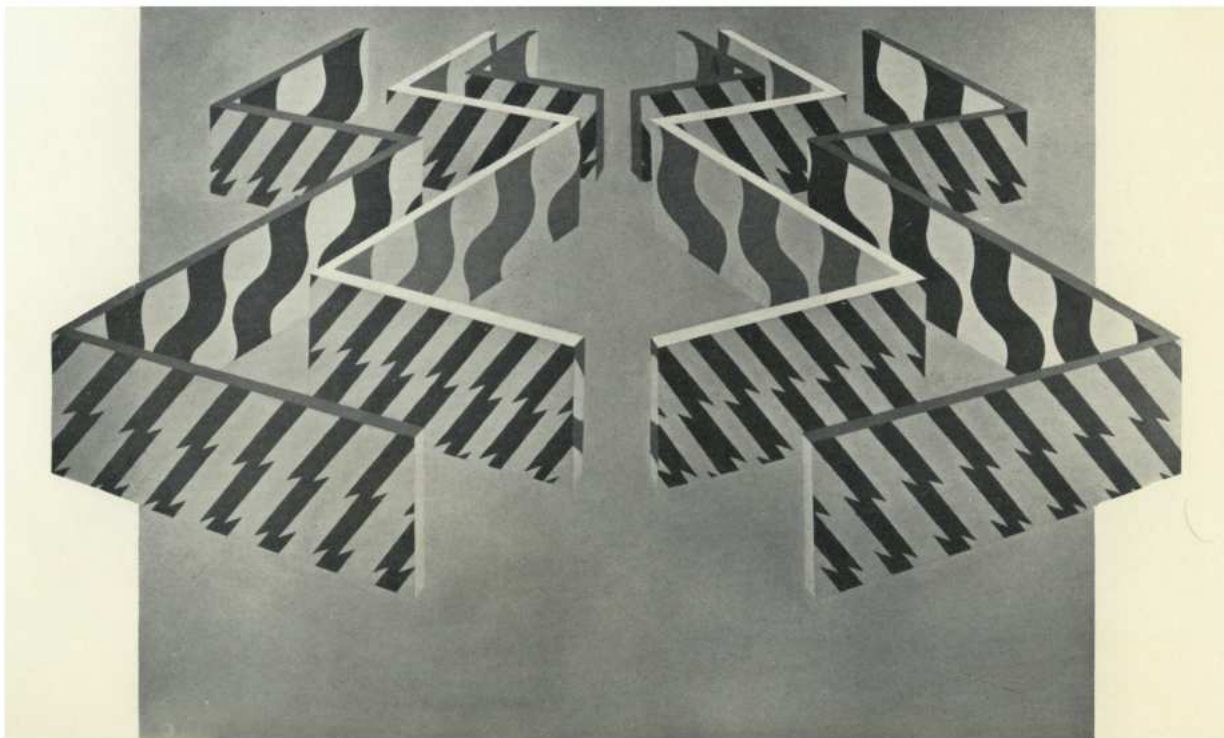
‘The lines of my sculpture can be flown by miniture aeroplanes’



David Annesley
Swing Low, 1964
steel painted green, blue, yellow and white
4' 3" high x 5' 5" x 1'

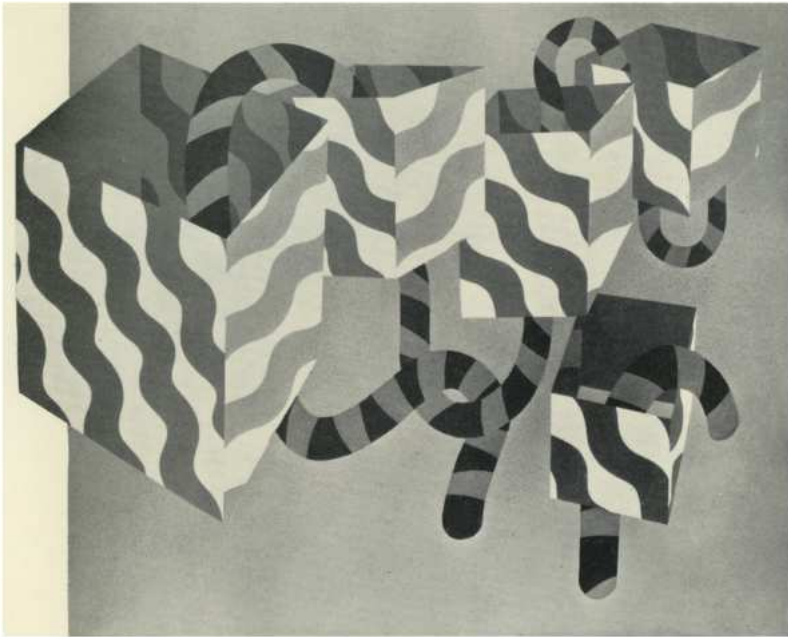
The New Generation:1965, Exhibition at Whitechapel Gallery, London

THE NEW GENERATION

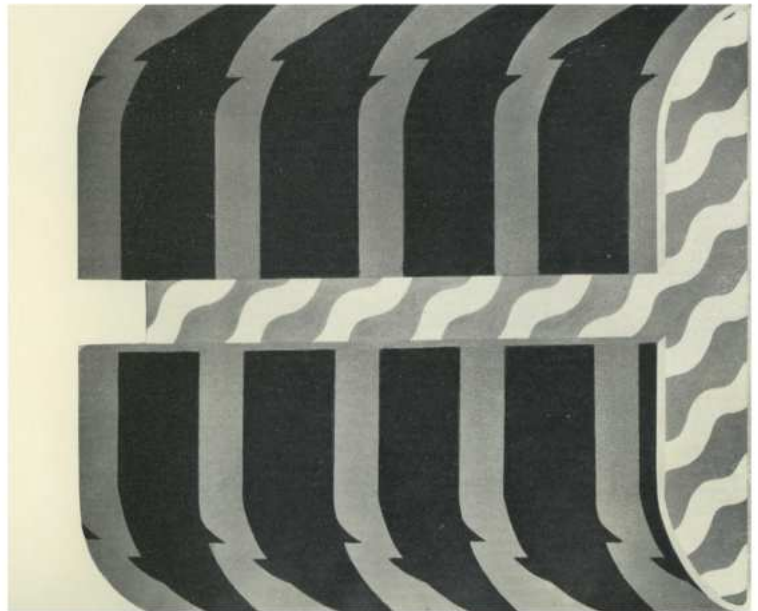


Derek Boshier
Vista City 1964
oil on canvas
86 1/2 x 76 1/2 "

The New Generation: 1964, Exhibition at Whitechapel Gallery, London

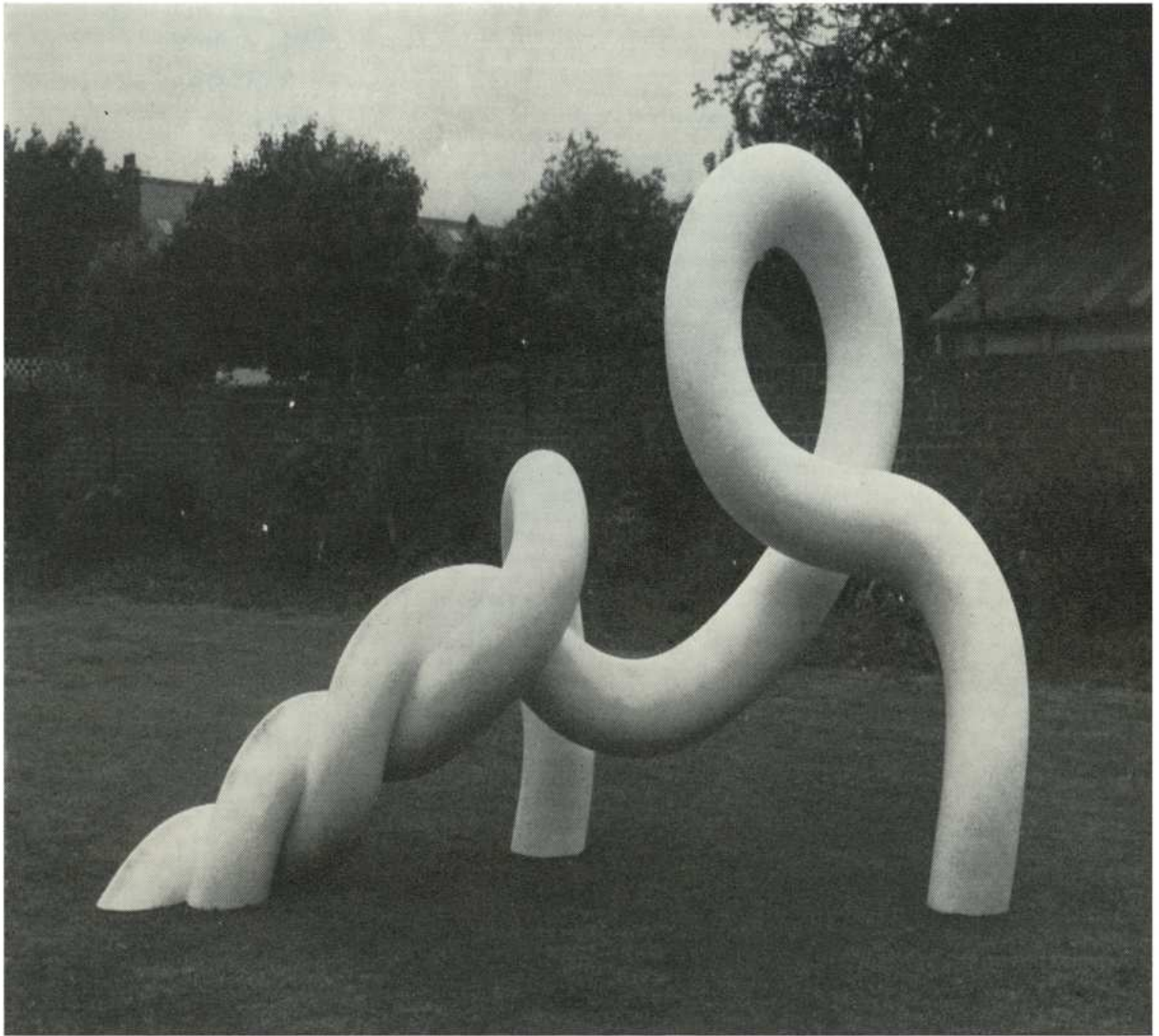


Empire, 1964
oil on canvas
91 x 71 ½"



Foldover, 1964
oil on canvas
86 ½ x 76 ½"

THE NEW GENERATION

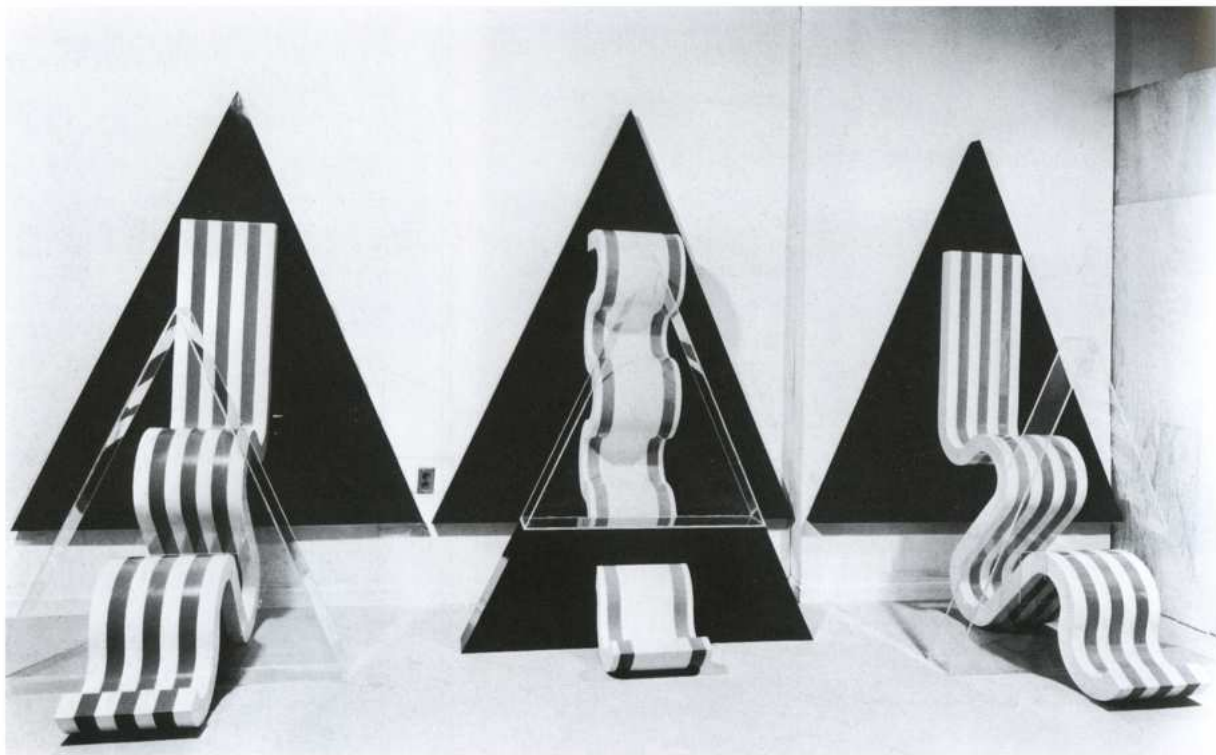


Francis Morland
35 off Conception
resin bonded fibreglass
75 x 48 x 120"

The New Generation:1966, Exhibition at Whitechapel Gallery, London

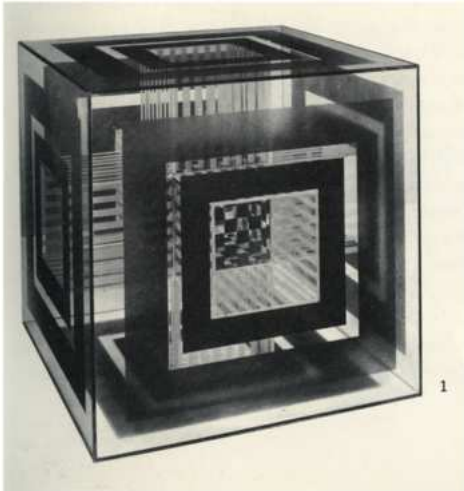
Francis Morland used his fibreglass sculptures to smuggle drugs around Europe and America. For a while during the 60s and 70s, Morland controlled 10% of the UK's cannabis trade, an honour that landed him six stays in jails across Europe. Now 84, with his life of crime behind him, Morland has resumed his art career and survives in 'pretty good poverty' teaching pottery classes.

PRIMARY STRUCTURES



Peter Phillips
Tricurvular, 1965-66
Formica, enamelled wood and plexiglass
Three elements, each 82 x 62 x 36"

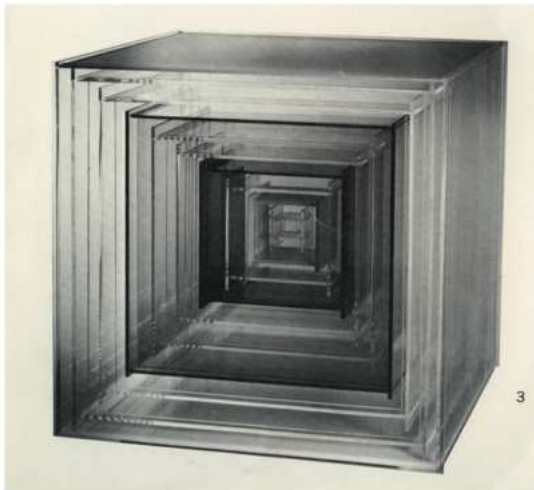
Primary Structures: Younger American and British Sculptors, 1966
Exhibition at The Jewish Museum, New York



1
Robert Stevenson
Optical Construction No. 2, 1963
Plexiglass
12 ¼ x 12 ¼ x 12 ¼"



2
Karl Gerstner
Lens Picture, 1962-4
Plastic lens and transparency of
concentric circles
28 x 28"



3
Leroy Lamis
Number 46, 1964
Plexiglass
13 ½ x 14 x 13 ¾"

WHEN ATTITUDES BECOME FORM



exhibition view

Live In Your Head: When Attitudes Become Form, 1969, Exhibition at Kunsthalle Bern, Switzerland

Live in Your Head: When Attitudes Become Form was a 1969 exhibition, curated by Harald Szeeman in the small Swiss town of Bern, showing work by 69 young American and Western European artists.

There was a shift in focus away from visual impression to the underlying idea of the artwork, this was the beginning of conceptual art.

Szeemann desired the work for this exhibition to “break free of the network providing ‘objects’ for the wealthy” Richard Serra made sculpture from splashing molten lead on the floor, Mario Merz made an igloo, Lawrence Weiner took a 1m² piece of plastic out of the wall, Joseph Beuys made an installation with butter.

In Bern, the exhibition so outraged the Swiss public that a few days after the opening protesters placed a pile of dung in front of the Kunsthalle’s entrance.

In a letter from Szeemann’s mother to her son, she begs him to stop making shows like these, which infuriate the press and make her ‘afraid every time I pick up the phone.... We have to live here!’ She asks him instead to curate a show by a Swiss painter, warning him that he will lose his job if he continues on this path.



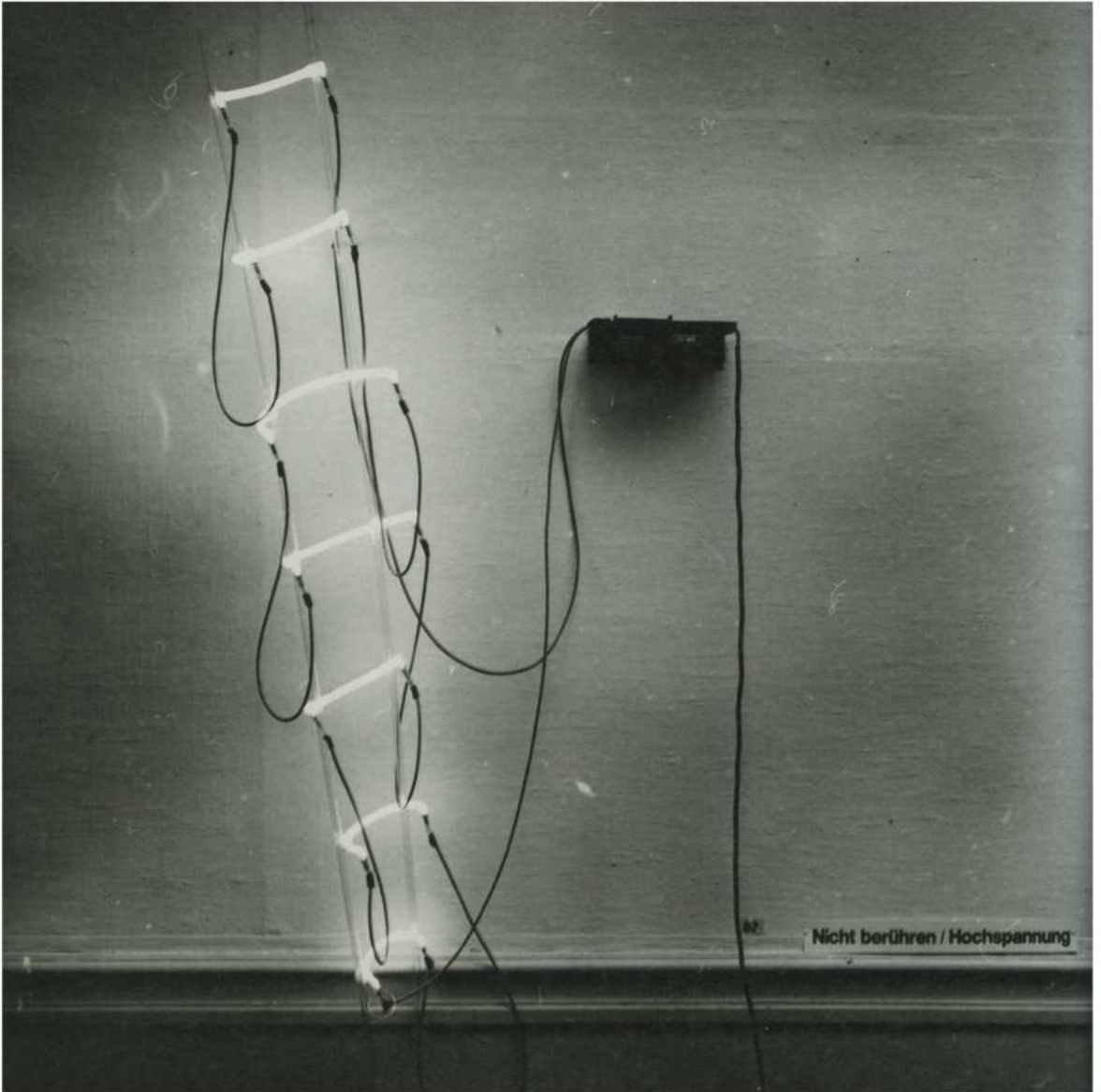


WHEN ATTITUDES BECOME FORM

All of Daniel Buren's artist friends were involved in *When Attitudes Become Form* and although the curator Harald Szeemann had visited his studio while researching for the exhibition, he was not invited. Given that the premise of the exhibition was artistic freedom, Buren felt that he should be able to contribute despite this and so arrived in Bern three days before the show's opening to see how he might intervene. He covered billboards and bus stops around the city in his signature stripes the night before the exhibition opening. His antics caused him to be arrested and he had to flee Switzerland to escape the authorities.

He says of this encounter: "I had the great help of two friends artists, Berndt Lohaus and Lawrence Weiner. With the little car I was renting, we covered the full city with striped papers white and pink. Around three o'clock in the morning, I dropped my friends at their hotel and went back to mine. Around four o'clock, sleeping deeply, some heavy knocks shake my door. I wake up and stand up in front of two policemen in civilian clothes with pistols pointing toward me. They push me against the wall of my room and check under the bed where they find my striped papers and at the foot of my bed the bucket with the remainder of the glue and the brushes, which I hadn't yet washed. They took everything, asked me to dress myself and to follow them to the police station where they put me inside a cell! Then in the morning around nine o'clock some other policemen started to do an interrogation: 'What are you doing? Who are you? Why these papers? Why are they white and red?' In fact, they were white and soft pink."

A lawyer friend then helped secure Buren's release on the condition that he removed all of the pasted up stripes from the city, however he fled Switzerland without doing this. Eventually the case was dropped.



Bruce Nauman
Neon Templates of the Left Half of My Body Taken at Ten Inch Intervals
Neon

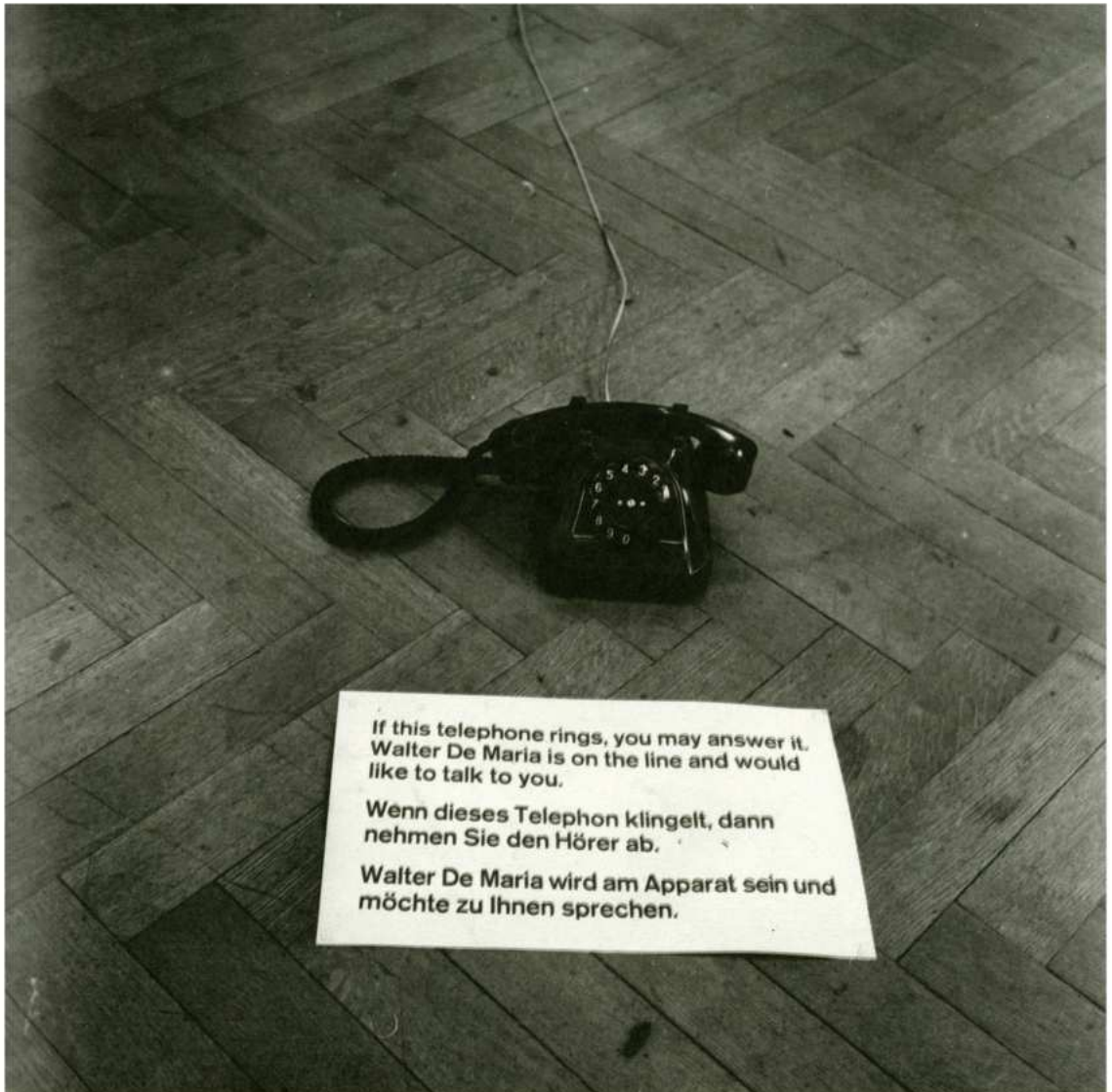
Live In Your Head: When Attitudes Become Form, 1969, Exhibition at Kunsthalle Bern, Switzerland

WHEN ATTITUDES BECOME FORM



Michael Heizer during the making of *Depression*, 1969

Live In Your Head: When Attitudes Become Form, 1969, Exhibition at Kunsthalle Bern, Switzerland



Walter De Maria
Art by Telephone

De Maria's proposal for the piece was that the artist will "telephone into the exhibition and over the period of the month use \$200 worth of telephone time in conversing with whichever visitor's fate may have been placed near the telephone, about any subject at all." He never called during the exhibition

Live In Your Head: When Attitudes Become Form, 1969, Exhibition at Kunsthalle Bern, Switzerland

HOW DO WE SEE?

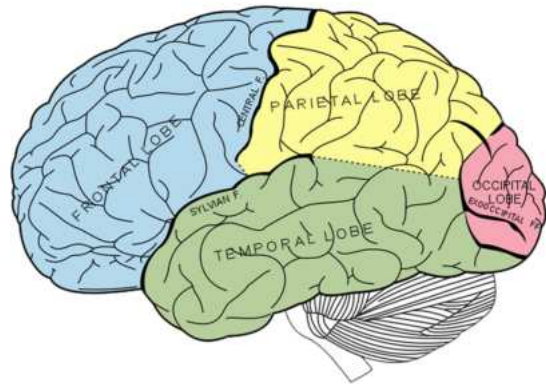
Seeing begins with an image entering through the cornea in the eye, which is projected onto the retina and this information is passed to the occipital lobe in the back of the brain via the optic nerve.

Understanding what you see is called visual perception.

Perception means resolving ambiguity - Susana Martinez-Conde

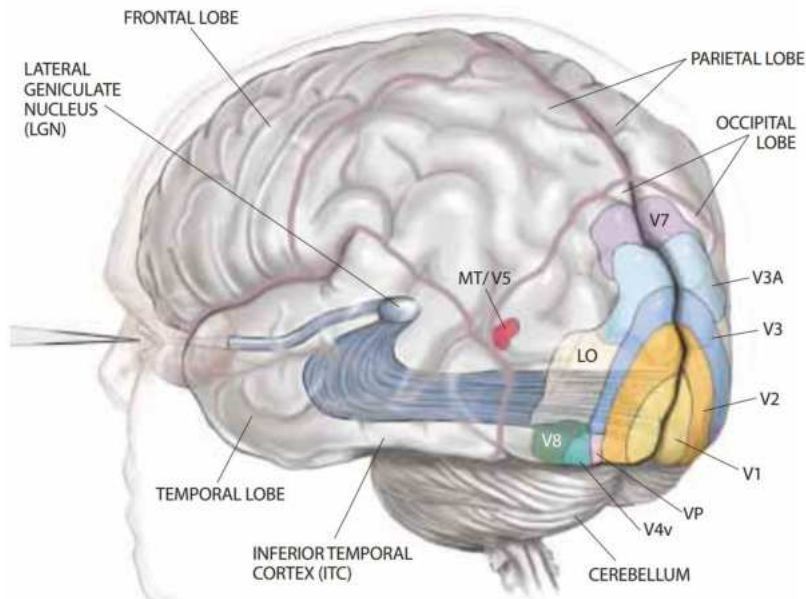
At the lowest levels of visual processing in the occipital lobe visual elements are first split into colour, form, movement, depth. Some areas in the occipital cortex are specialised - the V4 area processes colour and area V5 processes motion.

Through this understanding that the brain splits up visual elements for processing, there can be many advantages for the visual arts. For example, Futurism was an art movement that expressed the energy and movement of modern life. In an experiment, subjects were shown Futurist paintings. Although the paintings were stationary, the cells in their brains that interpret motion were activated.



In the same way, the Fauvist movement focused on colour. The painters had a deep understanding of the way that people experience colour. This is supported by scientific evidence that came some 85 years later, in which colour was shown to be the visual element that was processed the fastest in the brain, preceding motion by 80 milliseconds. Therefore a strong use of colour, or another element that is selective to a specific area in the brain during visual processing, in art can promote a very direct and distinct experience.

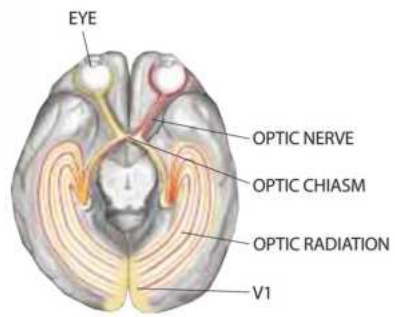
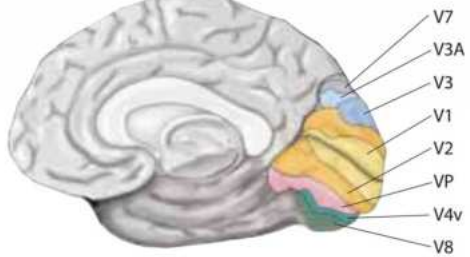
Visual attributes that are singled out for modular processing have primacy in visual art - George Mather



KEY TO FUNCTION

- V1:** Primary visual cortex; receives all visual input. Begins processing of color, motion and shape. Cells in this area have the smallest receptive fields.
- V2,** **V3** and **VP:** Continue processing; cells of each area have progressively larger receptive fields.
- V3A:** Biased for perceiving motion.
- V4v:** Function unknown.
- MT/V5:** Detects motion.
- V7:** Function unknown.
- V8:** Processes color vision.
- LO:** Plays a role in recognizing large-scale objects.

Note: A V6 region has been identified only in monkeys.



WHAT HAPPENS IN YOUR BRAIN WHAT YOU LOOK AT OP ART?

Within the Op Art movement, artists found they could exploit illusions to create a compelling sense of disorientation, and that these effects are

'necessarily perceptual, not optical' - **George Mather**

meaning they can confuse our understanding of our sense of spatial depth or orientation.

There are two possible explanations for the visual disturbances caused by looking at op art

The first is **magnification**. Eyes are constantly moving (these movements are called 'microsaccades'). When the eye is constantly moving over a complex pattern with finely spaced lines or waves, the changes in focus produce very slight changes in image magnification.

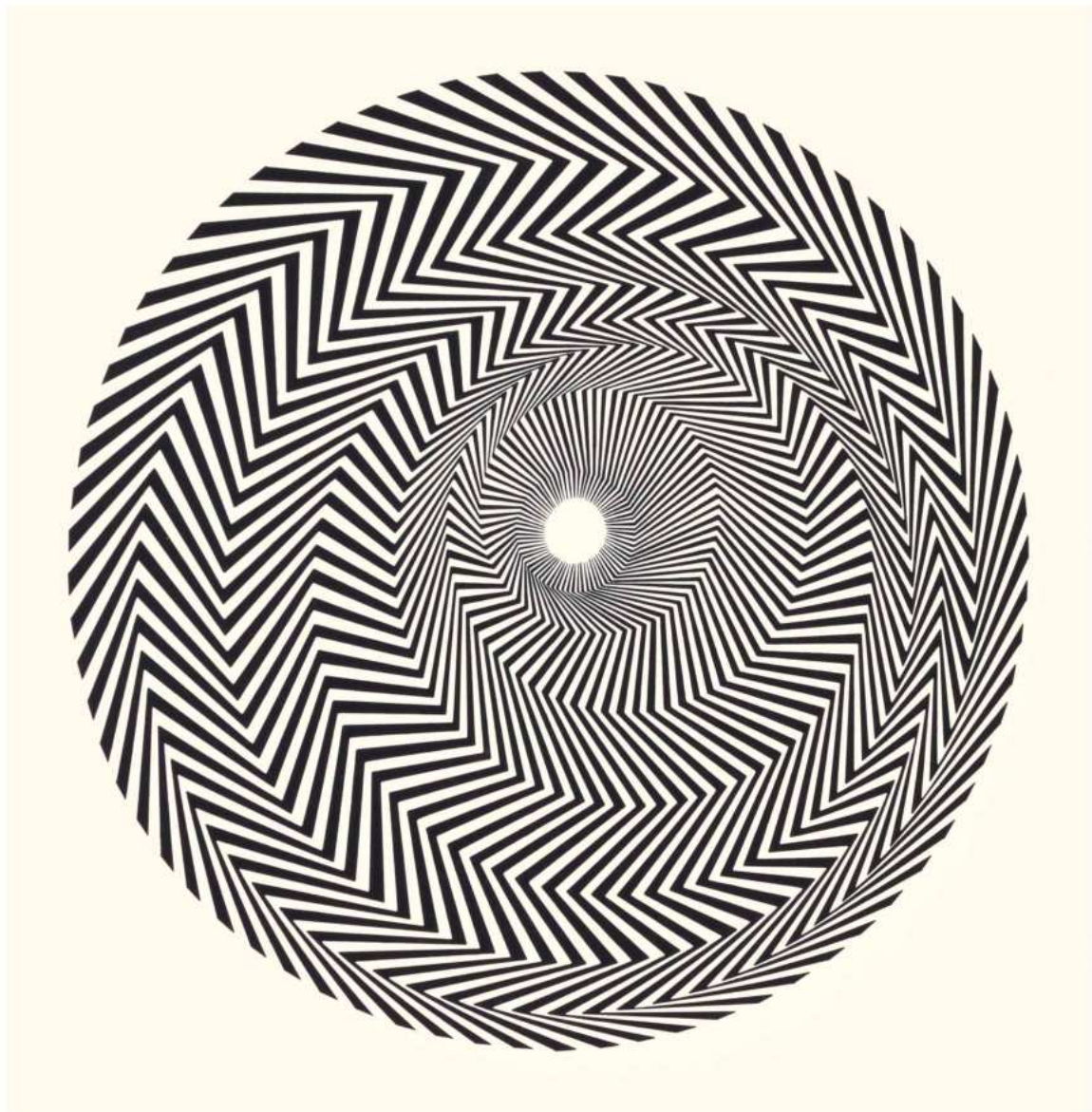
The second explanation is called **fluctuating accommodation**. The muscles in the eye work to adjust focus when objects move. They squeeze and stretch the lens until the image is in focus. When the eye is struggling to decide which focal plane to focus on, some of the muscles begin to move slightly out of sync.

The use of **high contrast patterns** is a key component in Op Art, this helps the brain split the imagery into colour and luminance.

Contrast is important for all forms of sensory cognition – as it helps us make a spatial 3-D sense of the world

'Without it, the world would have no boundaries and your brain could make no sense of itself or anything outside itself' - **Susana Martinez-Conde**

The eye is naturally drawn to busy areas that contain the most detail - they do not fixate on flat planes of gradient colour. Therefore they are always drawn to the part with the highest density of features or having the highest local contrast



Bridget Riley
Blaze, 1964
Screenprint on paper
53 x 52cm

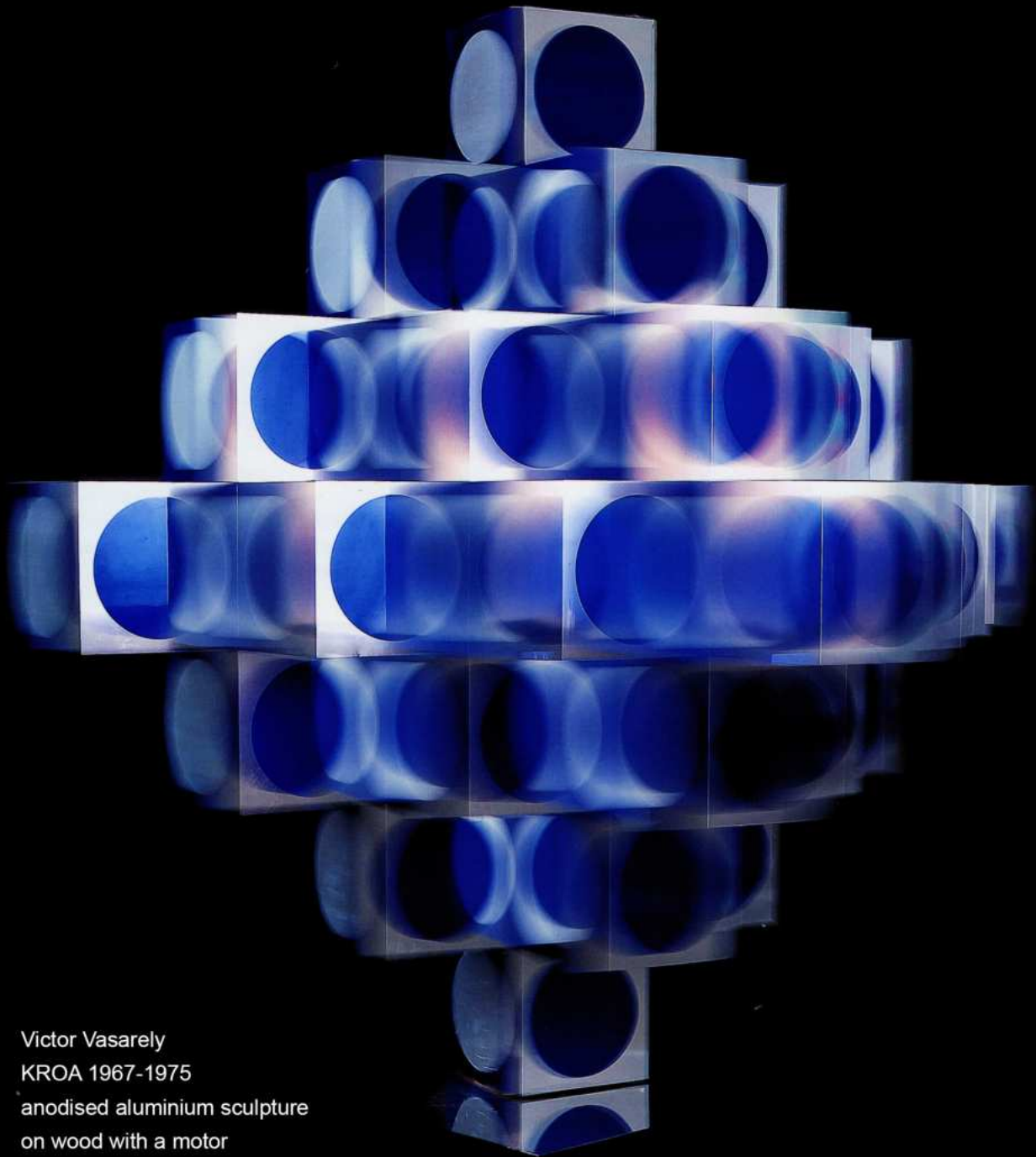
On my research trip I visited The Vasarely Museum in Budapest, Hungary and The Vasarely Foundation in Aix en Provence, France. At The Foundation I got to meet the director, Pierre Vasarely, Victor Vasarely's grandson. He gave me a tour of the building and I interviewed him. We talked about his memories of his grandfather and Vasarely's use of light and mirror in his sculptures. I gave him a copy of my dissertation, which featured work by Vasarely and also Bridget Riley. Here is a section of his interview -

Pierre: Bridget Riley was a student when Vasarely was exhibiting at The Denise Rene Gallery. We can't say she is referring to Op Art or Kinetic Art. Her work is much closer to impressionism than to Optical Art. Her references are to Monet, she's closer to Monet than to Vasarely.

Me: I think it's really interesting that both Bridget Riley and Vasarely worked in advertising before they were painters

Pierre: In fact it was Vasarely's lecturer from Budapest Muhely, the Bauhaus from Budapest, who said to the students 'you have to work first.' You have to be a graphic artist, to be very open minded, to earn your money, and then you will be able to work on your own productions. Rather than drink or to smoke hash all day.. You have to be a new kind of artist. You need to earn your money instead of thinking that you have be inspired in order to create. So that's why all the artists from that time, from the Hungarian Bauhaus, had a first job. And then, at home in the evenings, they were able to work on their own studies. They usually worked 8 hours a day for a graphics or marketing, this was their possibility to earn money. And then when they went home, they were able to work on own work. They didn't want the students to think 'so be an artist, you must be different than the others, you have to drink a lot or you have to smoke a lot in order to find imagination' - no, you have to go out and earn the same as everyone else.

Pierre's parting words to me were 'don't drink too much beer in Newcastle!'



Victor Vasarely
KROA 1967-1975
anodised aluminium sculpture
on wood with a motor
140 x 140 x 140cm



This work, obese, 1937, is very important to consider, from these years he was able to think about his patterns. So in this work you have all the information about his way of thinking. Look at the illusion in the belly, through the lines you have the impression of depth, the same with his eyebrows. Later, in 1939, he began to work with elementary shapes in black and white, you start to see movement through his lines.

-Pierre Vasarely, grandson of Victor Vasarely



The Vasarely Foundation
Aix-en-Provence



LEFT
LEYRE

1956-1975, integration against a staff background. Spray painted with satin finish alkyd paint, 800 x 600 cm.

MIDDLE
BELLATRIX

1957-1975, integration comprising anodized aluminium elements placed onto a wooden support with a wood and steel structure, 472 x 442 cm.

RIGHT
MANIPUR

1952-1975, integration made up of matt black and white Briare enamel, 24 x 24 mm, cut and glued on a wooden panel in the studio, then assembled on a wooden frame on site, 644 x 535 cm.

Room 3, Vasarely Foundation.
© Anne Fourès, Agence Luce





Victor Vasarely
Otká, 1972
The Vasarely Foundation
Aix-en-Provence



His work was meant to bring art to architecture - Pierre Vasarely

The Vasarely Foundation
Aix-en-Provence

HATTON GALLERY



Joe Tilson Exhibition poster, Hatton Gallery, May 1963

Eduardo Paolozzi (1924-2005) was born in Edinburgh to Italian immigrant parents who ran a sweet shop. He used the £75 he raised from his first solo exhibition in London in 1947 to visit Paris where was exposed to Surrealist & Dada art, as well as Readymade sculpture. He is known as a founder of Pop Art.

He was a founding member of The Independent Group, which included Richard Hamilton and William Turnbull. In 1965 he was a visiting lecturer in the Fine Art Department at Newcastle and had a solo exhibition in the Hatton Gallery the same year.

12 EVENING CHRONICLE, Thursday, February 25, 1965

His sculpture expresses the feeling of the century

ART: By
SCOTT DOBSON

THE exhibition, "Recent sculpture, drawings and collage," the work of Eduardo Paolozzi can be seen at the Hatton Gallery, University of Newcastle, until March 6, 1965.

I will amend that statement to "should be seen at all costs", for I do believe that it is the most significant show, particularly of sculpture, that I have ever seen.

I am not a sculptor myself, but if I were, I would find it difficult to envisage a more effective manner to express so fully the complete feeling of this century and these times, and I hope most fervently that something of Paolozzi will find its place in our modern city.

For those who have not seen the show, I feel I should describe it rather than justify it, for I feel it needs no justification at all. Indeed, I think that if it will encourage readers to see it, I would rather just give them enough of the feeling that it engenders rather than attempt to interpret the philosophy which lies behind it.

CREATURES . . .

I will, therefore, keep philosophy and technical aspects to the minimum, for both these speak strongly for themselves in the work of Paolozzi.

It is extremely imaginative; it creates a sense of presence. These are creatures, objects, assemblies which could lead a oddly superior super-life and if we regard them long enough then we can be easily con-



Eduardo Paolozzi.

vinced that they really do just that.

The cool, immaculate luminous quality of the metal promotes that sensation even further—they are constructed and assembled with a technological exactitude which matches feelings exactly with technique.

They are Daleks, computers, spacecraft—but they do not perambulate and squawk,

whirr or whine, neither do they blast off in a pillar of fire, rather do they stand broodingly with the promise of such action poised within them.

They rear themselves up in a logical sequence of precise forms or they prepare to writhe in a suspended animation. They stand like 20th Century monoliths inscribed with the multiple patterns, rhythms and details of a new space-age Gothic imagery.

The shafts which project were born in machinery, the crotchets and finials are the cylinder-heads of the internal combustion engine.

THE DESIGNER

They are the mutants born of a cataclysm.

From the technical point of view it seems that the sculptor acts rather like the chief designer in a normal technological plant. He has supervised the mechanical fruition of his ideas—a notion which

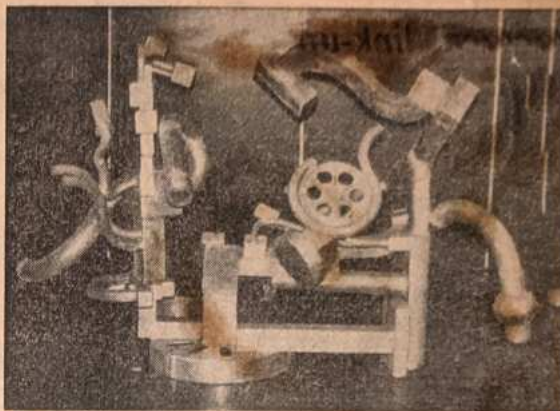
should surely recommend itself heartily to any modern-minded person and is most certainly the 20th Century way of making things.

He is the supreme product designer, but his products are significant forms standing in space, acting upon that space and being affected by that space.

There are still some people I have no doubt, who regard the representation of the human form as the only legitimate end of sculpture. The representation of the forms of the machine, assembled in a logical sculptural content is every bit as valid.

In our modern world indeed it would seem inevitable, but that does not mean art is de-humanised.

After all, a man dreamed it up and carried it out—and at least in my opinion and in this case—superbly.



"Crash," by Eduardo Paolozzi, "superbly carried out," says Scott Dobson.



"Diana as an engine."

Exhibition review of Paolozzi's exhibition in The Hatton in The Evening Chronicle, 1965

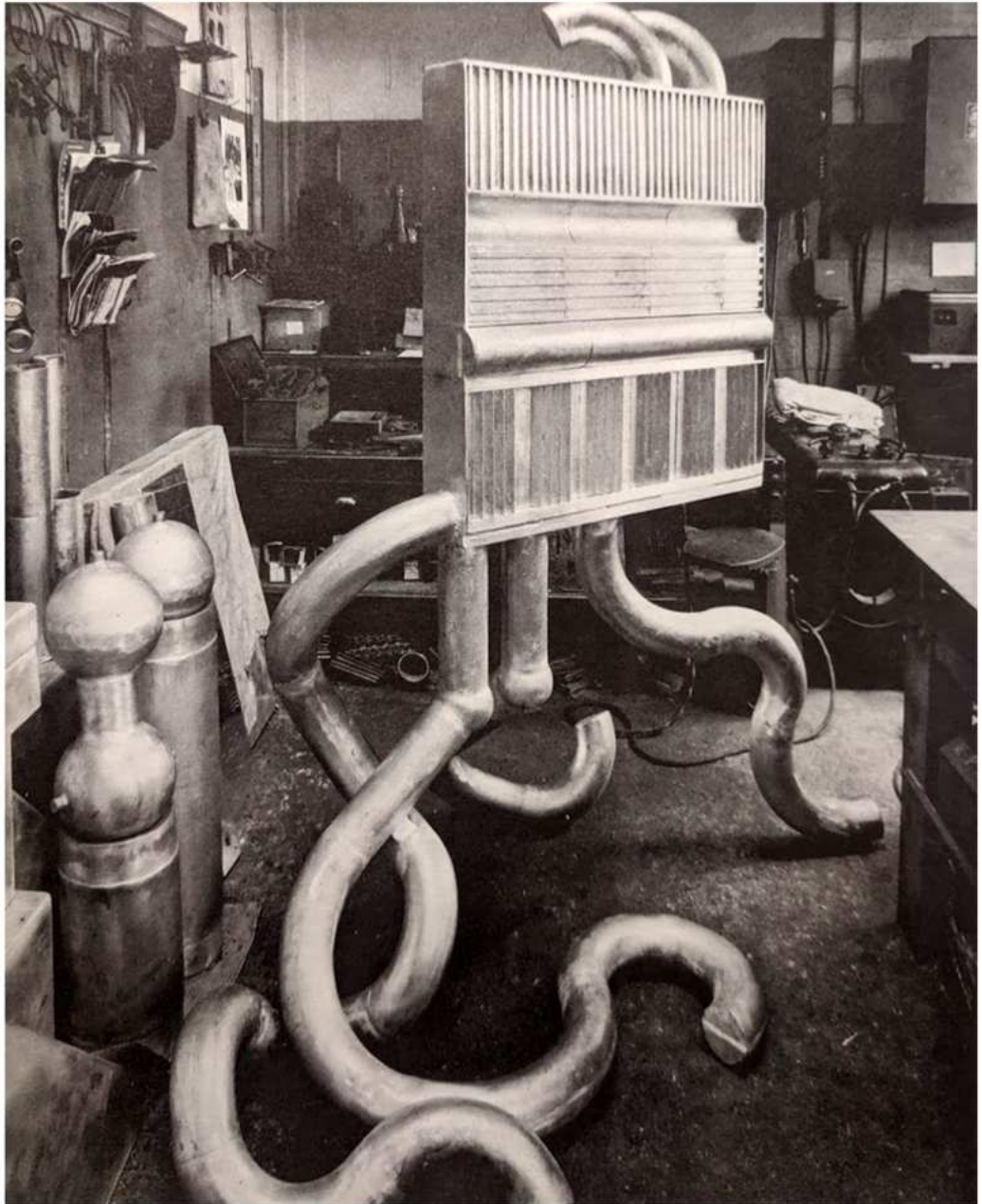


Image from exhibition catalogue designed by Richard Hamilton to accompany Eduardo Paolozzi's 1965 Hatton Gallery exhibition

AS IS WHEN

A series of screen prints based on the life and writings of Ludwig Wittgenstein

EDUARDO PAOLOZZI



Editions Alecto London May 1965

Eduardo Paolozzi

As Is When, 1964

Screenprint

Hatton Gallery Collection



Eduardo Paolozzi (right) teaching in the sculpture studio with lecturer Matt Rugg, 1965

THE HATTON GALLERY
UNIVERSITY OF NEWCASTLE UPON TYNE

RECENT SCULPTURE BY EDUARDO PAOLOZZI

8th February to 6th March 1965

This exhibition, organised by the Fine Art Department of the University in collaboration with the artist and the Robert Frazer Gallery in London, includes 13 large pieces (all produced in the last two years), 13 drawings (covering twenty years of activity) and a new group of collages for a series of silk screen prints.

Paolozzi, born of Italian parents in Glasgow 40 years ago, has been one of our leading young British sculptors for seventeen of them. Many exhibitions in England and abroad have established his position as one of the most important sculptors working today.

The recent sculpture has moved away from the bronze men and beasts which brought him wide acclaim in the fifties. At present he is working closely with an engineering works at Ipswich using the techniques of heavy industry to fabricate sculpture of great power, astonishing freedom and originality.

The exhibition is open to the public admission free

Weekdays 9.30 am - 8 pm
Saturdays 9.30 am - 5 pm

HATTON GALLERY



VASARELY

Hatton Gallery University of Newcastle

6th to 20th Nov. Mon to Sat 10 till 5

Victor Vasarely Exhibition poster, Hatton Gallery, November, 1969

Art

Modern art—by remote control

By WILLIAM FEAVER

AMONG Victor Vasarely's many contributions to modern art are the principles of remote control production, not to mention many of the ideas that were subsequently dubbed "Op Art."

Most of his present work is systematised to the point where he can select a set of templates and colour schemes and phone his manufacturing instructions through to a group of skilled workmen who do the actual handling of the materials and turn out the finished painting or print.

The outcome? Something naturally pre-arranged, relying on a fixed set of tensions and interactions, but just the same always an unmistakable Vasarely.

The examples on show in the Hatton Gallery in Newcastle University demonstrate how efficient the procedure can be.

PULSATE

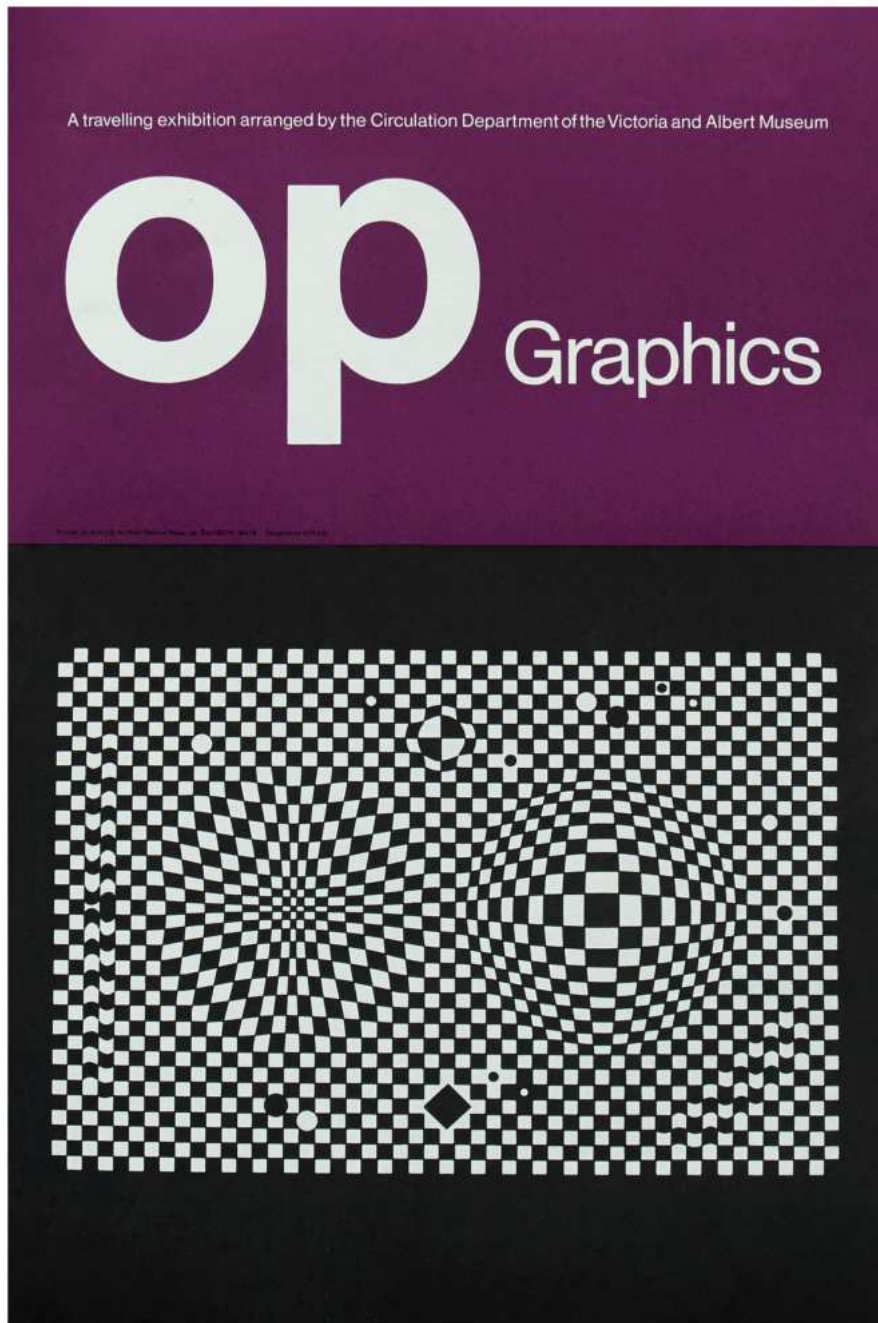
Many of the prints are grids of discs or squares. For anyone colour blind that's probably all he'll see, but with colour added the elements pulsate and overtake each other.

These visual pressures set up some quite violent disruption. What seems straightforward suddenly turns complicated and an exhilarating sense of disorientation takes over.

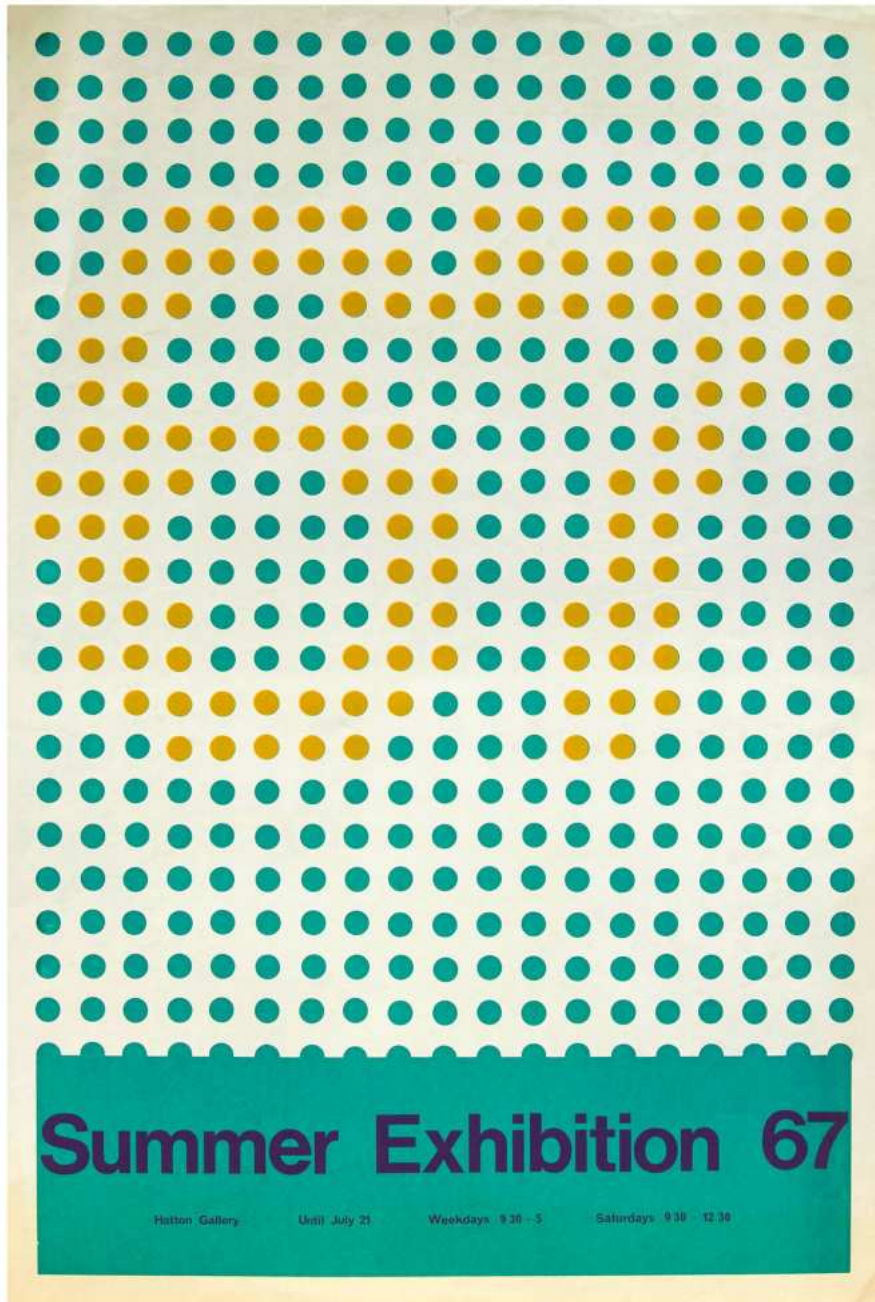
There are other prints which resemble the split images of multiple mirrors where the eye has to fill in the gaps intuitively.

Vasarely works out traps for the retina—a kind of obstacle course in visual stimulation. All completely elegant and extraordinarily inventive.

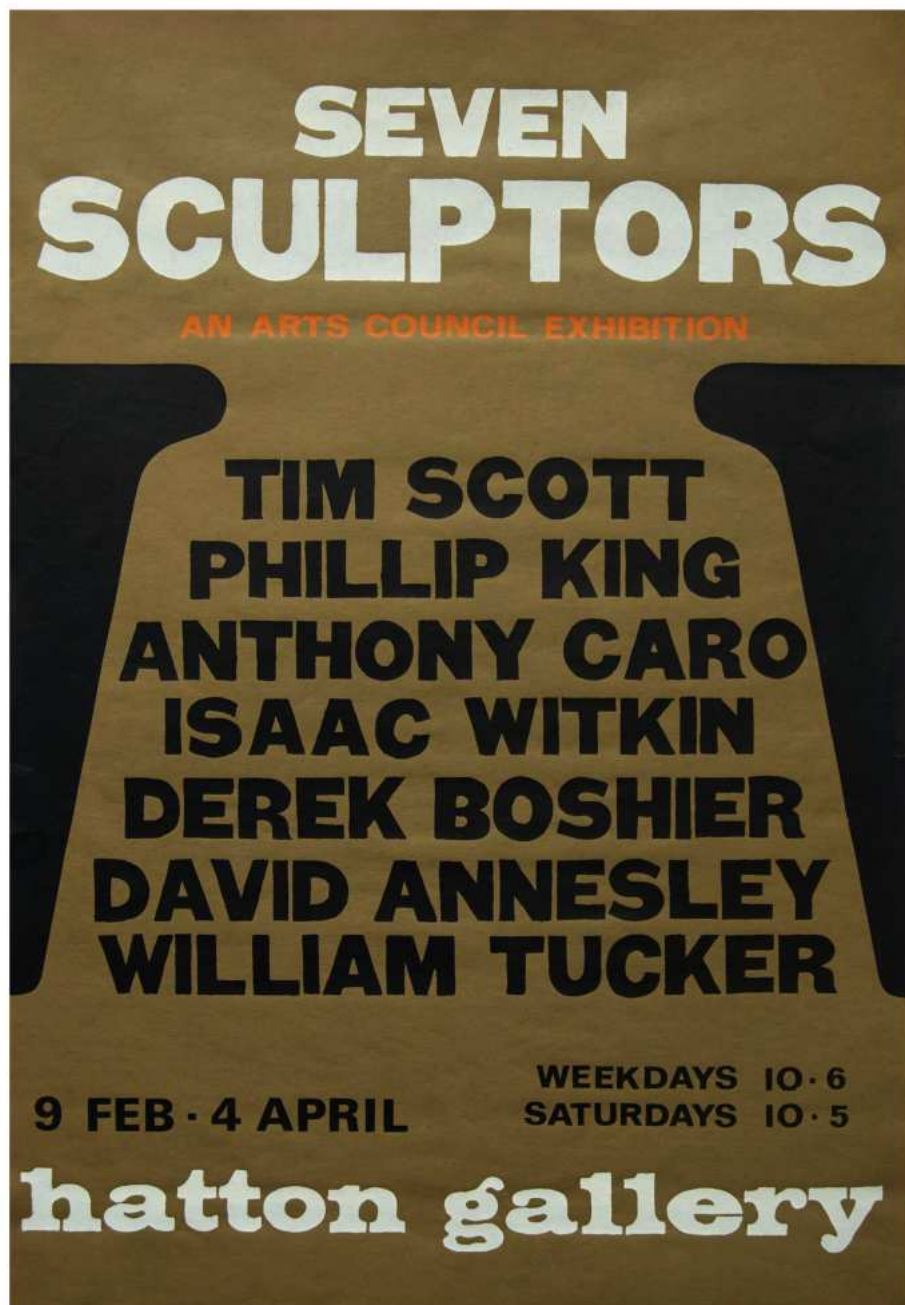
Exhibition review of Vasarely's
Hatton Gallery exhibition in
The Journal, 1969



Op Graphics Exhibition poster, Hatton Gallery, November 1967



Degree Show Exhibition poster, Hatton Gallery, 1967



Seven Sculptors Exhibition poster, Hatton Gallery, February 1970

SEVEN SCULPTORS at Newcastle University

by William Varley

RECENTLY, reviewing an Arts Council Sculpture show at Durham, I commented on the omission of the younger generation of British sculptors. This omission is largely repaired at the Arts Council exhibition of "Seven Sculptors," currently at the Hatton Gallery of Newcastle University (until April). The seven exhibitors, Anthony Caro, Tim Scott, William Tucker, Isaac Witkin, Derek Boshier, David Annesley, and Philip King are all, with the exception of Caro, in their early thirties and share common attitudes to their work. In a lucid and admirably hard-headed catalogue introduction, William Tucker defines it as sculpture of a "matter-of-fact 'objectness'." Their sculpture, he says, "disowned the monumental, the precious, the animate. . . It rested directly on the ground—was not elevated on a pedestal—and was made from inexpensive, easily available material. . . ." "It could be an *object among objects*, privileged only by its unique configuration. . . . Its unity would be its own, not that given by an existing model in reality."

We are confronted, then, with sculptural objects which, by comparison with preceding types, are undemonstrative; objects which neither imitate nor emotively synthesise the forms of nature. Physically they have the robust impersonality of building materials or the die-stamped efficiency of mass-production. The Caro, for example, exploits the relationship in space of two vertical steel tubes joined by a horizontal

bar. A diagonally ascending bar disrupts their equilibrium and energises the space between them while a claw-like unit stabilises the thrust of the diagonal. Equally gravity-defying is King's "Point X," a hinged piece in which squares, triangles, and circles are repeated in an aggressive, fraudulent symmetry. David Annesley's "Blue Ring" is an orientally concise sculptural idea—a blue aluminium plane appropriating and admitting space punctuated by a right-angular plane. But, if the oriental analogy is accurate (and consider Derek Boshier's ambiguous "Double Dome"—an object for contemplation if ever there was one), this is very much sculpture for our time. Frequently it evokes the sensations of urban technology—the gleam of a car or the innate sensuousness of a plastic toy. As a confirmed urbanist myself I find it very satisfying.

Exhibition review of Seven Sculptors
in The Guardian, 1970

Coming down to earth

BRITISH sculpture has come a long way since the era of Henry Moore and the significance of natural form.

Like the sculptors who preceded him in the 1950s (Chadwick Armitage, for example) he saw sculpture as emanating from a truth-to-materials idea; it never moved outside its traditional role as a plastic medium.

Plaster, wood, bronze, stone and welded metal were used to create facile surfaces and the subject, in most instances, was confined to the human figure.

It was not until the 1960's that any major changes took place and when they did, the sculptor began to favour the materials of our technological age. Plastics, aluminium and stainless steel, to mention but a few, helped to emancipate the role of sculpture. Sculpture as an object or monument standing on a plinth was disregarded.

The idea that sculpture should pierce space as a solid, highly concentrated mass gave way to works which expanded and encompassed man's environments.

Girders

A greater architectural and imaginative handling of the environment was achieved by putting sculpture on the ground and allowing form to move in various directions.

At the Hatton Gallery, seven sculptors show their works, namely Caro, Tucker, Scott, Boshier, Witkin, Annesley and King. Anthony Caro, founder of the "free form" sculpture, is unfortunately not well represented. The informal and yet skilful

ART

by
D. Drummond-Milne

play of tubes and girders does not awaken any strong feelings of spatial organisation. The deep green colouring tends to inhibit, rather than expand the structural content of the linear experience.

Bent metal

William Tucker and David Annesley have an almost informal respect for composition. In Tucker's piece the undulating slabs of wood resting against each other make the title of the piece "Thebes" most appropriate. Annesley's pale blue ring of aluminium, held upright by a single bent metal wedge, acts like a door or window, intensifying the space of the room and sculpture in and around it.

The exploding geometry of King's work "Point X" (1965) is reminiscent of an engineering drawing, with its repeated squares, triangles and circles, opening like the pages of a book. Yet it appears heavy in contrast to some of his later work like "Nile" (1967). The same can be said of Witkin and Scott whose examples, which are comparatively early, do not express fully their individual potential as sculptors.

It is an interesting exhibition, but suffers the fate of many travelling shows — damage! The finger marks and chipped paint do nothing for the "not touched by human hand" school, whose whole idea is a "cool" communication.



sculptures by
**Phillip
King**

an Arts Council Exhibition

Hatton Gallery
University of
Newcastle upon Tyne
7 February to 6 March

Monday to Friday 10.00 to 18.00
Saturday 10.00 to 17.00
Sunday closed

Admission Free

Phillip King Exhibition poster, Hatton Gallery, February 1976

The Arts Council of Great Britain

Press Notice105 Piccadilly London W1V 0AU
Telephone 01-629 9495SCULPTURES BY PHILLIP KING

Phillip King became recognised as one of this country's leading sculptors in the mid 1960s. In 1965 the Whitechapel Art Gallery mounted the second of its New Generation exhibitions and devoted it wholly to the work of young sculptors such as William Tucker, Tim Scott and Phillip King. For a public used to seeing modern sculpture cast in bronze or carved in wood or stone, the exhibition came as a revitalising shock. The first impression was of colour and bright colour at that; the second was of the materials used - fibre-glass, sheet-metal - inorganic and man-made.

Since then Phillip King has had his own one-man exhibition at the Whitechapel and, over the last few months, has had major exhibitions in Holland, Germany, Switzerland, Paris and Belfast. There is work of his in many European countries as well as America and Australia.

King's sculptures are often large - one of the two pieces he recently completed for the grounds of Clark's shoe factory in Somerset rises to 24 feet. A touring exhibition must be limited in numbers yet the present show manages to provide a survey of his work from 1962 up to the maquettes for the Clark's sculptures.

Like much contemporary sculpture, King's work represents nothing so specific as a horse or a human figure posing as some classical god. The forms in sculptures like 'Through' or 'Red Between' arouse responses from the mental and physical experiences we have accumulated over the years - of things having been cut, of growing, of rising or falling, of lightness or great weight. Their combination is contradictory or complementary, often both at the same time. The language of colour, shape and scale which they use is the same language we use in coping with the everyday world and allows us to delve deeper into our experience of it.

William Tucker Sculptures

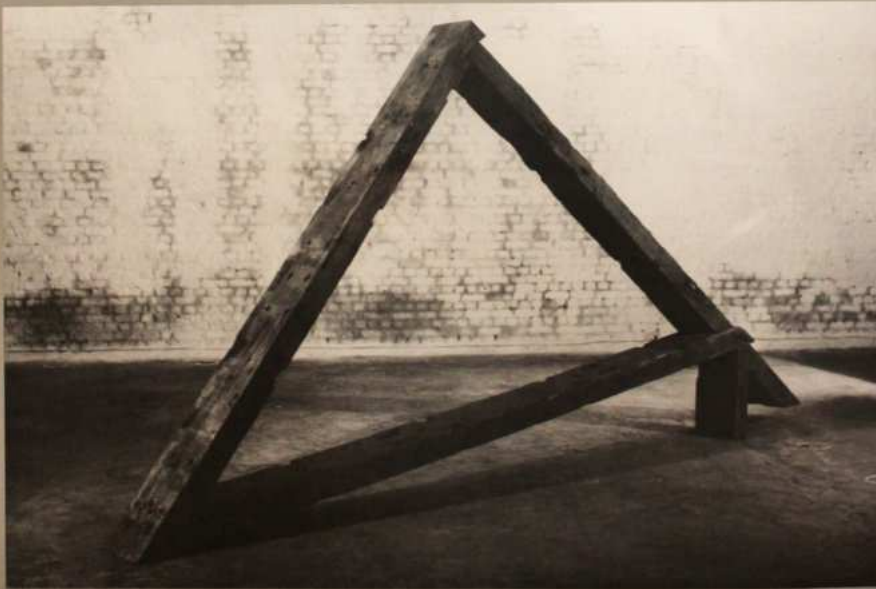
The Hatton Gallery
The Quadrangle
Newcastle University

26 November - 22 December 1977

Monday to Friday 10am - 5.30pm
Saturday 10am - 5pm
Closed Sunday

Admission Free

An Arts Council Exhibition



William Tucker Exhibition poster, Hatton Gallery, November 1977

William Tucker's work was included in Bryan Robertson's milestone New Generation exhibition in The Whitechapel Gallery 1965, sponsored by Peter Stuyvesant Cigarettes. The St Martin's sculptors, taught by Anthony Caro: David Annesley, Michael Bolus, Philip King, Tim Scott, Isaac Witkin and William Tucker, became known as The New Generation sculptors

William Tucker was commissioned for a public sculpture in Newcastle in 1972 by The Peter Stuyvesant Foundation City Sculpture Project but his work (Beulah IV) was rejected by the council and never shown. In 1977 he had a solo show at The Hatton Gallery.

THE HATTON GALLERYTHE UNIVERSITY OF NEWCASTLE UPON TYNE

Professor Kenneth Rowntree and members
of staff of the Department of Fine Art,
invite you to the Opening on
Thursday, 1st December of the Arts
Council Exhibition:

WILLIAM TUCKERSCULPTURES

6 - 8 p.m.

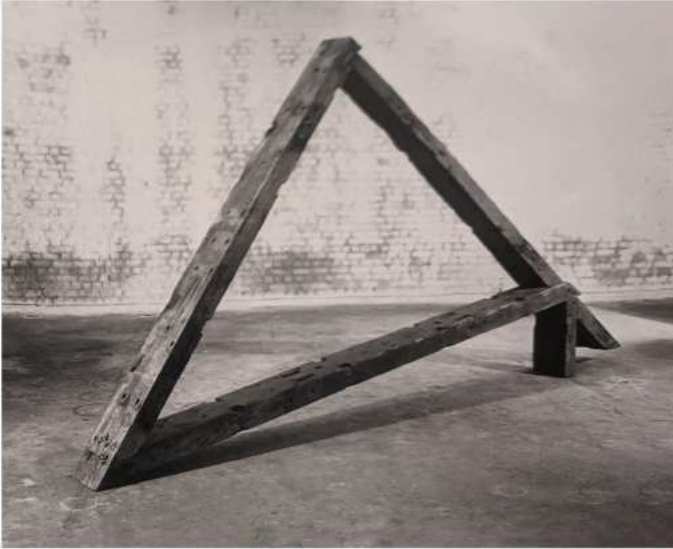
Wine

RSVP
The Secretary,
Department of Fine Art,
The University,
NEWCASTLE UPON TYNE,
NE1 7RU.

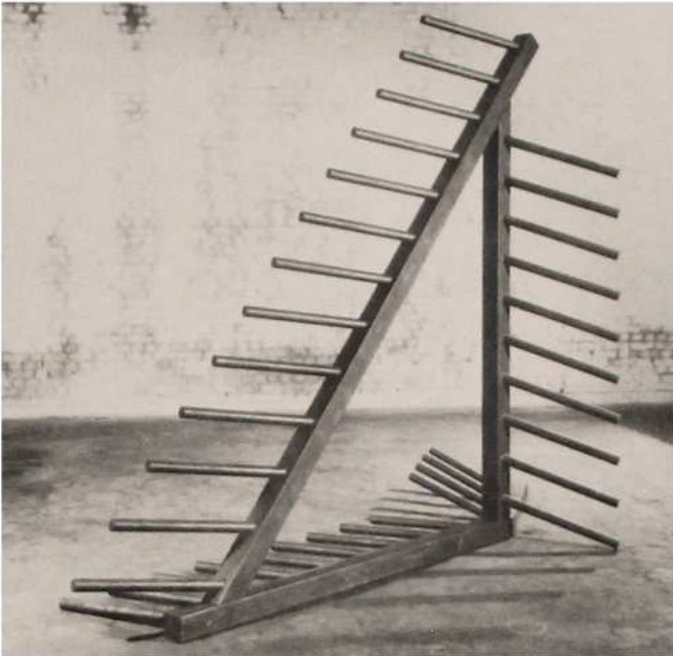
After the long tradition of welcoming
our guests to Private Views at the
Hatton Gallery with wine, circumstances
sadly make it necessary to bring this
to an end. A Pay Bar will be available
at Private Views, and we hope to keep
prices at cost.

K.R.

23rd November 1977.



William Tucker
House, 1975
Photo from Hatton Archive



William Tucker
Angel, 1973-1975
Photo from Hatton Archive

Michael Brick (1946 - 2014) was a student in the fine art department at Newcastle in the 1960s, where Richard Hamilton was his tutor. On finishing his degree, Brick stayed on for a further year as a Hatton teaching fellow and worked as Richard Hamilton's assistant. Later he worked as a lecturer at Newcastle, where he was encouraging and positive about students' work - 'it's really rather good' became his catchphrase.

Brick's work belongs to the tradition of European Constructivism. He believed that wallpaper and patterns of all kinds were 'the source of criminality' and kept all the walls in his house white.



Michael Brick

The Size Of What I See 7, 2006

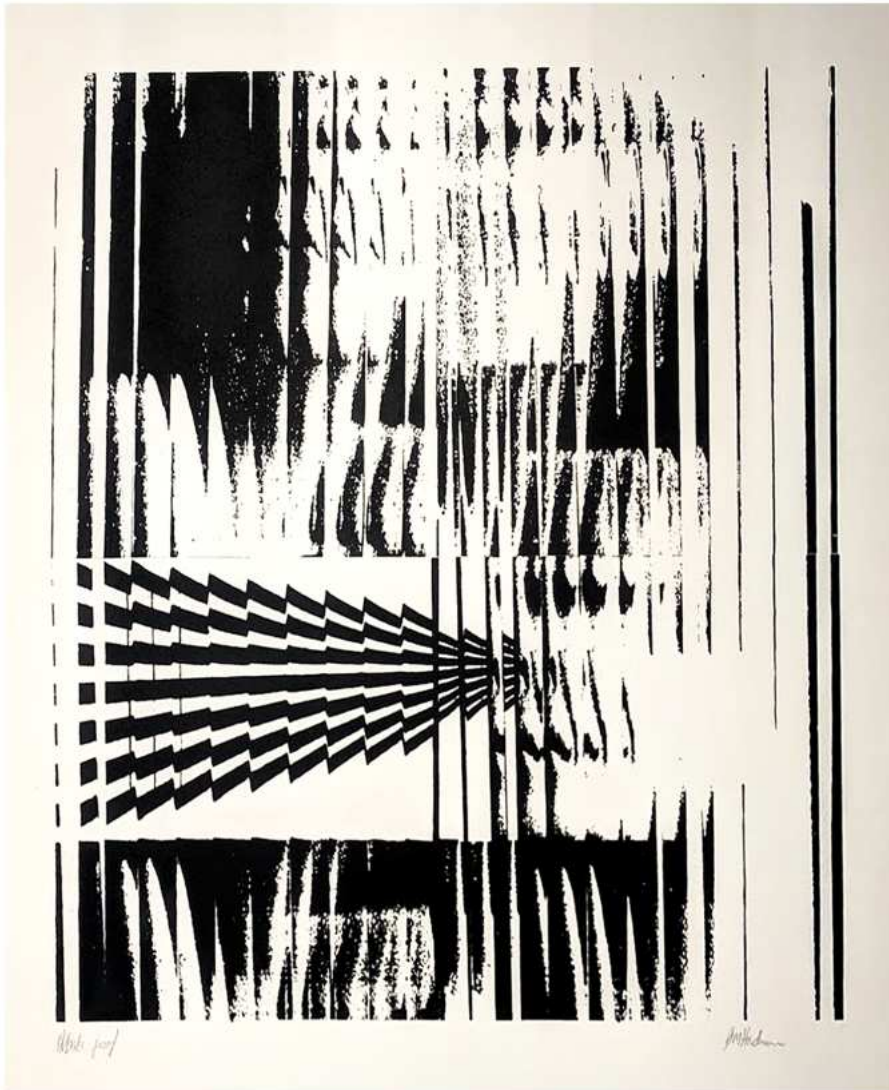
Screenprint

50 x 50cm

Hatton Gallery Collection



Michael Brick
The Size Of What I See 8, 2006
Screenprint
50 x 50cm
Hatton Gallery Collection



Dean Michael Hardman (b. 1947)
Abstract Design (Black/White), 1968
Screenprint
Hatton Gallery Collection, 1968

Dean Hardman was a student in the fine art department at Newcastle and a recipient of The Hatton Scholarship. He was tutored by Richard Hamilton. This piece is from his 1968 degree show and was used on the exhibition poster.



Lloyd Gibson (b. 1945)
Papago, 1968
Aluminum, wood and perspex in two sections
Purchased from the artist, 1968

Lloyd Gibson was a student in the fine art department at Newcastle and a recipient of The Hatton Scholarship. Papago is from his 1968 degree show.

book to accompany
MFA Degree Show 2019
jennymcnamara.com
@jennymc_n