

IAN POLLOCK

*The Art of Graphic Satire as
illustrated by Ralph Steadman
and Ian Pollock.*

Ralph STEADMAN

Thesis by Alma Elvin.

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Graphic satire is sometimes used as a weapon against authority,
as a means for describing the human condition and a means of
entertainment. Drawing style, the artist's trademark is the
medium of graphic satire, since the point form associated
with this style is more expressive than the more elegant
and sophisticated of the modernist. In this book I shall concentrate
on the latter, incorporating the contemporary talents of Mr.
Ralph Steadman, a master in the world of the grotesque and social
satire and Mr. Ian Pollock, a relative newcomer to the game.

Part one

As part of the introduction, I shall give a brief history of
graphic satire and caricature over the years and I have chosen
major names in the field whom I feel are direct influences on
Ralph Steadman and Ian Pollock.

Graphic satire is variously used as a weapon against hypocrisy, as a device for describing the human condition and a means of entertainment. Drawing-style, the artist's trademark in the business of graphic satire, runs the gamut from economical sketchy lines to harsh broad brushstrokes, from mannered elegance to disproportional grotesquery. In this essay I shall concentrate on the latter, incorporating the contemporary talents of one Mr. Ralph Steadman, a master in the world of the grotesque and social satire and two Mr. Ian Pollock, a relative newcomer in the game. We are told by art pundits that drawings are unimportant compared with more significant paintings or sculpture, and that cartoons (originally a term used to describe a study or preparatory sketch for a painting but today is a specific form of drawing) being topical by nature are irrelevant to the history of art. This fallacy has been perpetrated for too long. Many important satiric drawings make broader, more viable statements by speaking about societal issues in aesthetic as well as humanist terms. The artists I have chosen both comment on society on a variety of issues.

Comic art or satirical art has been in the past ranked as inferior art. The reason for this low valuation has varied: sometimes it was reproached for lack of content; sometimes it was considered incompatible with the 'grand manner' proper to the dignity of an artist. It however enjoyed a freedom denied to 'great' art. No-one complained to the humourist who drew a bulb-like face with an enormous nose.

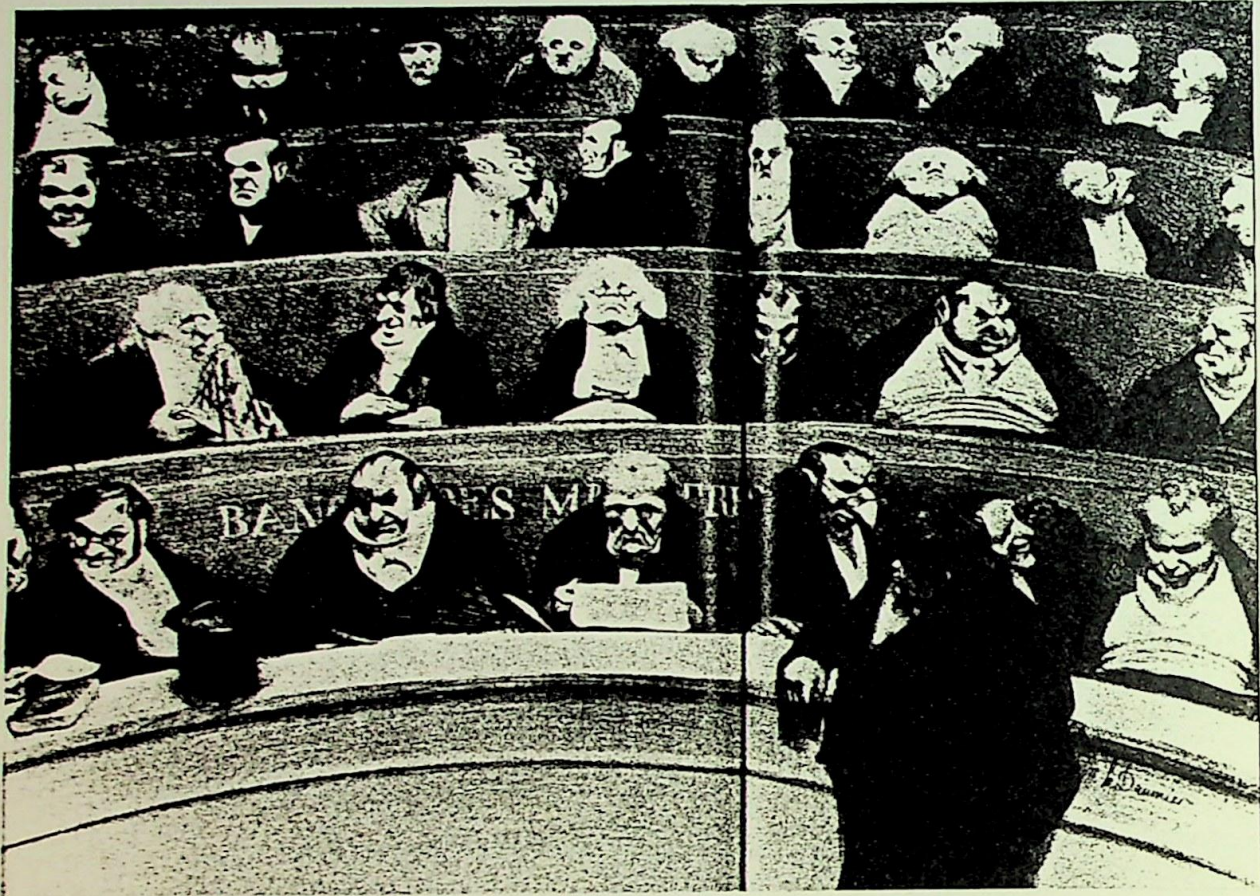


Fig 1; The Legislative Belly 1834, the print depicts the Chamber of Deputies, the highest legislative body in France in 1833.

Historically, graphic humour served different needs. Before television and other electronic media dulled our visual senses, satiric drawings helped the average citizen bring into focus the issues of national or international importance. The satiric journal and the comic weekly were the most influential media of the nineteenth century, in as much as it informed its audiences with a regular diet of comic drawings that assaulted social, governmental and religious foibles. Daumier's (1808-1897) lithographs were among many that exposed, through insightful humour, the corruption of his time while they imparted images of timeless relevance (Fig 1, Fig 2). His inflammatory characterisations of lawyers, judges, and doctors continue to have the ring of truth.

Caricature was the term used to refer to all graphic forms of satire and burlesque comedy of the past three centuries (the word cartoon was applied to humorous drawings in 1841 and then not commonly used until the end of the century). The theory of caricatura - the search for the perfect distortion - as practised by the Carracci School during the late sixteenth century was a rebellion against the established definition of beauty. (Fig 3 and Fig 4).

One of the best known satirists was William Hogarth (1697-1764) whose work has inspired many artists - two of which I shall be discussing. He seldom dabbled in politics or in personalities yet nevertheless was unrivalled as a commentator on the manners and



Fig 2: Peace, An Idyll, Le Charivari, 1871.

Questo è Mr. Rabbatin de Sings. Cantore di primo corso in
 l'Opera di S. Maria della Pace, la quale di qua-
 rant'anni porta il nome di Rabbatin, e piedi a
 li suoi abiti, e porta gran pantofole, non di
 e si batteva in una gamba
 come andava di là a farsi
 l'opere al suo posto.



Fig 3: Opera Singers.



Fig 4: Study of Heads 1590.



A Harlot's Progress, Plate 3



A Harlot's Progress, Plate 4

Fig 5: A Harlot's Progress.

morals of his time. His most famous series, 'A Harlot's Progress' and 'A Rake's Progress' not only conjure up a whole panorama of eighteenth century life but pass judgement on what is shown. (Fig 5 and Fig 6). Hogarth claimed that his works had nothing to do with "that modern fashion, caricature". He called them instead "modern moral subjects" and further stated: "I have endeavoured to treat my subject as a dramatic writer; my picture is my stage, and men and women my players, who by means of certain actions and gestures, are to exhibit a dumb show. (Art of Caricature) "

Hogarth did venture into the political field intermittently. He satirised those involved in the South Sea Bubble speculation and defended Lord Bute's unpopular ministry in "The Times Plate I" (Fig 7.) This print, Hogarth's most important political cartoon, was in conflict with public opinion because of its support for Lord Bute, George III's close advisor and Prime Minister; the popular vote was firmly behind William Pitt the Elder and his war party who wished to continue the war with France. Hogarth's complex design, filled with emblematic detail, was a protest against warmongering and those factions who sought to disrupt peace negotiations then in progress. Hogarth uses a burning street to signify the flames of war. The chief fireman on the engine is the King, whose efforts to extinguish the flames are obstructed by Pitt standing on the stilts of popularity and blowing the flames with bellows. This print's publication caused a public outcry (indicating his power as the foremost printmaker of his day) and Hogarth was bitterly attacked for it. This type of imagery is still used today: Using a symbolic situation, Steadman in Fig 8 attacks President and Mrs. Regan, putting Mrs.



Fig 6: A Rake's Progress.



Designed & Engraved by W. H. Rogers

The Times
Plate I

Published at the 'Art Directors' Office' 17, Pall Mall, London, W.

Fig 7: The Times, Plate 1. 1762.

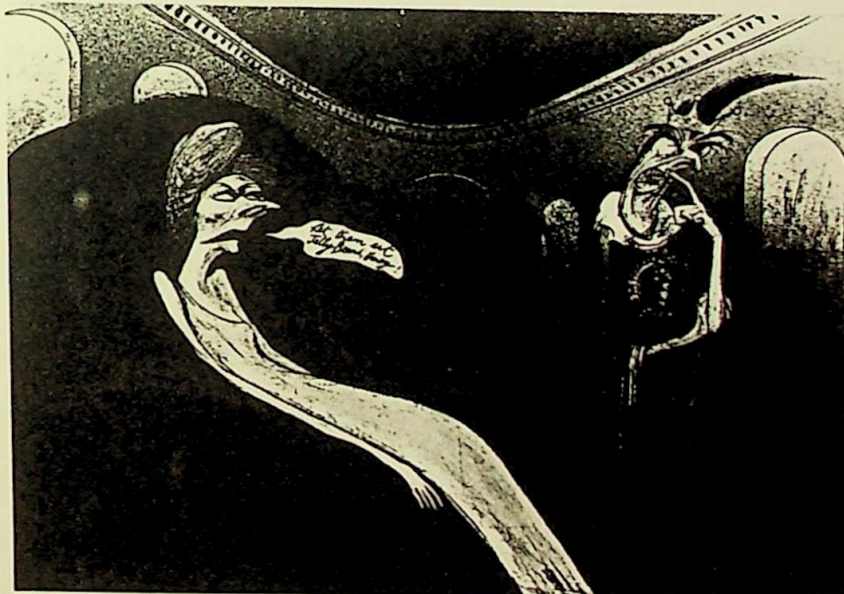


Fig 8: Let them eat Jelly Beans, Honey.



A Family of Sansculottes refreshing after the fatigues of the day

Epigram extempore on seeing the above Print

Here at ease, and at his ease, / A Man of Days each had his Din, / But now his humankind the grace / Of Soup, or Salad, Figs, or Fish: / And now 'tis Mardi Gras.

Fig 9: A Family of Sansculottes Refreshing after the Fatigues of the Day, 1792.

Regan in the role of Marie Antoinette. Her words " let them eat jelly beans honey" shows their lack of concern for the people.

In Britain comic art during the late eighteenth and early nineteenth centuries was dominated by James Gillray (1757-1815) and Thomas Rowlandson (1757-1827), (both inspired by Hogarth). It was in Gillray's and Rowlandson's time that their work began to be called caricature and this extension of the original meaning, which was portrait caricature, was justified to a point. Their aims and means were the same, to ridicule and castigate by means of light hearted playful distortion. They looked at mankind to unveil weaknesses wherever they came across them. Before the pitiless eye the screen of 'manners', education and civilisation dwindled, and behind it appeared the everlasting impulses of desire, the animal man. (Fig.9.) In this Gillray shows the excesses of the French Revolution and it was one of a series that contributed much towards the hatred with which the English people were to look upon the Revolutionaries. It was inspired by the horrible massacres perpetrated by the Parisian mob in September 1792 and is the most unrestrained and macabre of all Gillray's caricatures of the Revolution. It is as effective as it is disagreeable and repellant. The graphic detail of the horrors make Steadman look like Kate Greenaway. Thomas Rowlandson's 'Pigeon Hole' is a comment on the conditions at the new Covent Garden Theatre, whose reopening in September 1809 was followed by a series of violent public riots. Over crowding, always a problem, was one of the many issues in dispute. The pigeon holes



Fig 10: Pigeon Hole 1811.

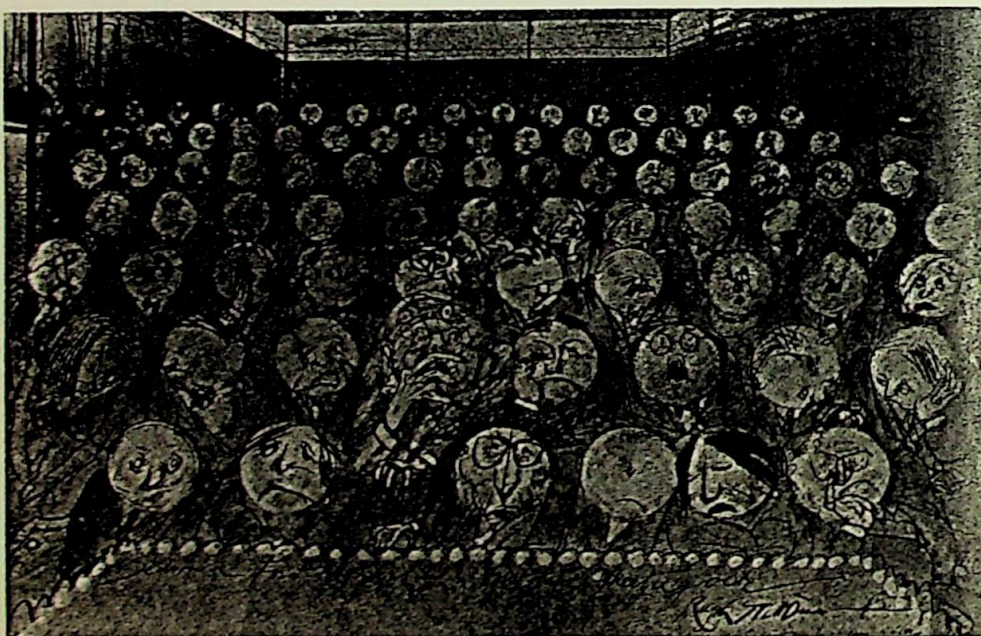


Fig 11: Seasoned First Nighters.

were the lunettes at each end of the theatre's top gallery, and he depicts his audience over-come by heat, discomfort and suffocation.(Fig 10). Steadman obviously had a look at this before his sketch of "Seasoned First Nighters" (Fig.11.)

Punch, founded in 1842, soon became the single most important outlet for humour for the next half a century and indeed into this century. Its satirists, including John Leech(1817-1864), John Tenniel(1820-1914) and Charles Keene, to name but a few, addressed themselves primarily to society, its manners and morals, as well as some vicious attacks on the papacy and various world leaders. In John Leech's "Men's Fashionable Collars meet from some distance" he makes fun of the latest fashion in men's collars.(Fig 12) Caricatures making fun of the latest fashions were very popular and the vogue continued well into the nineteenth century. Leech's caricatures were as in this one light and affectionately humorous. Fig 13 shows one of the original covers of Punch by John Tenniel. It is important to note that Punch had a tremendous impact on the basic form of graphic humour in so much as it was there that the captioned cartoon was perfected. Steadman has had long association with the 20th century Punch.

With the mention of graphic satire, one always turns to early 20th century Germany without hesitation. I pinpoint George Grosz (1893-1957) in particular whose style is echoed in the works of Ian Pollock and Ralph Steadman. Grosz produced savage, sexually explicit caricatures of German life, attacking the brutality and



*Fig 12: Men's Fashionable Collars
Meet from Some Distance.*



Fig 13: Cover for Punch, 1867



Fig 14: Happy People, rue Blondel, 1925.

hypocrisy of the society of the twenties, the Weimar Republic. His violent drawings provide a vivid explanation of the Rise of Nazism.

Trained as an illustrator, self-taught as a painter and first celebrated as an original and hugely controversial cartoonist, Grosz was not only one of this century's greatest draughtsmen, but also one of its most gifted realist painters. He contributed cartoons to many Berlin humorous journals, and during the First World War he was converted to revolutionary politics and began to produce bitter, obscene and even treasonable cartoons for Communist journals. Most of the people he drew were anonymous but representative types. The crippled veterans selling matches outside luxurious department stores and the bigoted "petit bourgeois" families ignorant of the world beyond the lace-curtained windows appear as often in Grosz as do the fat, satyric war profiteers gorging themselves in restaurants or cavorting with ugly tarts in brothels (Fig. 14 and Fig 15). In "The Way of All Flesh" (1923) Grosz depicts Peace as a woman being dismembered. He takes an extremely conventional allegory and revivifies it through violence. This also is like a preview of the horrific experiments of the Nazi era. The picture shows his revolt against the decadent society in which he lived (Fig 16). George Grosz has had a direct influence on Steadman. Their attitudes seem alike especially the obsession with political and social comment. Grosz also loved bars and brothels, and all forms of high and low nightlife which is comparable to Pollock's love



Fig 15: Genrescene 1922.

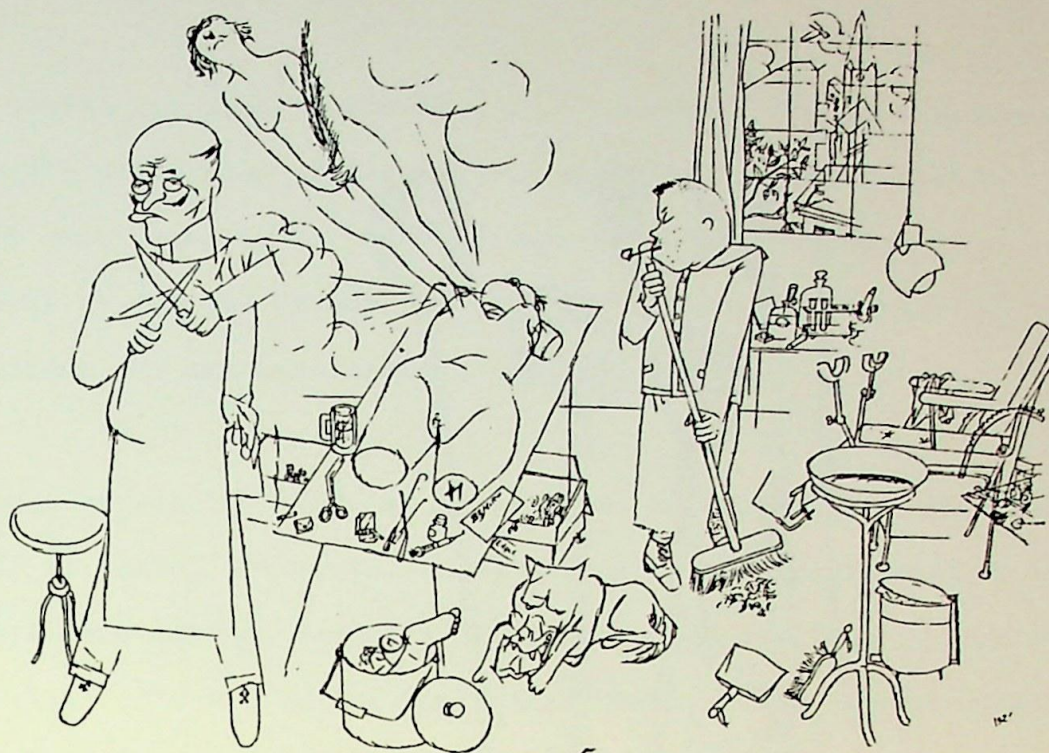


Fig 16: Drawing from 'The Way of All Flesh' 1923.

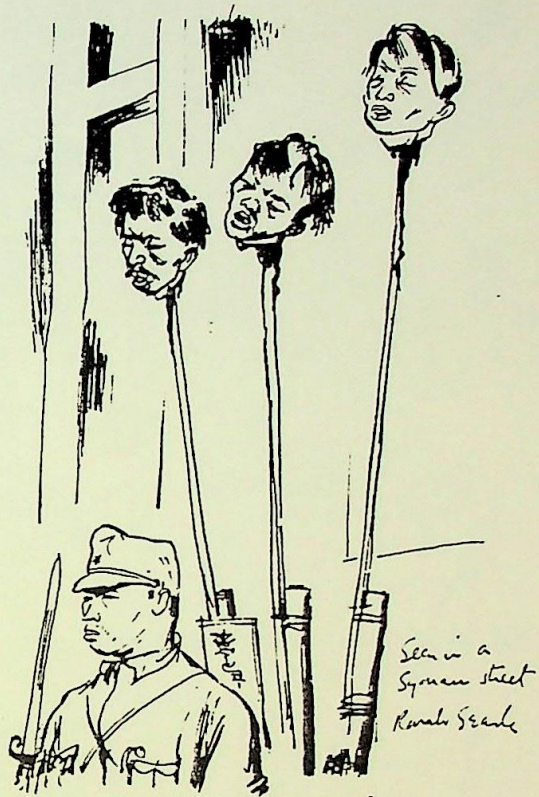
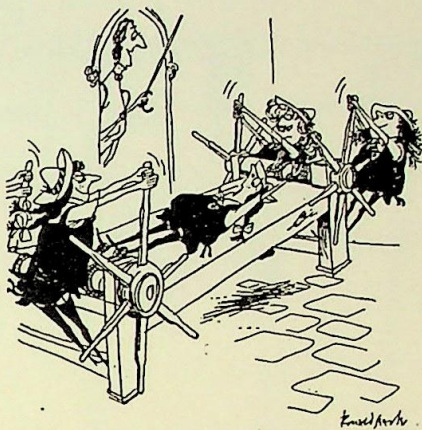


Fig 17: Singapore street scene, 1942.

of London low life in the form of alcoholics, and prostitutes. Grosz's distortion of the anatomy and exaggeration for effect have been taken up by both Steadman and Pollock. Grosz is important for the unique way in which he combined artistic creation and uncompromising political comment.

Ronald Searle (b.1920), an Englishman, is another in the great line of social satirists, being more of a playful humourist than bitter and savage. Searle's first humorous work was published in the late 30's but during the Second World War he served with the Royal Engineers and was a P.O.W. of the Japanese. He documented the horrors which he experienced as a prisoner and this was later published in a book called Forty Drawings (Fig 17). All this, understandably had a decisive influence on his character, on his way of seeing and portraying the world and its inhabitants. Searle is most famous for his "St. Trinian Girls" which was his first front for attack, the educational system. St. Trinian School for girls, should have been the very epitome of decency and polity tradition for every right-thinking Englishman, but for Searle it was a place of terror more hellish than anything conceived since the days of Hieronymus Bosch. (Fig.18 and Fig 19). Searle travelled a lot, always pen in hand, and his drawings of prostitute and sex clubs show his brilliant draughtsmanship and the strong use of line (Fig 20). These drawings capture the atmosphere perfectly and are humorous in their approach, unlike the stance taken by Pollock which shall be discussed in his exhibition "Business" later in the essay.



*Fig 18: Come along children,
playtime over.*



Fig 19: Cover illustration for 'Hurrah for St. Trinians'.



Fig 20

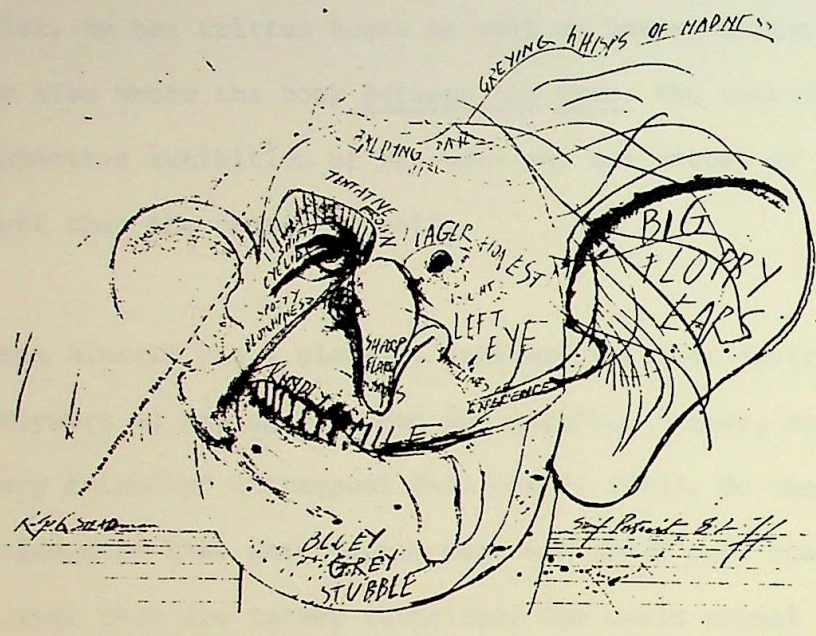
The above mentioned caricaturists or social satirists are the most important forerunners to the style of Steadman and Pollock. I have omitted other major satirists, as they are not directly relevant to the two artists in this essay. The introduction gives and explanation of what caricature or satire is and how its aims have not changed. Those artists of the past which I have chosen to discuss have, in my opinion, shaped the minds of Mr. Steadman and Mr. Pollock.

Graphic satire is a complex discipline not easily dismissed as fad or trend. We know that early caricature was practised as a means of shocking the established order or at least giving the public a better insight into certain social and political matters that in itself proved shocking. The work of Ralph Steadman and Ian Pollock carry on this tradition, making us look at ourselves in rather an unfavourable light.

In the essay I shall discuss their work seperately, making comparisons when appropriate. In the conclusion I shall discuss the main differences between them.

Part two

In this section I shall discuss the work of Ralph Steadman.



Self Portrait by Steadman.

Ralph Steadman has been around for a while now and has produced such an incredible amount of work that one hardly knows where to start. He began in the sixties and has become a major satirical artist (cartoonist) and an award winning illustrator in the eighties. He has written books as well as having illustrated them and he also wrote the book Between the Eyes, the book of the retrospective exhibition of his work and who better to describe his work than the master himself.

Steadman himself has a pleasant face and has been described by interviewers as having "an open and matching manner, easy going and very friendly" (Liverpool Echo Oct 22 1973). So then it is understandable that when people meet him after only knowing his work, that they are rather surprised. One would expect to see a mad, demented sadist, for his work is full of ugly, nightmarish hate filled cartoons, grotesque and filled with wretched spewing, tortured people. Ralph Steadman has applied a passion for the works of Grosz and Searle, in creating his own savagely critical cartoons. But unlike the work of his Weimarian predecessors, whose harsh, sometimes accurate social commentaries often lacked a humourous cutting edge. Steadman's drawings are imbued with comic energy. "Whilst it's lovely to make people laugh the humour has to have an edge to it"(Liverpool Echo Oct 22 1973).

Although Steadman is best known for his sharp, grotesque drawings which have been used in many magazines(to many to mention), also he has also produced many political cartoons and illustrated many books including children's books. Here you have Ralph Steadman as

Dr. Jekyll. His Mr. Hyde cartoons are filled with bile. Whereas some of his cartoons often make you cringe and retch, his children's books, draw out a smile. Yet he is never patronising and realises that children easily understand humour. I shall discuss later in more detail some of his children's illustrations.

Steadman was born in Wallasey, Cheshire, England. He started his career with an apprenticeship as a technical draughtsman in the De Havilland Aircraft Company. The dry treatment of the background scene in many of his compositions seem to derive from this technical training. After a vain attempt to become a pilot he began his art education with a "You can learn to draw" matchbox advertisement. At the East Ham Technical College he studied life drawing. He received further instruction at the London School of Printing and Graphic Arts.

Steadman takes the view that "For a student, creativity should be the last lesson. If it's there, let it be, but for the moment, learn-look-absorb-study" (Between the Eyes). He is a great believer in the discipline of drawing which he feels there is a great lack today. He does not have any great admiration for art schools and their teaching methods for he feels students are not taught to draw in college anymore and this basic discipline is needed to convey what you want to say.

Before the British 'Satire' movement of the early sixties,

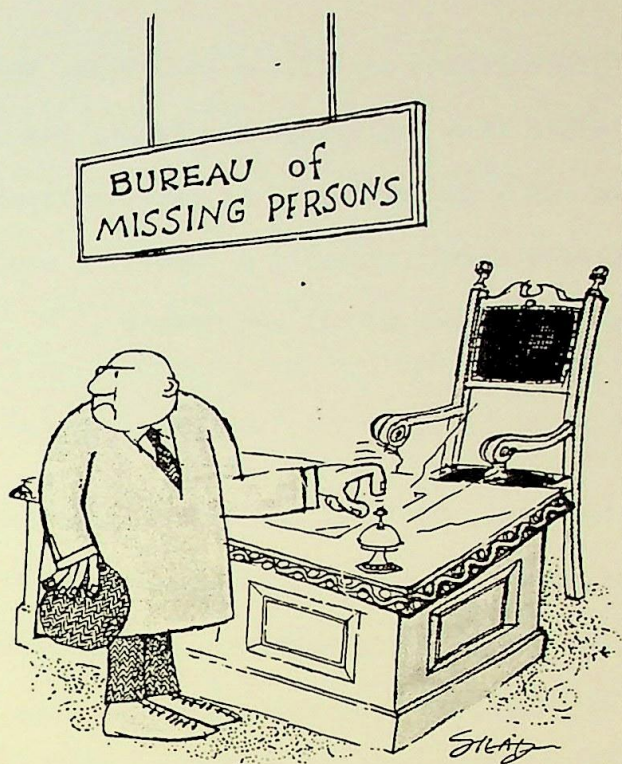


Fig 21: His First Published Cartoon.

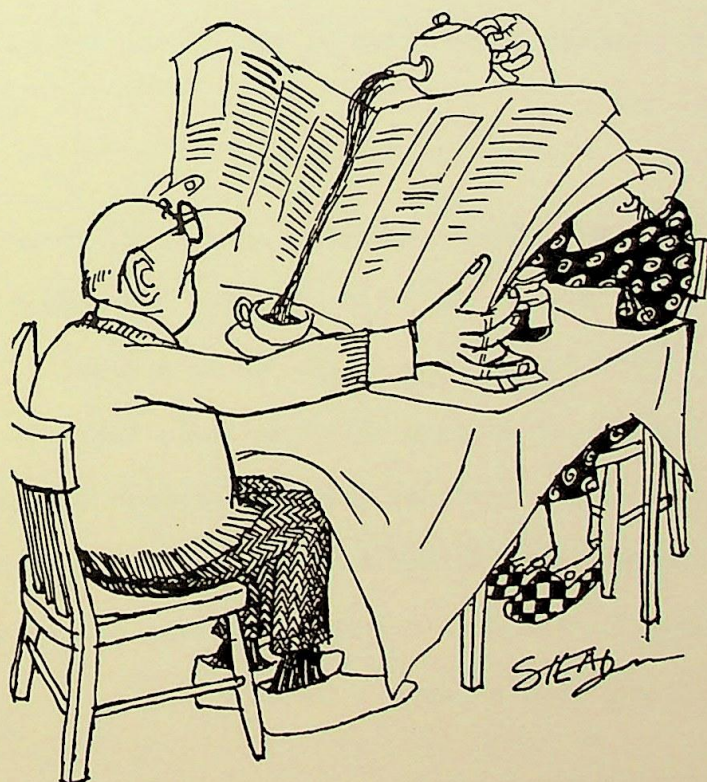


Fig 22

Steadman was a discontented freelance cartoonist. His published work was unexceptional: missing persons bureaus, husbands behind newspapers at the breakfast table, the occasional political cartoon. (Fig 21 and Fig 22) This type of work frustrated him. "I couldn't keep thinking up jokes to fit little drawings forever more." (Between the Eyes) The more he learned to draw the more difficult it became to simply draw a funny face with a big nose that was the same face he had drawn the day before. "It was a need to express character but it lent itself more to pure illustration than to cartooning" (Between the Eyes) hence the beginning of the development of his much recognised style.

It is important to mention Gerald Scarfe at this point. He is one of today's great satirical artists, well known for his vicious caricatures and for his political work. His work is often seen in magazines and he has been the leading cartoonist for the Sunday Times for over a decade. Steadman met Scarfe at evening drawing classes, and it was a meeting that was to greatly influence both their lives and effect the public's view of their work. "There was a point when you could not tell our drawing apart", according to Steadman (New Society No. 69 Jan 1976) (Fig 23 and 24). They both realised that drawing was a potent device which could be used for something other than just filling up space. Both worked for Private Eye. Richard Inghram, (the editor) during an interview in 1983 with Creative Review tends to discuss them as a pair. "When Steadman and Scarfe first started, you couldn't tell them apart but they have developed their own characteristics, Scarfe who has gone into brilliant caricatures, deserves his

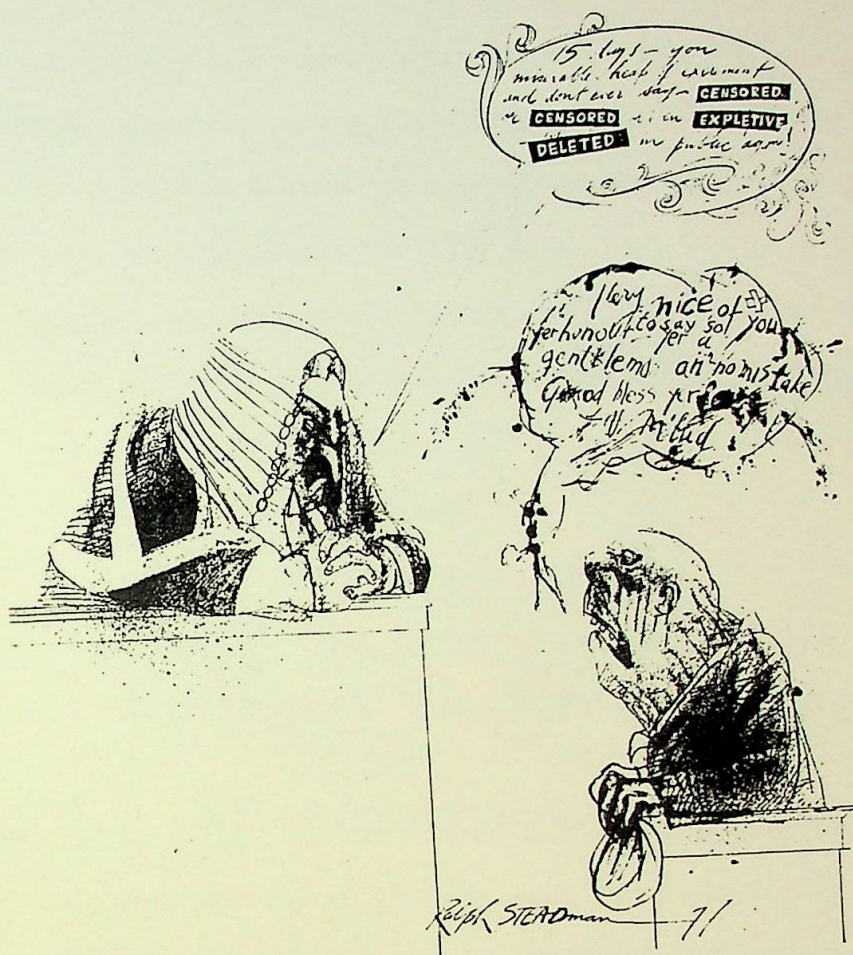
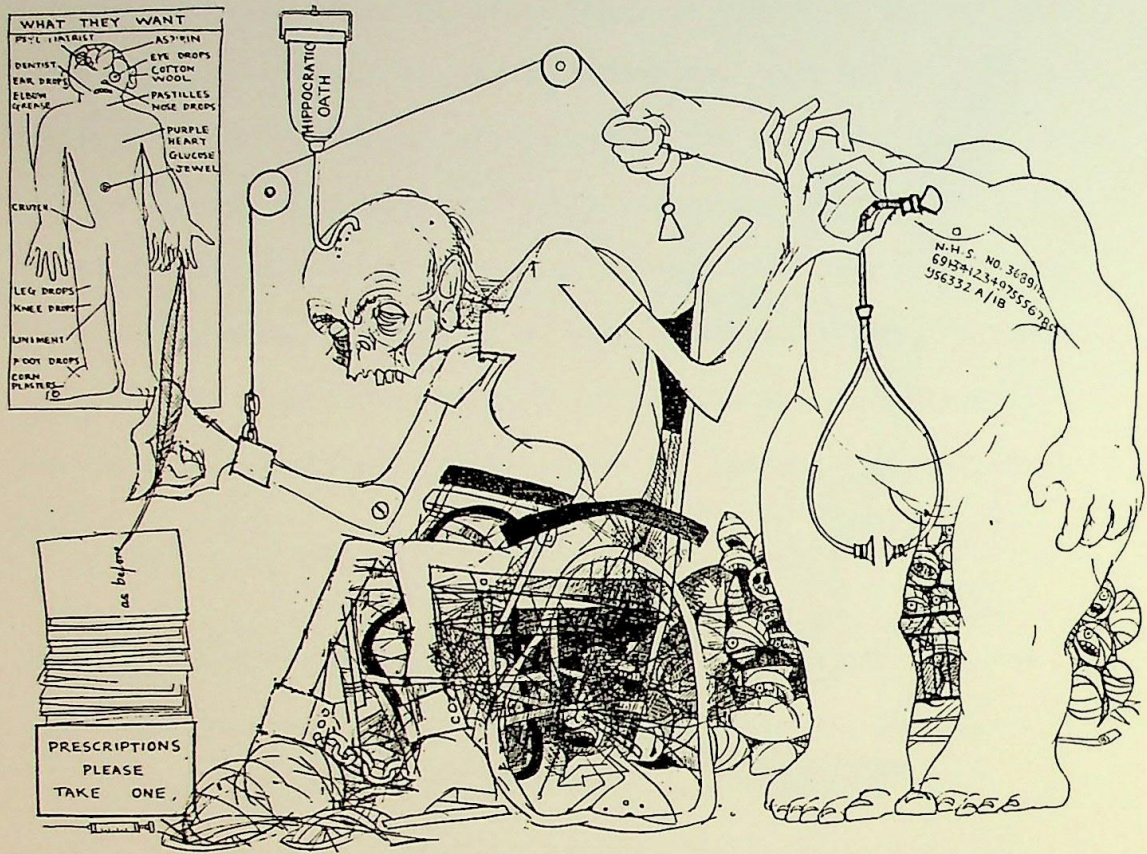


Fig 23



National Health Service, 1964

Fig 24

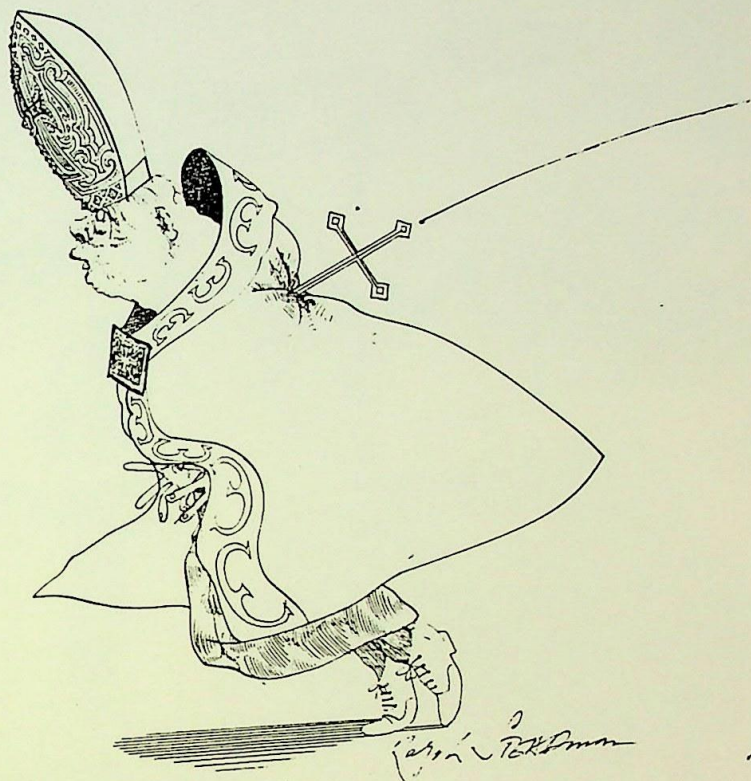


Fig 25

greater fame and Steadman has suffered in trying to emulate him. Steadman is very keen to make an effect and can't be content with falling in behind someone else's idea". The editor of Punch, Alan Coren, is even less generous in his assessment: "Steadman is an extremely argumentative cartoonist who has spent his life trying to persuade people that he is as good as Gerald Scarfe. He bears the scars of the sixties when people would commission him when Scarfe wasn't available and he earned the nickname Ralph instead-man".

Yet despite these unfavourable views, most see Steadman as the superior artist and he has certainly proved himself the most popular as his work is sought after by many magazines and writers. Though often savage, Steadman does not rely purely on violence to shock or to make an impact. His work can be unquestionably grotesque but a lot of it contains elements of biting wit and humour. His technical skill is highly developed and infinitely varied. His illustrations provoke a strong emotional response. Steadman became disillusioned with British Satire which is typified in pictures like the bishop. (Fig 25) He says, "All the satirists were doing was reflecting what other people were thinking anyway but not articulating". (New Society Jan. '76) All this disillusioned him. This made Grosz to him so much braver, a man who exposed society through his work, attacked it, made fun of it, during a time of great pressure. "We have not had to be so brave and perhaps that's why we are not so good" says Steadman. (New Society Jan '76)

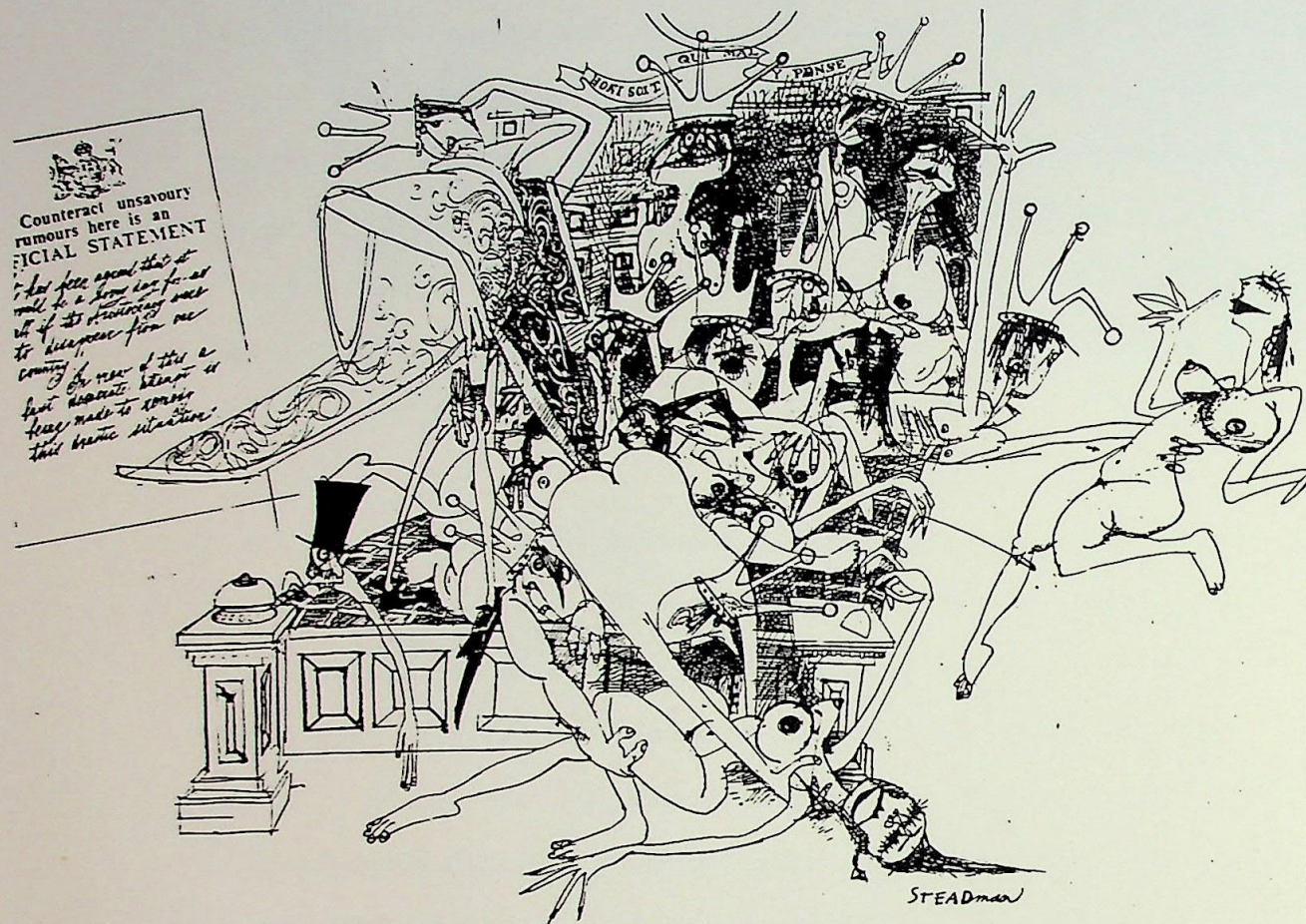


Fig 26: From 'Still Life with Raspberries'.

Steadman spent the sixties working in such magazines as Punch and Private Eye. Gleeful ferocity and knockabout vigour are the hallmark of Steadman's earliest published drawings, collected in a volume with the vulgar music hall name of Still Life with Raspberries. It was published in 1969 and consisted of his Private Eye cartoons. They deal with the follies of the affluent sixties in a spirit of cheerful cynicism. Aristocrats, bloated businessmen and pneumatic good time girls, and even royalty are flung unto the page with a vigorous line that makes them dance (Fig 26). These works though are much tamer than what we are now accustomed to, in both style and content. It is an attack on types, the clergy, police, etc but is more a bizzare carnival of types than being moralising. A lot of it is like a small boy having a go at his elders, and he reinforces the idea of his anal complex like Billy Connolly (Vis Mag) in "Say arse for the Vicar now Vincent" (Fig 27). Perhaps through making us look at society in a childish manner, we may be more critical of what we see. The book also contains his "black cartoons" which deal with racism. These are brilliant observations of the attitudes at the time in which the pious English tended not to think of themselves as racists, but were. (Fig 28) The black person is reduced to a circle with two dots for eyes.

Around 1970 his marriage broke up so he decided to try America. There he found the richest vein for social comment. When he arrived there he got an immense culture shock and the only way to react was to scream back, so his drawings became ratty and vicious. Working with that mad journalist Dr. Gonzo alias Hunter

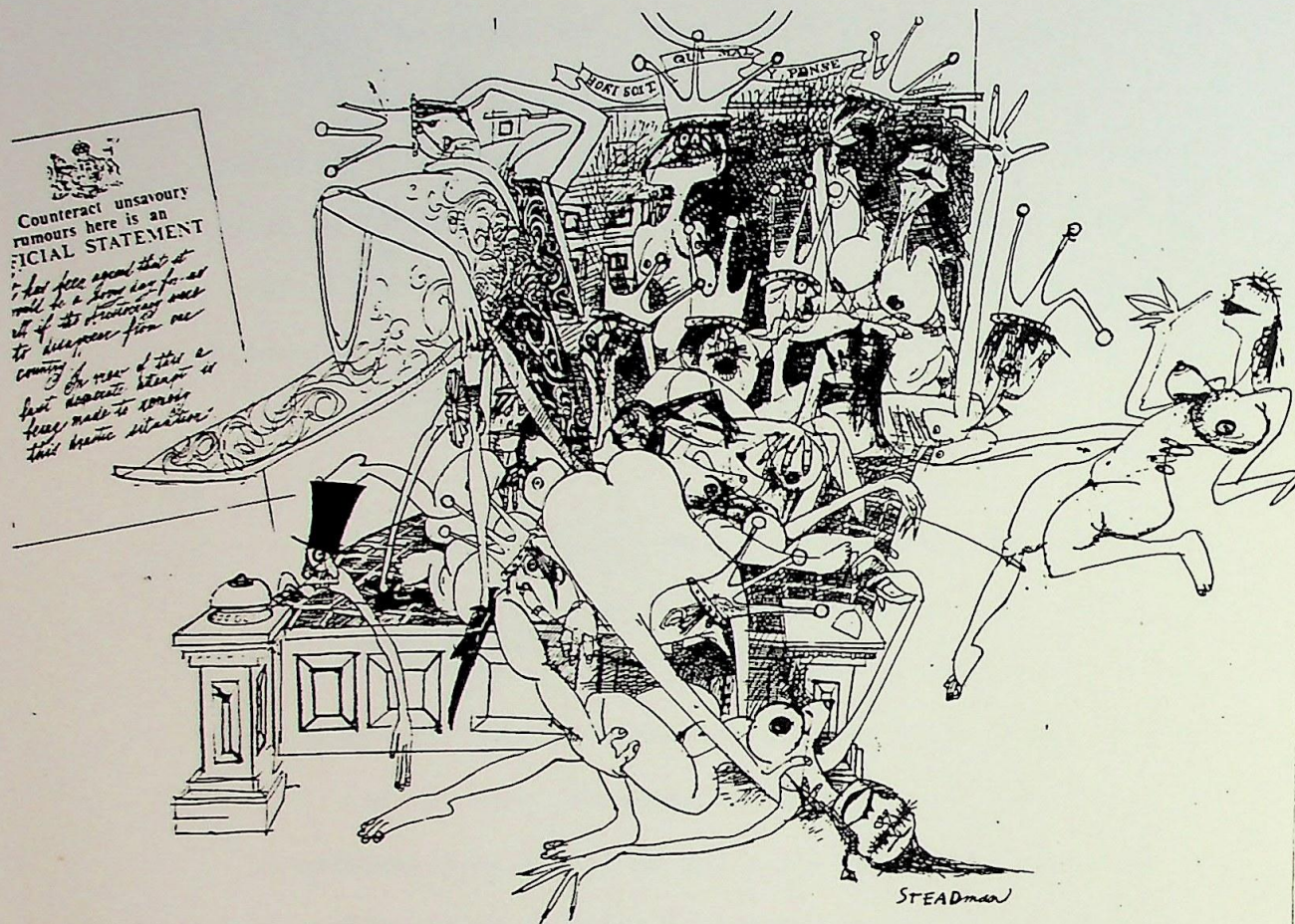


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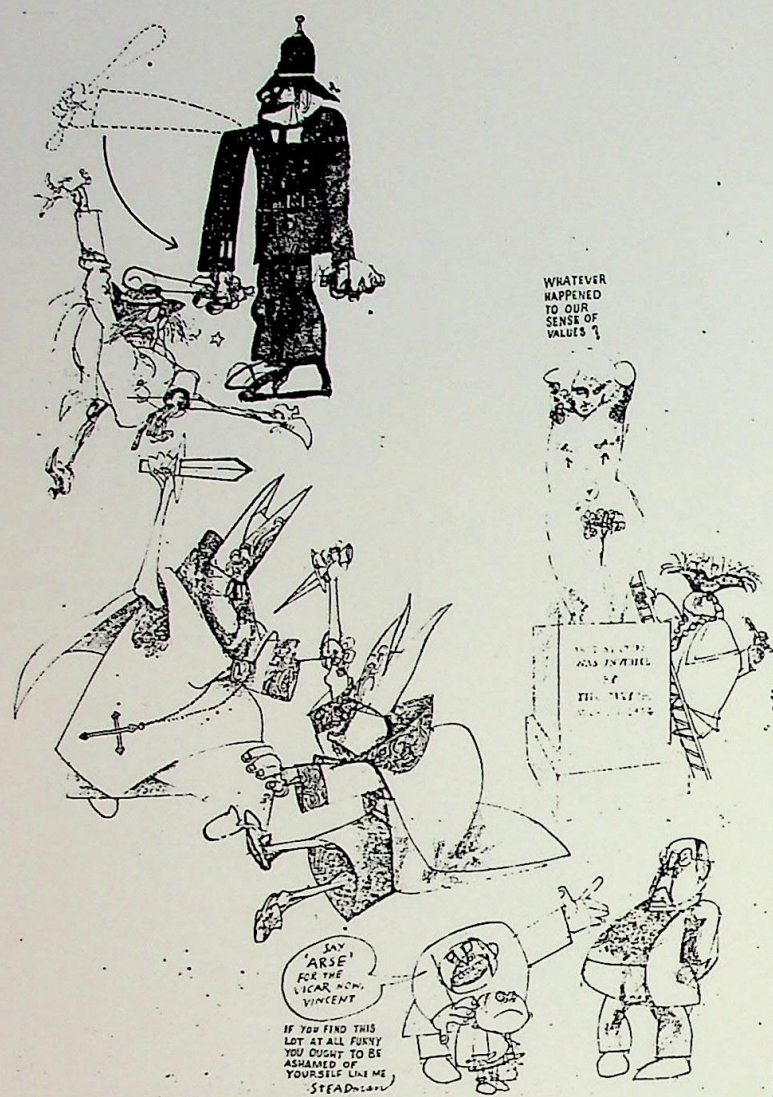


Fig 27: From 'Still Life with Raspberries'.

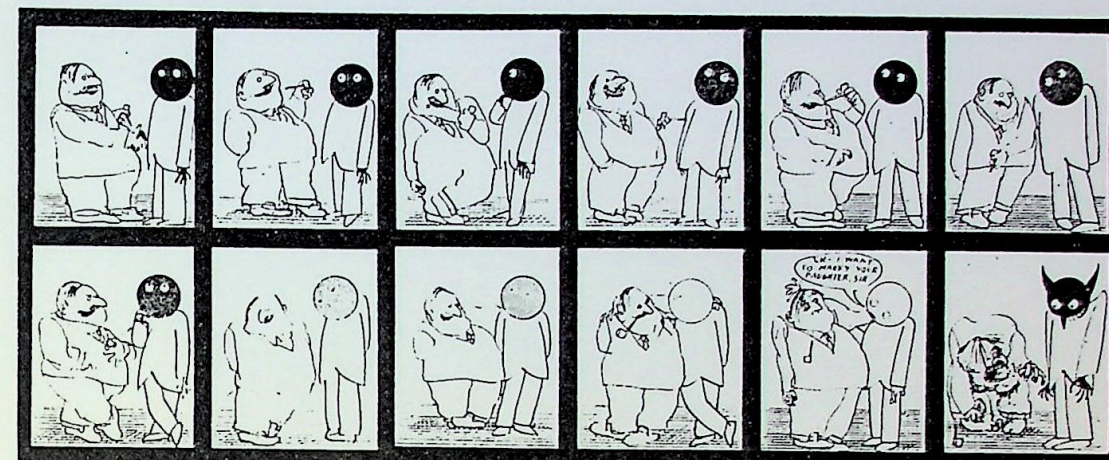


Fig 28



Fig 29: Scene from the Hotel Lobby in
'Fear and Loathing in Las Vegas'.

S. Thompson a writer who makes Tom Wolfe look as well behaved as Jane Austin, he covered such events as the Kentucky Derby and the Americas Cup and provided the drawings for Thompson's epic Fear and Loathing in Las Vegas. Steadman's drawings capture the madness and spirit of the occasion. It is the tale of Thompson and his attorney on a mission to find the 'American Dream' and of their drug fuelled experiences. The hotel inhabitants become monsters ready to pounce. On the cover the pair race off into the landscape in a hideous stupor (Fig 29 and Fig 30) where mountains rise like office blocks in the distance. Both their mouths are wide open, both wearing dark glasses. On the book it is printed in red and orange which gave it a very fast aggressive insane atmosphere.

More recently in 1983 he joined Thompson again to cover the Honolulu Marathon, it became a book, The Curse of Lono, all about their stay there, which ended up in madness as usual. Steadman captures both the atmosphere of the marathon and Thompson's antics (Fig 31 and Fig 32). Steadman not only did editorial work when he was there but also produced work commenting on American society. He published a book called America on which he wrote a warning note on the cover "WARNING NOTE: What you see in these drawings of course is not you Americans. They are only cartoons- not to be taken seriously - disregard them. They are terrible propaganda and obviously the ravings of a demented scribbler". While in America he noted and illustrated as much as he could and found an enormous number of situations in which to perform. New York seemed to have the deepest impact on him. He produced a lot

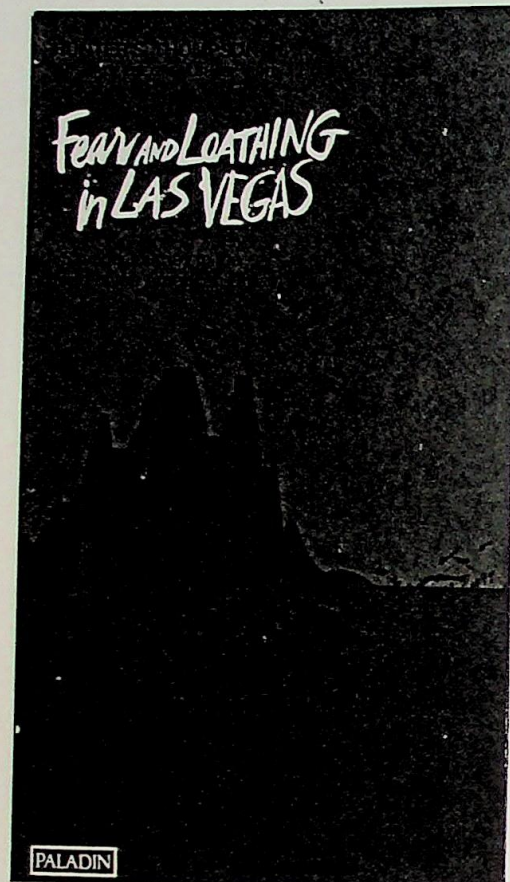


Fig 30: Cover of book.

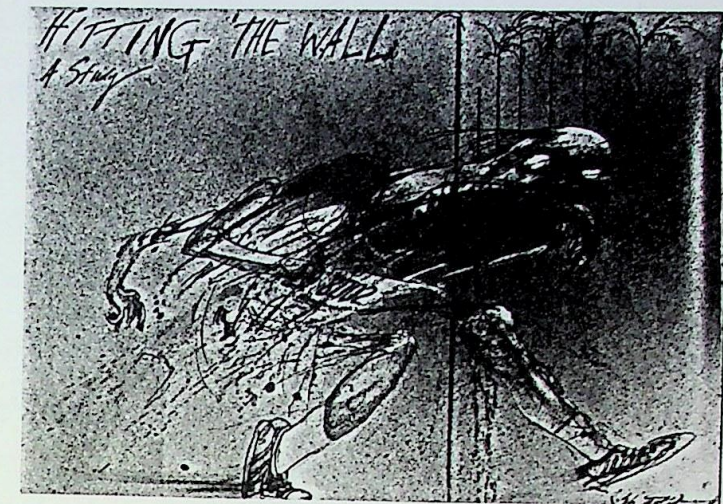


Fig 31: One of the Contestants

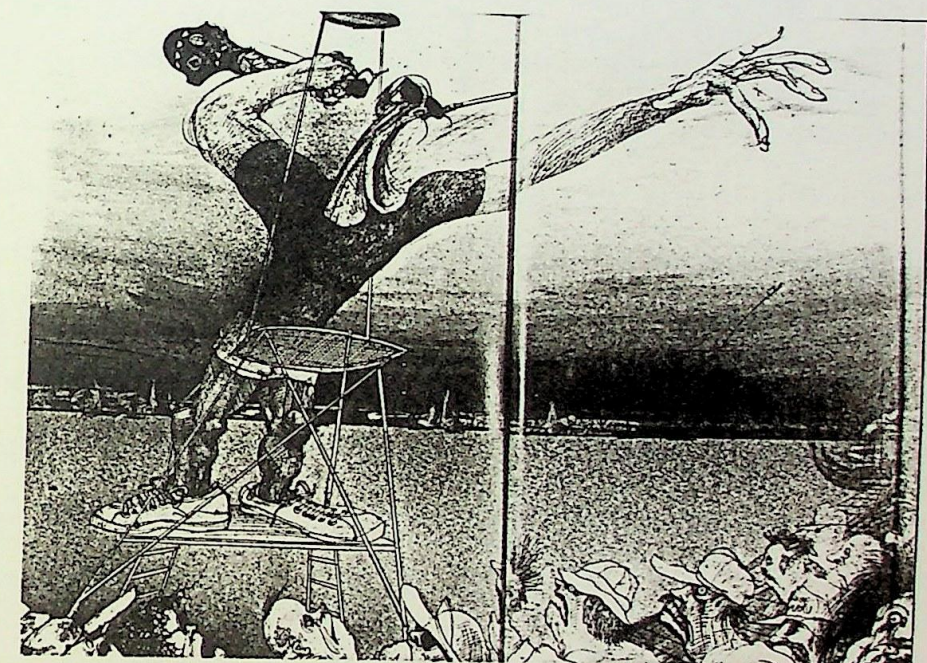


Fig 32: Hunter S. Thompson



Fig 33

of work on the down and outs, people trying to survive in the city. One of Steadman's greatest hates is the contradiction between hellish poverty and opulent riches which is part of American society. One drawing depicts an aging beggar with a battered face merging into amorphous crusts. The balloon reads "Give us a dime buddy - this is a tough city to get started in" (Fig 33) His face, a lump of bruised flesh is captured with slashes of black and white, scratches and squiggles. An all too common sight in Manhattan, one which well dressed New Yorkers choose not to see.

Hunter S. Thompson describes Steadman's work; "I think it's the lack of subtlety and the lack of the traditional British attempt to cover up the warts, or explain them away somehow. In America, we decorate the warts, sell them, cultivate them ..." (page 126, Great Shark Hunt) Having worked for so long together Thompson says Steadman works best under pressure, "His best drawings come out of situations where he's been most anguished" (Page 124, Great Shark Hunt) So it would appear he spent his time deeply anguished in America.

And this was just at everyday life. Politics - the 1972 Republican convention, Vietnam, Watergate - was simply the everyday nightmare condensed and accentuated. Governor Wallace is shown as a giant-mouthed wheelchair juggernaut careering down the stripes of the American flag spattering blots, bloodstains and excrement over its stars. Nixon is depicted as a Godzilla alligator rearing above a collapsed city, Nixon's tuberos head

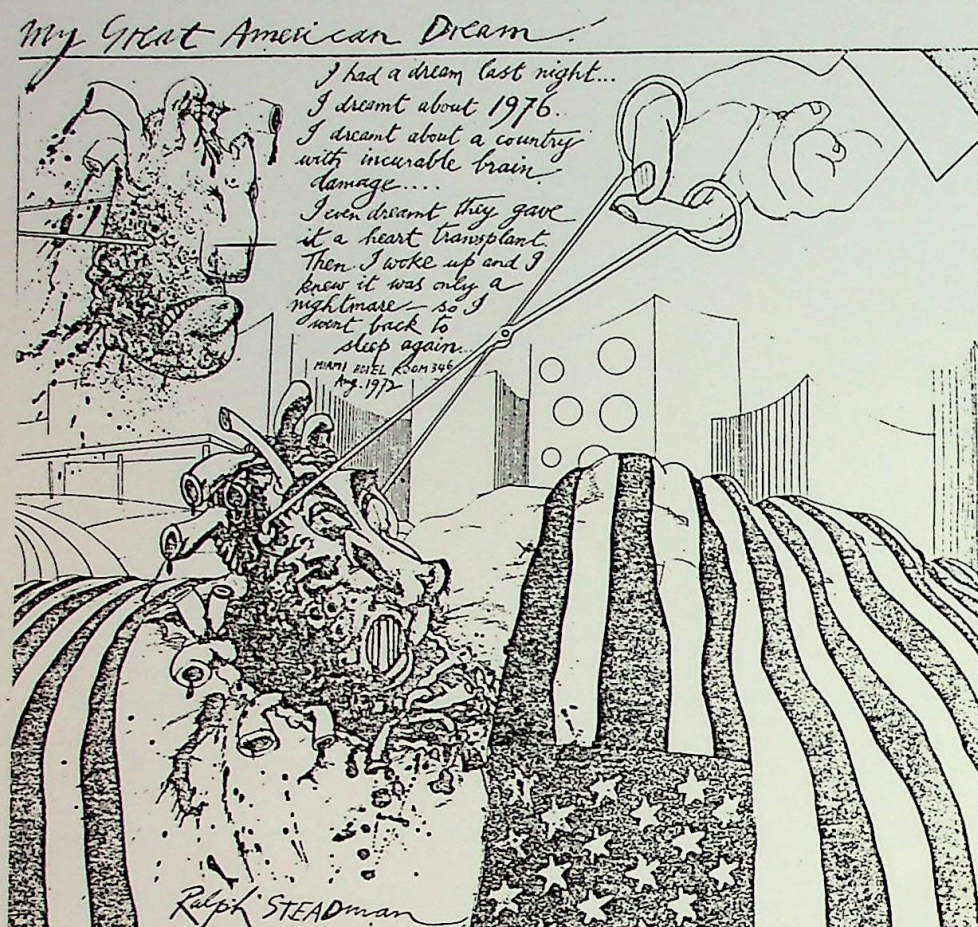


Fig 34



Fig 35

being heart transplanted; Nixon painted to resemble a famous news photo of Hitler, head cocked, arms folded, a US Congress armband in place of a Nazi one (Fig 34 and Fig 35).

Steadman strongly objected to Vietnam. He said "The Vietnam War pinpointed the futility and tragic waste of life that occurs when a major power interferes and becomes embroiled in local ideological struggles for it's own pathological reasons, to stem an alien influence. The one positive result, however, has been to distinguish between those who care more for human life than ideologies and those who prefer to pay one years service to a system simply because they are within it, without any regard for whether it upholds a just sense of value based on equal rights for all. It is for this reason that I find it difficult to support a national cause. My sympathies go naturally toward those who would question motives behind every major political move.

Otherwise we have learned nothing." (Page 97, Between the Eyes)

The pictures of Vietnam were very strong and forcefull. In Fig 36 a child which looks more like a half-eaten carcass is hung on a cross. The caption "How you gonna crucify a child in Vietnam without any arms" is scrawled in a speech bubble. A legless Vietnam Veteran, like a Francis Bacon body, contemplates joints of meat on a butcher's slab, which look like human boby parts (Fig 37).

Steadman has continued to take a strong stance against injustices. "It never leaves you that nagging urge to comment on



Fig 36

THE PRICE OF MEAT!

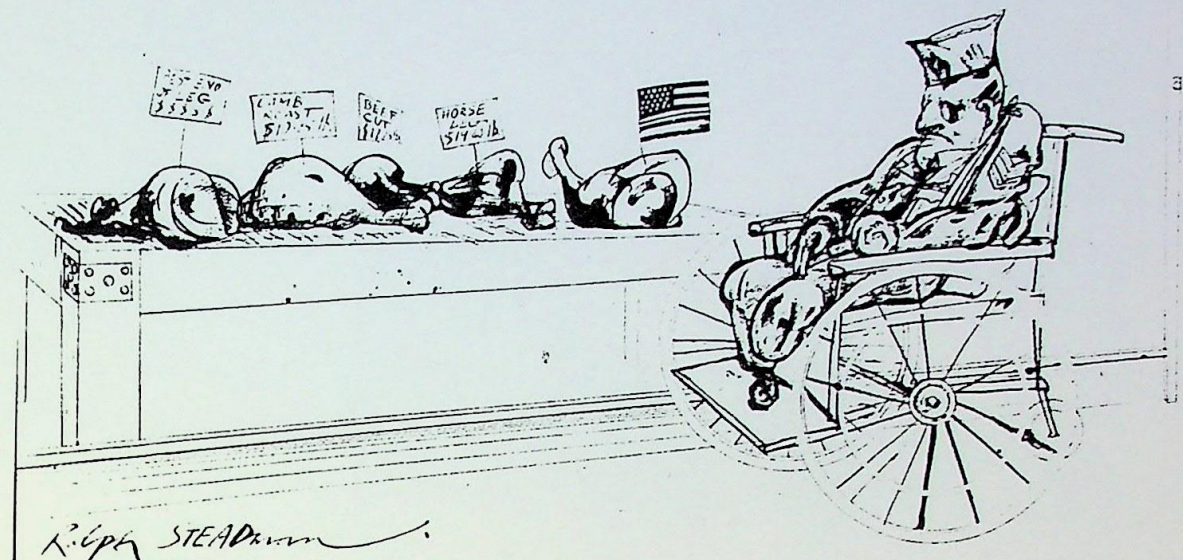


Fig 37

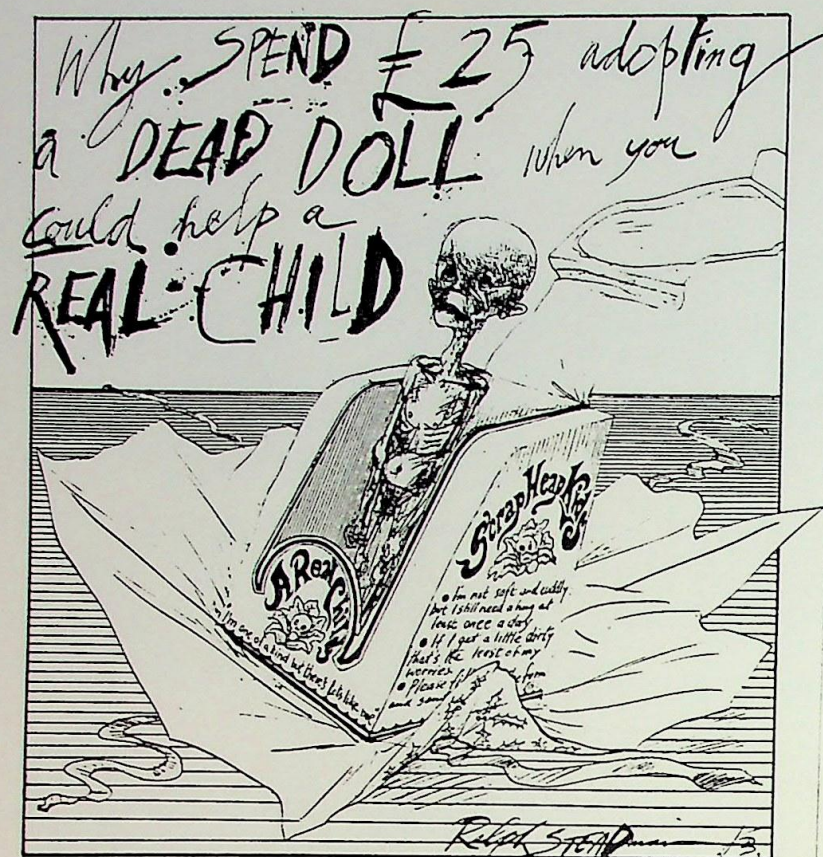


Fig 38



Fig 39



Fig 40

society's bloody nonsense and it's phoney moralising and pious indignation" (Page 146, Between the Eyes). His drawings about starving children stick in my mind and they are savagely excuted, getting right to the gut. One shows a child in a cabbage patch doll box, except the box now says "Scrap Heap Kids". The caption says "Why spend £25 adopting a Dead Doll when you could help a real child" (Fig 38). In recognisable Steadman style, the caption is handwritten and becomes part of the image. This shows how ridiculous it is to spend £25 (usually more) for a Cabbage Patch Doll. One will remember how when they were a fad in America for a while, people paid exorbetant prices for them, while in other parts of the world children died of starvation.

He is also opposed to the unnecessary slaughter of animals for our vanity and produced a drawing against fur coats (Fig 39). A woman is wearing a white seal coat, which is splattered with blood. The caption reads "I wouldn't be seen dead in a fur coat". This particular drawing is against seal hunting. Steadman has updated his political cartoons with attacks against Regan and on topics like the arms race. (Fig 40) Regan and Chernenko are like two peacocks showing off, however their tails are missiles instead of feathers. And of course, there is his hatred of Maggie Thatcher. The series of collages he did about the Faulklands highlights the coverage of the press, how they sensationalised it, made it noble, when in fact it was a gross act of war, where many soldiers lost their lives on both sides but the British had to uphold their honour. His collages are made from the daily gutter press - Sun, Star, Mail, the Tory papers, and are crudely



Fig 41: Collages about the Falklands War

torn and shaped and blood splattered (Fig 41).

He has also done work for Amnesty International (Fig 42). The charity work (like the "Save the Children Work") or "Payment of Dues" as Steadman calls it, is the most obvious example of his deep commitment to certain values. He tends to accept commissions only for work with which he feels political or moral sympathy. Steadman sees no justification for violence on any scale and hopes his work has some effect. "There are obvious causes you can use your drawing for. It can say things more powerfully and more immediately than words. I like my work to be significant enough that it gets noticed, but whether it actually influences people, I don't know". (Creative Review May '83) Scarfe is quite pessimistic about the power of cartoons "Recently I was asked to draw my daughter Kate's school magazine cover: I satirized the selfish mothers who, collecting their children, double park and block the narrow street outside the school, while commuters and tradesmen are brought to a standstill. One mother approached me outside the school: Mr. Scarfe, I loved your cartoon. I haven't laughed so much in ages, she gushed, getting into her double-parked car" (Page 13 Gerald Scarfe by Gerald Scarfe) But isn't it better than to be just a voyeur and taking no stance, like Mr. Pollock, as we shall see?

Politics aside, Steadman has illustrated many books and has also written some of those himself. He is well known for his children's illustrations. There is a great contrast in style between the very simplistic "Ralph Steadman's Jelly Book" (Fig 43) and his

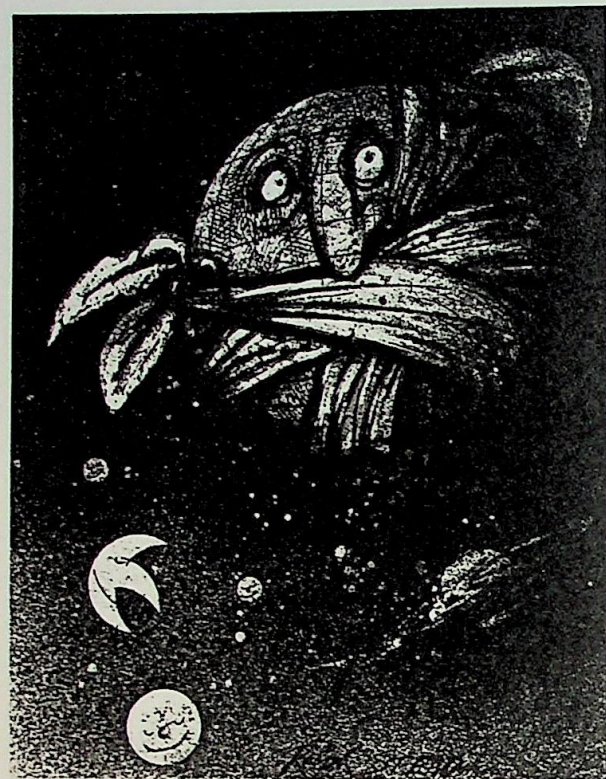


Fig 42: Illustration for Amnesty International.

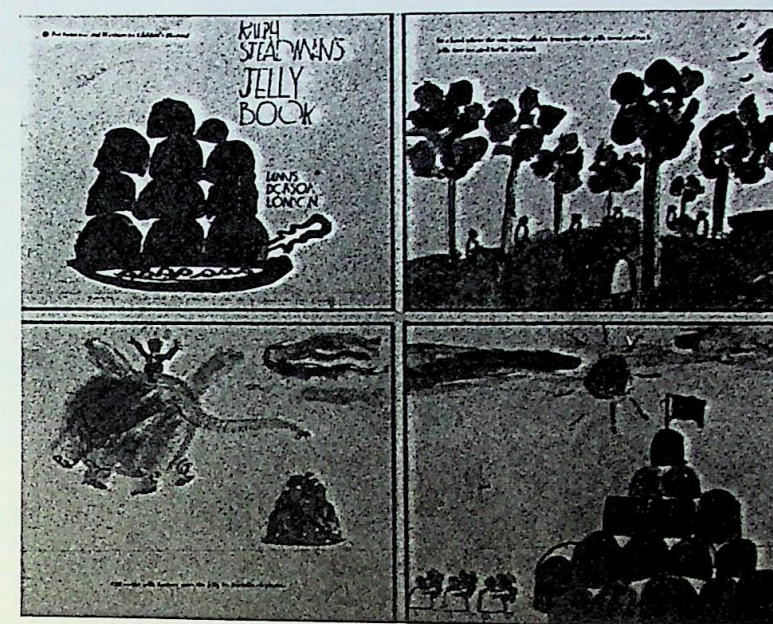


Fig 43: Ralph Steadman's Jelly Book.

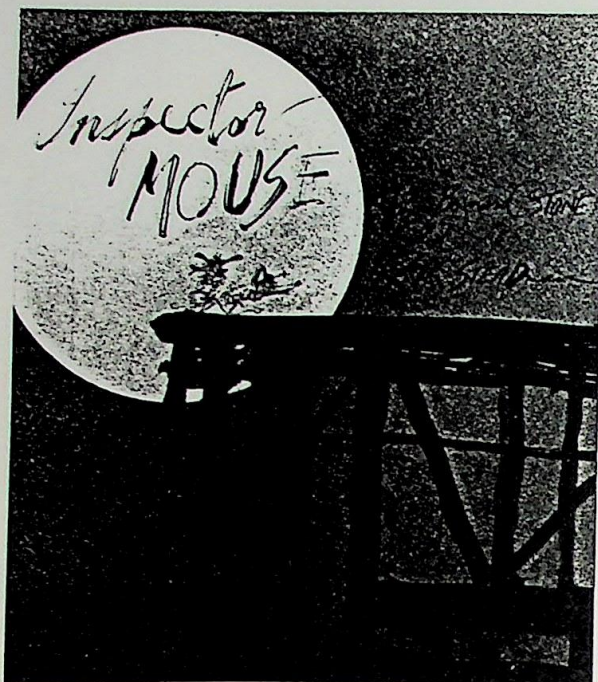


Fig 44: Inspector Mouse.

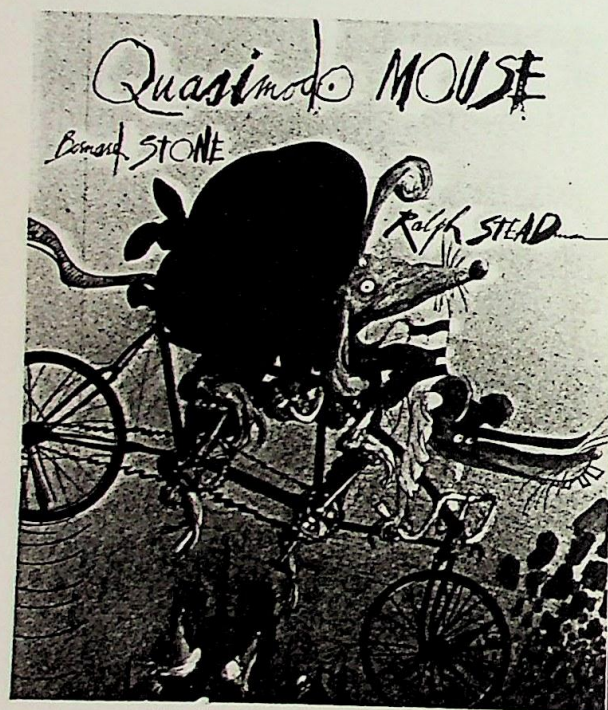


Fig 45: Quasimodo Mouse.

usual style. It started out life as a series of pictures adorning the walls of Westminster Children's Hospital where his daughter was a patient. It is very childlike in style and colour, however, it has been a very successful book. "Inspector Mouse" (Fig 44) and "Quasimodo Mouse" (Fig 45) shows traces of the recognisable Steadman style. They are written by Bernard Stone and all the characters in the book are mice and they are incredibly funny. "Children accept humour and I don't try to be patronising" says Ralph Steadman (Graphic World May/June '82). Some of the characters have cheesy names like 'Parmesan Cheese Mouse', 'the lovely Betty Brie Mouse' and also Hunter S. Thompson appears as 'Hunter Hipmouse'. "Cherrywood Cannon" by Dimitri Sidjanski which he also illustrated started off as a children's book, but ended up as an adult's picture book because of its theme of hatred and war and rather frightening illustrations (Fig 46). He also went on to illustrate Lewis Carroll's 'Alice in Wonderland' (1967), 'Through the Looking Glass' (1972) and 'The Hunting of the Shark' (1975). The Carroll books are different in style to what we are used to from Steadman. They are very delicate and a more subtle use of colour is used. (Fig 47) He has also illustrated for Daisy Ashford, Flann O'Brien and he wrote a book on Freud which he fully illustrated (Pub 1979).

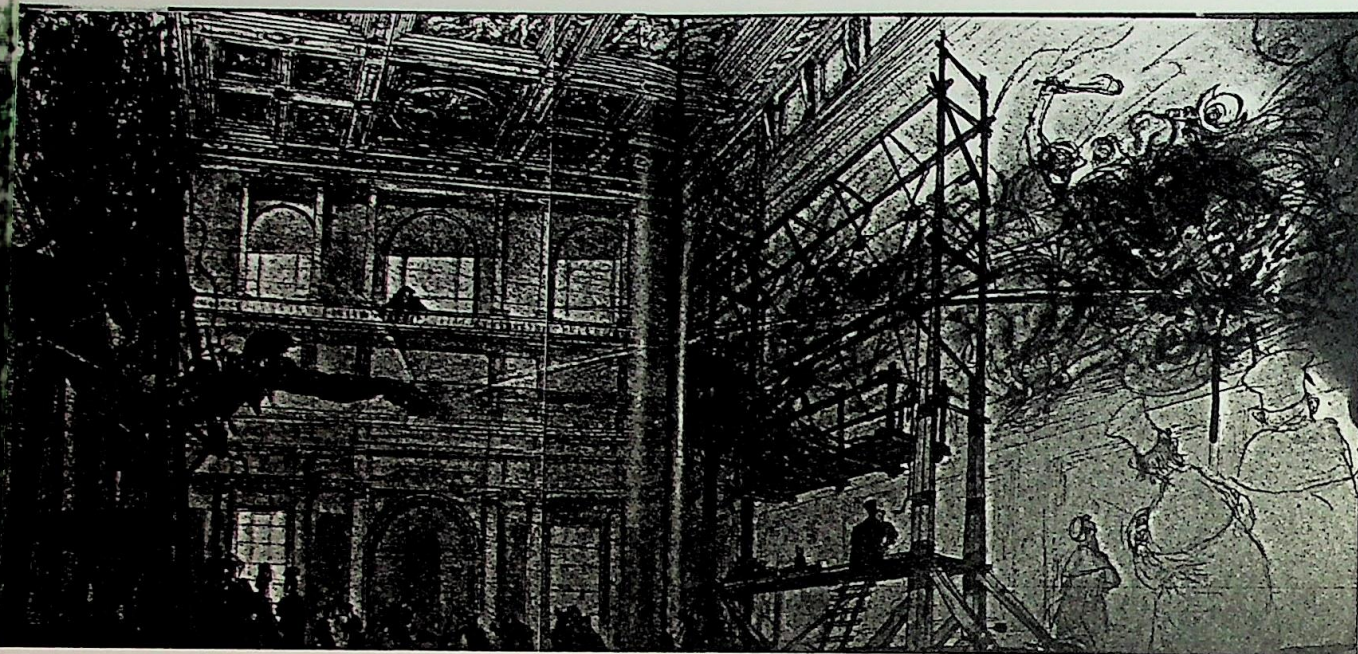
'I Leonardo' (Pub 1983) is Steadman's personal triumph. This book which he wrote and illustrated documents the life of Leonardo Da Vinci, from birth to death. He shows his inventions, his adventures, his frustrations in a time where he was too advanced. The beauty of the book lies primarily in the illustrations in



Fig 46: Illustration from Cherywood Cannon.



Fig 47: Illustration from 'Alice in Wonderland'.



*Fig 47A: Leonardo and Michaelangelo fight while painting the chapel,
one of Steadman's distortions of the truth.*

which Steadman rises to new heights of expressive power. At times, he bends the truth to find a more satisfying solution. (Fig 47A) The whole book is written in first person hence the title 'I Leonardo'. All in all he has illustrated 47 books, 12 of those written by himself and has appeared in countless magazines. His new book to be published later this year "The Big I Am" was inspired by looking death in the eyes last year when an internal haemorrhage needed 15 pints of blood. The book is an attack on God whom he feels has been vindictive towards him "He not getting away with it just like that" (Creative Review, May 1986). So God will now join the list of those who have felt the Steadman lash over the last twenty five years. I await with baited breath.

Part three

In this section I shall discuss the work of Ian Pollock, mainly his three exhibitions and his book 'King Lear'.

I met Ian Pollock in November 1985 at his flat in London. As a result of that meeting I was able to see a lot of his unpublished work. Unfortunately, I was unable to photograph the work as his as his time is limited so I relied on photocopies from the Thumb Gallery in London and from brochures of his exhibitions. I was also given access to his personal "Ego Books" which contain cuttings from 1 periodicals which have carried articles about him. Most of my information is derived from what I read in these books as they follow his work in chronological order.



Self Portrait by Pollock.

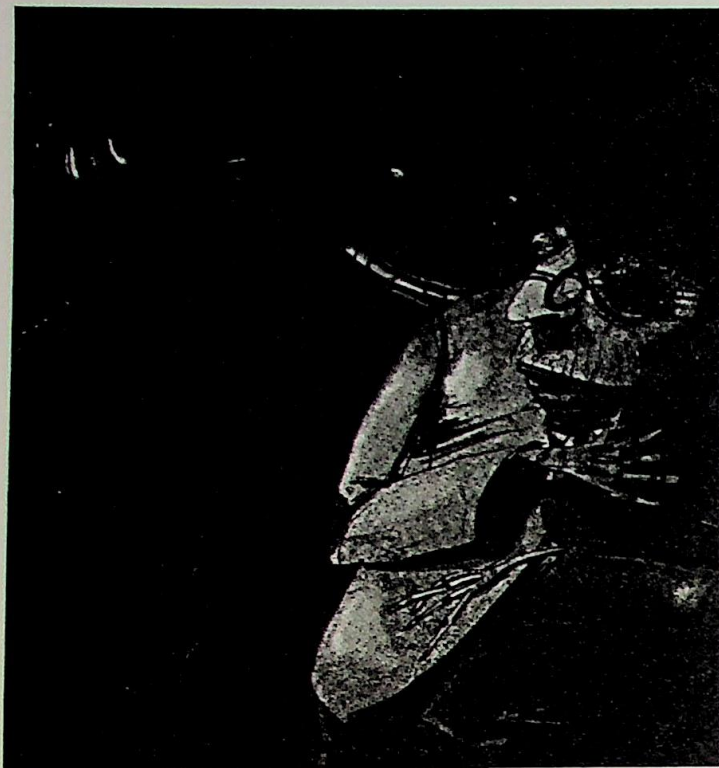


Fig 48: Detail of illustration from German Playboy, 1982.



Fig 49: Illustration by Sue Coe.

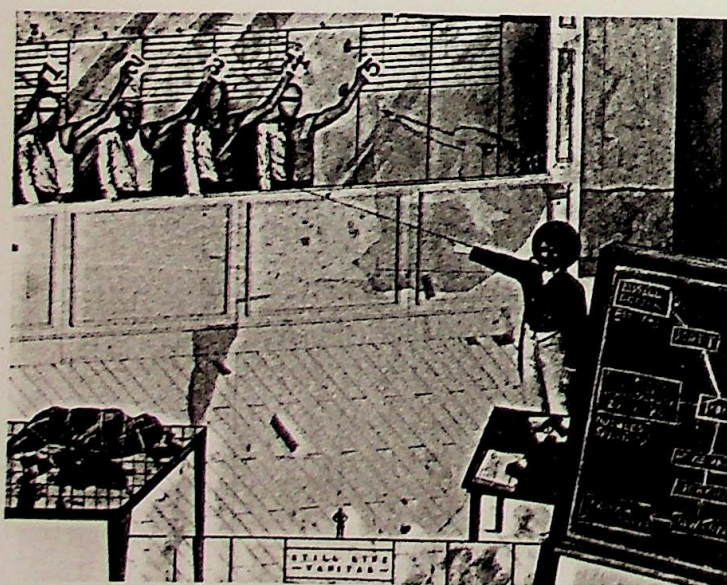


Fig 50: Illustration by Russel Mills

Ian Pollock was born in Cheshire, England in 1950 and he began his art career in Manchester Polytechnic in 1969, where he spent four years, and then took a further three years specialising in illustration at the Royal College of Art in London. Since leaving college he has never had a week out of work and would never consider degrading himself to go looking, he just waits for the phone to ring.

His style is Germanic, distorting the human figure extremely self consciously and using raw and discomforting imagery, yet it is fluent and very assured. Pollock's is a highly individual style but his influences show: Grosz, Dix, Unger, Bacon, Hockney and childrens drawing. His work has been described by his critics as Steadmanesque in style and content. Pollock's people are humanoids (just barely) with vast heads and widely spaced eyes. They are sometimes indistinguishable from lumps of raw meat in a butcher's shop, the limbs are wayward, the hands rendered as tiny claws (Fig 48).

In his pre-college scribbles were pictures of torture chambers, which he says were influenced by Hammer Horror films. So his interest in the grotesque and viscera started early. He said he found his greatest influences came from fellow students at the Royal College eg. Chloe Cheeze, Sue Coe, Russell Mills, Anne Howeson and Robert Mason. All of these have become very successful illustrators in their own right and some of them have become known for their political, socially aware work (Fig 49 and 50). He spent his time there broadening the nature of his work

and experimenting with ideas.

He says of himself, "At heart I am a traditionalist, respecting good drawing and craft above all else; it is the meat hook from which the raw imagination can hang, and without which all else becomes decadent." (Pollock's Ego Books). So both himself and Steadman are of the opinion that a good drawing skill is essential. This suggests that his long years in art college have given that necessary good drawing and craft - but because graphic art is commercial, interpretive and continually seeking novelty, he saw the necessity to hammer that training into a highly distinctive personal style.

And his work is most certainly recognisable as a Pollock. In his work he degrades the human element and through it a whole society - as the corrosive George Grosz did. One curious aspect of his talent resides in his acid or explosive usage of watercolours. Graphically he deals with pitiless humanity, with a cruelty which Searle had already shown in his own distinctive style.

Regardless of what his subjects, Pollock always stimulates the eye and mind by arousing a sense of despair with the cynical, direct, sharp, line of his illustrations. This sense of despair overwhelms us even when we face his work in books and magazines. Pollock insists that his work is not intended to shock. He compares his work to that of a surgeon. "I am very disciplined like a surgeon, and like a surgeon, the results might be sometimes gruesome. But the pictures are as honest as my

handwriting, and I don't attempt to shock people with either"(Pollock's Ego Books).

His sharp expression depends on line rather than surface colour. The size of his human subjects is not usually very large but they seem to emit overwhelming power because Pollock tightly controls the space of his compositions. In portraying his subjects, he draws arms and legs proportionally smaller than they would be in reality, and heads and faces are enlarged and simplified. His technique is superb along with his use of colour. He uses subtle washes of colour, layers of watercolour are built up, shaped by a jagged black line. Like Steadman he appears to use quite a lot of red. However his work is not purely for aesthetic or intellectual satisfaction. Pollock seems to be one of those artists who aggressively illuminates the shadow of the society in which we live, but a lot of the time it would seem for his own amusement than for the good of society.

Pollock abhors anything to do with abstract art, claiming that he would rather stare at blank walls than at blank canvas. Fine art he feels has no real place in the world and is far too self-indulgent for his liking. Art to him has to be serving some kind of practical purpose.

Through the Royal College and its reputation he landed his first assignment. Perriot, the now defunct publisher, commissioned him to do 25 illustrations for a book called Brother of the Head (Pub 1977) a project which lasted nine months. He went on to produce

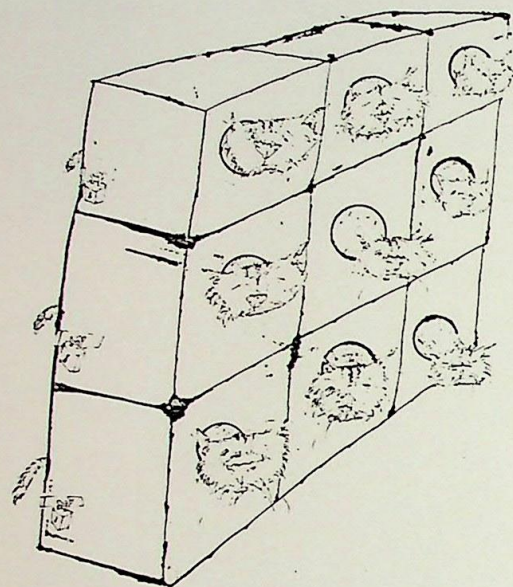


Fig 51: The Cattery.

two books in a cartoon style, the first Beware of the Cat (Publ979) and a second, Couples (Pub 1979). In Beware of the Cat his drawings capture the feline nature behind the disembling gaze of the chocolate box pussy. Many of the drawings were inspired by an old fashioned cat manual full of horrors of allowing one's pet to be used for medical experiments (Fig 51). Cats are shown with human qualities and compare in a way with Ronald Searle's famous cats, although perhaps not as amusing. (Fig 52 and 53) Ian Pollock tries to cynically expose cats for what they are: calculating, unpredictable and self interested; running the backyard mafia; running the humans who work to feed them, house them and keep them warm; yet endlessly rewarding in their intelligence, humour and incorruptable catness.

In Couples Pollock gives us every likely and unlikely couple one could think of from Mr. & Mrs. Dracula to Mr. & Mrs. Slug (Fig 54 and 55). Some of the pictures in this book are rather disturbing and vicious. His style at that early stage was well developed and contains that already recognisable Pollock line, as well as his characteristic treatment of the human figure. Everyone in the book look pitiful and grotesque (Fig 56). He changed the lovable idea of 'couples' into the ambiguous, drawn with a cruel cutting edge. The same publishing company also commissioned Pollock to work on an illustrated I Ching. The company then collapsed and the book was never published.

Pollock is a highly successful illustrator whose work is seen regularly in magazines, on book covers and even on record

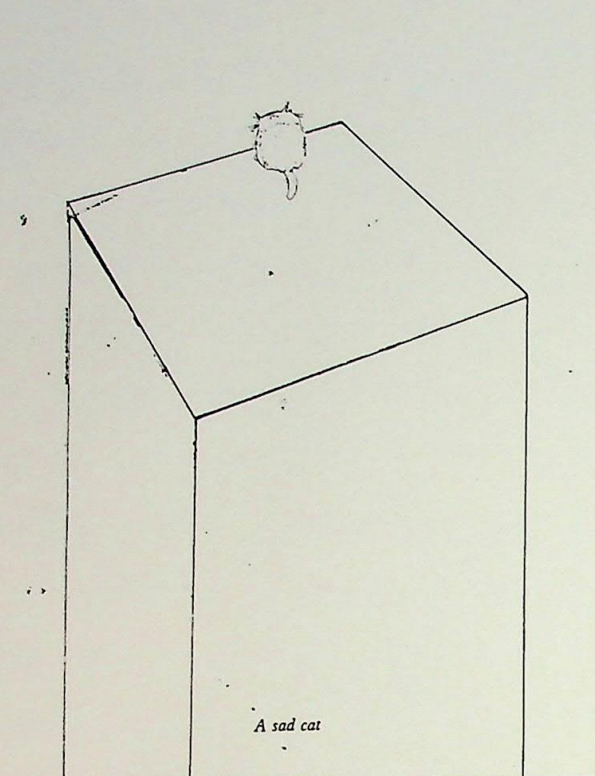


Fig 52: Pollock's cats

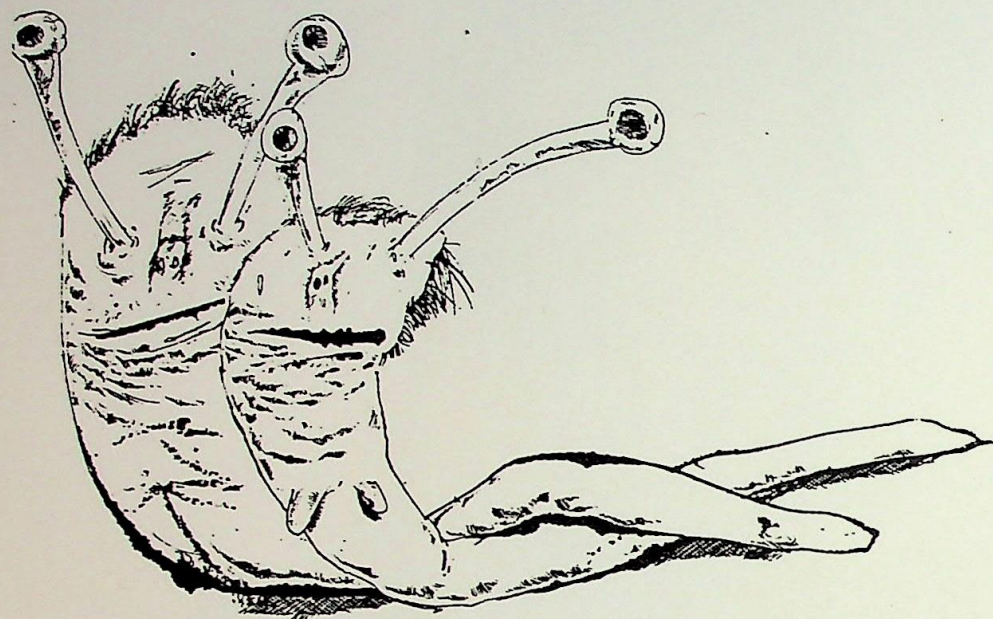


Fig 53: Searle's 'Anybody there'



Mr and Mrs Dracula

Fig 54



Mr and Mrs Slug

Fig 55



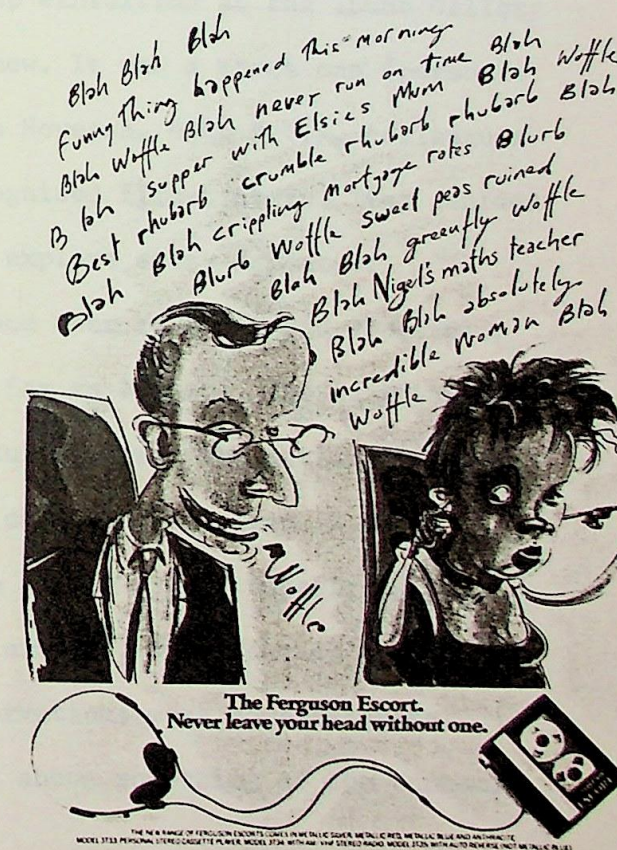
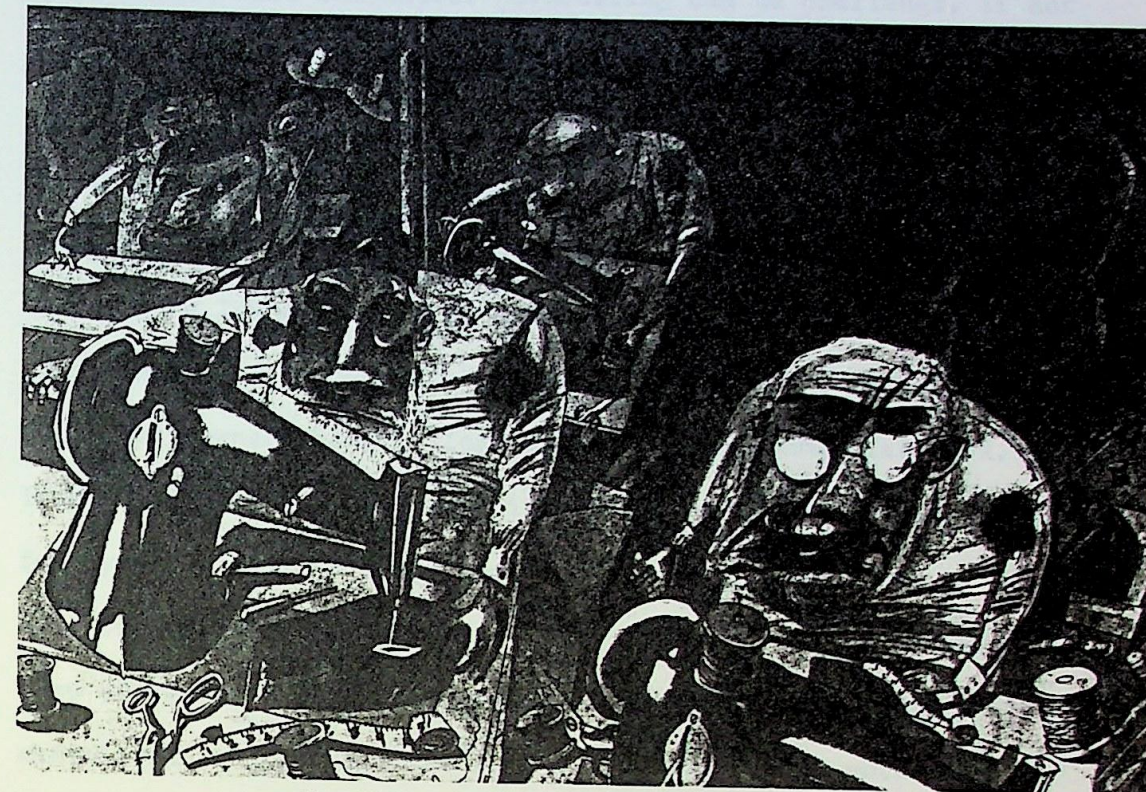
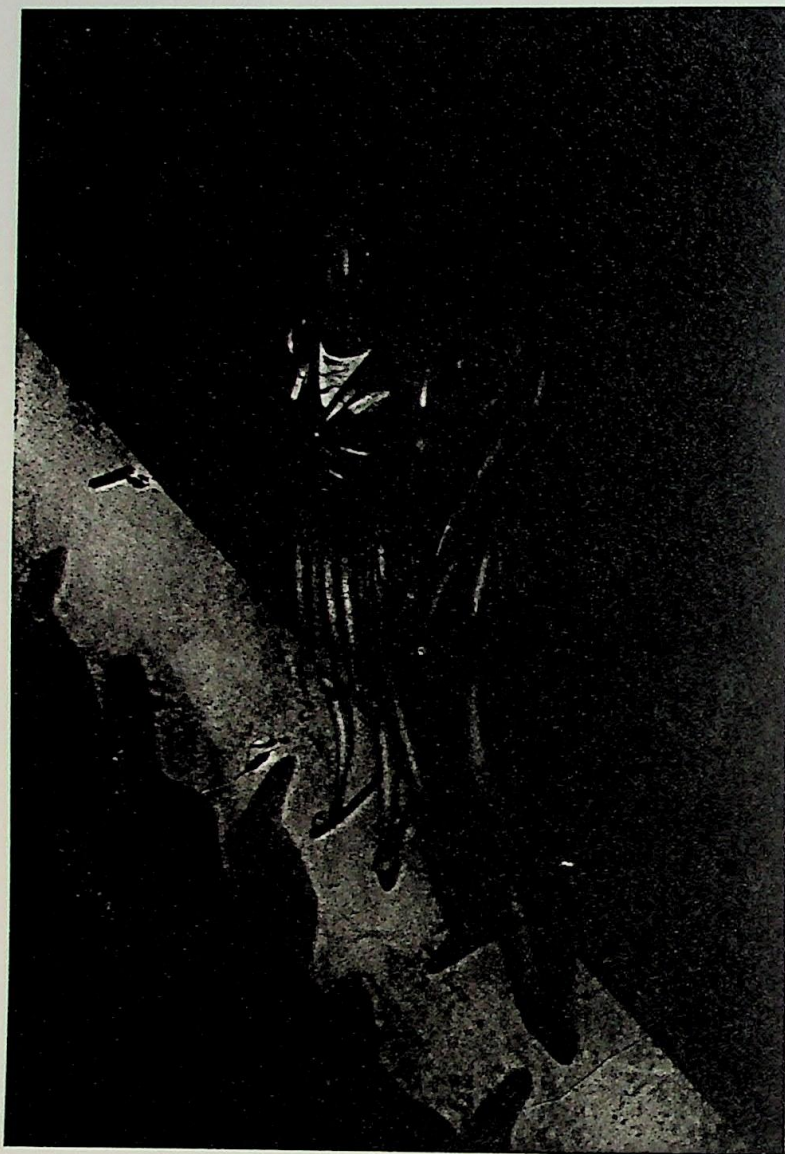
Fig 56



Fig 57: Cover for *Walter* by David Cook

sleeves. Many publishers have used his work but his favourite illustrations were for Devil of the State by Anthony Burgess and Walter and Winter Doves by David Cook, for which he won first prize in Mecanorma's Silver Marker Illustration Awards in 1982 (Fig 57,58). His editorial work has been featured in such magazines as Sunday Times, Time Out, Penthouse, Executive, New-Scientist, Radio Times, Honey, Playboy and Esquire. He also won first prize in the press category of the Mecanorma Awards also in 1982 for his portrayal of 'Sweatshops' for an article in Penthouse Magazine (Fig 59). This is one of my personal favourites for his use of watercolour with the drab browns and blacks portraying the seedy depressing atmosphere of such places. His characters are again drawn in the same way, with disproportioned limbs and heads. He has accurately captured their dilemma in their vacant faces.

The series of illustrations Pollock did for Rolling Stone contains many caricatures, including one of an infantile and primal Jagger (Fig 60). The 24 illustrations in the series were produced over a period of 12 months, often to a very tight deadline. Pollock says he prefers more time, though he sees advantages in working quickly. "You're forced into quick decisions" he says, "you have to act like a terrorist using the resources you have to hand" (Pollock's Ego Books). Pollock has also delved into the advertising world, doing advertisements for British Telecom and Ferguson and has also won an award in this field for an illustration for a Dutch Newspaper (Fig 61). He says, "Occasionally I do advertising but the nature of my work



doesn't suit most companies. Advertising can be challenge, if not more so than doing my own work" (Pollock's Ego Books).

He is also commercially successful in the fine arts, having had three one man shows and one joint show. All of these shows have been at the Thumb Gallery in London. "I always have less time than I hope for my own work" he says, "but I can't do it unless I feel I've earned the privilege by doing some commercial work. I like to squeeze in, with some irritation, a couple of rare days for myself" (Pollock's Ego Books). Pollock's exhibitions of his own work (rather than his commercial work have made his name as they attract the most controversy. However, when he works with an exhibition in mind he likes to keep the commercial work to a minimum.

"Business", Pollock's 1983 group exhibition at the Thumb Gallery in London was his first ever show. It was a three man (person) show with Robert Mason and Anne Howeson, both R.C.A. colleagues of Pollocks' and both well recognised illustrators. They decided to collaborate on a project to explore every aspect of prostitution. Their research took them to Paris and Amsterdam, and in Anne Howeson's case, as far as Bangkok. The exhibition covered many aspects of prostitution, from the artists immediate emotional reactions, to scenes on the streets and in bars, to more thoughtful work about some of the issues underlying the whole phenomenon. Of all three artists, Anne Howeson's work was the most successful as her observations were compassionate towards the prostitute. She has shown something of the economic

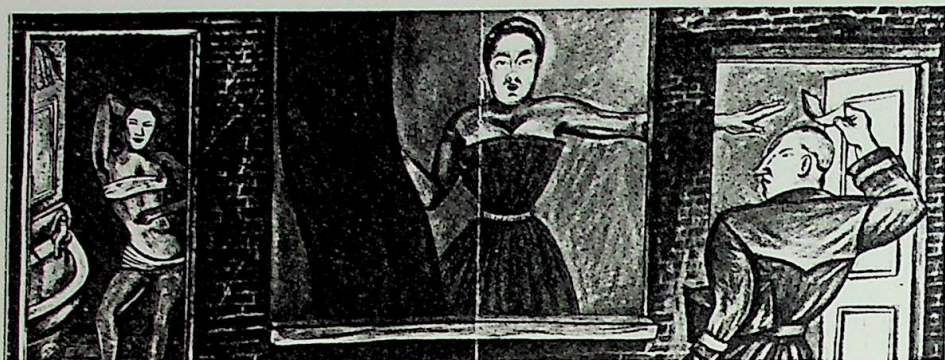


Fig 62

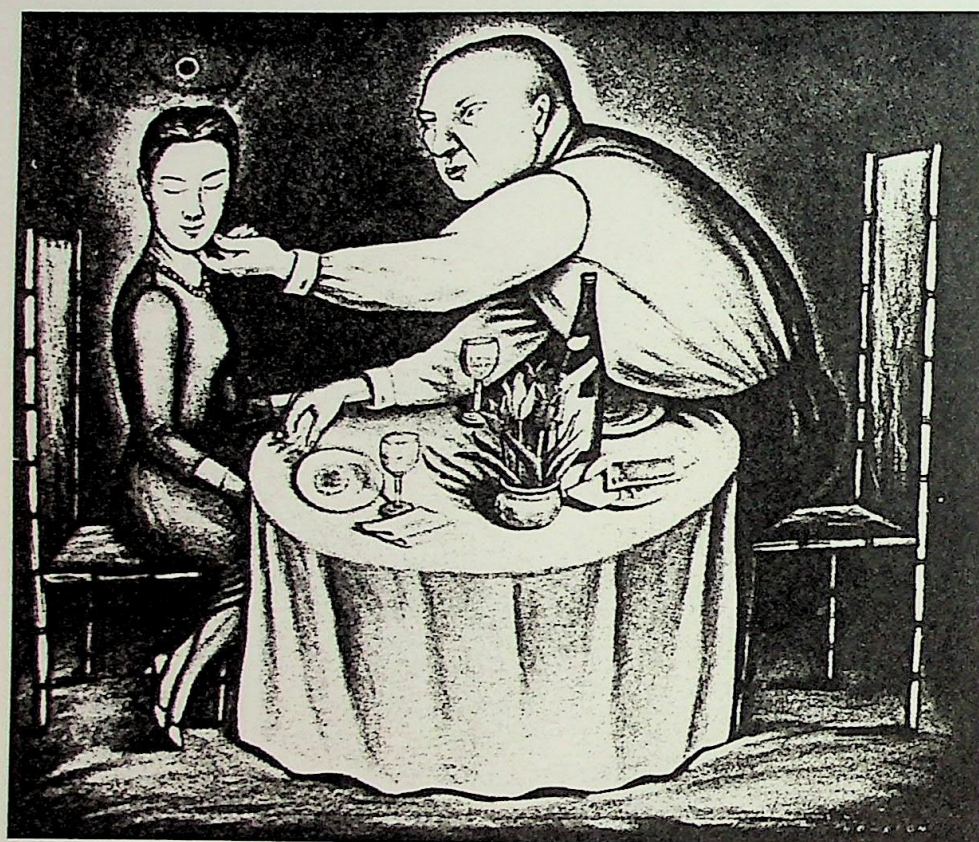


Fig 63: Lunch with the Boss

and sexual pressures which motivate women to become prostitutes (Fig 62). Here she has shown the selling of a young girl, emotionless, a business transaction, with the girl displayed like a commodity. Anne stated that "Recently I have wanted to question the issues behind these more obvious elements, to consider the economic and sexual pressures which motivate women to become prostitutes ("Business" Catalogue). She deals not only with the blatant red light area, but with wider ramifications of the subject. The disquieting eeriness of her work acts as a social X-ray on subjects like "Lunch with the Boss" (Fig 63) and her portraits discern a certain desperate humanity.

Robert Mason admits to starting out as a mere voyeur but couldn't help being pulled in to explore this subject deeper. His "A Day like any Other" (Fig 64) is a harrowing reconstruction of the divide between sordid street business and innocent home life. He says "I've made links between their situation and my own; realised that 'they' aren't merely part of the street furniture for me to stumble into caricature"("Business" Catalogue).

Sex on display was tackled by Pollock with a caricaturist's flair for grotesque exaggeration where prostitutes direct their hideously over blown sexy pouts at a succession of evilly bloated customers. (Fig 65,66). Prostitute and punter alike are tarred with a theatrical venom reminiscent of the German Expressionists (Fig 67). Pollock's work was described as being "Steadmanesque exaggeration for disturbing alienation"(The Leveller, no. 69, 1981). He is compared to Steadman, who very often exaggerated the

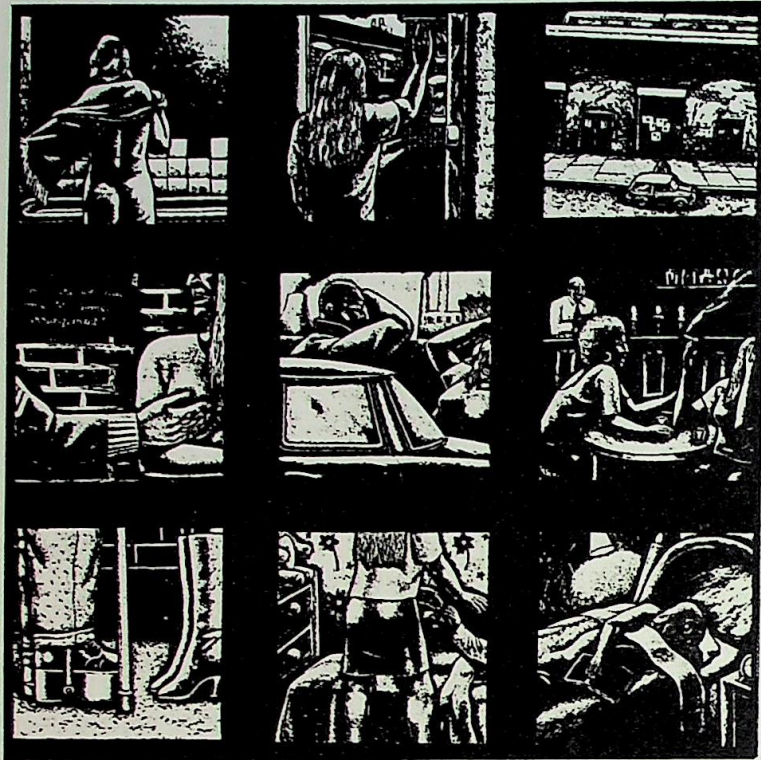


Fig 64: A Day Like any Other.



Fig 65



Fig 66: Blonde on Rue St.

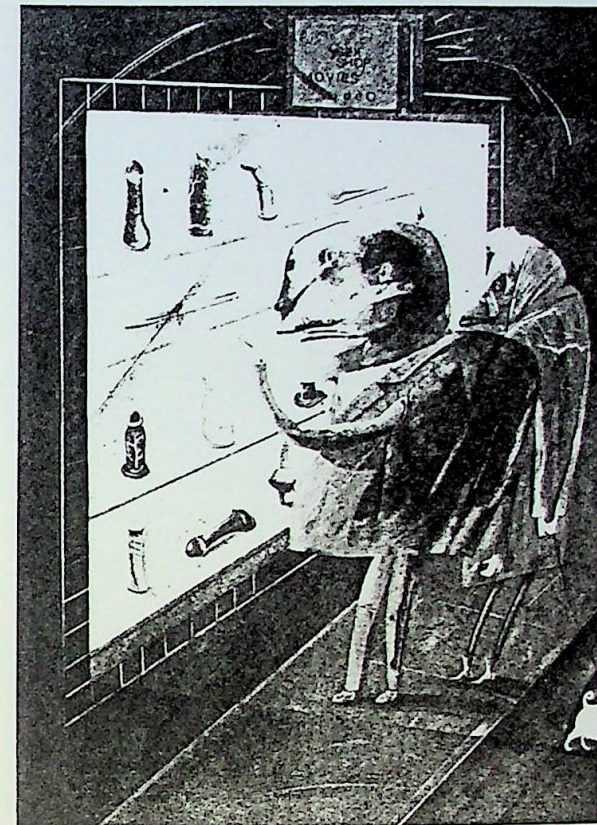


Fig 67



Fig 68

situation to get his point across. But what has Pollock said here? These characterisations would seem to be deliberately ugly and grotesque to prevent any emotional contact or sympathy from the viewer. Pollock is more preoccupied with the artistic potential thrown up by the encounters on the street - tension and apprehension. Pollock justifies his work with a totally apolitical approach to his subject. He reckons himself to be more "honest" by not passing judgement or taking a political line. But his drawings are more than just a tourist-eye view. His drawings are technically superb, his colours beautifully atmospheric but he looks upon prostitution through his drawings with savage, mockery and with little or no understanding of the business in question. This is a great pity as he could have made a much more biting statement if he had only delved a little deeper. I get the impression that he is almost repulsed by it which is not like a man who makes a career out of the sordid and grotesque (Fig 68) His saving grace is that Pollock is never particular about who he dehumanises.

These pictures of prostitutes show them as objects on display, but they are more like monsters ready to attack. There is a touch of Francis Bacon lurking behind them. In the catalogue he speaks for himself: "A self confessed voyeur, a critic of the street theatre which, unlike the real theatre, is always interesting and never staged. These images of the 'red Light District' are reponses (if they contain vision or comment then that is entirely accidental) to scenes witnessed in Amsterdam, Paris and London, cerebrally digested, sometimes for many months before being

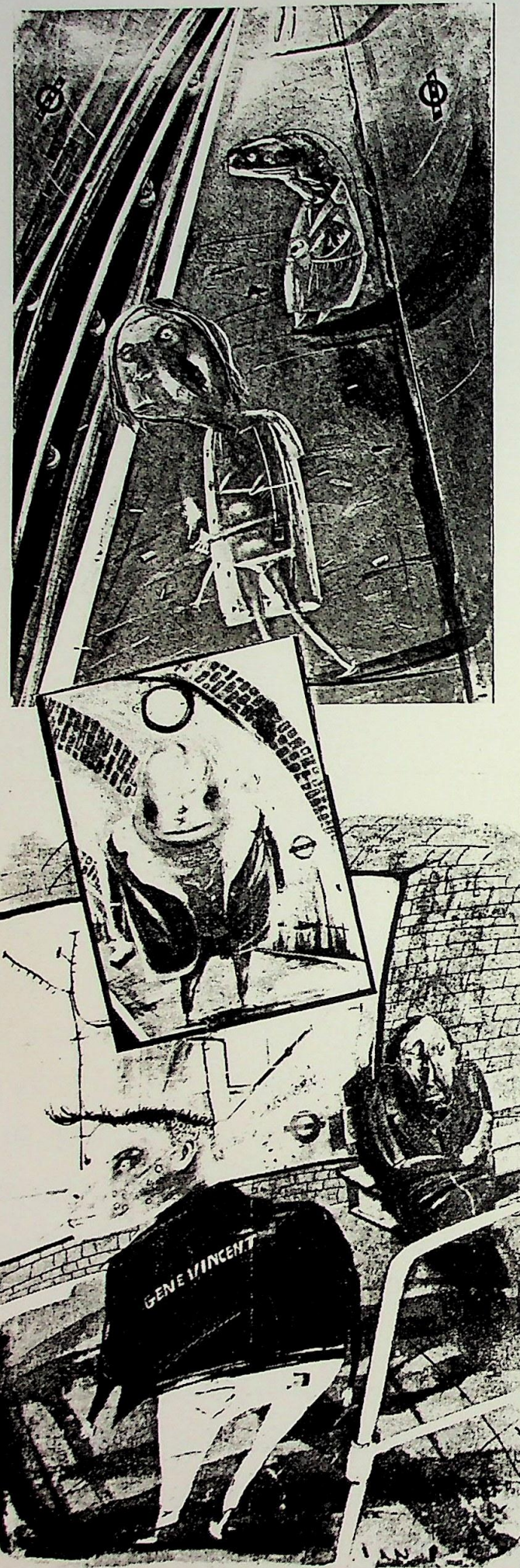


Fig 69

pelleted out onto paper and buried in frames. I wish to avoid any judgement either moral or political: I am no adjudicator for human behaviour, I shall leave that to more stupid people - people who know what's best for us. My only mandate is my own insolence and a certain flair for drawing". But sometimes pictures speak louder than words!

Pollock's first one man show was at the Thumb Gallery again in 1983 and was called 'Notes from the Underground'. He portrays the underground as a vicious gloomy, rat-hole in which he seems completely at home. He sees it as a means of uniting the city dwellers together but his work shows it more as a freak show with himself as the audience. Pollock has travelled the Tubes, pen in hand, recording everything he sees. His main concerns are the people and the surroundings, not the trains themselves. The commuters are portrayed as frightened, squirmish Francis Baconesque creatures, uncomfortable human beings (Fig 69). This menacing commuter, a vulpine businessman is one of the characters which inhabits Pollock's underground. He again uses the distortion of limbs and head, which we now recognise as being very Pollocky! His line is scratchy giving a threatening edge to the drawing. Would you like to sit opposite him (it)?

The paintings are full of humour with beautiful touches, like clocks which have no hands, a familiar sight as most of the old clocks never work. For anyone who has travelled the Tube, this work has a certain déjà-vu. Think of the last Tube going home at



Top, Fig 70: Ladies on Tube, Bottom, Fig71: Gene Vincent Fan.
(Insert: Man on Platform.)

night full of drunks and over energetic teenagers - a circus in itself. Or remember at rush hour being forced into a carriage like sardines, sweat, twist, turn, a very physical living nightmare, being carried along in the crowd, sandwiched between strangers for half an hour and fighting your way off at your station. His work shows no love of his fellow man, only amusement and sometimes amazement, but all with that biting savage line reminiscent of Grosz. His Tube people are sometimes faceless, lecherous, comic or desolate, but always brilliantly drawn. Pollock is harshly unsympathetic of London's underground. (Fig 70). This illustration is a good example of the creature-like people wandering the platforms, miserable and wretched in a drab looking station. In Figure 71, a menacing juvenile, a Gene Vincent fan, looks around. In the insert a bloated workman who looks as if he's suffering from blood pressure makes his way up the platform. Pollock himself claims to like travelling the Tube "It brings us all together" he says. "There's no way of standing back and being objective about it" (Pollock's Ego Books). He marvels at how differently people behave down under. He is amused by the upright citizen having a pee in the passageways as the Underground is completely devoid of toilets. "The oddest thing I ever saw was a gang of skinheads with a ferret that was running all over the carriage, I like watching people" he says with detached amusement. "They're jolly things to look at". (Pollock's Ego Books)

In his work, Pollock puts into pictures what so many feel after their journey on the London Underground. His observations on the



Fig 72

types of people and the situations which arise are excellent.

His second one man show at the Thumb Gallery was in 1984 and it was called "Last Orders". "Last Orders is a celebration of alcohol and those who drink it - including myself" says Pollock (Exhibition card). "Like children at the breast the health of a nation can be glimpsed by a future look through the cut and mended glass doors of any 'public' bar. Each a little theatre, a party, a remembrance, a morgue, above all a harmonious confusion contrived upon high for my pleasure alone. No idealism here - thank God! Just little melting pots on the boil and smelling of cigarettes" (Pollock Exhibition card) Here Pollock takes a look at drunkenness through the thick smoke of the local boozier and celebrates the excessive drinking habits of its inhabitants with the dispassionate eye of an observer, Pollock the persistent voyeur.

There's no idealism in pubs, writes Pollock, but it's in the public bar that he finds characters drowning their sorrows with vengeance so that eyes are reduced to red slits, noses take on a disproportionate size, and bellies swell as pint after pint is knocked back before the final bell (Fig 72). In Figure 73 it would seem that this guy has had enough. The other inhabitants are dehumanised in his usual fashion. What also stands out here is Pollock's delicate and subtle use of watercolour. However this picture tells us nothing that we don't usually see already. There are no sharp observations here. Occasionally Pollock puts himself into the picture, as in Figure 74, Pollock is the little man who,

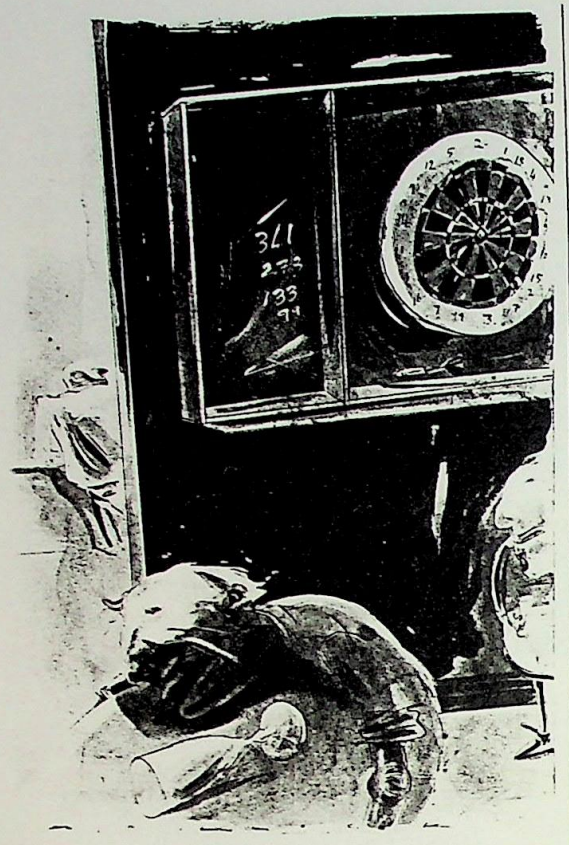


Fig 73: 'Last Orders'.



Fig 74: 'Self Portrait with Alcoholic'.

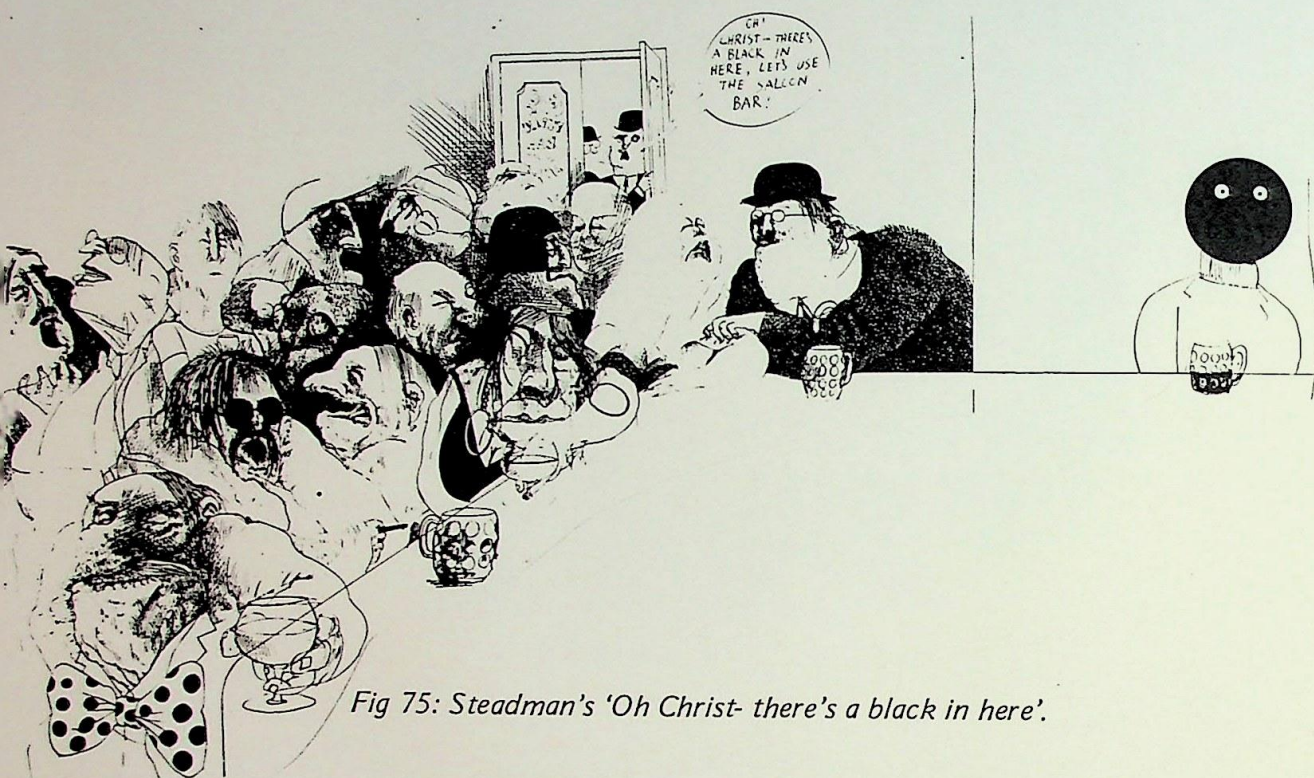


Fig 75: Steadman's 'Oh Christ- there's a black in here'.

turning down a dark alleyway comes across an alcoholic forced to do his drinking outside the cosy confines of a pub. The alcoholic, completely disproportioned, is a pathetic looking creature. His own nightmare is comparable to the nightmares Pollock constructs within those cosy pubs, where women turn into green horses, where cats and dogs resemble overfed pigs and where pissed and pickled, anything can happen. Pissing, puking, necking and leering, Pollock's drunks wank in corners or collapse over tables. All in all he presents an amusing yet often grotesque vision of the serious drinker at work.

But he has missed parts, like conversations which get louder as the drink lowers itself. The characters are reminiscent of those on the Tubes and some aren't as funny or as cutting as Steadman's famous "Oh Christ - there's a black in here" (Fig 75). Steadman's bar is full of 'types' and the black person is a mere black circle with two dots' giving a look at the bar clientel and at typical racist attitudes in one go. Perhaps Mr. Pollock should have frequented a bigger variety of pubs. His drawing is a sophisticated developed scratch and wash style. He has created beautiful pictures, if somewhat predictable, but like Steadman with a personalised style that makes it hard to avoid, immediately recognising it.

Pollock's most adventurous project to date was his fully illustrated King Lear. This long year excercise, similar to that of Steadman's near obsession with with Leonardo Da Vinci, resulted in a fine illustrated account of the whole Shakespeare

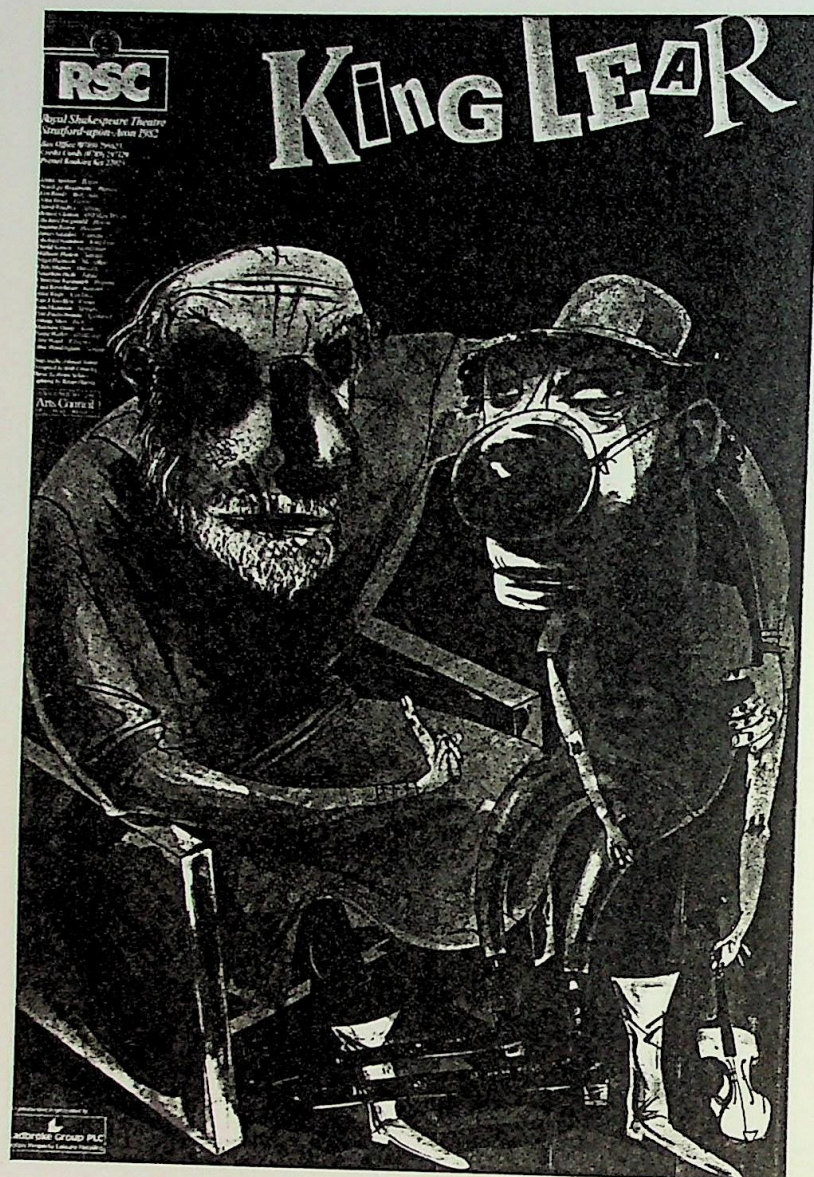
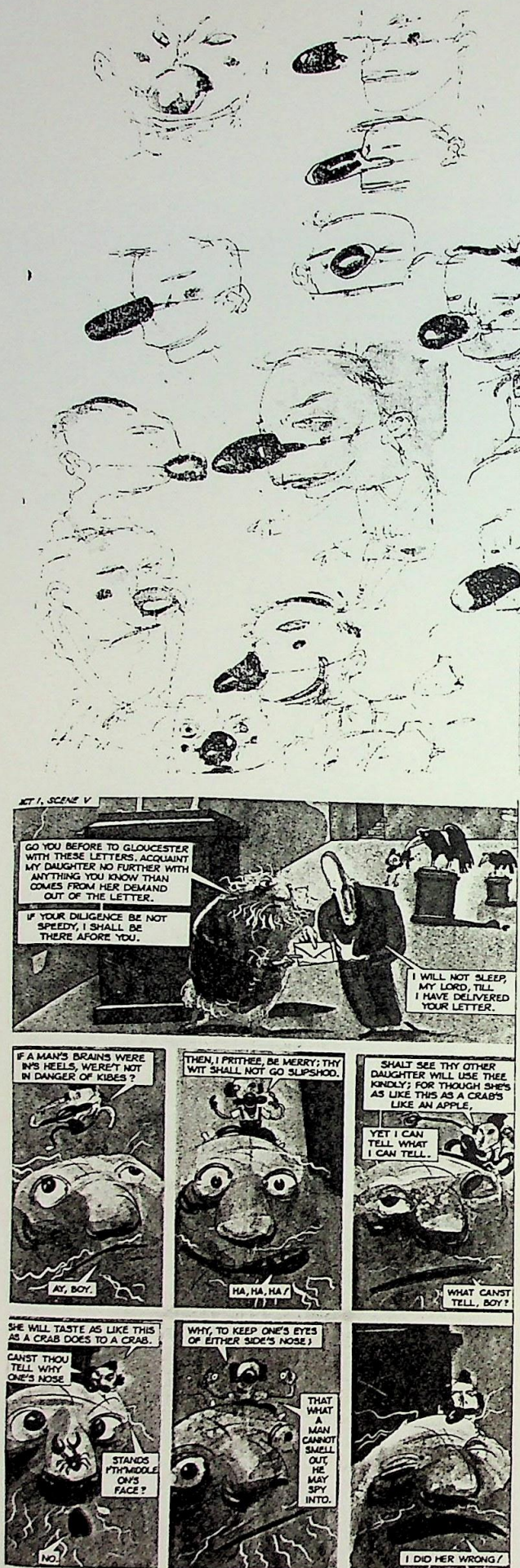


Fig 76: Poster for Royal Shakespeare Company.

text in book form, Pollock has succeeded entirely in making the story more accessible than ever. He looks back on the job with fondness and pride, but recalls that "At one point I thought I was going to crack, especially during the madness scenes. I didn't understand Shakespeare at school, but I did read the Beano and loved the format" (Pollocks Ego Books). A few years ago Pollock would not have described himself as one of Shakespeare's greatest fans, however, after all his work for a 158 page book, Pollock is now a true convert to the Bard's great works. King Lear is published by Oval Projects, the third in a series, the other two being Macbeth and Othello. The series itself has had mixed reactions. Some consider the attitude to the classic Shakespeare plays offends their sensibilities, while others feel it makes the work more appealing to young readers. There is, however, an insidious tendency to equate the comic book format with trivial and low brow tastes. Pollock's treatment of the story far surpasses the other two in the series which were rather stiff and unimaginative. He has captured the essence, mood and underlying themes of Shakespeare's work with amazing accuracy. The sharpness and cruelty of his characterisations, and his unique stylistic flair work well to bring out the horror, treachery and pathos of this classic drama.

Coincidentally he had just completed a King Lear Poster for the Royal Shakespeare Company (Fig 76) and had been able to sit in on rehearsals, an experience he found greatly stimulating. The fool was inspired by the actor Antony Sher, but Pollock says it is not a caricature.



Top, Fig 77: Rough sketches for fool. Bottom, Fig 78: Finished Fool.

He himself considers it to be his biggest challenge to date. The book took 2 months to plan and a further 12 months to implement. "Oval Projects left me to get on with it, which was not an indication of their casualness, but more a shrewd way of getting the most of me. I'm definitely at my best when least art directed" (Pollock's Ego Books). He turned out 24 King Lear illustrations a week and as a result he feels that his work has become much looser, quicker, and more natural.

In an interview with Illustrator's Magazine he explains about one of the characters "The clown is the first character I felt easy with. He's a cross between Anthony Sher and that horrible wandering gypsy minstrel in 'Death in Venice', I saw the fool as a menacing wretch, like a ventriloquist's dummy, an irritant, like a snappy Jack Russell Terrier". (Fig 77,78).

Evolving the characters was the biggest problem for him, and how to hold those characters for a whole year and not improve the drawing, keeping them constant. So he first of all selected scenes towards the middle of the book and worked towards the front. The characters in the book are not all dressed in the costume of the time. "I saw no reason why I shouldn't just lift characters from any era". (Pollock's Ego Books)

Goneril was given the 1920's look - liberated, flat chested, slim dresses, boyish haircut. He had problems with Cordelia, as she was such a nice person he found her difficult to caricature. Regan he says is based on a friend of his. The King also was a

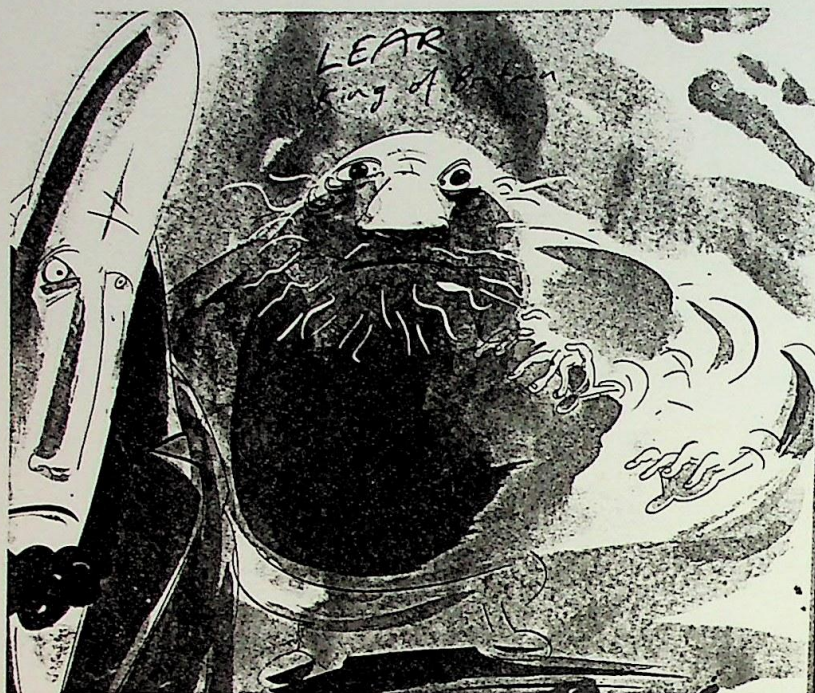


Fig 79: King Lear

problem and changed completely to the one on the R.S.C. poster, for the better. He is now much freer. Gloucester's bastard son Edmund is especially evil, depicted with a crescent moon shaped face and a row of teeth to make any healthy shark envious, whilst the fair minded King of France is given a less brutal treatment and is a self-portrait by Pollock. (Fig 79,80,81).

Another artist who did the lettering of the text as Pollock's own handwriting would have been totally unsuitable. He designed the drawings in such a way that the lettering could be shifted around afterwards to find the best position for it. All of the text is included and it was broken up by the series editor David Gibson as it would be said. Pollock used watercolour and inks on all the pictures. They all started off as black and white line drawings and then he filled them in. He would do all the red bits over 4 or 5 pages and then all the black skies to keep colour continuity going scene by scene. Each scene is a separate work. Steadman has also dabbled in Shakespeare, producing posters for the Royal Shakespeare Company (Fig 82, 83, 84).

Pollock's work on King Lear is a great feat of illustration and is comparable to any piece of Steadman's many illustrated books. However, this is the only major book he has fully illustrated, so we have not yet seen how adaptable his work is. I wonder how he would fare at children's books? Perhaps Rohl Dahl would be interested in Pollock's work.

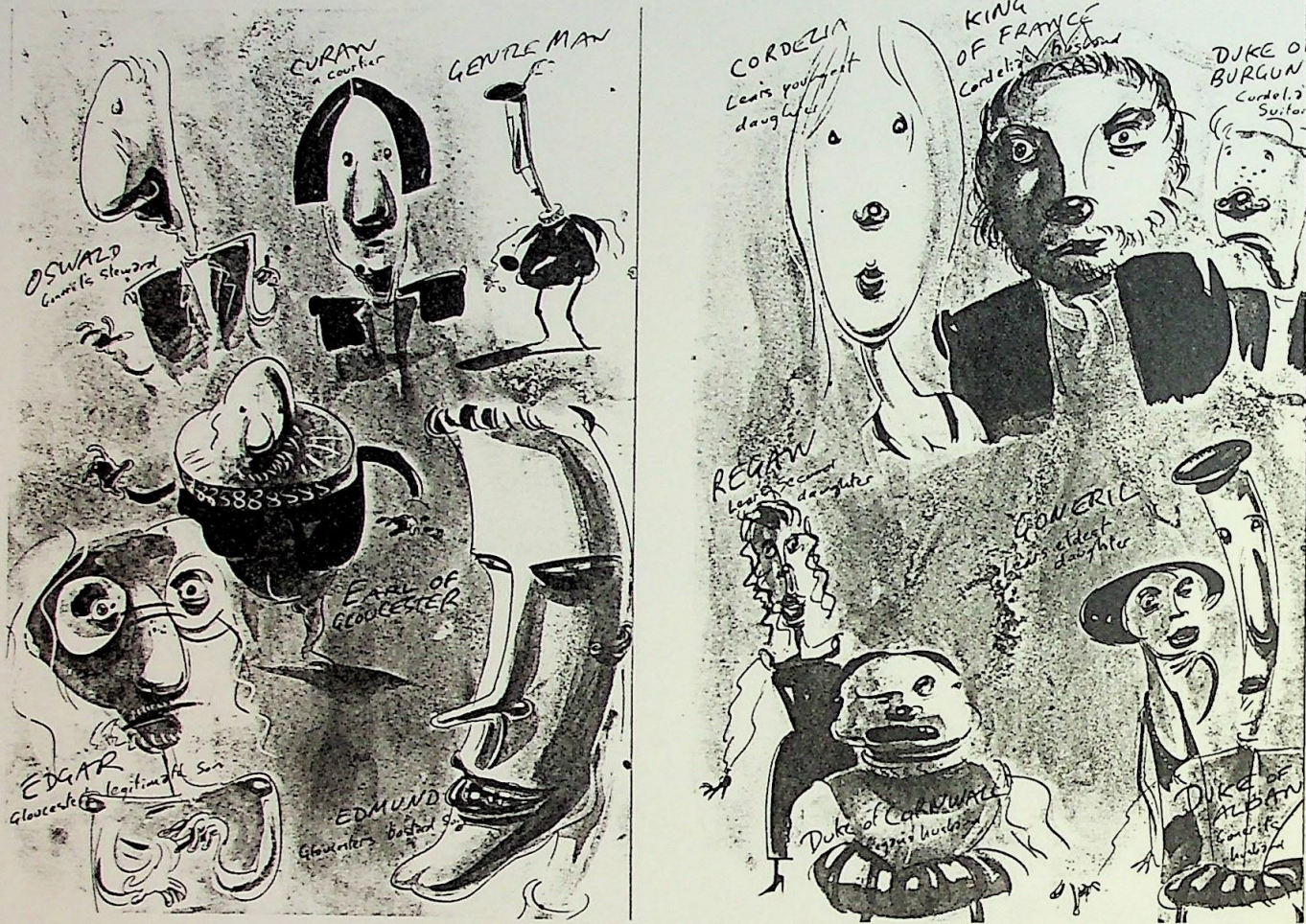


Fig 80 and 81: All the main characters in the play.

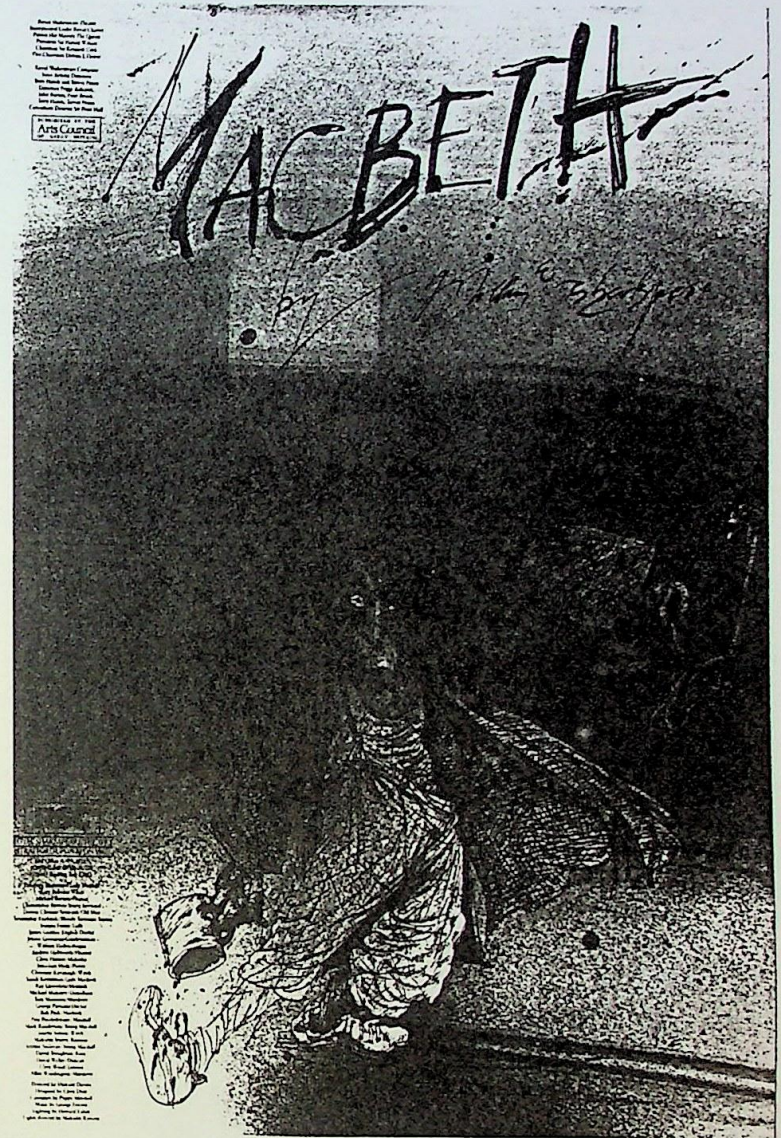


Fig 82: Steadman's 'Macbeth' for the Royal Shakespear Company.



Fig 83: Steadman's Henry VIII for the Royal Shakespear Company.



Fig 84: Drawing for King Lear, showing the fool.

Part Four.

Conclusion

unable to clarify that myself. Pollock though, in his work takes the part of the voyeur, determined not to get involved. Steadman's work is angry, yet humane art: "That's my job, to moralise, to be piously indignant." he says (Creative Review, May 1986). His work is there to make people think, and to make them more aware. One would think to look at his work that he sees no good in anything. He calls himself, "An optimistic pessimist". He has shown over the years every aspect of this world, highlighting the injustices, the bad, knocking the right, and all that is evil. Everything he draws he draws with conviction.

In contrast, Pollock's work may be as aesthetically pleasing as Steadman's, but content wise it is flat. His drunks and prostitutes are just eyesores from whom he derives pleasure. He never attacks what social ills lie behind these unfortunate people. He has been described as having more "Empathy than sympathy for his subjects." (Gary Day Ellison, Picador Books.) Perhaps we should give him some time to prove himself. However, Steadman started off concerned with social ills whereas Pollock has no such aspirations and so is unlikely to develop a social conscience in the future. This is the main and obvious difference between the two illustrators and accounts for the relative effectiveness of their social satire.

Blood, guts, ugly, grotesque! That could be either Steadman or Pollock. Having looked at their work, both their social satire and at their pure illustrative work, one can almost immediately see the differences. Let us discuss the latter first. Both are highly accomplished illustrators, Steadman having the advantage of age. They both use a vigorous line, but with a highly individual style. Steadman's is more splashed and splattered whereas Pollock's is more intense and jagged. Steadman's unique 'toothbrush' effect is used again and again to build up the colours. The line reinforces the colour. A lot of the time he uses a vermillion red for the line which makes the drawings more vibrant. Pollock's drawings contain a lot more black. Steadman uses very architectural parallel lines in the background which has also become a trademark of his, as much as the splashes of ink.

The main distinguishing features of Pollock's figures are that heads and limbs take on totally unnatural proportions. They are, however, very predictable at this stage. Steadman is more variable in his character drawings but they are still recognisable as his. Both have developed flamboyant signatures and have used their writing in an almost calligraphic way to support their drawing. More so in the case of Steadman.

In the case of their social satire, the differences are enormous. Pollock seems to have no moral conscience at all whereas Steadman takes both a moral and a political stance to most matters. Steadman is extremely left wing whereas Pollock has been described to me as right wing (by Russel Mills). However I am

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