

NC 0019964 8



T693
M0055848NC

THE NATIONAL COLLEGE OF ART AND DESIGN

"MAN, MACHINE AND SOCIETY"

- A STUDY OF EDUARDO PAOLOZZI

AN ESSAY SUBMITTED TO

THE FACULTY OF ART AND DESIGN

AND

IN CANDIDACY FOR THE DEGREE

FACULTY OF FINE ART

DEPARTMENT OF SCULPTURE

BY

CAROLINE HILL

MARCH 1990

TABLE OF CONTENTS

| | <u>Page No</u> |
|---|----------------|
| List of Illustrations | 2 |
| Acknowledgements | 4 |
| Introduction | 5 |
| Chapter I The Machine Aesthetic | 8 |
| Chapter II The Aesthetic of Plenty | 20 |
| The Krazy Kat Archive | 25 |
| Chapter III Screenprint Techniques | 32 |
| New Languages | 33 |
| Chapter IV A Review of Lost Magic Kingdoms | 43 |
| Conclusion | 56 |
| Bibliography | 61 |

LIST OF ILLUSTRATIONS

- Fig 1 Modern Times, 1936.
- Fig 2 Robot Toys - made in Japan, circa 1950.
- Fig 3 Ibid.
- Fig 4 Shattered Head, Eduardo Paolozzi, 1956.
- Fig 5 Mechanik's Bench, Eduardo Paolozzi, 1963.
- Fig 6 Diana as a Machine, Eduardo Paolozzi, 1963.
- Fig 7 Karakas, Eduardo Paolozzi, 1964.
- Fig 8 Iron Man and Superheroes Comics, circa 1950's.
- Fig 9 Scrapbooks from Bunk, Eduardo Paolozzi, 1950.
- Fig 10 Ibid.
- Fig 11 Tearsheets of American Lifestyle, circa 1950's.
- Fig 12 Tearsheets of American Lifestyle, circa 1950's.
- Fig 13 Conjectures of Identity, Eduardo Paolozzi, 1963.
- Fig 14 Experience As Is When, Eduardo Paolozzi, 1965.
- Fig 15 Wittgentstein as a Soldier, Eduardo Paolozzi, 1965.
- Fig 16 Wooden Horse and Rider, Cameroun Grassland, anonymous, 1978.
- Fig 17 Kerosene Lamp, Ghana, (Lightbulb and tin can), 1983.
- Fig 18 Day of the Dead - Model Church, Mexico, anonymous, 1978.
- Fig 19 Peace Making Ceremony, Sarawak, 1899.
- Fig 20 Local Dignitaries, Nigeria, 1900.
- Fig 21 Diana as an Engine, Eduardo Paolozzi, 1953 and Female Figure in Wood, 1947, Central Africa.

ACKNOWLEDGEMENTS

I would like to thank the Art and Design Department of the Royal Victoria and Albert Museum, London, for allowing access to their archives.

INTRODUCTION

'The World', declared Alexandra Shevenko, in 1913, 'has become transformed into a single, monstrous, fantastic, perpetually-moving machine, into a single huge non-animal, automatic organism'.

Within this paper, I shall discuss how Eduardo Paolozzi's artworks (dating back to the 1940's), reflect the futurist theory of machine aestheticism, and the ensuing rejection of traditional concepts of art and society within popular 'art', in order to find man's new expression of himself.

In Chapter I, I examine the influence of technology on art, how it filled the artist's imagination with the beauty of dynamism, reproducibility, the art of the factory and of the machine cult.

Walter Benjamin called this imposition of the machine the 'Metallisation of the Human Body'. In his essay The Work of Art in the Age of Mechanical Reproduction, Benjamin first made the point that it is this mechanical reproducibility which has changed the nature of art in the 20th century, transferring the conditions of producing, distributing and receiving/consuming art.

The dichotomy between rational, technological thought and the individual's creative instinct however became increasingly apparent. Thus, mass media created, a reproducible product, the Stereotype. This is what I shall discuss in Chapter II.

After World War II, there was an influx of information, of technology, Americanism, and mass media culture into Europe. Through all its variables 'mass culture', invaded Britain by means of Hollywood movies, advertising, printed comics and television.

The omnipotence of the media was observed and duly catalogued within Paolozzi's archive, called The Krazy Kat Archive. I shall continue, within

Chapter II, to examine the cultural implications that are inherent to such themes as the stereotype and the role model, in fact the homogenization of the individual.

The movie stars of Hollywood were also of great interest to the Austrian philosopher, Ludwig Wittgenstein. He was deeply involved in 'language games'. Paolozzi also uses word play, within his artwork and produced a series of 12 prints describing particular aspects of Wittgenstein's life, which I examine in the third chapter.

The rejection of traditional methods and the notion of the artist as 'genius', also implied the rejection of established institutions such as libraries, museums and galleries. To bring this concept into a more contemporary debate, I examine in the fourth chapter, the recent exhibition Lost Magic Kingdoms, (1985). This exhibition which was held in the Museum of Mankind (London), was a means for Paolozzi to dislodge the traditional concepts of the 'categorising, labelling', and denigrating of objects carried back from former, colonised regions of the world, the so-called 'primitive societies'. While Paolozzi exhibits his own work he also reveals artefacts from areas of Africa, Mexico and South America.

In this exhibition, Paolozzi attempts to draw a parallel between his own method of assemblage and the method used to alter the manufactured artefact expressed by non-industrialised people. Paolozzi has used refuse, to make artefacts, whilst the non-western people have also modified the imported, and the waste products of the western world, to create the object which they desire.

A clear example of this is shown by an oil lamp made from a light bulb and parts of tin can. The light bulb, which is an essential product in industrialised society, is not so in a non-electrical society, such as Ghana. Hence the bulb was altered into a kerosene lamp. The objects that were collected for and by museums in Britain and Europe, from early colonisation up to more recent times have been categorised as non-art

objects. This issue is addressed by Paolozzi. The reality of expression in these objects reveals the use of various images and aesthetic materials drawn from the indigenous culture and from the influence of western culture and ideology.

The mass culture of the western world, has made major transformations upon non-western life. These so-called primitive societies have developed sub-cultures revolving around the cinema, television and 'Coca Cola', (e.g. Mexico, India, and parts of South America).

Paolozzi's creative work is a constant update of the influence of the machine, and mass culture upon our world, it reveals the mechanical body of people that our society has created.

CHAPTER I

THE MACHINE AESTHETIC

The triumph of the present over the past was promoted by the Italian futurists and is a major preoccupation of Eduardo Paolozzi's work, dating from the early sculptures of the 1940's up to the present day.

The aesthetics of speed, dynamism, functionalism, standardisation and utility which Marinetti attributed to the machine, especially the automobile, was the content of work produced by Leger and Duchamp. They saw the machine, as a symbol of modernity, within a Europe that was becoming highly industrialised.

Marinetti's manifesto (1909) established the general terms for the theory and practice of the entire futurist movement. Marinetti wished to free the artist from the burden of the past. Italy was still economically, and hence industrially, backward in the early 1900's.

A brief account of the manifesto's proposal is given in Futurist art and Theory. The manifesto was an appeal to the youth, to seek inspiration in contemporary life; to be emancipated from the crushing weight of tradition (that is, libraries, museums, and similar institutions). Marinetti also incites a contempt for the prevalent values of society and its 'conceptions of art'. (1)

The concept of dynamism did not originate with futurism, but it did reject the notion of static, changeless reality - a rejection derived from the metaphysics of Nietzsche and Bergson. The artist was to abandon the life of passive contemplation. Activity, movement and change was equated with reality and life, and was hence to be the essence of 'art'. The manifesto gives examples of various kinds of movement, ranging from locomotion of the automobile and the aeroplane to the speed extolled as the only absolute universal. (2)

The automobile expresses most clearly the futurist's romantic vision of technology. The car was a symbol of the new, but also of speed and became an expression of universal motion (Balla, Biocionni). To understand the symbolic power that the car held for the futurists, one must understand its position within a society engulfed by the industrial revolution.

Karl Marx had defined the industrialised society of England some 60 years earlier in a speech he gave in London.

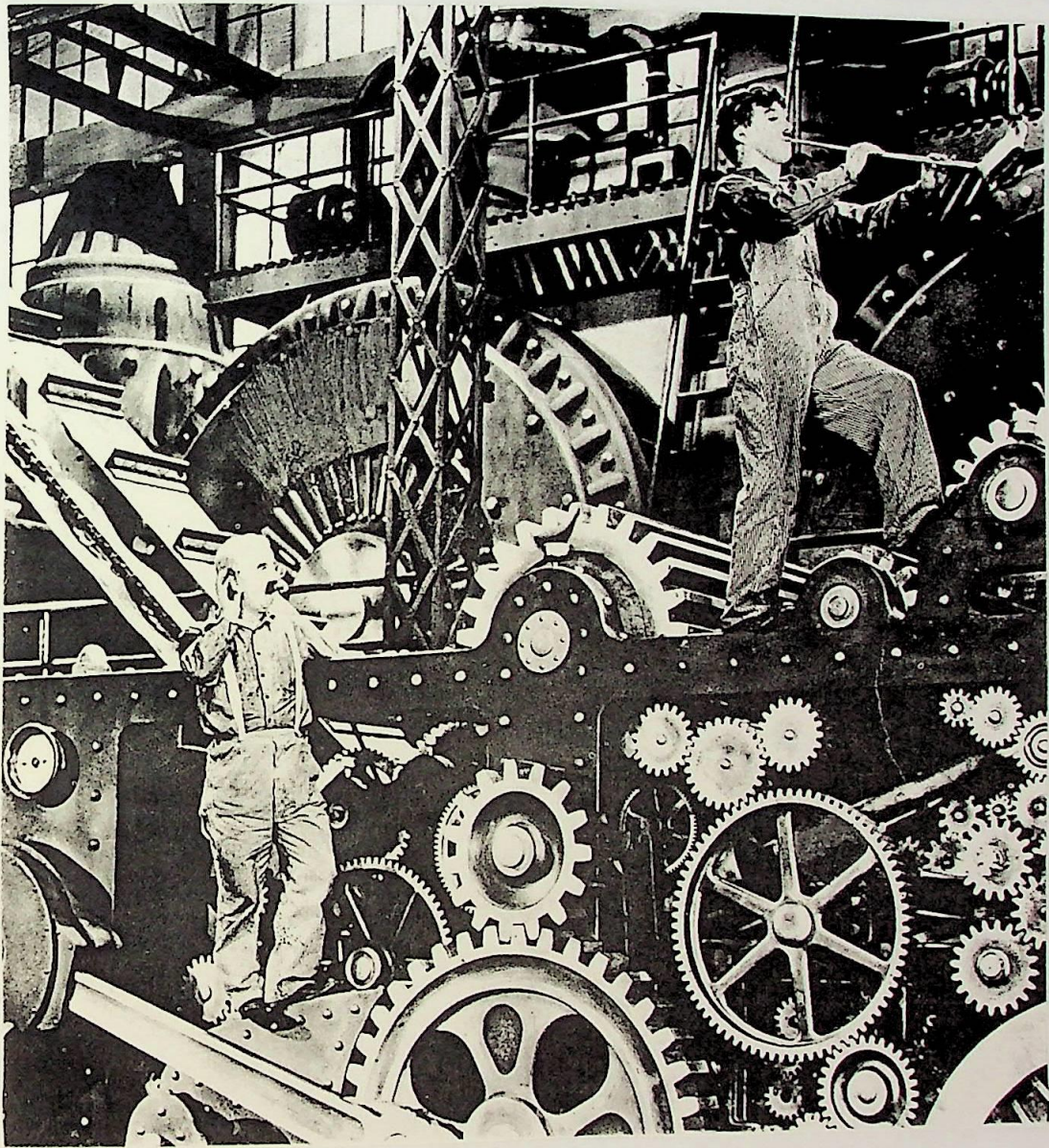
Machinery gifted with the wonderful power of shortening and fructifying human labour, we are starving and overworking it. The new-fangled sources of wealth and by some weird spell are turned into sources of want. At the same pace that mankind masters nature, man seems to become enslaved to other men or to his own infamy. (1856)

What effect did mechanisation have upon 19th century Britain. The workers originally employed for their skilled labour found their jobs were being threatened by machinery. In the towns as people left the countryside to find work in factories, population grew at an unprecedented rate, and slums spread quickly. A mood of despondency replaced the early years of ambitious technological and scientific industrial innovation.

It was realised as early as the 19th century that the machine would always require a great deal of maintenance and human labour to keep it functioning. There was also an awareness of the machine's growing command and pollution of the environment. While there existed great innovation of thought and technological developments, there was a growing revolt against the repetitious work and standardisation of produce evolving with the factory environment. This is expressed in the film Modern Times, (1936) (Fig. 1). The film involves the 'unfortunate factory worker' exploited by the system. Charlie Chaplin, who plays the role of the labourer, portrays the innocent, within a manipulative factory system, he thus strives for happiness and acceptance by his contemporaries within the system. Chaplin works in the machine world.

Their actions are purposely robotic, repeating the same actions and

Fig. 1



Modern Times, 1936

expressing no alarm within a potentially dangerous environment. Chaplin is eventually driven to madness and is physically pulled into the 'workings' of the machine. He manages to escape and therefore shows some resistance to the machinery, but in doing so has also to reject the factory. Modern Times is a strong manifestation of the pessimistic attitude felt towards technology that culminated in the late 1930's. Chaplin said of this film 'It started from an abstract idea, an impulse to say something about the way life is being standardised and channelised, and men turned into machines.' (4).

Marshall McLuhan describes a phenomenon which he calls 'discomfort', that perhaps explains why man has invented extended parts of his body to carry out industrially repetitive work.

McLuhan says:

Any invention or technology is an extension of self-amputation, of physical bodies. By continuously embracing technologies, we relate ourselves to them as servo mechanism. Man is perpetually modified (physiologically) by technology and in turn he finds ever new ways to modify his technology. (5)

The growth of influence of the media was directly linked to technological innovations such as radio, printing, film and television.

The maximalisation of innovation and development within the media implied greater accessibility to information and knowledge. The more technology and media that was available to the public meant an increased knowledge and education of the public. Part of the electronic revolution meant that marketing, advertising and increased media manipulation encouraged society to consume, to accept the 'obvious superiority' of the machine, and embrace modern notions of enlightenment and progress. An implosion occurred in the electronic age. An implosion is the result of excessive information created by the media, 'overfeeding' the population.

American society is often described as a culture, where 'mass culture' monopolises the individual's identity. The basis on which technology acquires power over society is the power of those whose economic hold over

society is greatest. According to Theodor Adorno, the technological rationale is the rationale of domination itself. (6)

Uniformity is increased. The public is catered for with a hierarchical range of mass products of varying quality, thus advancing the rule of complete quantification. (7)

The transformation of the individual into a 'stereotype-breed' has been one of the all-embracing and long-lasting effects of advertising, film and television media. Consumer, has replaced individual.

Extravagant use of technology and highly sophisticated electronics, has been appropriated by the film world, to perpetuate the image of wealth, competition and of choice within modern society. 'The varying budgets', according to Adorno, "in the culture industry do not bear the slightest relation to factual values to the meaning of the products themselves'. (8)

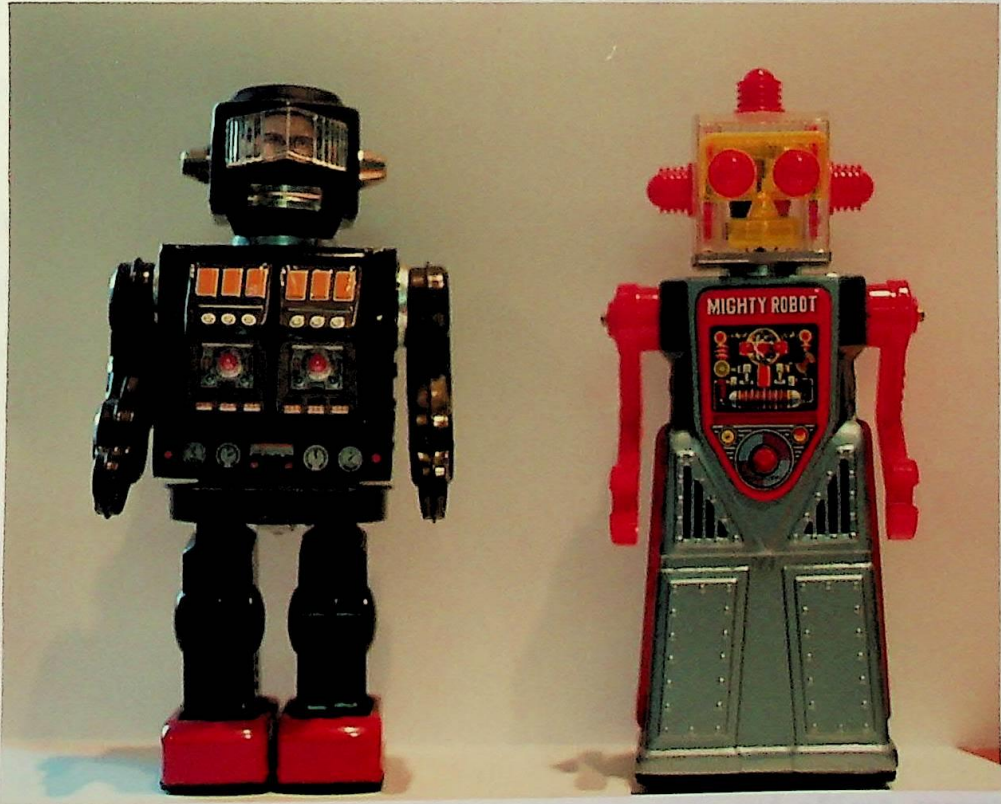
Sustained thought in the fact of the media is not part of the spectator's mentality, who must not miss the relentless rush of sound and image. Little scope is allowed for the imagination and the viewers' reactions have become semi-automatic. The culture industry has moulded man into a type which is unfailingly provided for in every need and desire that can be stated by consumerist products. The procedure for manipulating society has been perfected. The robot was a prolific figure within the craze of science-fiction comics, films and books of the 1950's. (Figs. 2 and 3).

The role suffered by the robot, was especially provocative of modern man's malaise in the USA. The robot was an alter-ego to express man's isolation. They 'experienced' estrangement and oppression in their existence, because of their 'difference' from true human beings. Robots may be programmed to imitate most human functions, but they cannot experience emotion. The ability to feel is said, ultimately, to divide the mechanical and 'lower' creatures, from the human one. It is this ability which creates major psychological problems as more people find themselves unable to experience

Figs. 2 and 3



Robot Toys - made in Japan, circa 1950



Ibid.

deep emotion in the face of the world's tightening social conditioning.

Paolozzi's sculptures, of the 1950's, such as Shattered Head (1956) (Fig. 4) and Damaged Warrior, are direct and concentrated expressions of the damaged man. They have become symbols for an age in which man can not escape the awareness of death and destruction because mass communication instantly relays gruesome details of world catastrophes.

It is from observing the figure Jason that the viewer is reminded of the greatest heroism of modern life, that is survival of common man, with the strength and desire for human existence. The figure incorporates actual pieces of his environment. He is an object of Paolozzi's consuming practice of bricolage/assemblage. The effect is of a decorated structure, the viewer is encouraged to think that perhaps Jason once existed as a splendid being, unscarred by technology.

Paolozzi forms a system of male iconography. Towers evoke dominance and echo structures amid a sense of political and social farce. The industrial imagery of structures is reflected in his use of the anonymity of the factory-made object. Paolozzi preferred to promote a concept of suppressing the artistic image and instead to involve the ready-made object.

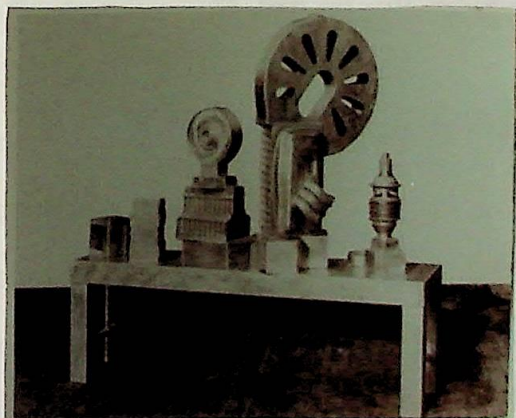
Pop art had a strong impact in Germany. When Paolozzi was teaching in Hamburg in the early 1960's he became interested in the engineered form and was attracted to the concept of engineer replacing artist.

The pieces within the Mechanik's Bench (1963) (Fig. 5) were in part castings from authentic standard parts, and in part aluminium castings designed by Paolozzi. He described it as a dialogue between 'what you can fabricate and what you can't, which you must therefore cast'. (9)

In 1963, Paolozzi's 'engineer cast' sculpture became less personalised, more abstracted, although he still forms and conceptualises within structure and shape. Industrial production and effect cannot be accomplished by the isolated individual, this meant that Paolozzi was



Shattered Head, Eduardo Paolozzi, 1956



Mechanik's Bench, Eduardo Paolozzi, 1963

forced to learn technical methods of production as well as including his preliminary sketches/models for the pieces.

In Paolozzi's books Metafisikal Translations (1962), he writes that the machine style works were part of the search for archetypes to aid the metallisation of the dream.

In his sculpture from 1963, such as Diana as a Machine (Fig. 6), his first female sexual parody is created. The traditional imagery of the machine ethos is combined with basic attributes from stereotypical feminine form.

Paolozzi usually works in the male gender, and has stated that the female image in all its stereotypes lacks the incitement for him to transform easily into an architectural/machine structure.

Of Diana as a Machine, Paolozzi said:

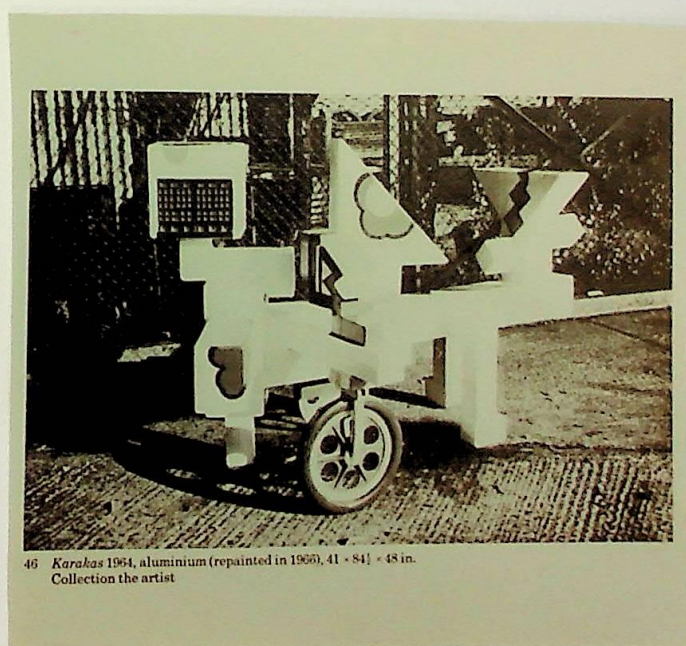
Early forms of society worshipped an image of a symbol, which represented some dominance ... I see something related to this today, when one does a precise or specific image, which represents in a small way, the kind of man-made forces which contribute to certain man-made articles I am involved with. (10)

The design of Karakas (Fig. 7) is suggestive of a bi-plane and a parody of modern dynamism. However, the sense of machine is less cohesive, less defined than in earlier designs. Paolozzi eliminated the base and has 'opened' the structure to create a more visually active appearance. His work combines geometric forms, 'to try to get away from all the idea in sculpture of trying to make a thing - in a way, going beyond the thing, and trying to make a presence'. (11).

By late 1964 Paolozzi had painted or repainted many of his earlier machine style sculptures. Such as Diana as a Engine I, in patterns which clarified their design and stressed their definition and inclusion within the role of the gleaming machine. In 1966, Paolozzi had repainted Karakas in a new experimental style, Camouflage, which he then applied to several other works. The style optically challenged and confused the solidity of



Diana as a Machine, Eduardo Paolozzi, 1963



Karakas, Eduardo Paolozzi, 1964

the sculptural elements. The principle being to conceal the object, Paolozzi's use of bright non-earth colours distort the sharp machine shapes and creates new confusing forms.

How does Paolozzi's work reveal machine aestheticism and the mass automation of society by the culture industry? His objects are essentially metallic forms created into presences, human or robotic, which alternately can reveal their existences damaged by modern society. Paolozzi, does not condole the role of the machine, but reinforces its form and incites the viewer to see its beauty and function. While he appreciates all the qualities within machine aestheticism; dynamism; structuralism; functionalism and standardisation, he attempts also to define a life force or presence within these forms. He succeeds because what we observe in Paolozzi's sculptures are in fact metaphors of modern man's condition, the split that exists within the human, between rationalism and emotionalism.

To paraphrase what Tristan Tzara said about Dada: 'No one can escape from the machine. Only the machine can enable you to escape from destiny.'

FOOTNOTES

- (1) Martin, Marianne, W., Futurist Art and Theory, p. 38.
- (2) Ibid. p. 41.
- (3) Museum of Modern Art N.Y., The Machine as Seen at the End of the Mechanical Age, p. 10.
- (4) Ibid. p. 157.
- (5) McLuhan, Marshall, Understanding the Media, p. 46.
- (6) Adorno, Theodor, Dialectic of Enlightenment, p. 21.
- (7) Ibid. p. 123.
- (8) Ibid. p. 124.
- (9) Whitechapel Art Gallery, British Sculpture in the Twentieth Century, p. 91.
- (10) Hamilton, Contemporary Sculpture, p. 70.
- (11) Ibid. p. 71.

CHAPTER II

THE AESTHETICS OF PLENTY

The iconography of the 20th century is not in the hands of fine artists alone. Technology in the visual arts is a case in point ... advertisements cannot be left out of an appraisal of men and machines in 20th century art nor can movies ... nor can science-fiction. (1)

British artists of the 1950's were deeply intrigued by the landscape of American culture. American capitalism projected an image to British society of opulence, rapid communications, celebrity lifestyles, reproduction and subsequent disposability, interchangeability and commodification, which translated into the common term, popular culture. Within this culture pop art was born.

To comprehend how Paolozzi realised his vision of popular culture and subsequently pop art and Bunk images, I shall describe a number of important events, social and political experiences within his early formative years as an artist.

Paolozzi was born in 1924 and was brought up during the depression in working class Scotland. Growing up among the working classes, he would have experienced a certain estrangement because of his Italian parentage and essentially different cultural heritage. He spent many summers in Italy, courtesy of the 'Bellelli', Mussolini's youth movement. Within this mixture of Italian and Scottish culture, Paolozzi also became a fan of popular American comic books, of science-fiction fantasy and hero story lines such as Iron Man. (Fig. 8).

With the outbreak of World War II, Paolozzi was further alienated; at 16 years of age he and his family were interned as enemy aliens.

During his enrolment at the Slade Art School during the 1940's, he also experienced a sense of misplacement, of being alien within an English institution. However here he met two of his future colleagues from the

Fig. 8



Ironman and Superheroes Comics,
circa 1950's

Independent Group at the I.C.A., (Institute of Contemporary Arts, London), William Turnbull and Nigel Henderson.

American society, as I stated earlier, had immense influence on post-war Britain. Paolozzi assembled all his collected items from the media, (advertisements, comics, newspaper articles) into scrap books called Bunk. (Figs. 9 and 10).

This imagery was used during a series of informal seminars/lectures to discuss relevant issues of contemporary arts and culture. The pop art phenomena as it occurred in Britain was initiated within these meetings and lectures at the I.C.A. by a group called the Independent Group in 1952.

The members of the Independent Group embraced contemporary American culture - picture magazines, Hollywood movies, the 'fintail Cadillac', advertising, science-fiction, with the affection of committed consumers. They accepted mass cultural forms of advertising, commercial film and television. They also sought to abolish the hierarchical distinctions between 'high-art' and popular culture.

Paradoxically, one of the most remarkable features of the ruling middle classes of Britain (from post war to mid-sixties) was an avid anti-American sentiment. The British working class however looked to America (to the film industry, especially) for basic entertainment. The ruling elite (middle class) seemed to refuse to accept the reality of the altered social system within post-war Britain. There was a reluctance to modernise, even labelling their distaste for Americanism with the common disparaging term 'vulgar'.

It is interesting to note the Herbert Read (at one time the I.C.A. president) advocated a view of modernism derived from the Bauhaus which advocated principles that stressed on functionalism, economy of material, and clarity of form. Read, however, sought to include 'an appeal for tradition and for enlightened humanism which would maintain in the technological propensity of modernism, an expression of human feeling'.

Figs. 9 and 10



Scrapbooks from Bunk, Eduardo Paolozzi
1950



(2). The 'young' Independent Group rejected these traditional feelings of Read's. Such a rejection is expressed clearly by Richard Hamilton: 'If there was one binding spirit amongst the people at the Independent Group, it was a distaste for Herbert Read's attitudes'. The younger generation of artists were clearly interested in the more pragmatic, perverse and psychologically determined approach to art (decadence, photography, existentialism and mannerism were suggestions for lectures within the Independent Group) which typified the post-war condition of Britain.

The slide show demonstration which Paolozzi gave in 1952 at the I.C.A. accordingly to Lawrence Alloway created 'a serious taste for popular culture, a belief in multi-evocative imagery, and a sense of the interplay of technology and art.' (3)

The demonstration titled Bunk suggests an ambivalence towards his subject matter. I include copies of one of his scrap books of tear-sheets, from American magazines and comic books. They reveal the American Consumerist society: cars (especially the Volkswagen; Paolozzi's favourite car), showgirls and female fashion, especially underwear. The culture which he portrays displays blatant superficiality, and manic consumerism. The female is always placed within the domestic scene, smiling with avarice, surrounded by domestic appliances.

Thomas Lawson, in Modern Dreams, The Rise and Fall of Pop Art, describes the scrap books as revealing 'a strange mixture of Freudian analysis' and states that they 'told a story of futurist desire mixed with the more carnal kind. His juxtapositions of war machines, monsters and pin-up girls needed no genius to unravel'. (3).

The imagery for Paolozzi's lectures were collected from various American magazines. Slides were presented by him as 'subject matter'. He projected the tearsheets, images from postcards, advertisements as well as specific material which he later incorporated into his various scrap books, collages, prints and the print series Bunk.

Two further meetings at the I.C.A. stressed the diversity of the interplay of technology and man. The third meeting featured an aircraft designer from 'de Havilland' who

gave a depressing picture of what it was like to be a small cog in an enormous complex machine ... with five hundred designers each doing one small thing ... this picture of the industrial design process was profoundly at variance with the aesthetic of pop culture. (4)

These various themes all rejected the general interest of the group in science and technology, not so much in terms of technical applications, but rather how they transformed the perceptions and social identities of contemporary consumers. Science and design were not apprehended directly but rather as they were popularly represented in photography, in diagram, in X-rays, in film, and in the new technical jargon of the Atomic Age.

THE KRAZY KAT ARCHIVE

The title of Paolozzi's archive is derived from G. Herriman's surrealist cartoon character of the 1920's. The archive is housed in the Art and Design Department of the Victoria and Albert Museum in London. The collection has been divided into files of tear-sheets, (torn pages from magazines, printed circulars, newspapers), scrap books, comics, a slide library, actual toys and plastic kits from the 1950's and 1960's onwards. A number of books which Paolozzi considered to be essential reading on electronics, robots and theoretical art are also included as well as some sculptural pieces by Paolozzi.

David Walker, of the Department of Fine Arts in the University of St. Andrews, Scotland, (where the archive was originally housed) suggests (in the edition Heroes and Villains), a study of leadership from the Krazy Kat archive, that particular role model's successful function within popular American fantasy and television was the fulfilled desire of the hero or heroine that created a series of moral guidelines and a heroic lifestyle

within America of the 1940's and 1950's. The archive is an important expression of contemporary culture, a study of social conditioning and the dominance of the media.

David Walker suggests that one possible area of exploration within the archive is the imagery of heroism and of aspiration. These can be placed in two groups, first the explorations within the post-war iconographies (army uniforms, soldiers, machinery) and secondly popular iconography connecting some aspect of visual art as propaganda and popular art movement.

It seems to me a difficult predicament for Paolozzi to find himself in the archive. His collages seems to be both celebrations of the power of the commodity fetish and the consumerist society and an ironic parody of the consequences of growing industrialism, technology and the loss of humanism.

Paolozzi's main intention in this archive is to deal with the void that exists between man in society and the situation of art in society. The archive also reveals the closing gap between man and machine, in fact the appreciation of man into the machine. The machine is by nature repetitious and seemingly infallible by definition; similarly, the heroic character must always carry the same repetitive instincts and distinctive appearance.

The question of the role of the hero is one which must be raised in terms of the 1950's and 1960's media, especially of comic books and television.

The hero was provocative to the working class hero and the middle class audience, he/she represented characteristics of reliability, strength, truth, often beauty and always functions as a cleansing agent within crime or subversive action. It is essential that the viewer perceives an image of slickness, sophistication and wealth, thus the hero's character can be instantly read by his uniform appearance, by a superficial

external. For example, Batman's cloak and mask, Superman and Wonderwoman's red, blue and gold suits or simply the grey flannel suit of the respectable detective or businessman.

In North by Northwest, a 1959 film production by Alfred Hitchcock, the super hero is classified as highly respectable in appearance. The perfect conformist to his contemporary society. He is an advertising businessman, (a suitable choice of profession), even when he has been relentlessly chased from New York to South Dakota, his grey flannel suit remains unaltered and his hair which is still perfectly oiled and combed creates an air of control and refinement. It is essential that the viewer sees this external statement, the hero can thus be seen as a personification of certain qualities, intimately linked to our own dreams and aspirations.

Male and female audiences were encouraged to model their lives and expectations on the actions and roles of movie stars. Sexual charms and social omnipotence was seen as highly sought after commodities that were promoted by celluloid characters. The movie star can act as an expression of society, becoming a leader of moral aspirations. The hero/heroine is usually of medium build, physical vitality and good looks, who appears to be indestructible. While the leader is usually older, wiser, entertaining deep moral thoughts and both always have the capacity to provide the inspiration for another man's heroism.

Paolozzi however, exploits the image of such characters, portraying their superficiality as they are products of their contemporary society, and not necessarily valid, admirable humans to be admired by mankind. They are fictional characters after all and become somewhat dated and futile within our modern society. Now public audiences expect deeper character portrayals in film, and the fictional hero/heroine appears to have lost its influence upon the public.

The expectations of the audience changed vastly from the early

fictional character portrayal of the 1930's to the 1960's science-fictional superman and woman. Similarly, society in the 1990's expects a different portrayal of characters in film, than what Richard Hamilton stated as his clear vision of popular art/culture in 1957.

He said 'Pop art should be "popular"' (designed for a mass audience).

- Transient (short-term solution)
- Expendable (easily forgotten)
- Low cost
- Mass produced
- Young (aimed at youth)
- Witty
- Sexy
- Gimmicky
- Glamorous Big Business

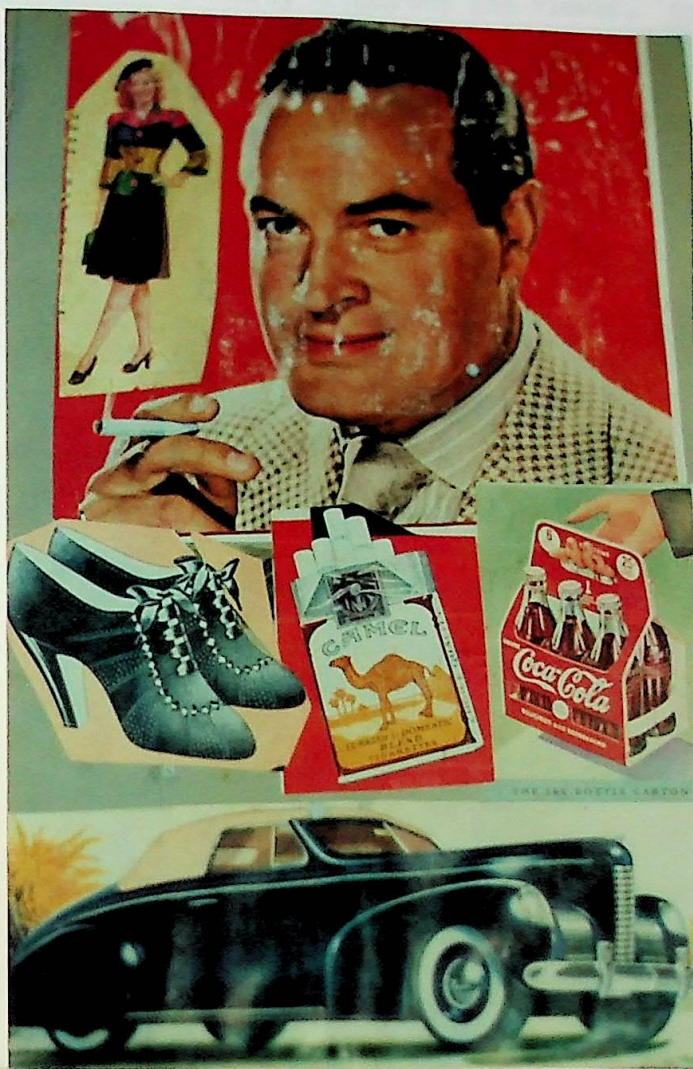
One of the functions of mass media is to act as guide to life, defined in terms of possessions and relationships.

The Krazy Kat archive (Figs. 11 and 12) exists as a conglomeration of modern life. Warhol had extracted the word repetition from mass culture, the culture of reproduction. Warhol states the highest aspiration of the individual aesthetic, 'I want to be a machine' - Warhol. Rauschenberg and Paolozzi were bombarded by the products of the repetitive and invariable mechanisation of mass culture. 'The problems', according to Thomas Lawson, 'of representation and contextualisation that they (pop artists of 1950's and 1960's) raised however tentatively remain the pressing problems for artists working today. We remain indebted to them'.

Paolozzi explains his experience in straightforward terms, the archive system appears the one clear method of sorting the mass media into comprehensible facts.

'I was bombarded with TV sets and magazines, by the refuse of the world' (Rauschenberg) (6).

Figs 11 and 12



Tearsheets of American Lifestyle,
circa 1950's



Tearsheets of American Lifestyle,
circa 1950's

The Krazy Kat archive similarly bombarded the viewer, in doing so, it has become a true representation of a past social history of American and British society, when cultural identity and the individual identity is lost within the modern American 'consumerist life style'.

FOOTNOTES

- (1) Alloway, Lawrence, *Science Fiction*, *ARK*, 17, summer, 1956.
- (2) Clockwork Tower Gallery, *Modern Dreams*, p. 10.
- (3) *Ibid.* p. 24.
- (4) Lannoy, Richard, *Modern Dreams*, p. 14.
- (5) Lawson, Thomas, *Modern Dreams*, Clockwork Tower Gallery, p. 28.
- (6) Rauschenberg, *Shock of the New*, p. 345.

CHAPTER III

SCREENPRINT TECHNIQUES

The Bauhaus had envisaged a collaboration between the industrial complex and the artist in an attempt to integrate the artist into society which was seen to be dependent upon machinery, though still wary of it. Geometric forms exactly and infinitely repeatable became the subjects of the art resulting from confrontation. (1). Josef Albers, for example, (from the 1930's until his death), a student and later a teacher at the Bauhaus, had utilised the tools of industrial draftsmen and worked with his printers towards a uniform and economical produce.

Meanwhile Andy Warhol had also recognised the economy and reproductive values within a collaborative printing system, that is 'the factory'. John Coplans wrote of Warhol's reproductive devices

Since a major part of the decisions in the silkscreen process are made outside the painting itself, making the painting is then a question of screening the image or varying the colour. These decisions can be communicated to an assistant. What interests Warhol is the decisions, not the acts of making. (2)

The mass media's demand for visually influential slick imagery practically promoted the employment of screenprinting. The directness, painterly style and vivacity of silkscreen printing techniques were used by Paolozzi, Warhol, Rauschenberg, Hamilton, Ritaj and Tilson. It meant a practically simultaneous printing technique in both the United States and Britain.

The method of creating screens in the 1960's became progressively more mechanical. In England Christopher Prater, a commercial screenprinter worked closely with Eduardo Paolozzi. They utilised the technique completely to collage within screenprinting.

Paolozzi's amalgamations were of found graphic objects (similar to his sculpture which utilises found metal objects based upon scientific, philosophical and biographical study) The use of visual imagery, which was commercially produced for mass

consumption, emphasised the artist's particular attitude towards such subjects, as the artist as collector, philosopher and promoter of imagery. (3)

In 1961, Paolozzi designed some photolithographs which were juxtaposed found graphic images taken from his collection of magazine and printed articles called pertinently 'tear-sheets'. Fragments of text, language, patterned paper and occasional figurative references were cut up and montaged together. From these montage sheets, colour separations were made and screen prints were prepared.

One of Paolozzi's first large screen prints designed was Conjectures of Identity, 1963, (Fig. 13). The work was completed for the I.C.A. which had commissioned 24 contemporary British artists. Conjectures of Identity was a complex design involving a number of colour variations by altering the order in which inks were applied and by changing hues for individual stencils on following print editions.

NEW LANGUAGES

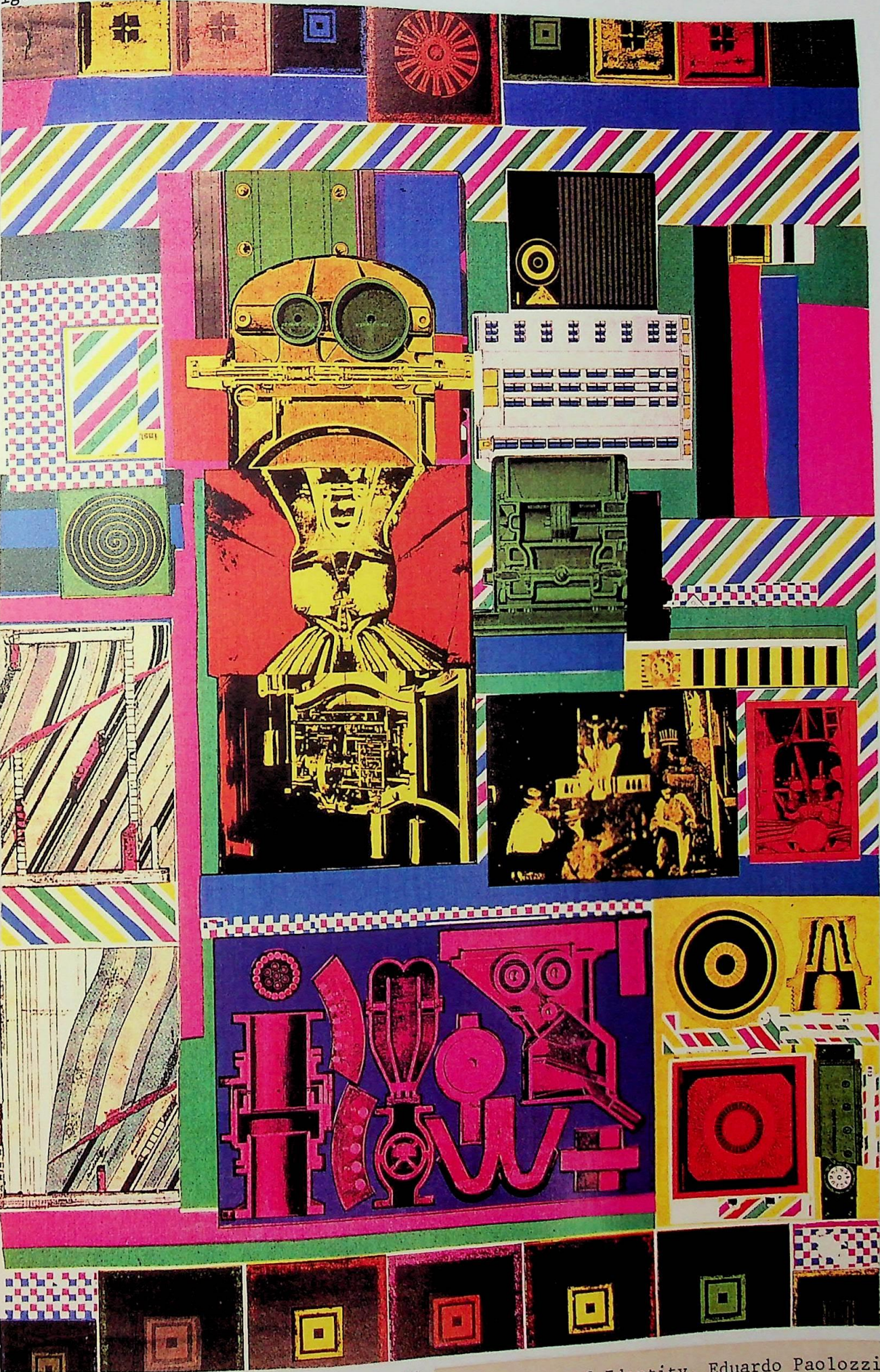
In his print of the 1960's Paolozzi was developing a new personal language of visual imagery. It had links with surrealist experiments, with chance combinations of words or images.

Paolozzi had also read the philosophical works of the Austrian philosopher Ludwig Wittgenstein. In Philosophical Investigations, Wittgenstein develops the theory of language games. A Wittgensteinian language game is a method in which units of language are used for a given purpose, asking questions and giving orders.

When I talk about language (words, sentences) I must speak the language of everyday. Is this language somehow too coarse and material for what we want to say? Then how is another one to be constructed? And how strange that we should be able to do anything at all with the one we have. (4).

Wittgenstein's writings can be understood at many levels, rational and mystic, sober and dream-like, poetic and dry, serious and humorous. The term 'language game' is meant to bring to mind the fact that speaking a language is part of acting out a life.

Fig. 13



Paolozzi's printed images do not seem to be concerned alone with developing an optical 'language game', but to create visual expressions for another Wittgenstein theory, the above mentioned sense of reality - but now the reality can be perceived through a 'picture of reality', or a verbal proposition.

The importance of Wittgenstein's philosophy can be seen within a series of twelve collages, As Is When. They were created during 1964 and 1965 and are based on the life and writings of the philosopher. Nine of the twelve prints were based on Wittgenstein's thoughts, the remaining three were based on his life. All of the prints quote either Wittgenstein or his biographers, Norman Malcolm and George Von Wright. The series of screen prints called As Is When were described as the medium's first masterpieces. There were three figurative biographical prints and nine more abstract sheets based on Wittgenstein's philosophy.

The twelve prints including the title poster are listed below:

1965 As Is When
Tortured Life
Experience (Fig. 14)
Artificial Sun
Wittgenstein as a Soldier (Fig. 15)
Wittgenstein in New York
Parrot
Futurism at Lenabo
The Spirit of the Snake
He must, so to speak, throw away the ladder
Reality
Wittgenstein at the cinema meets Betty Grable

Wittgenstein spent much of his creative life in England, at Trinity College, Cambridge. In spite of an instinctive liking for the country and its people, Wittgenstein was bewildered by its elaborate class distinctions, even in intellectual discourse, and its insistence on continuing traditions however obsolete. (5)

Paolozzi plays a different language game, for example the three prints on Wittgenstein's life.

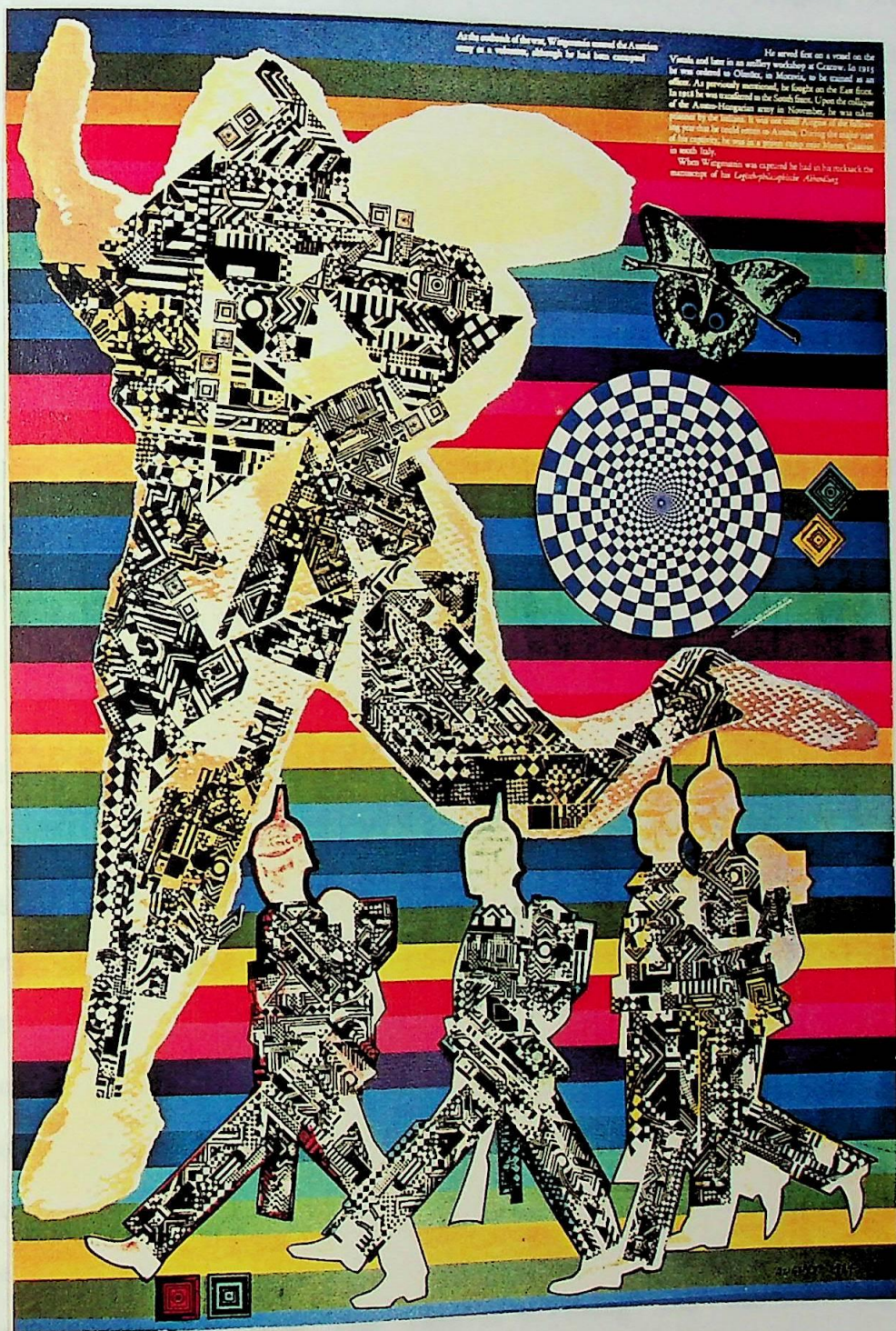
Wittgenstein the Soldier bears a text which describes part of

Fig. 14



Experience As Is When, Eduardo Paolozzi,
1965

Fig. 15



Wittgenstein as a Soldier,
Eduardo Paolozzi, 1965

Wittgenstein's service in the Austrian army, during the First World War. The composition has four small silhouette soldiers and one roughly edged soldier much larger, dominating the picture plane. Within the outlined figures are intricate patterns in monochrome, almost reflecting the design in an electrical circuit board, certainly conveying automatism, the 'Unthinking Soldier' forced to become an automaton without questioning the authority of politics.

The text tells the viewer of Wittgenstein's capture while he was a soldier on The Western Front. He had in his rucksack the manuscript of his Tractatus, (Logico Philosophicus - an earlier book written before Philosophical Investigations). The large figure striding through the picture plane is identified as Wittgenstein with rucksack.

The text accompanying Wittgenstein at the Cinema (1964-65) refers to a humorous juxtaposition of the innate gravity of philosophy and the glassy superficial works of the Hollywood film industry.

Wittgenstein was however especially partial to Hollywood films, involving such luminaries as Betty Grable and Carmen Miranda. He also said that there could be no such thing as a good English film.

Wittgenstein and Paolozzi both convey an awareness of perpetual automation and the modifications made upon mankind by technology. The process of print, in literature as well as screen printing, unquestionably removes the 'human touch' from the print or the manuscript. The repetitive act of reproduction need no longer avail of the human instinct or decision.

Wittgenstein questions the task of dividing and sub-dividing the human, non-human.

Is it an incorrect preposition to even presuppose that the human has become automatic, changed, supposing that there was an 'untampered-with', original pure human. Suppose I say of a friend, 'He isn't an automaton'. What would it be information? To a human body who meets him in ordinary circumstances? What information could it give him? (At the very most that this man always behaves like a human being, and not occasionally like a machine). (6).

The accompanying text of Experience takes a further step by considering experience which is an essential part of understanding reality.

'Is belief a kind of experience? Is thought a kind of experience? All experience is the world and does not need the subject. The act of will is not an experience.' (7).

In the print, the visual image is of a series of stimulating horizontal strips, each filled with an intricate and richly varied collection of patterns, moving horizontally and vertically in space.

They could be visual representations of thought, or symbols for experiencing various philosophical theories. The print Reality has a quotation which expressed the relationship between reality, the world, and the picture.

The sum total of reality is the world. We picture facts to ourselves. A picture presents a situation in logical space, the existence and non-existence of states of affairs. A picture is a model of reality. In a picture objects have the elements of the picture corresponding to them. In a picture the elements of the picture are the representatives of objects. What constitutes a picture is that its elements are related to one another in a determinate way. A picture is a fact. (8)

Wittgenstein believed deeply in the quality of pictorial representation in itself and as a means of expressing religious faith. He states that a picture could have strong religious domineering features, for example Leonardo de Vinci's The Last Supper, or Michelangelo's God Creating Adam. These pictures, he says, could set the values for representation and give a pretence of logic or actuality for a 'faithful religious' viewer.

Wittgenstein expresses in his later work the power and significance, which pictures can carry their context or subject matter.

'The picture is there, and I do not dispute its correctness. But what is its application?' (9).

For Wittgenstein, the interesting cases are not when reference to a picture constitutes the solution to any problem. But, on the contrary, it

is a major source of the problem. I quote once more from Wittgenstein 'The picture is there ... but what is its application.'

Parrot, another picture from the As Is When series, carries a text that suggests the philosopher's (artist's) task is to make one aware of the infinite levels of meanings available.

What I give is the morphology of the use of an expression. I show that it has kinds of uses of which you had not dreamed. In philosophy one feels forced to look at a concept in a certain way. What I do is to suggest or even invent other ways of looking at it. I suggest possibilities of which you have not previously thought ... I made you think of others. Furthermore, I made you see that it was absurd to expect the concept to conform to their narrow possibilities. Thus your mental cramp is relieved, and you are free to look around the field, of use of expression and to describe different kinds of uses of it. (10)

Humour has been an element of much of Paolozzi's work, and it is also to be seen in Wittgenstein's work. Such humour can be seen in the text of Futurism at Lenabo, (an ambiguous title). It is worth noting that Wittgenstein mentioned that a serious and good philosophical work could be written that would consist entirely of jokes without being over-confident or facetious.

Paolozzi's assembled visual and verbal works throughout the 1960's have been alert and humorous. Paolozzi's prints As Is When, reveal a fascination and clever humour regarding philosophy, irony and parody.

The text of Assembling Reminders for a Particular Purpose, discussed the role of the philosopher.

Philosophy simply puts everything before us, and nowhere explains nor declares anything - since everything lies open to view there is nothing to explain. For what is hidden for example is of no interest to us. One might also give the name 'philosophy' to what is possible before all discoveries ... The work of the philosopher consists in assembling reminders for a particular purpose. (11).

Using vague or ambiguous material, to create a precise structure, Paolozzi once again manipulates an influx of information, language and visual imagery, as he does within his Bunk work and the Krazy Kat archive. The final images and ideas that Paolozzi expresses in As Is When, have

revealed an ability to constantly re-invent his approach to life and art in our society by constant metamorphosis, of images.

- (1) Ibid. p. 11.
- (2) Ibid. p. 3.
- (3) Museum of Modern Art, *International Surrealist Exhibition*, p. 30.
- (4) Kirkpatrick, Diane, *Exhibition*, p. 12.
- (5) Museum of Modern Art, *International Surrealist Exhibition*, p. 30.
- (6) Kirkpatrick, Diane, *Exhibition*, p. 12.
- (7) Ibid. p. 35.
- (8) Kirkpatrick, Diane, *Exhibition*, p. 12.
- (9) Kirkpatrick, Diane, *Exhibition*, p. 12.
- (10) Ibid. p. 35.
- (11) Ibid. p. 35.

FOOTNOTES

- (1) Museum of Modern Art, Printed Art, p. 10.
- (2) Ibid. p. 11.
- (3) Ibid. p. 3.
- (4) Museum of Modern Art, Philosophical Investigations, p. 5e.
- (5) Kirkpatrick, Diane, Paolozzi, p. 12.
- (6) Museum of Modern Art, Philosophical Investigations, p. 78e.
- (7) Kirkpatrick, Diane, Paolozzi, p. 95.
- (8) Ibid. p. 95.
- (9) Kirkpatrick, Diane, Trying to Make Sense, p. 69.
- (10) Kirkpatrick, Diane, Paolozzi, p. 96.
- (11) Ibid. p. 98.

CHAPTER IV

A REVIEW OF LOST MAGIC KINGDOMS

'Every generation must carry both the burden of the past and the responsibility for the future. The present is coming to be yesterday and tomorrow.' Siegfried Geidion. (1).

The role of the museum is to carry the history of the past and a responsibility to the future education of society in cultural heritage. It is important that a museum exhibition conveys a significance to the future, and not just the past. The exhibition Lost Magic Kingdoms, (1985) implies that our past and future is derived directly from largely unknown and misunderstood cultures of Africa, South America and other colonised areas of the world.

The Museum of Mankind houses an important ethnological collection. Paolozzi decided to involve in this collection his own creative pieces of sculpture and print. This was to specifically convey strong cultural cross-references, his personal vision and the borrowed images from western society which had been appropriated into these so called 'primitive cultures'. The exhibition also appears as a very belated acknowledgement of the primitive arts' influence upon artists such as Dresser, Gaudier, Brzeska, Epstein, Moore, Underwood and others.

Before this exhibition is closely examined it is important to note the change in theory and aesthetics of museum institutions.

These changes took place within the 'museum format', between the closing decades of the last century and the 1960's, that is, changes in design and categorisation. It was and, in some instances, remains the practice to categorise artefacts in generically unhelpful ways. Furthermore, traditional methods of exhibition often meant densely packed cases, which defy enlightened interpretation.

In this exhibition, the major point is that the artists' perception is

often quite separate from the vision of the museum curator.

Paolozzi prefers to show artefacts which reveal innovative thought, and clever manipulation of refuse and thrown-out waste products, rather than purely aesthetically and culturally defined objects. The exhibition appears to include artefacts which convey an evolving culture rather than a static and socially uninfluenced position.

Paolozzi spent much time drawing and sketching objects from museum collections, especially in the British Museum. He appears to have an understanding of their cloistered environment or the museum and appears to me to be freeing the museum object, at last, from its previously misleading categories and incorrect labelling of the past.

Paolozzi is concerned with what he calls 'dynamic evolving cultures'. The strength within the objects displayed is how they can manipulate, and modify the categorising system within the museum system.

The Museum of Mankind's collection, in London, contains 300,000 specimens. These have been collected and given from the indigenous cultures of the Pacific, the Americas, Africa and parts of Africa and Europe. According to the Museum Catalogue the collections have been in formation since the time of sir Hans Sloane, who died in 1753, and several thousand new specimens of all types are added every year. 'These specimens may vary in size from fragments of pottery, to wooden ploughs, from tiny tortoise-shell fish hooks to elaborately decorated forty-foot canoes'. (2). Such a description reveals the source material and abundance of form and material that Paolozzi had access to.

The items are usually from pre-industrial societies. (Fig. 16). Whilst other objects are from cultures that have become extinct. Paolozzi prefers to choose objects that are derivative of industrial influences, machinery and new technology. However the process of transformation that is implied within such evolving cultures (that is the new technological age

Fig 16



Wooden Horse and Rider, Cameroun
Grassland, anonymous, 1978

presiding over non-western societies) creates a sense of new technology integrated within old cultural and aesthetic values.

Paolozzi mentions in the catalogues to the exhibition a photograph at the Musee de l'Homme in Paris, in which 'an African dancer wore a wrist watch made of beads and wearing gym shoes'. (3).

As well as imposing our social evaluations on another culture's creative work, meanings were often misconstrued to create mystique, and inexplicable foundation for the unexplained artefact. This was often created by explorers and missionaries, who formed an evaluation of a society under great cultural and language barriers, thus misinterpreting the local society.

Cultural superiority was not least of the features of colonisation and such settlers and explorers often calculated such a superiority to strengthen their authority. Hence many collectors were too insular in their own social structure to comprehend an alternative life style and environment.

Common identity is a crucial factor for Paolozzi's choice of material: how similar substances such as tin, glass or plastic, is produced or used by differing societies, and how often a different end product is produced according to exigency. Many of the articles chosen for this exhibition were modifications in that they are variables of original forms; such as the light bulb (in Ghana, an oil lamp was made from a light bulb and a tin can). (Fig. 17).

The power and significance of objects from non-western, often misinterpreted, societies lies partly in the way in which they appear to transgress, to manipulate and create a parody of 'the category and arrangements into which we are used to living within the western technological world.'

Many of Paolozzi's images have been found in newspapers and

Fig. 17



Kerosene Lamp, Ghana, (Lightbulb and tin can), 1983

illustrated magazines such as National Geographical and to a lesser extent, in the books written by travellers, explorers and missionaries. The Krazy Kat archive seems an obvious source of information from which Paolozzi derives his ideas about the non-western world.

In retrospect the Krazy Kat archive and Paolozzi's preoccupation with collections of American kitsch produce seems to be strongly superimposed on the exhibition. This could be a negative aspect in the exhibition. The essential functional object, or religious symbolic artefact, is sometimes reduced to appear as a kitsch item, so far below an industrial related form. Such items as the papier mache puppets and masks from Mexico which have strong religious significance (The Day of the Dead and others) (Fig. 18) do appear to be reduced to brightly painted ambiguous artefacts with little written about their true derivation.

Paolozzi's knowledge of pop art and his similar interest in modernist primitive articles does seem an almost weak comparative of evaluation of the collection within the museum and pop art. It is unfortunate that Paolozzi exhibits these culturally separate and unrelated artefacts within a modern, pop art criteria, because he once again superimposes the western image bias, and the appropriation of the machine onto these mechanically unsophisticated people.

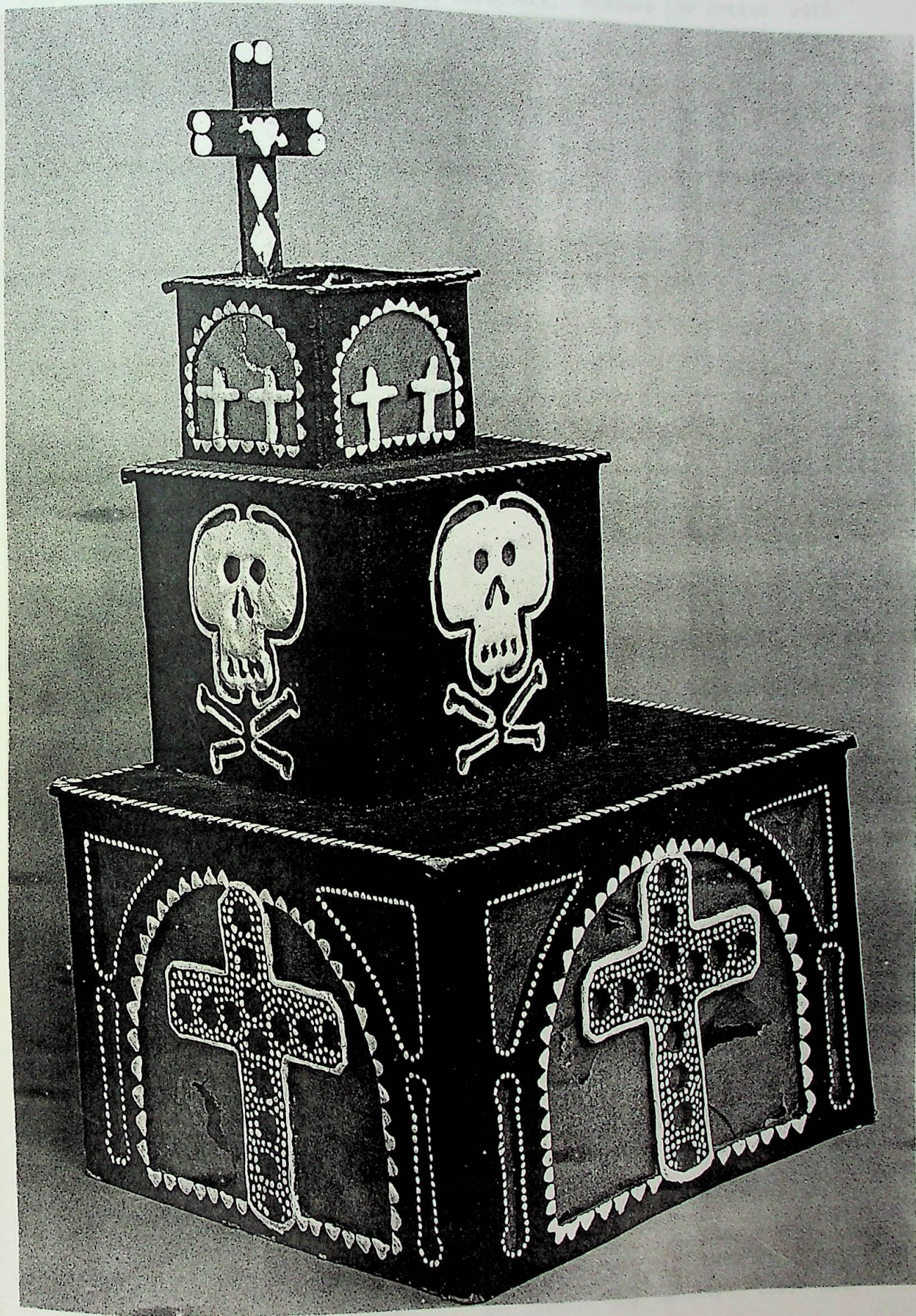
In a recent interview in Art History Magazine, Annie Coombes and Jill Lloyd state that the exhibition allowed Paolozzi to become too omnipotent, and that his 'precocious' self-opinionating criteria of evaluating 'the object' is too clearly stamped upon the format of the show.

According to Coombes and Lloyd:

The paternalism of his selection process and the power relations that it reproduces is clear, and with this established as the basis of Paolozzi's authority, it is difficult to see in what way his eclectic assemblages differ from the equally dubious and very familiar practice of simply assigning cultural values to non-western material culture. (4).

A problem also arises when the anthropologist's vision is also

Fig. 18



Day of the Dead - Model Church, Mexico,
anonymous, 1978

attested by the artists and the ethnologist. The anthropologist places objects within a social and familial structure, whereas the artist will observe and duly categorise the item according to aesthetic and symbolic attributes.

Unfortunately, a sense of aestheticism comes late within the development of the museum's format. It comes because of a growing appreciation on the part of artists and private collectors, and not until after the ethnologists had begun to revise their small knowledge of primitive art.

During the 1950's and 1960's more extensive knowledge and comprehension was gained about the non-western artefact. This was undoubtedly hastened by the establishment of the former colonies as independent nations and the subsequent modifications of their traditional cultures under the force of western technology and economies.

The result was that the exhibition of primitive art was not that of contemporary primitive culture, but of the art of the past. A more detailed examination of their social and psychological meanings was acknowledged. Hence, the Museum of Mankind while not neglecting documentation and 'functional' implications has increasingly presented their objects as worthy of purely formal study.

They have organised exhibitions to call attention to specific products of material culture, as art objects. In a sense, they are trying also to integrate art and living, as the futurists tried in the 1920's.

However Coombes and Lloyd (wrote in an Art History review of the exhibition) that the theory and actual presentation of the exhibition are at odds with each other, suggesting that it is not enough for the cultural artist and museum curator to validate an exhibition which encompasses various primitive societies and reflects westernised imagery simultaneously.

The assumption and prejudices, say Coombes and Lloyd, 'that are

inherent within a collaboration between artist and anthropologist are extremely prevalent and radically altering the preconceptions held by the museum and viewing public regarding the production of ethnographic displays and textual evidence'. (5).

According to reactions from museum ethnographers the show acknowledges neither art nor cultural production. Its objectives were instead 'to enlarge our own perceptions of the items in our care'. (6).

We need to examine more closely Paolozzi's choice of examples and the nature of the transformations he effects. Paolozzi enjoys restructuring and reasserting the values of objects. This concept of the artistic genius, creating structures and particular artistic priorities is echoed in Paolozzi's print. Such as Bunk the viewer can re-order the prints, the viewer has the prerogative to choose to view or not to. The range of participating is limited in a sense and is present through the viewers' own opinions and evaluative criteria.

The notion of photography and the reproducible object is also a strong theme of this exhibition, especially from the aspect of placing indigenous people within fixed positions almost a formula for the posed photograph.

However this concept of reproduction still draws to mind the pop art premise of the non-precious mechanically produced form. It appears to be apt that Paolozzi's interest in the inevitably redundant manufacturing of primitive artefacts should be further stressed with the glorification of the ease of mass copying and repetition.

The photographs have a complex significance, simultaneously revealing the natural native life while the European 'pose' (Figs. 19 and 20) and social alterations encroach upon them thus changing their society for ever. Some of the album which contain photographs of men and women express their indigenous distinction and dignity, despite their cast-off European

Figs. 19 and 20



Peace Making Ceremony, Sarawak, 1899



Local Dignitaries, Nigeria, 1900

clothing.

The use of photography which is well represented in the Museum's archives conveys also the photographers' idealised vision, and the standard posed groups of indigenous people summarises and reinforces western generalisations about the primitive society. Often these posed photographs were reproduced in large numbers in a standard format and sold as pretty souvenirs. However, the photographer's manipulation is awkwardly clear. For example the painted backclothes in the photographers studio looks somewhat incongruous deriving from the English pastoral tradition, against which Africans were asked to stand without moving posed, in a stereotyped position.

The particular notion of the European abroad, of their social lives, is also set in photographs. The majority of photographs depict the European's formal dress, carefully posed and surrounded by their 'native' servants and objects (furniture, rugs) which they need to maintain their social order.

Whilst the 'white' man poses for his photograph in seemingly tribal style, dressed in uniform, forming groups of authority, the indigenous people also imitate the 'white' men but maintaining their own tribal aspects.

It is the careful extraction of such items, which reveal the near magical power of the ordinary qualities of the exotic, expressed within a photograph or a carving, which accord the exhibition a simultaneous notion of reality, non-reality.

Although many of the concepts and traditions of these societies (and of our western society) have been lost, their absence and the remaining echo of them that is left within museums and collections, furthers their notion of ritual and of human fascination. However, the historical change which does occur as old ideas are replaced by new technologies within an unsophisticated society, means an almost unnatural evolution as technology

has encroached very suddenly upon these unprepared societies.

If it could have been possible, rather than the west revealing its self in all its mechanised glory, surely these primitive societies would have comprehended their own lives and positioning in the world if they had been allowed to progress within their own criteria.

I think in many ways, therefore, that the Lost Magic Kingdoms exhibition is a betrayal of the primitive societies, of their developed cultures, when juxtaposed with the so-called revelation of westernised encompassing technology. They still remain worlds apart from each other.

FOOTNOTES

- (1) Giedio, Siegfried, Mechanisation Takes Command, p. 34
- (2) British Museum Publications, Lost Magic Kingdoms, p. 15.
- (3) Ibid. p. 15.
- (4) Coombes, Lloyd, J., Art History, vol. 9, p. 542.
- (5) Ibid. p. 541.
- (6) McLeod, Sunday Telegraph, 24 November 1985, p. 35.

CONCLUSION

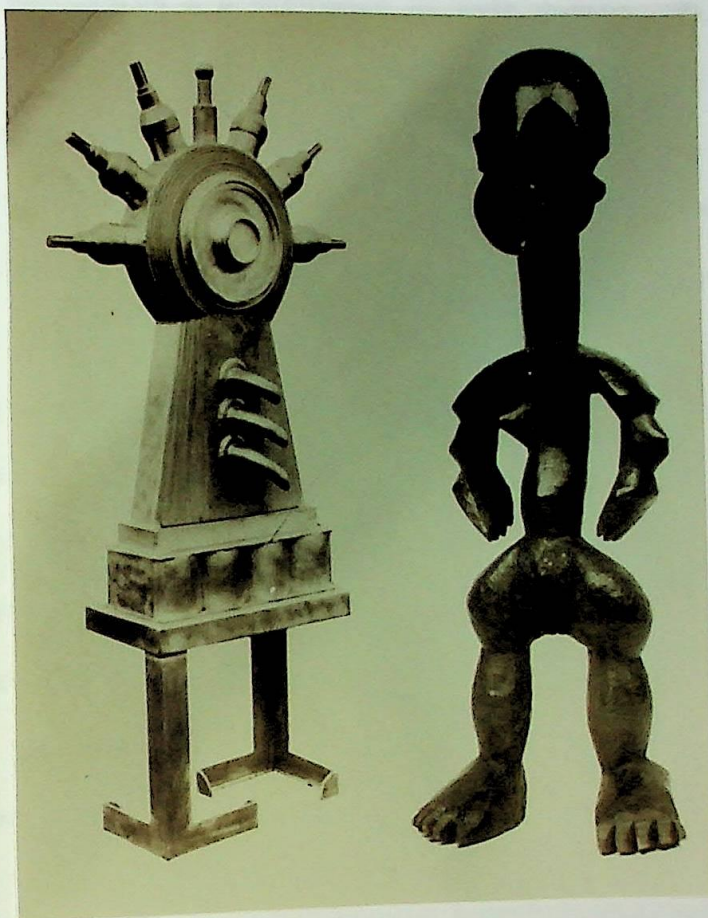
Just as Wittgenstein rearranged the structure of language in his word games to create new philosophical truths, Paolozzi has manipulated our perception of the familiar everyday article, and created the surreal, by juxtapositioning the familiar with the unfamiliar.

Eduardo Paolozzi has altered our preconceptions of the limits of art, what can be 'titled' as art and the role of art in our lives. In his slide-show demonstration at the I.C.A. in 1952, he also altered the vision of many of his contemporary British artists. The images of cartoons, comics, and advertisements were shown in their original form because they were significant in that context. Paolozzi's use of toys and interest in word play conveys his preoccupation with a universal folklore of children's fantasy and adult surrealism.

The general public was similarly placed within a playground of consumerist toys in post-war Britain. Cinema and television stressed the necessity of accumulating the luxury item of clothing, food or the automobile. Wealth was the means to accomplish the modern acceptable lifestyle. However, the consumer was conditioned never to accept, never to be satisfied. The vision of the public aspired to a technocratic automated future. The manufacturing industry and new technological developments were the core of the accumulation of wealth. The machine equated money.

Paolozzi has commented upon the relationship in various societies between the machine and the idol. He said that he had determined a force, an urge to venerate the objects as supreme. Paolozzi's sculpture Diana as an Engine (1963) (Fig. 21) is a blatant comment upon that theme of the idolatry source of the machine. The sculpture refers to such a notion of the idol or the machine, or both.

Industry in western civilisation has become the central cog of man's



Diana as an Engine, Eduardo Paolozzi,
1953 and Female Figure in Wood, 1947,
Central Africa

economic, political and social evolution. The ultimate metamorphosis that Paolozzi achieves within his work (e.g. Sebastien, (1957) and Jason (1956)) is the transformation of man, or the eventual submission of man to the machine.

Man has been offered a progression of role models, for example the factory worker, the office worker and eventually at the top of the scale, the super-heroes. (Batman, Ironman, Superman and others). Subsequently, man has been categorised and society duly expects the appropriate actions and desires. Hence the media and manufacturing industry produces the so-called essential items of consumerism.

Such an appropriation of man into society is the theme running through the exhibition of Lost Magic Kingdoms.

Paolozzi reveals the process of conforming non-western people to western social standards. Photographs of Africans, Indians and Eskimos are shown in the exhibition, they have taken on the social stance, expressions and clothing of their conquerors. The so-called primitive people, however, are usually given submissive roles as servants in the photographs, or they stage so-called 'primitive' acts of savagery for the camera.

The viewer is forced to become aware of the electronics within and the mechanisation of society from the late 1930's to the present day.

The electronic age, that of computers, seems to have been chosen by Paolozzi as the integral part of the archive from the 1970's onwards, and he compiled a vast collection of computer manuals and catalogues. The computer age seems to be what Paolozzi wishes his work to reveal. Man has become the machine and in many instances the robot but always in an unsophisticated manner.

However, the computer and the potential of electronic engineering promises vastly superior and sensitive systems which challenges the human being. The electronically engineered item is not evaluated on equal terms with the human being, as the media supports the competition between man and

machine.

Films of the 1970's and 1980's such as Diva, Blade Runner and Batman, reveal the post-industrial city in ruins, whilst the androids have dominated or are in direct conflict with man. The robots suffer from schizophrenia, just as man does when forced to behave in an automated fashion. The robots cannot differentiate between real feelings and simulated programmed emotion, the humans are likewise confused. (1).

Eduardo Paolozzi's archive, the Krazy Kat, is often confusing, however, so is modern society. There is no order in life, in the world, however mankind has proposed that there is order, and believes certain achievements and the passing of time creates an order.

Paolozzi's use of language, his means of communication is the most dominant feature of his work.

His sculptures and prints comment and express freely upon the world surrounding him, while not evaluating its total worth. The viewer is allowed to assess the image for him or herself.

Eduardo Paolozzi carries the image to the viewer, the viewer can choose to accept, question or reject the images, as they reflect truth, sometimes fantasy and many possibilities for the future.

FOOTNOTES

- 1] Paul O'Brien, Circa, no. 48, Nov/Dec 1989, p. 17.

BIBLIOGRAPHY

- ADORNO, T. and HORKHEIMER, M. Dialectic of Enlightenment, London: Verso, 1986.
- Architects' Association, Underground Design, Eduardo Paolozzi, London: E.G. Bond, 1986.
- BRANDON-TAYLOR, Modernism, Post Modernism, Realism, A Critical Perspective for Art, Hampshire: Winchester School of Art Press, 1987.
- British Museum, Lost Magic Kingdoms, London: 1985.
- CASTLEMAN, Riva, Printed Art, New York: Museum of Modern Art, 1980.
- Clockwork Tower Gallery, The Rise and Fall and Rise of Pop Art, 1988.
- GEIDION, Seigfreid, Mechanisation Takes Command, New York: Oxford University Press, 1948.
- GELDHAZHLER, H., Pop Art 1955-70, London: International Cultural Corporation of Australia Ltd., 1985.
- GOLDWATER, Robert, Primitivism in Modern Art, Massachusetss USA: Belknap Press Harvard, 1986.
- HUGHER, Robert, Shock of the New, London: BBC, 1980.
- HULTEN, Pontus, K. G., The Machine as Seen at the End of the Mecahnical Age, New York: Museum of Modern Art, 1968.
- HUYSEN, Andreas, After the Great Divide, Basingstoke: MacMillan, 1988.
- KIRKPATRICK, D., Paolozzi, London: Studio Vista, 1970.
- KUPFERMAN, J., Mstaken Body, Great Britain: Granada, 1979.
- LUCIE-SMITH, Movements in Art since 1945, London: Thames and Hudson, 1979.
- MARTIN, W., Futurist Art and Theory 1909-15, New York: Hacker Art Books, 1978.
- McLUHAN, Marshall, Understanding the Media, London: Routledge and Kegan, 1964.
- Moderna Mussett Stockholm, Implosion. A Post Modern Perspection, Stockholm, 1988.
- OZENFANT, The Foundations of Modern Art, London: Billing and Sons, 1931.
- ROSENBERG, H., Discovering the Present: Three Decades in Art, Culture and Politics, Chicago: University of Chicago Press, 1973.
- SEITZ, William, Art of Assemblage, New York: Museum of Modern Art, 1961.

SPENCER, Robin, Eduardo Paolozzi, Recurring Themes, London: Trefoil Books, 1984.

Whitechapel Art Gallery, British Sculpture in the Twentieth Century, London: 1981.

WINCH, Peter, Trying to Make Sense, Oxford: Basil Blackwell, 1987.

WITTGENSTEIN, L., Philosophical Investigations, Oxford: Basil Blackwell, 1958.

VON WRIGHT, Wittgenstein Culture and Value, Oxford: Basil Blackwell, 1980.

Articles in Journals

ASHTON, Dore, 'Blinding with Gold Dust', Andy Warhol, Art International, No. 7 Summer 1989, p. 67.

COOMBES, A. and LLOYD, J., 'Lost and Found at the Museum of Mankind', Art History, Vol. 9, no. 4, December 1986, p. 542.

O'BRIEN, P., 'Modernism, Post Modernism and Beyond', Circa, November/December 1989, p. 17.