

**University of Texas at Dallas
Arts & Humanities
Fall 2013**

**Contemporary Art History
AHST 3318-001
(88994)**

**Dr. Charissa N. Terranova
M-W 2:30-3:45
AH2 1.204
terranova@utdallas.edu**

**Office Hours: Wednesday 4:00-6:45
Office Location: JO 3.920**

**Monday September 16
British Pop! The Independent Group**

WEDNESDAY SEPTEMBER 25

THE WAREHOUSE

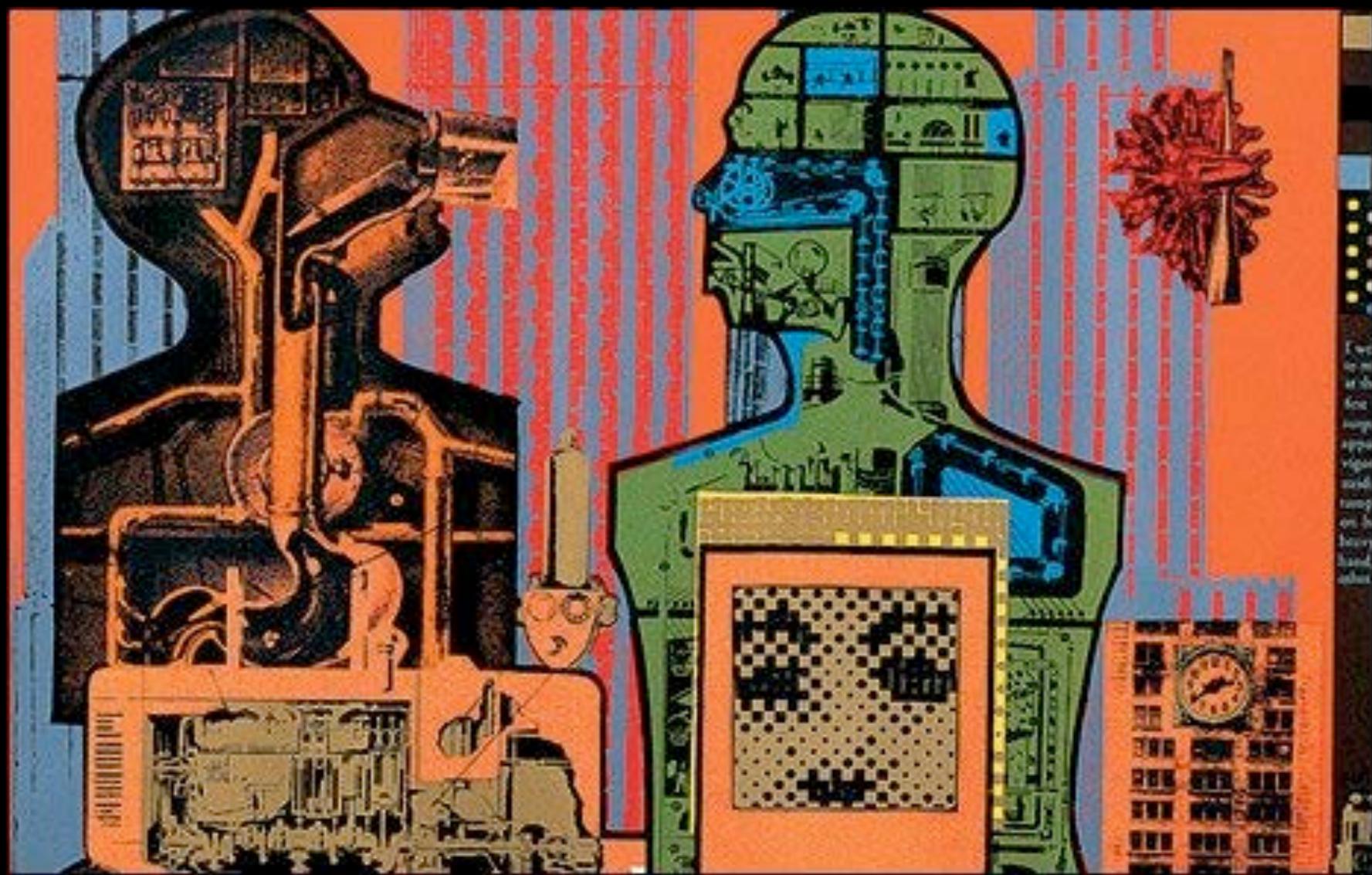
<http://www.thewarehousedallas.org>

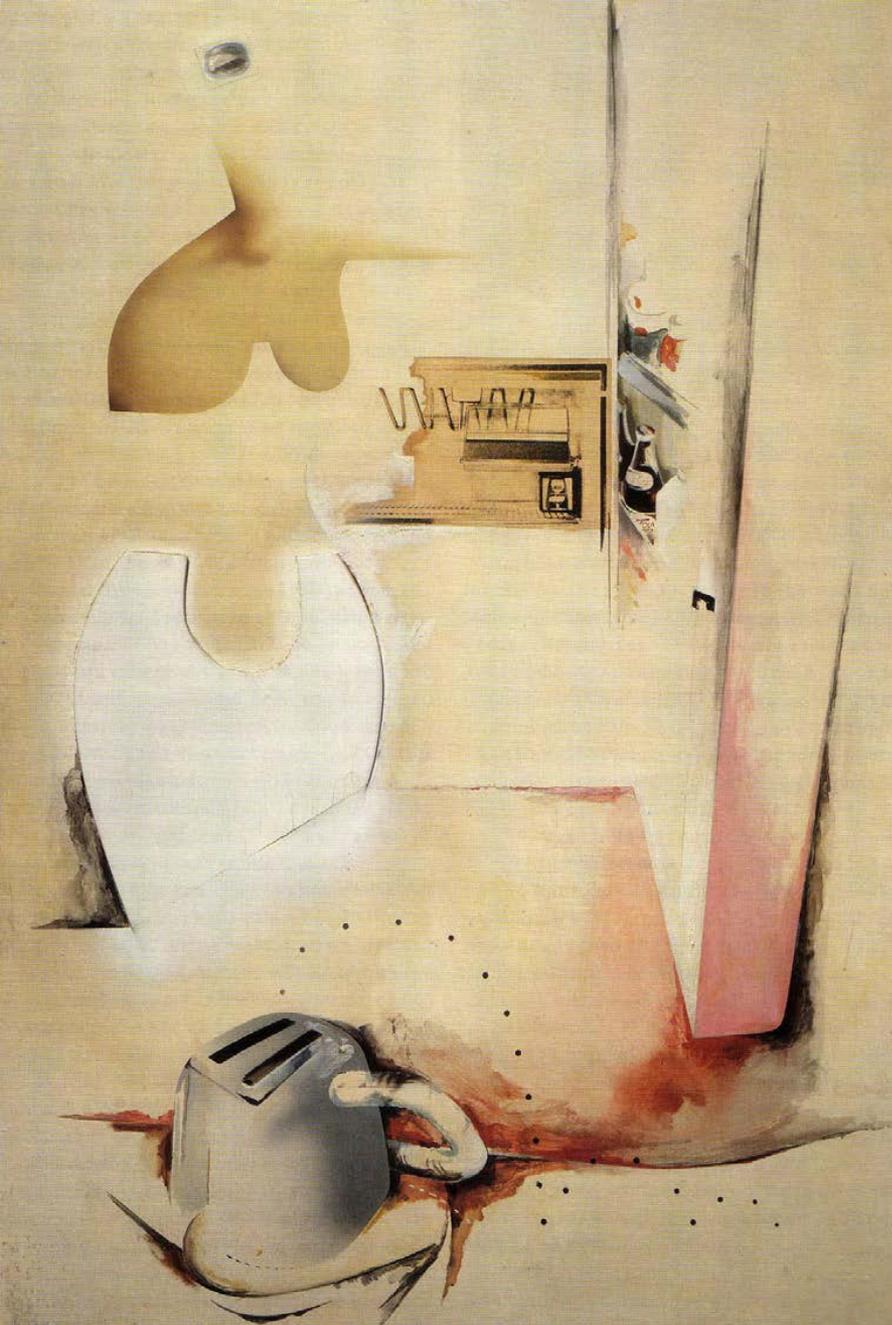


THE WAREHOUSE
14105 Inwood Road (between Alpha and Spring Valley)
Dallas, TX 75244

All groups should enter the parking lot through the left gate.

BY CAR: Parking is available for 30 cars or 2 buses; please encourage guests to carpool.



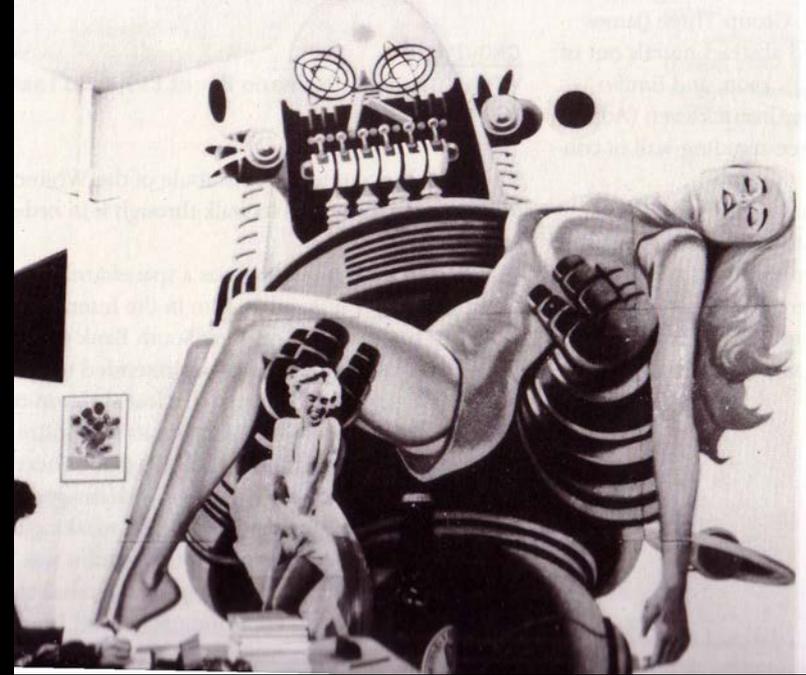


Richard Hamilton, *She*, 1958-61; oil and collage on panel

Modern
Sources:

Consumerism

Science Fiction

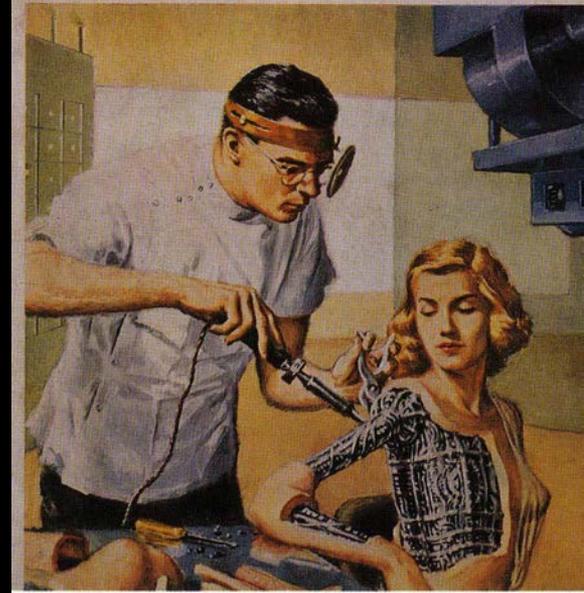


Right Above: Wall
Panel with Robie
the Robot from

This is Tomorrow
Exhibition

Right: Cover used by
McHale as
illustration

Galaxy SEPTEMBER 1954
35¢
SCIENCE FICTION THE MAN WHO WAS SIX
By F. L. Wallace





Independent Group, London
Exhibition: Growth and Form, 1951
Institute for Contemporary Art



CATALOGUE OF THE EXHIBITION

Parallel of Life and Art

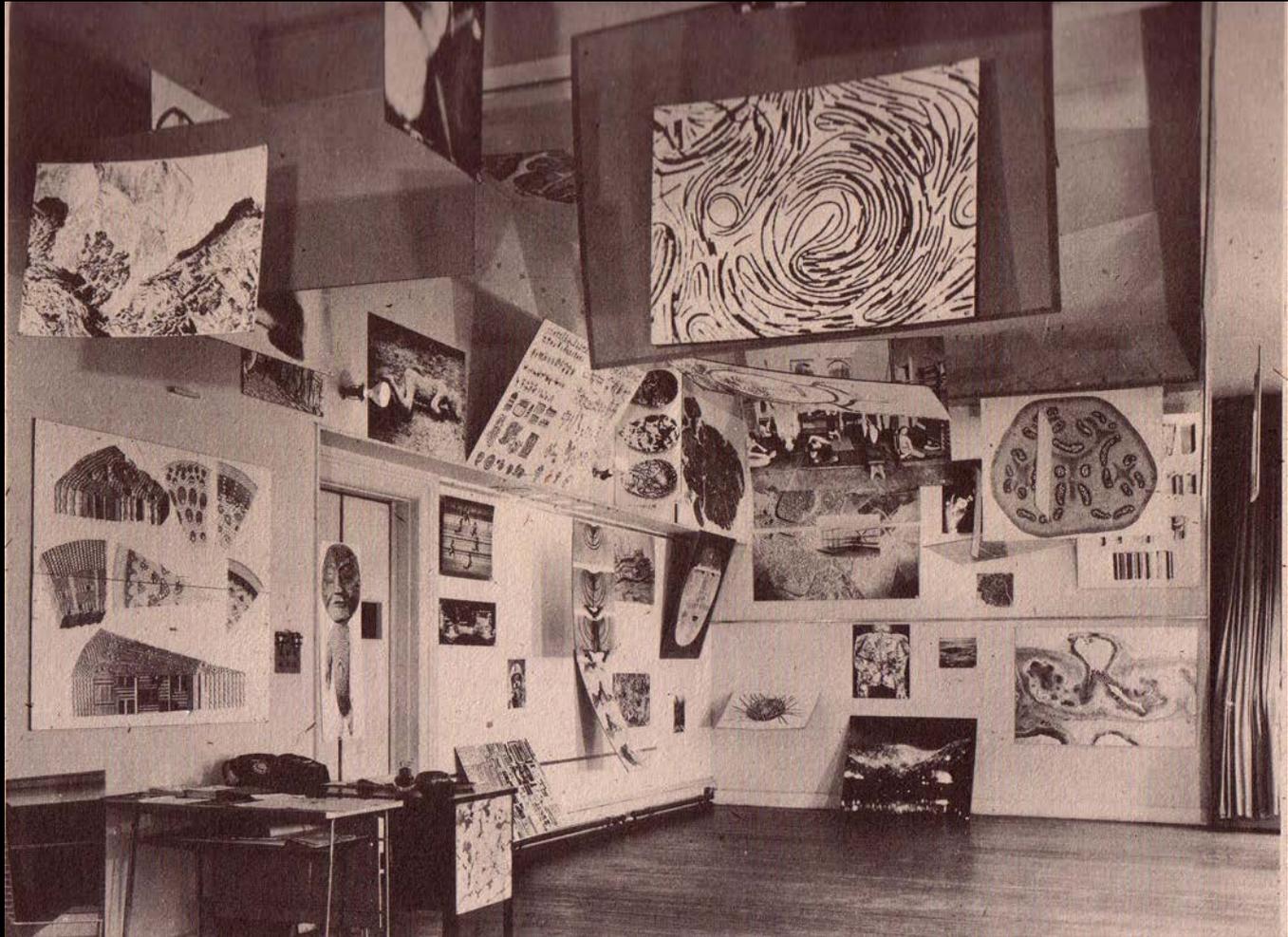
Held at the Institute of Contemporary Arts

September 11th to October 18th, 1953.

Independent Group, London

Exhibition: Parallel of Life and Art, 1953

Catalog cover



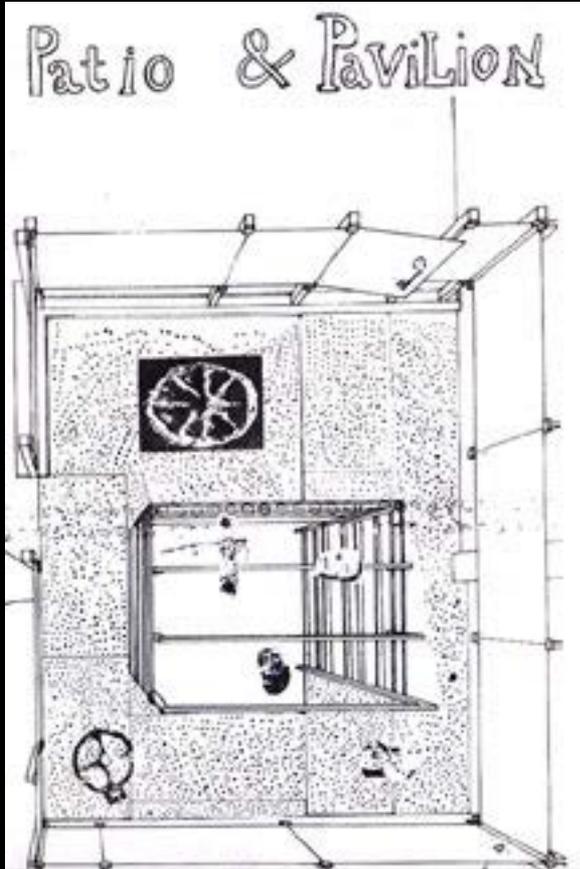
Independent Group, London

Exhibition: Parallel of Life and Art, 1953

Institute for Contemporary Art



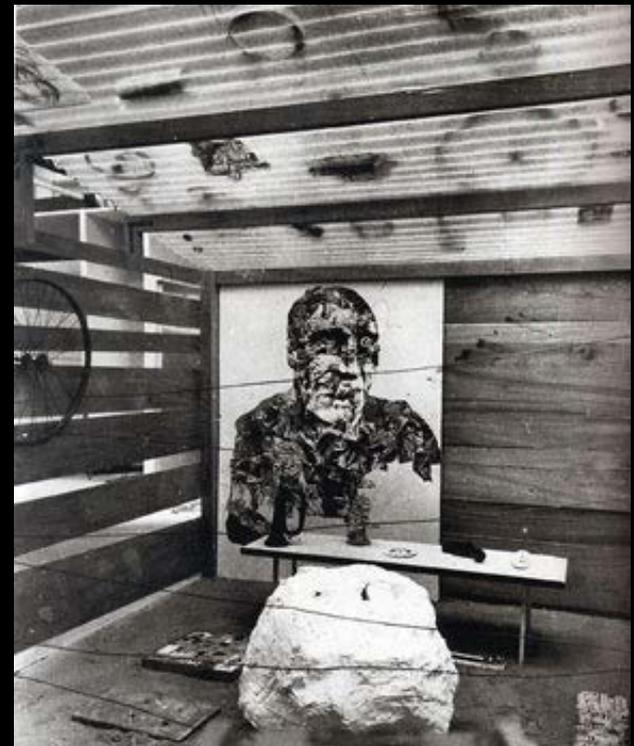
Independent Group, London
Exhibition: This is Tomorrow, 1956
Institute for Contemporary Art

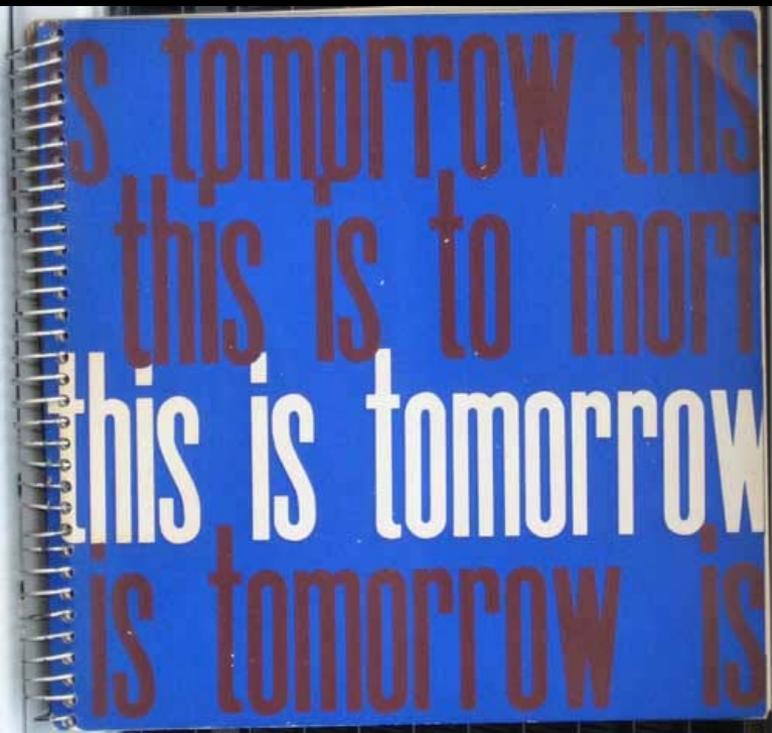


Alison and Peter Smithson, Plan for Patio and Pavilion,
This is Tomorrow, 1956

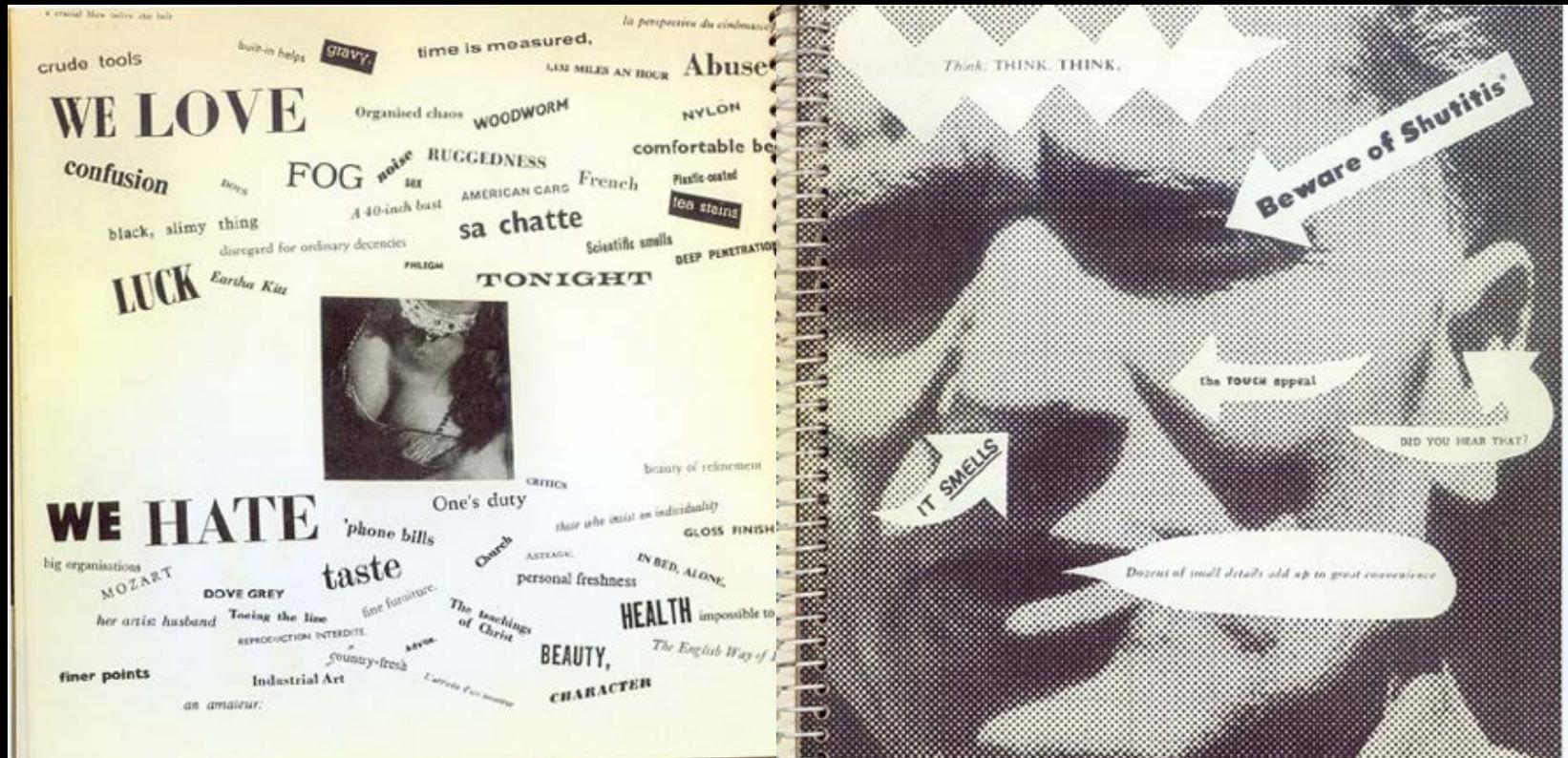


Nigel Henderson and Eduardo Paolozzi, Patio and Pavilion, This is Tomorrow, 1956



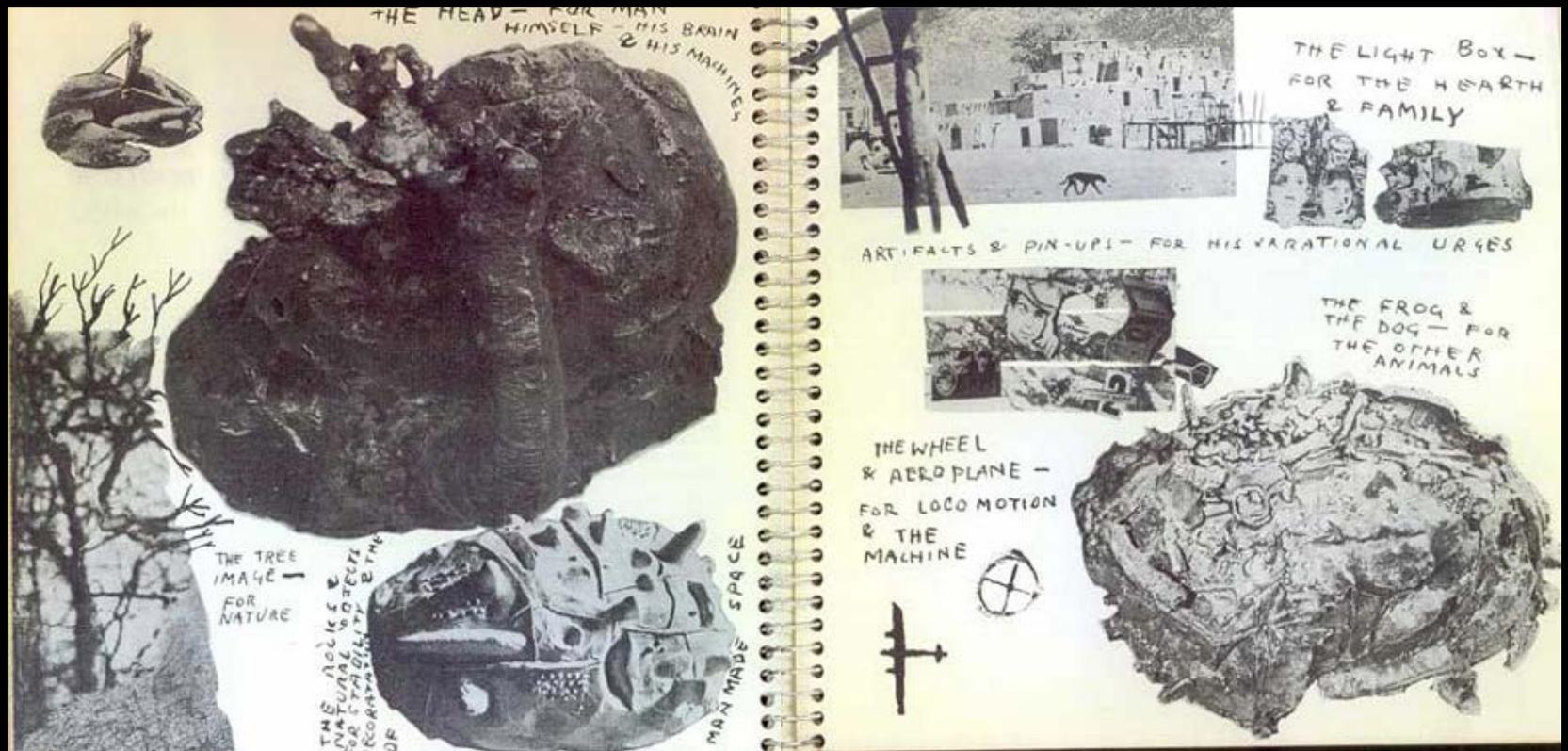


Print Matter from This is Tomorrow, 1956
cover of catalog left and adverts right



Print matter from catalog for This is Tomorrow, 1956

Left, Untitled Collage, Right Richard Hamilton, "Collage of the Senses," 1956

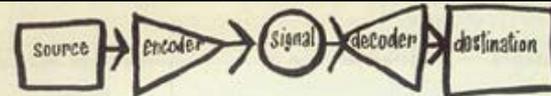


Pages from catalog for This is Tomorrow, 1956

T

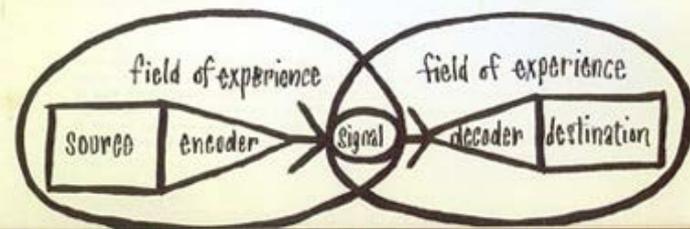
HIS section of *This Is Tomorrow* represents the basis of collaboration between architect and artist as part of a general human activity rather than as the reconciliation of specialised aesthetic systems. It is communications research which offers a means of talking about human activities (including art and architecture) without dividing them into compartments. Hitherto the conventional definition of

All communication depends on the transmission of signs. Fig. 1 is a simple diagram of a communication system. In an efficient communication system the field of accumulated experience must be similar in encoder and decoder (see Fig. 2), because without learned responses there is no communication. However, learned responses become stereotyped and stale in time and need to be revised.

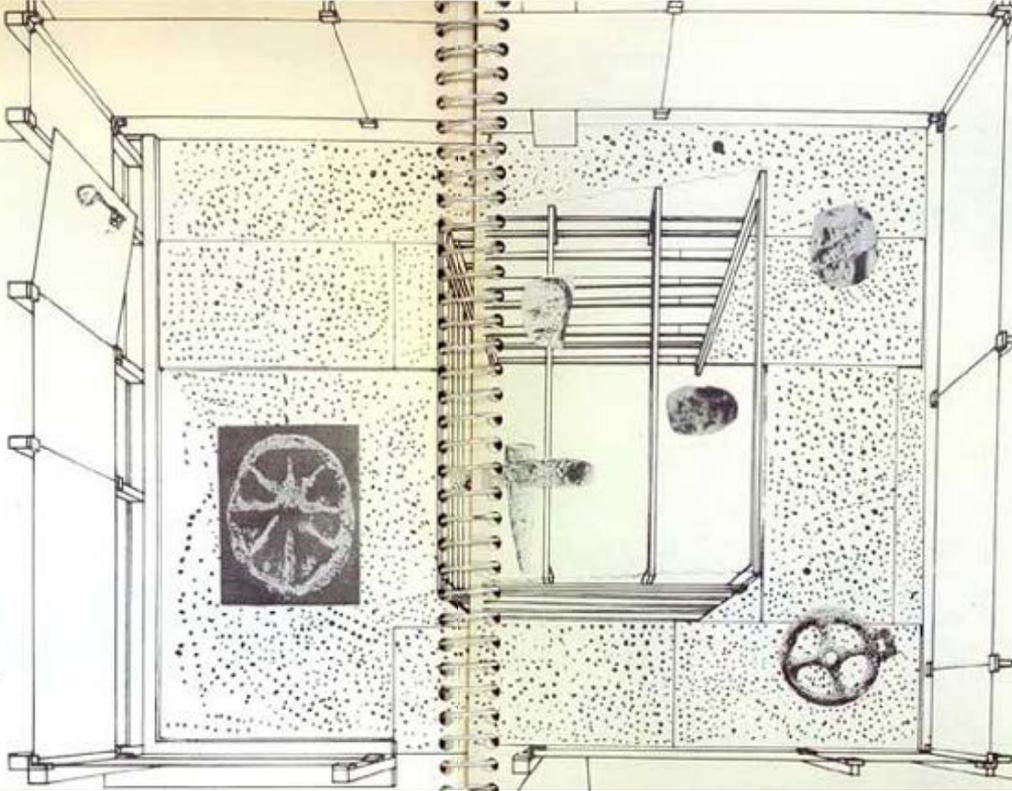


the artist and architect has limited their efficiency to narrow mutually exclusive areas. It is this that has made collaboration difficult. Seeing art and architecture in the general framework of communications, however, can reduce these difficulties by a new sense of what is important.

GEORGEY HOLBOVD, TONI DEL RENZIO, LAWRENCE ALLOWAY.



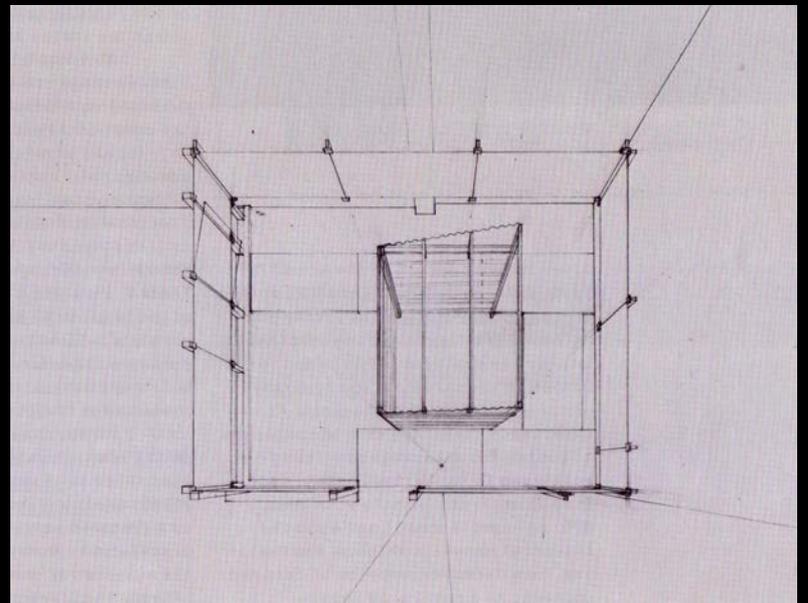
Patio & Pavilion



PATIO & PAVILION
REPRESENTS
THE FUNDAM
ENTAL
NECESSITIES
OF THE
HUMAN
HABITAT IN
A SERIES
OF SYMBOLS
THE FIRST
NECESSITY
IS FOR A
PIECE OF
THE WORLD
THE PATIO
THE SECOND
NECESSITY
IS FOR AN
ENCLOSED
SPACE
THE PAVILION
THESE TWO
SPACES
ARE
FURNISHED
WITH
SYMBOLS
FOR
ALL
HUMAN
NEEDS

Pages from catalog, This is Tomorrow, 1956

Peter and Alison Smithson, Drawing for Patio and Pavilion

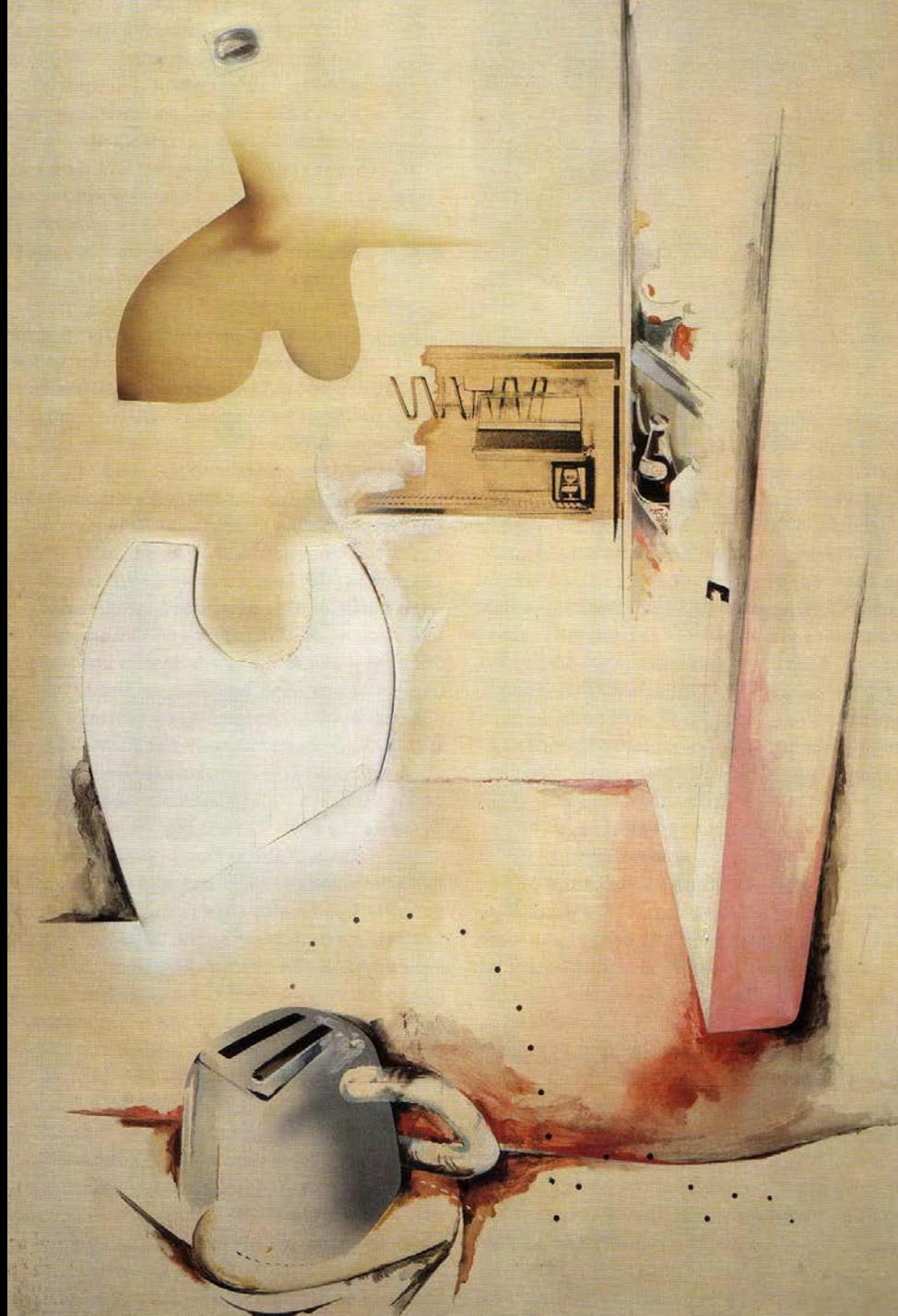




Richard Hamilton

“What Is It That Makes Today’s Homes
So Different? So Appealing?”

1956



Richard Hamilton, *She*, 1958-61; oil and collage on panel



1



2



3



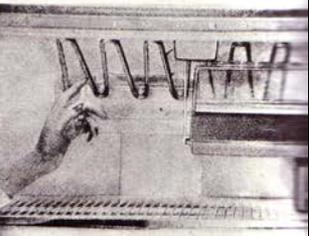
6

Now
FRIGIDAIRE
brings you
**FREEZING
WITHOUT
FROSTING**
in the 1959
FROST-PROOF
Refrigerator-Freezers!

4



7



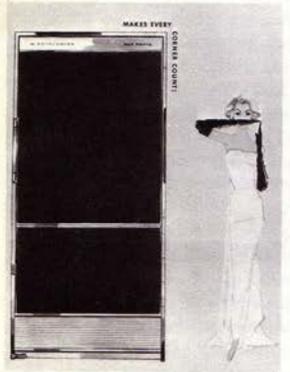
8

**PICKS UP MORE
DIRT... FASTER!**



**New Westinghouse
Speed Cleaner!**

9



5



10





Richard Hamilton, Swinging London, 1967

STONES: 'A STRONG, SWEET SMELL OF INCENSE'

Story of girl in a fur-skin rug

By a Special Correspondent

ONE of the more subtle of Rolling Stone Brian Jones' tricks, when it was called to order one night last February was a young woman, looking like a fortune teller, who was seen in the West London Quarter between July 1967 and...

In London, Brian, 27, was arrested last night on a charge of conspiracy with a woman, who was seen in the West London Quarter between July 1967 and...

Rolling Stone Brian Jones' story is a tale of a man who was a member of the band, who was seen in the West London Quarter between July 1967 and...

A little like a fortune teller, she was seen in the West London Quarter between July 1967 and...

She was seen in the West London Quarter between July 1967 and...

She was seen in the West London Quarter between July 1967 and...

She was seen in the West London Quarter between July 1967 and...

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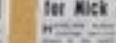
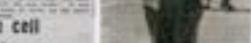
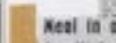
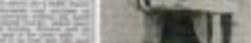
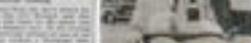
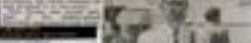
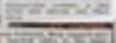
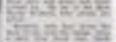
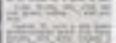
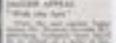
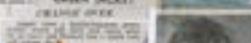
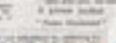
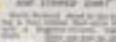
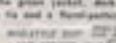
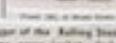
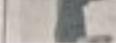
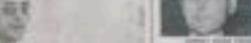
She was seen in the West London Quarter between July 1967 and...



The agency of seeing your idols jailed...



REGLAWNS, THE HOUSE, IN WHICH POLICE SAID THEY FOUND DRUGS



Rolling Stone Brian Jones' story is a tale of a man who was a member of the band, who was seen in the West London Quarter between July 1967 and...



Rolling Stone Brian remanded



Stones: switch on way to court



SWINGING LONDON 1967



"All she does"



He studied



Black star



WHITE TABLETS



GREEN JACKET



TABLETS WERE FOUND IN A GREEN JACKET



NEWS SUMMARY



Jones (of the Stones) on drug charge



Stones: switch on way to court



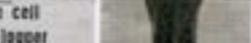
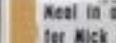
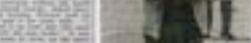
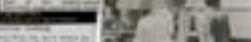
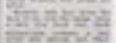
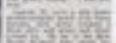
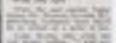
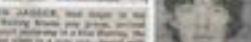
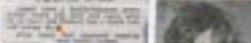
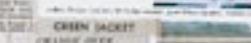
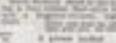
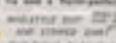
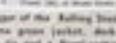
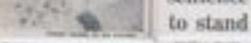
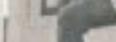
Stones: switch on way to court



Stones: switch on way to court



Stones: switch on way to court



Art man's sentence to stand



Pro did look after of the Rolling Stone... Jones in a long green jacket, dark green trousers, a green and black tie and a black and white shirt...

GREEN JACKET... A green jacket... A green jacket...

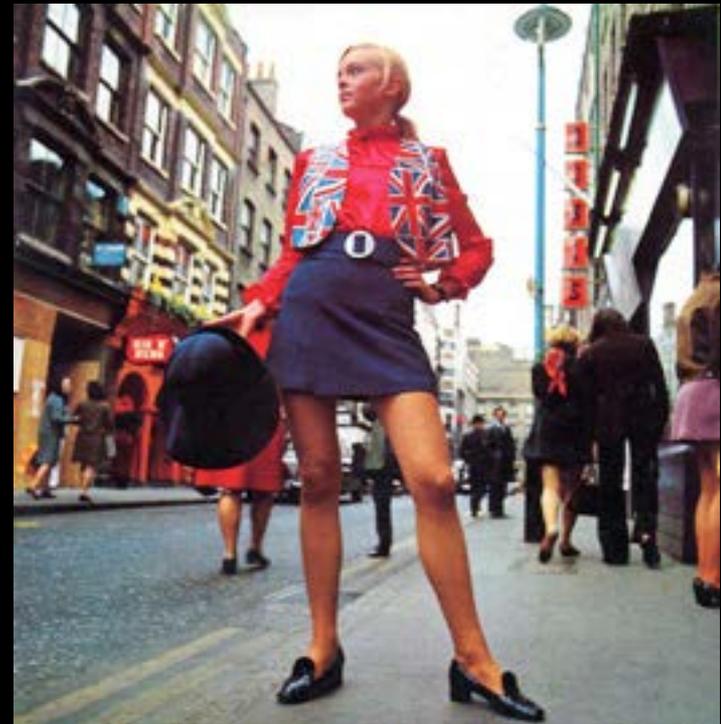
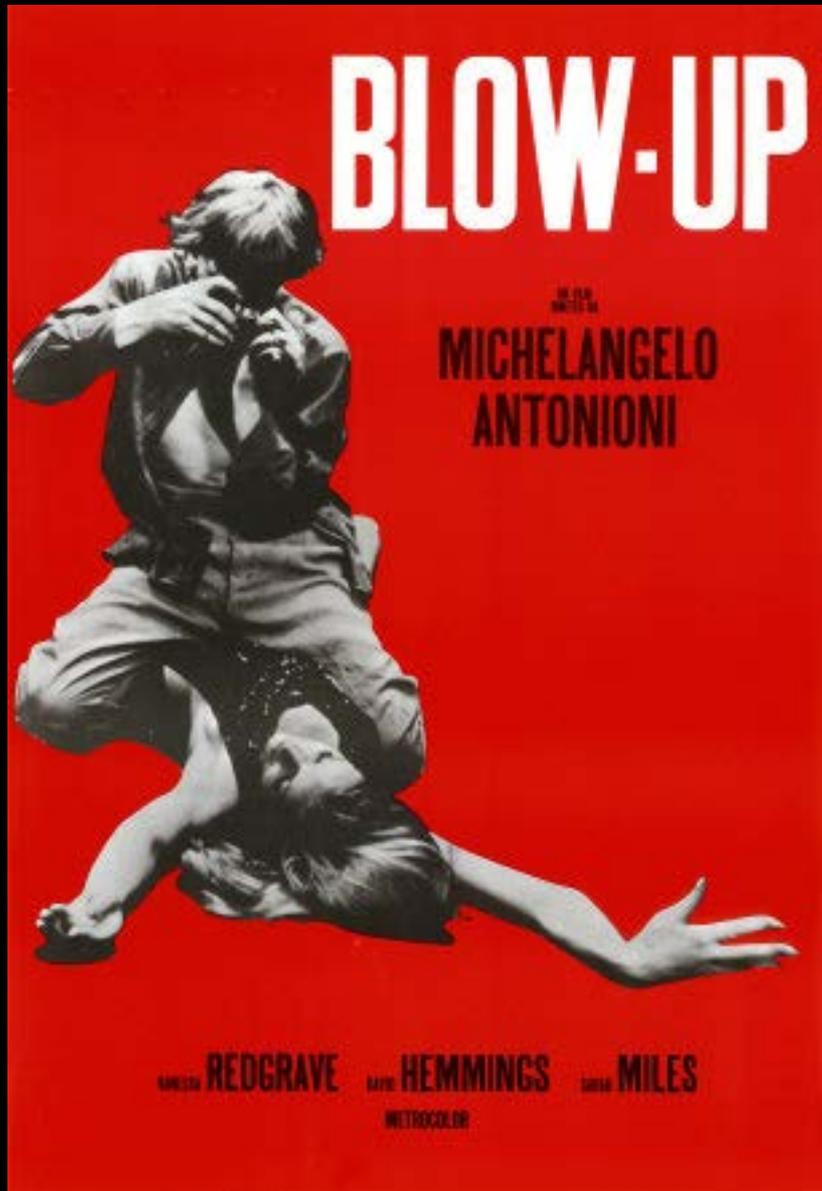
Art man's sentence to stand

Neal in a cell for Mick Jagger

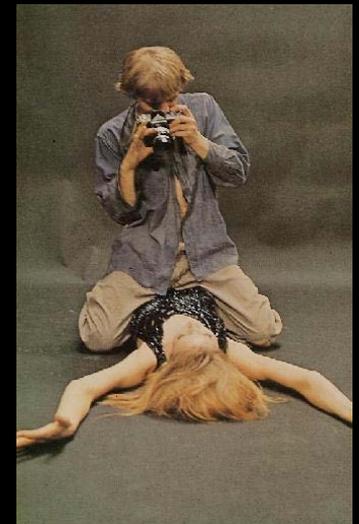
Neal in a cell for Mick Jagger

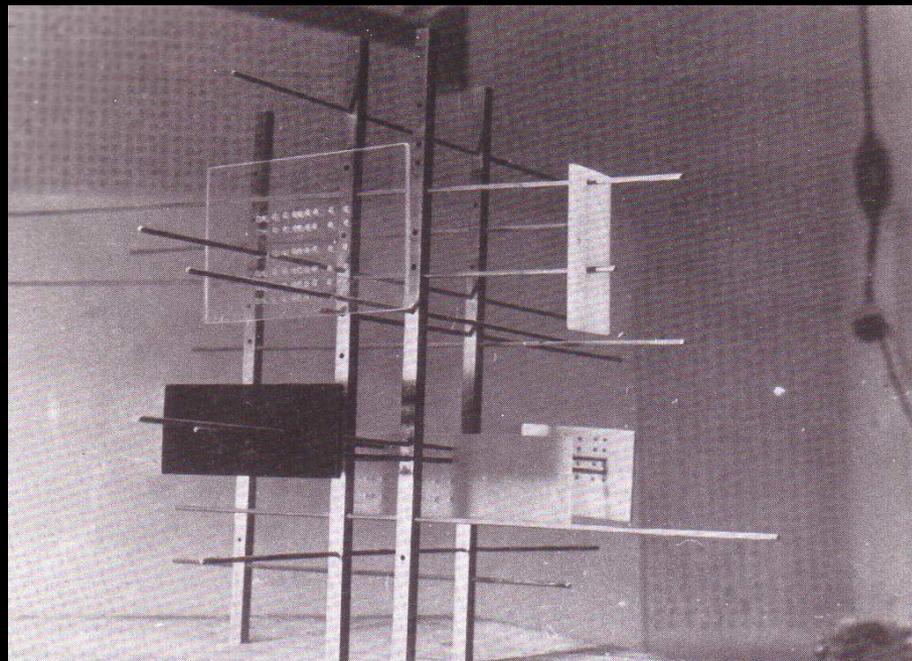
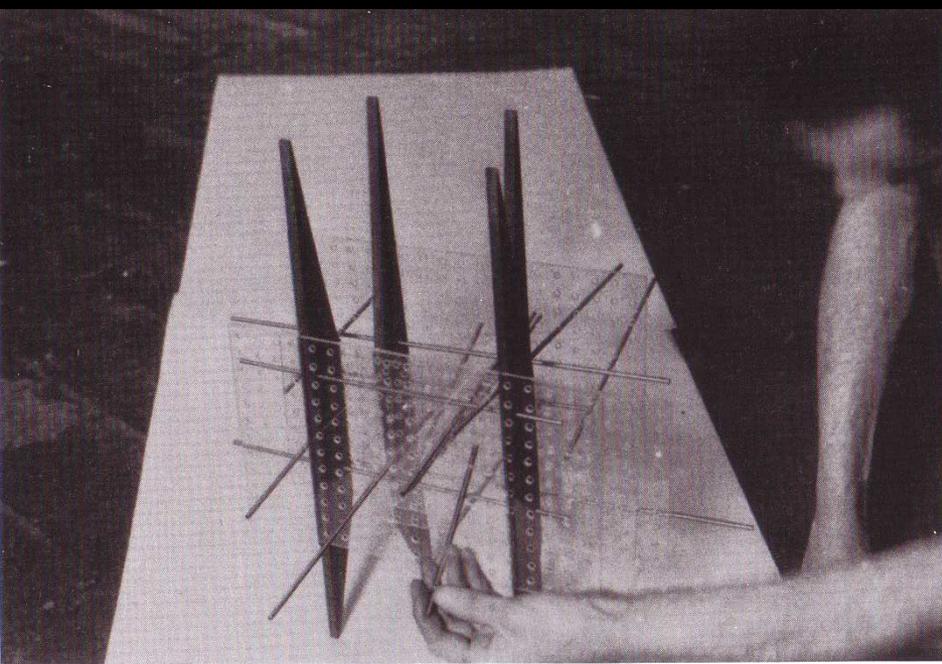
Neal in a cell for Mick Jagger

Richard Hamilton, Swinging London 67 (1968)



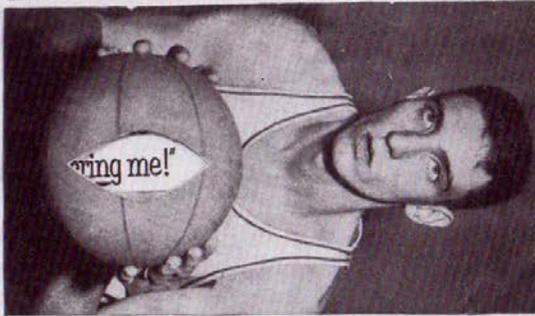
“Swinging London”
1960s





John McHale, Construction Kits, 1954

Some facts you should know



1. Coke Time... and all is well

IF YOU ARE SINGLE AND DON'T WANT TO BE

2. FALSE TEETH
KLUTCH holds them tighter

Do I use the pronoun

Do I have a deep interest in

Do I laugh with affection?

Do I have any ingredient

Do I "roll with the punches"?

Do I feel a surge of jealousy?



SHE PINS UP
THE POISON
PEN CARDS

Why
Not

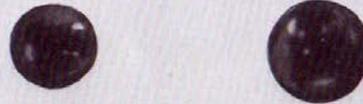
WHY I TOOK

to the washers

in luxury flats

Where travellers' cheques
are slave girls

THE ANKLES of ARMY are on the
warpath again. . . . They are
whopping over the client states in



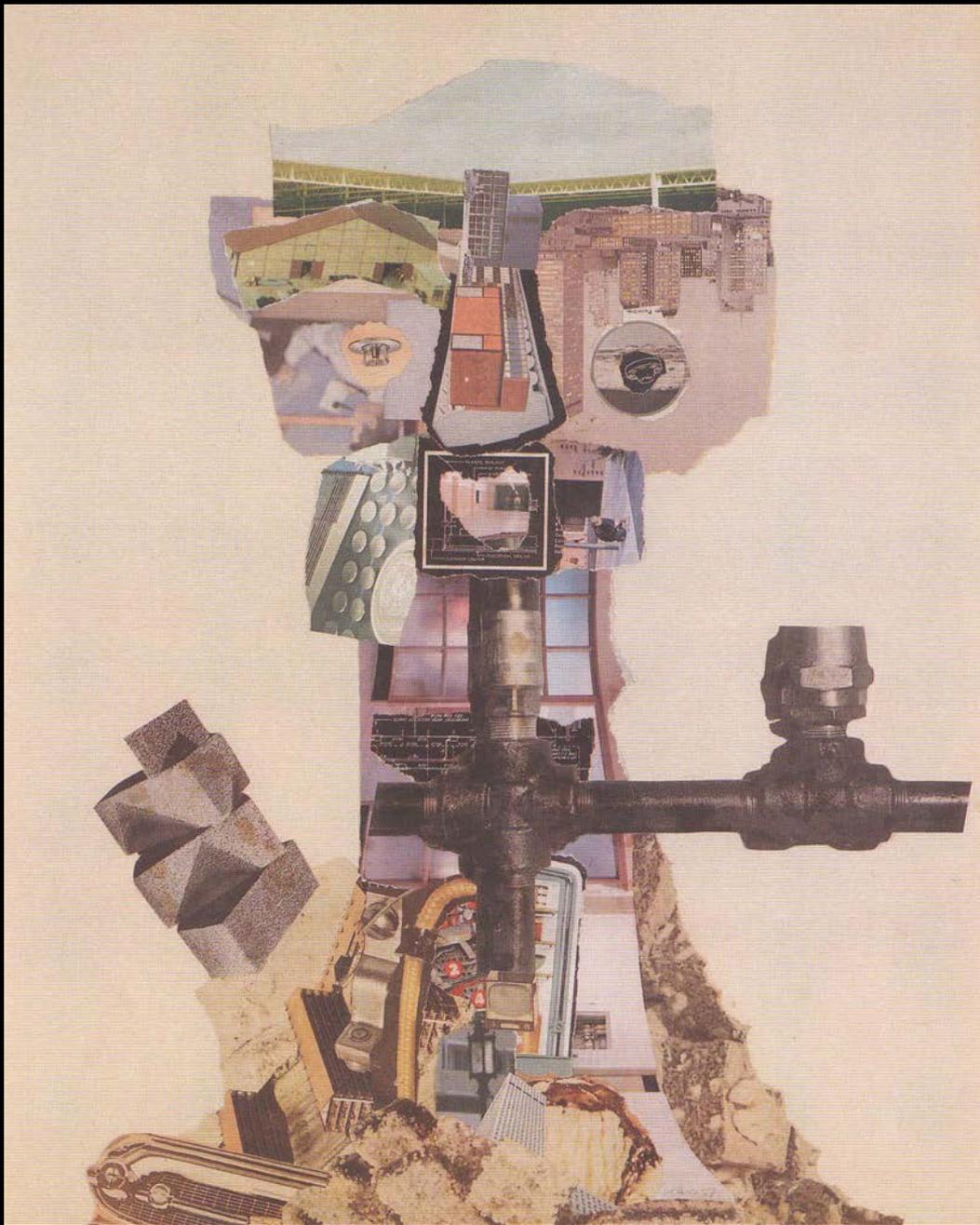
2



John McHale 54

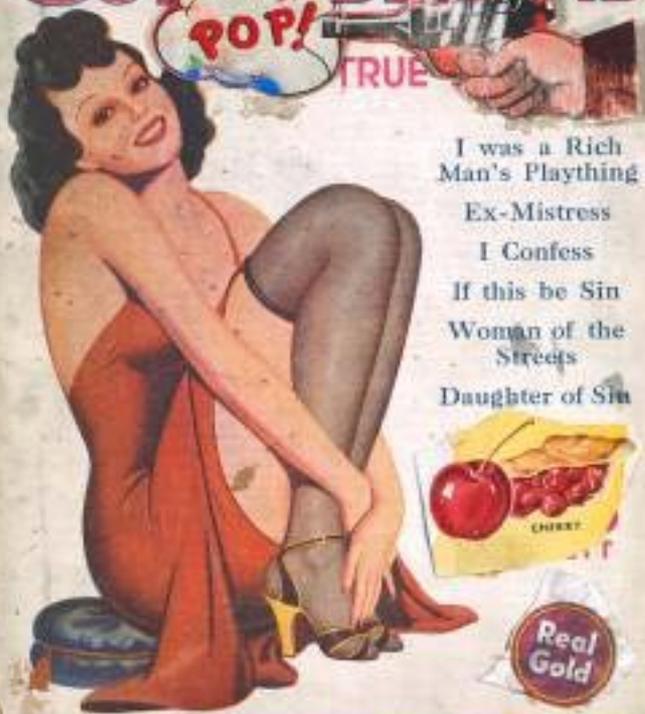
John McHale, "Why I Took to the Washers

In Luxury Flats," 1954, collage book



John McHale, "Machine-Made America I,"
1956-57, collage

Intimate CONFESSIONS



I was a Rich
Man's Plaything
Ex-Mistress
I Confess
If this be Sin
Woman of the
Streets
Daughter of Sin



Real
Gold

Keep 'Em



Flying!



Eduardo Paolozzi

"I Was a Rich Man's Plaything"

from *Bunk*

1947

STORAGE INSTRUCTIONS

4-7. STORAGE OF PUMP INJECTION PUMPS, MATH-TEN CONTROL, AND ACCESSORIES.

4-7c. Prepare the fuel injection pump, transfer case, and accessories, installed on, or removed from the engine, in accordance with the respective maintenance instructions.

of 1 volume contains illustrative agent to 3 volumes of aircraft engine lubricating oil, grade 100. Refer to Specification AMS 2472.

4-8. ACCESSORIES PRESERVATIVE COMPOUND (used externally on engine parts). Refer to Specification AMS 2473.



Electric Day. On a tour of inspection at Newark Airport (see ref), Dr. Albert Einstein asked about the new absolute altimeter (LIFE, Oct. 24). Harry Aston, a publicity man, explained its workings. "Please," said Einstein, with a twinkle, "what about the time element?" Aston: "Well, the time gives the altitude. . . ." Einstein: "No, no. The sea goes around the earth. That would be the X." Aston: "Well, the absolute altimeter travels to the earth and. . . ." Einstein: "Please. Do you mean around the earth in the X. The airplane is going 180 mph. That would be C. Now what you require is a relation to X. . . ." Aston: "Professor, we have a pamphlet that explains all about these altimeters. You'll just have to take one."

PROPELLER	ENGINE
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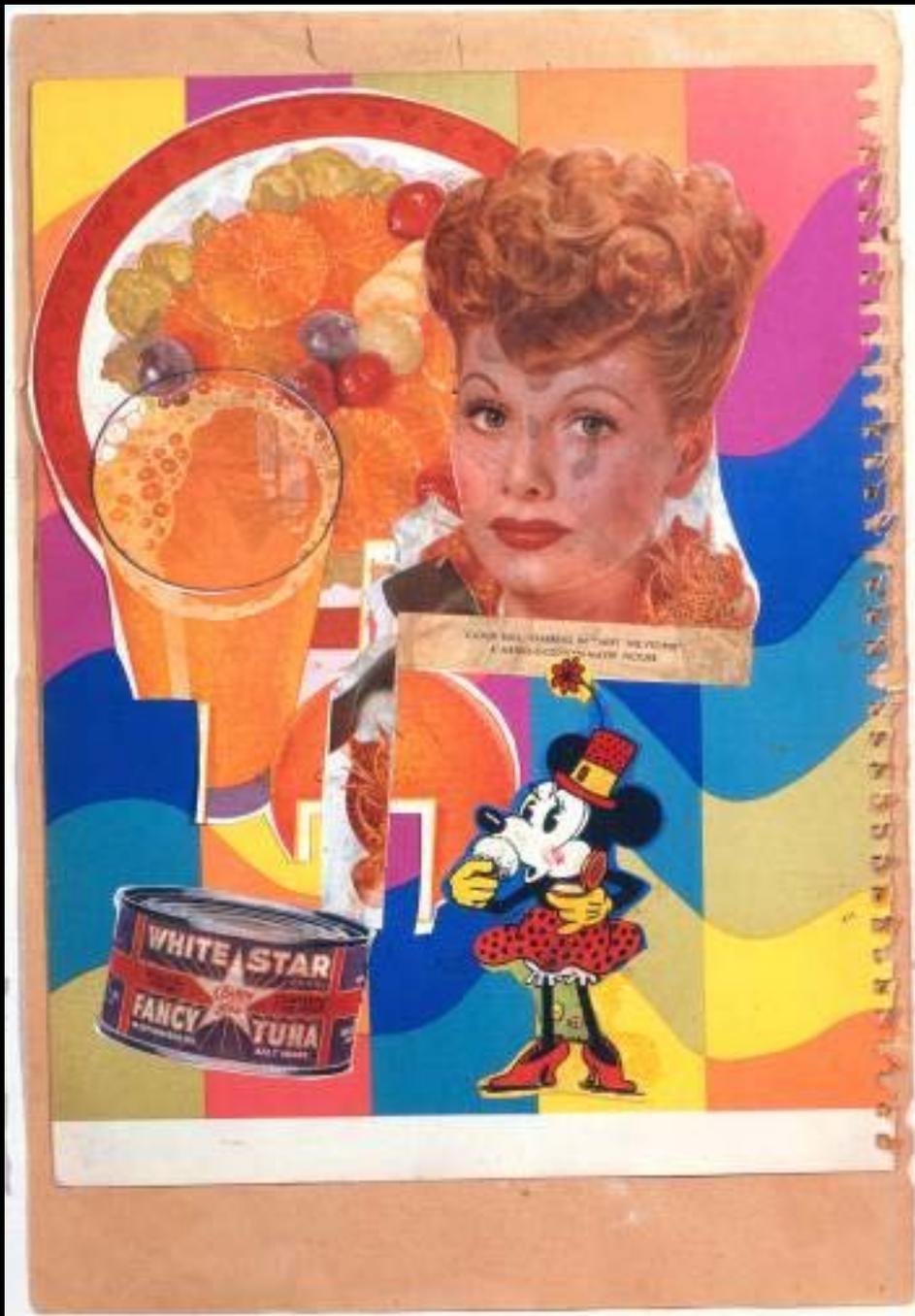


As the writer proceeds to remove figures to left of the figure and shows index by hand a line level, and in the next shows the "Vandy" cables as Schultz, which had been given to Grier.



LESSONS OF LAST TIME—>

Eduardo Paolozzi, "Lessons of Last Time," from *Bunk*, 1947



Eduardo Paolozzi

“Meet the People”

From *Bunk*

1948



Eduardo Paolozzi
"Fountain"
1951-52
Steel, copper alloy and paint



Eduardo Paolozzi
"Cyclops"
1957
Bronze



Magda Cordell

"Skin"

1956

Mixed Media on Board

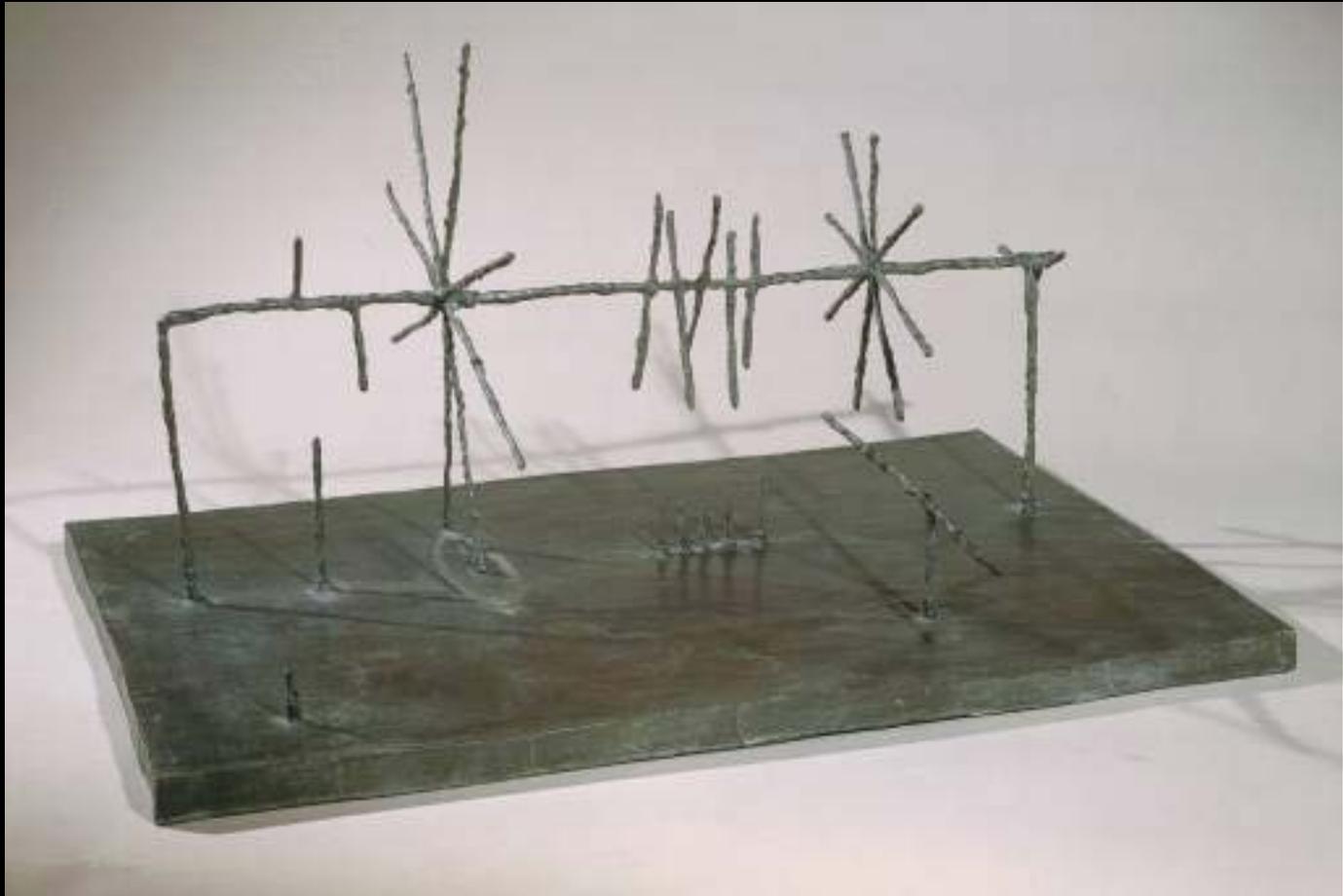


Magda Cordell

"Figure II"

1956

Mixed Media on Board



William Turnbull, Mobile Stabile, 1949, Bronze

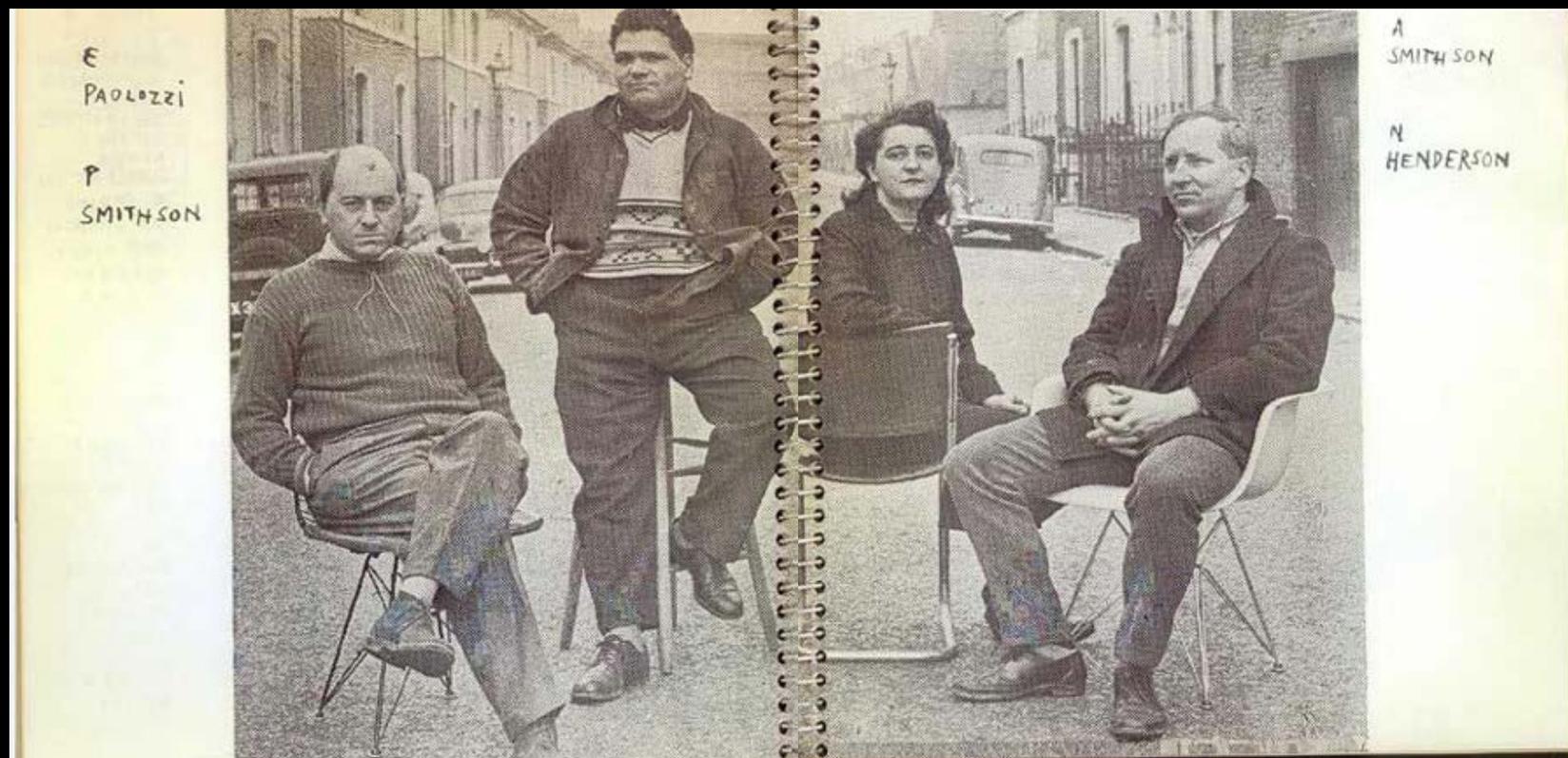


William Turnbull

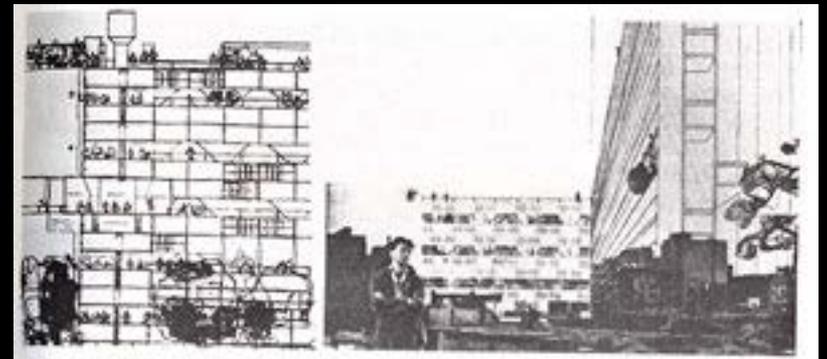
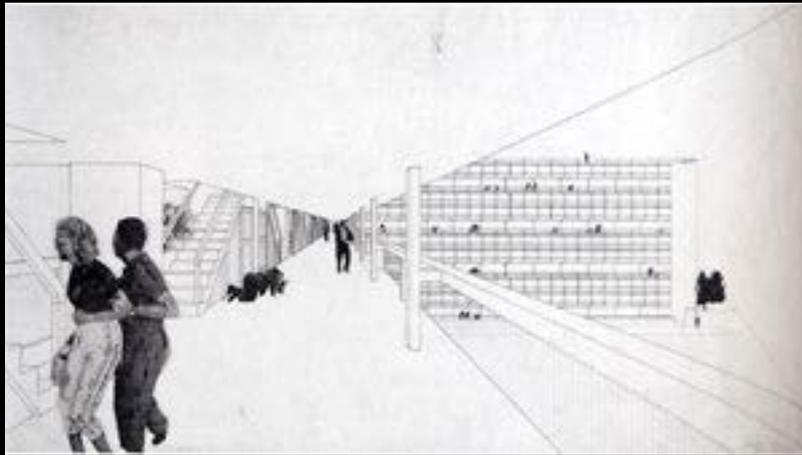
"Mask I"

1953

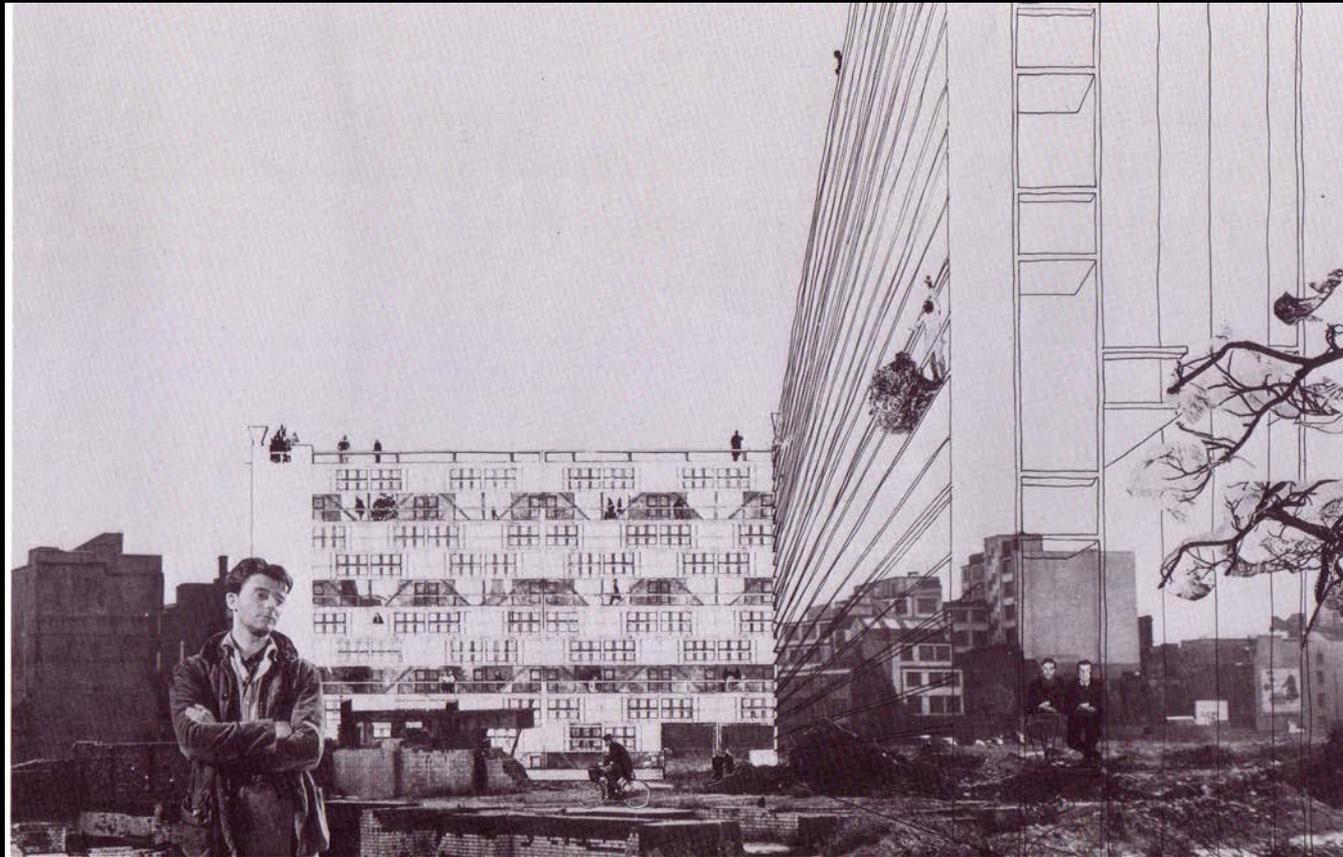
Bronze



Pages from catalog, This is Tomorrow, 1956

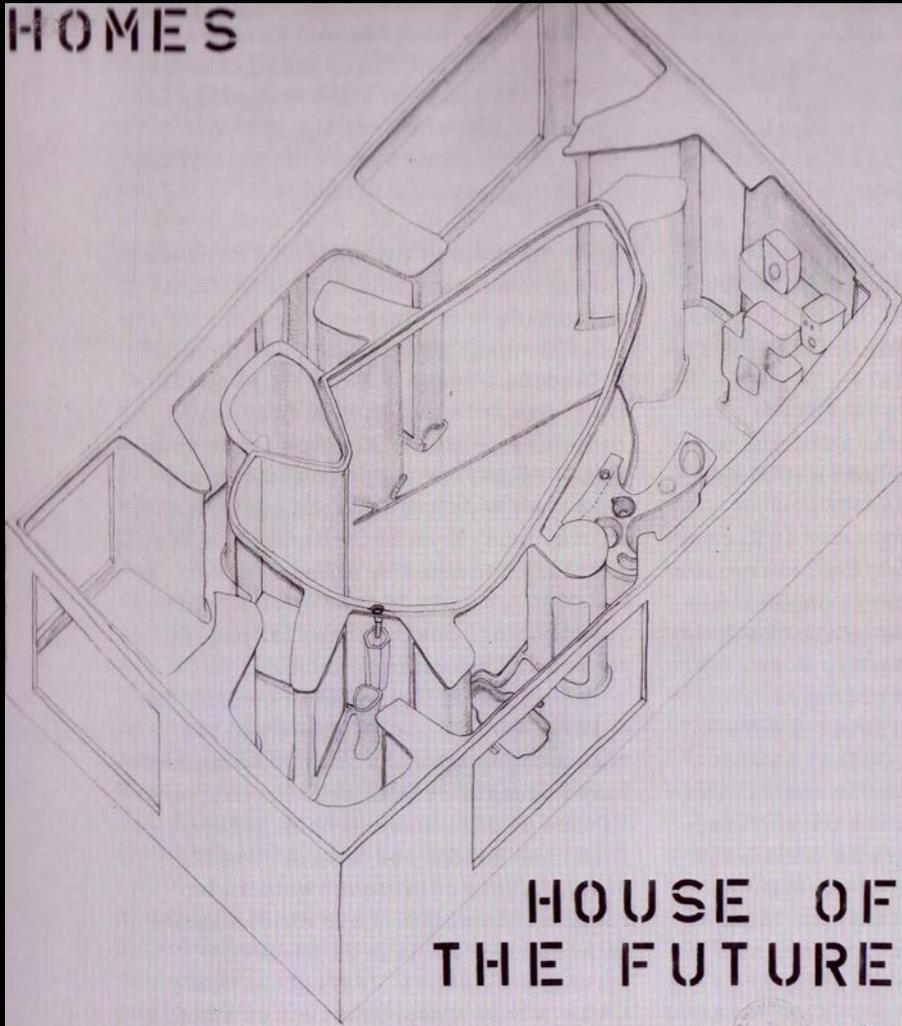


Peter and Alison Smithson, Competition Submission for the Golden Lane Housing Project, 1952



Peter and Alison Smithson, Golden Lane Housing Project, 1952, collage, photographs, magazine cutouts, and pen on paper

HOMES



HOUSE OF
THE FUTURE

HF 5502



1/2"

NOTE: THIS DRAWING IS PRELIMINARY AND NOT FOR CONSTRUCTION PURPOSES.

Peter and Alison Smithson, Axonometric of the House of the Future, 1956, Daily Mail Idea Home Exhibition



Peter and Alison Smithson, House of the Future, 1956,
Daily Mail Idea Home Exhibition



Peter and Alison Smithson, House of the Future, March, 1956,
Daily Mail Idea Home Exhibition





Peter and Alison Smithson, House of the Future, March, 1956,
Daily Mail Idea Home Exhibition