

Richard Hamilton  
at the ICA

ICA

12 February —  
6 April 2014

TATE  
MODERN

Teacher's Pack



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# Aims of the Pack

This pack has been developed to support teaching and learning both at the ICA and in the classroom. It offers starting points and ideas for visiting teachers to use with GCSE and A-Level students. Activities and discussion points are suggested and one of the key learning objectives is for pupils to develop their skills in aesthetic understanding and critical judgement. Students will be guided towards an analysis and exploration of how the artworks in *Richard Hamilton at the ICA* reflect the social and cultural contexts in which they were made. Suggested activities are offered for use in the gallery and in the classroom.



Photography: Victoria Erdelevskaya  
Courtesy ICA, London

## Also Showing

### Tate Modern Exhibition

Richard Hamilton  
13 February - 26 May 2014

One of the most influential British artists of the 20th century, Richard Hamilton (1922–2011) is widely regarded as a founding figure of pop art, who continued to experiment and innovate over a career of 60 years. Tate Modern presents the first retrospective to encompass the full scope of Hamilton's work, from his early exhibition designs of the 1950s to his final paintings of 2011. This exhibition explores his relationship to design, painting, photography and television, as well as his engagement and collaborations with other artists.

[www.tate.org.uk/whats-on/tate-modern/exhibition/richard-hamilton](http://www.tate.org.uk/whats-on/tate-modern/exhibition/richard-hamilton)

### ICA Exhibitions

Jane Drew (1911-1996):  
An Introduction  
12 February – 23 March 2014  
Fox Reading Room

Hito Steyerl  
5 March – 27 April 2014  
ICA Theatre

ICA Off-Site  
Dover Street Market  
11 February – 6 April 2014

[www.ica.org.uk/whats-on/exhibitions](http://www.ica.org.uk/whats-on/exhibitions)

## About the ICA

The ICA supports radical art and culture. Through a vibrant programme of exhibitions, films, events, talks and debates, the ICA challenges perceived notions and stimulates debate, experimentation, creativity and exchange with visitors.

Founded in 1946 by a group of artists including Roland Penrose, Peter Watson and Herbert Read, the ICA continues to support living artists in showing and exploring their work, often as it emerges and before others. The ICA has been at the forefront of cultural experimentation since its formation and has presented important debut solo shows by artists including Damien Hirst, Steve McQueen, Richard Prince and Luc Tuymans. More recently Pablo Bronstein, Lis Rhodes, Bjarne Melgaard and Juergen Teller have all staged key solo exhibitions, whilst a new generation of artists, including Luke Fowler, Lucky PDF, Hannah Sawtell and Factory Floor have taken part in exhibitions and residencies.

The ICA was one of the first venues to present The Clash and The Smiths, as well as bands such as Throbbing Gristle. The inaugural ICA / LUX Biennial of Moving Images was launched in 2012, and the ICA Cinema continues to screen rare artists' film, support independent releases and partner with leading film festivals.

## An Introduction to *Richard Hamilton at the ICA*

### Richard Hamilton at the ICA

During the 1950s, the ICA stood apart from a more conventional London art scene, offering Richard Hamilton an opportunity to curate pioneering exhibitions and participate in experimental events organised by the Independent Group, of which he was a key member.

Hamilton's relationship with the ICA was established when he installed *James Joyce: His Life and Work* (1950) with Nigel Henderson and later *The Wonder and Horror of the Human Head* (1953); and curated *Growth and Form* (1951) at the ICA.

Two installations created by Hamilton for the ICA's previous premises at 17-18 Dover Street nearly sixty years ago are recreated here to coincide with Tate Modern's Hamilton retrospective. In the Lower Gallery, *Man, Machine and Motion* (1955) comprises thirty modular, open steel frames in which photographic images are clipped in four themes: 'Aquatic, Terrestrial, Aerial and Interplanetary'. Displayed in the Upper Gallery, *an Exhibit* (1957) was conceived in close collaboration with writer-critic Lawrence Alloway and artist Victor Pasmore. Organised around a modular hanging system, the intention was to give visitors an opportunity 'to generate their own compositions'. Rare archive material for the projects Hamilton organised at the ICA are also presented in the Upper Gallery.

Richard Hamilton was born in London in 1922. He studied at the Royal Academy Schools and Slade School of Art, and went on to teach at the London Central School of Arts and Crafts and the University of Newcastle upon Tyne. Hamilton was a key member of the Independent Group, who met at the ICA in the 1950s. He represented Britain in the 1993 Venice Biennale and his work is held in major public and private collections around the world.

[www.ica.org.uk/whats-on/exhibitions](http://www.ica.org.uk/whats-on/exhibitions)

Exhibition Supported by:



MULBERRY

Supported by Christie's, The Richard Hamilton Exhibition Supporters Group and The Paul Mellon Centre for Studies in British Art

# An Introduction to *Richard Hamilton at the ICA*

Archive material relating to *Man, Machine and Motion* (1955) and *an Exhibit* (1957), as well as other exhibitions that Richard Hamilton organised for the ICA during the 1950s and the early 1960s, provides a rare insight into the development and realisation of these projects. With subjects ranging from the life and work of author James Joyce, D'Arcy Wentworth Thompson's 1917 book *On Growth and Form* and the work of the subversive French artist Francis Picabia, they reflect the extraordinary breadth of Hamilton's curatorial and conceptual interests, and indicate the lifelong influence these subjects had on his own work. Nearly all of the projects were collaborative efforts, and since Hamilton was teaching at this time at the University of Newcastle, exhibitions were often first presented there, at the Hatton Gallery, before being brought to the ICA, then at 17-18 Dover Street.

Hamilton was strongly influenced by early twentieth century developments in art and design that had mainly taken place outside of Britain. These included the radical theories and display experiments of Surrealist and Dada artists such as Marcel Duchamp and Picabia, the Modernist design principles of the Bauhaus and the architecture of Le Corbusier, which was premised on geometric modular systems. His wartime training in technical engineering drawing as well as his service as a 'jig and tool' draftsman at the Design Unit Group during the war also resonated throughout his practice and exhibition design. With renewed urgency in the post-war era, he was an avid follower of new developments in art and design technology, such as the innovative exhibition designs of Francesco Gnechi Ruscone for the 1951 Milan Triennial, as well as looking to new techniques for visual communication and commercial design being developed in America and Britain.

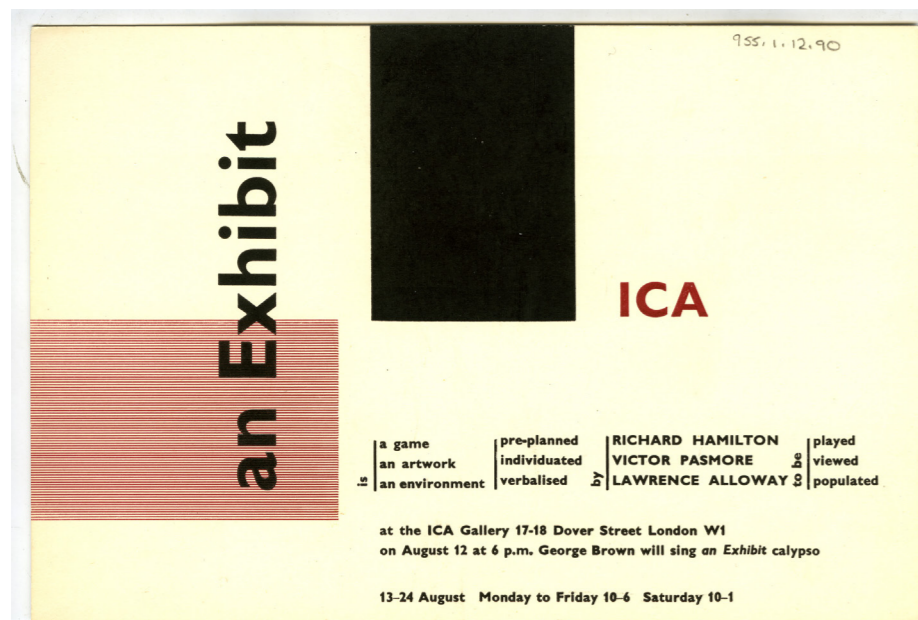


Image courtesy Tate

# Chronology of Richard Hamilton's Exhibitions at the ICA

*Life and Work of James Joyce*

13 June - 12 July 1950

Catalogue/Poster design and installation: Richard Hamilton

*1950: Aspects of British Art*

12 December 1950 - 11 January 1951

Organised by Robert Melville, Roland Penrose and Peter Watson, Hamilton was one of 31 participating artists

*Growth and Form*

3 July - 1 September 1951

Exhibition design: Ronald Alley and Richard Hamilton

Catalogue design: John Denison-Hunt

Poster design: William Turnbull

*Wonder and Horror of the Human Head*

8 March - 19 April, 1953

Exhibition design: Richard and Terry Hamilton

*Man, Machine and Motion: an Iconography of Speed and Space*

6 - 30 July, 1955

Organised by Richard Hamilton with Reyner Banham and Lawrence Alloway

Exhibition design: Richard Hamilton

Catalogue design: Antony Froshaug

*an Exhibit*

13 August - 24 August, 1957

Organised by Richard Hamilton, Victor Pasmore and Lawrence Alloway

Designer: Richard Hamilton

*Picabia*

2 April - end April, 1964

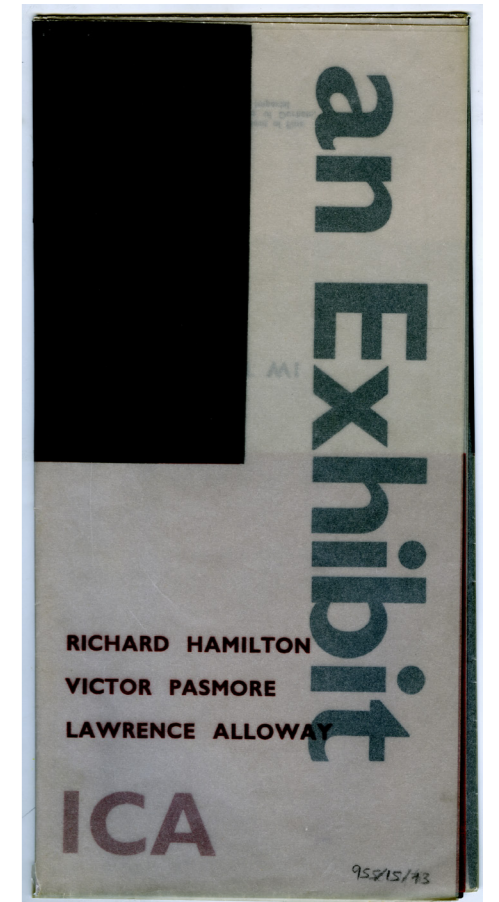
Organised by Richard Hamilton

*The Obsessive Image 1960-1968*

April 1968

ICA, Nash House, The Mall

Organised by Mario Amaya and Robert Melville, Hamilton was one of over 60 participating artists



Images courtesy Tate

## *an Exhibit, Hatton Gallery, 1957*



*an Exhibit* (in association with Victor Pasmore and Lawrence Alloway), Hatton Gallery, Newcastle upon Tyne, 1957  
Copyright Richard Hamilton



*an Exhibit* (in association with Victor Pasmore and Lawrence Alloway), Hatton Gallery, Newcastle upon Tyne, 1957  
Copyright Richard Hamilton

## *an Exhibit, ICA, 1957*



*an Exhibit* (in association with Victor Pasmore and Lawrence Alloway), record of installation at Institute of Contemporary Arts, London 1957  
Copyright Richard Hamilton



*an Exhibit* (in association with Victor Pasmore and Lawrence Alloway), record of installation at Institute of Contemporary Arts, London, 1957  
Copyright Richard Hamilton

# Discussions and Activities

## General Discussion

- In your view, what are the differences between *an Exhibit* and *Man, Machine and Motion*? What are the similarities? Discuss the significance of these differences and similarities in small groups.
- As you move through *an Exhibit* consider your role within the installation and the roles of other people in the space. Think about the role of the viewer in generating compositions.
- How does Hamilton guide the viewer around the space in each installation?
- Both installations play with the relationship between transparency and opacity. Consider the positioning of panels in both installations and discuss what Hamilton, with Victor Pasmore and Lawrence Alloway, were trying to do through their placement.

## Activities

### Draw

- Consider the flexibility of each installation/exhibition. How else could you configure each arrangement? In groups create drawings of your own layouts.

### Present

- *Man, Machine and Motion* and *an Exhibit* were originally created in the 1950s. In small groups, discuss whether they are still relevant to an audience of today and if so why. Present your ideas to the rest of your class.

### Select

- In *Man, Machine and Motion* Hamilton was examining man's relationship with velocity, exploration, technology and speed. Imagine you are the artist making a contemporary version of *Man, Machine and Motion*. Select a series of images that you would include in the installation that explore human interaction with machine and environment, and discuss why you chose them with your group.

# Art Rules

The ICA's Art Rules website is an online forum designed to generate debate around contemporary art. The website asks visitors to answer the question: 'What is art?'. Their answers appear on the website for other visitors to comment on, and conversations are started around the submitted 'rules'. Visitors can 'Agree' or 'Disagree' with these rules - as well as share a rule using Twitter, Facebook and Pinterest.

The more people 'Agree' with a rule, the larger it will appear on the website, and vice versa. The website has been seeded with a number of rules written by leading artists, curators and critics. This is to serve as inspiration for visitors and enable the site to become a repository of outstanding thinking as well as a community of cultural commentators.

[artrules.ica.org.uk](http://artrules.ica.org.uk)



## Activity

Log onto the 'Art Rules' website and submit your very own 'Art Rule' and discuss with the group why you chose it. The rest of the group will then have the opportunity to debate the rule and decide whether or not they agree with it.

[artrules.ica.org.uk](http://artrules.ica.org.uk)

# ICA Learning

Our dynamic Learning programme provides opportunities for creative exchange, investigation and discussion between practitioners and audiences. The ICA strives to build sustainable relationships with universities, students, schools and our wider audiences, nurturing interest and appreciation of the creative process, and broadening engagement with contemporary arts.

ICA Learning provides different opportunities to engage with the ICA programme through gallery tours, guided visits to our exhibitions, regular Friday Salons, online educational platforms and the ICA Student Forum.

Our University Partnerships exist to encourage the development of joint projects and research. In addition, the programme has a dedicated student body that curates events and projects for the Public Programme. ICA Academy provides career paths to Further Education, Higher Education and employment.

For further information, or to make a booking, please email [learning@ica.org.uk](mailto:learning@ica.org.uk)

*ICA Learning is generously supported by The Ernest Cook Trust*

# ICA Forthcoming Events

## Gallery Tours

Lucy Rose Bayley  
Thursday 13 March, 6.30pm

Robin Kinross  
Thursday 20 March, 6.30pm

James Capper  
Thursday 3 April, 6.30pm

## Culture Now

Sara Barker  
Friday 21 February, 1pm

Thomas Bayrle  
Friday 7 March, 1pm

Simon Denny & Aleksandra  
Domanović  
Friday 21 March, 1pm

## Artists' Film Club

Ulrike Ottinger  
Wednesday 19 February,  
6.45pm

## Friday Salons

### Curating the Archive Friday 7 March, 3pm

Using the different modalities of Richard Hamilton's practice as a foil for the discussion, this salon asks what has been gained and lost in the professionalisation of the curatorial and what possibilities for new directions can be recovered from the expanded archive of contemporary exhibition making.

### Colonial Modernity (and its Crises) Friday 14 March, 3pm

Taking the architect Jane Drew and the display at the ICA as a starting point, the salon examines how the integration of the vernacular practices presented a crisis within universal modernism and the relationship between the process of de-colonisation and modernist planning.

### Colour Clash Friday 4 April, 3pm

This Salon takes Tom Hudson's experimental colour teaching at Cardiff College of Art in the 1950s and Richard Hamilton's investigation into colour within his teaching of Basic Design during his time at Newcastle University as a starting point, to explore the role of colour in contemporary art practice today.

# ICA Forthcoming Events

## Talks

### **'an Exhibit': an Exhibition, an Artwork, a Collaboration**

**Saturday 22 February, 2pm**

This half-day symposium considers the pioneering an Exhibit in the wider context of Hamilton's practice and its wide-reaching impact, from the canons of curatorial practice, to questions of artist as curator, notions of display and artistic practice itself.

### **Online Talk: The Influence of Technology**

**Tuesday 25 February, 4pm**

Join us on Google Plus or Youtube for this digital discussion, in collaboration with Google Art Project, to explore the technological advances that are having a major impact on how we live, work and produce.

### **Just What Is It That Makes Today's Art Schools So Different, So Appealing?**

**Saturday 29 March, 10am**

Situating current art schools within the context of an historical legacy of self-organised, experimental and alternative education models, this symposium aims to interrogate the content of art and design education.

## How to book

To book for groups or individuals contact ICA Box Office on 020 7930 3647 or email [sales@ica.org.uk](mailto:sales@ica.org.uk)

For more details on events visit

[www.ica.org.uk/whats-on/richard-hamilton-ica](http://www.ica.org.uk/whats-on/richard-hamilton-ica)

# Tate Forthcoming Events



## Talks

### **Matisse Cut-Outs and Richard Hamilton Learning Private View at Tate Modern**

**Monday 28 April, 18.30 – 20.30**

*£5 per teacher, including a free drink*

An exclusive evening opportunity to see Richard Hamilton and Henri Matisse: The Cut Outs, attend talks and artist-led activities, pick up free resources, hear about forthcoming programme opportunities and share a drink with colleagues.

[www.tate.org.uk/whats-on/tate-modern/private-view/matisse-cut-outs-and-richard-hamilton](http://www.tate.org.uk/whats-on/tate-modern/private-view/matisse-cut-outs-and-richard-hamilton)

### **Easter School at Tate Britain**

**Monday 7 April – Wednesday 9 April, 10.30 – 17.00**

*£200. Refreshments, lunch, materials and entry to exhibitions included*

This experimental three-day course has been developed in response to the very particular context of Tate Britain as the home of the national collection of British art from 1500 to the present day. Easter School explores the possibilities and tensions inherent in how historic, modern and contemporary art might be experienced, looked at, displayed, made and mediated. Using the 'radical chronology' of the Tate Britain displays as a prompt, you will explore notions of interpretation in art and art history. How might the Tate Britain collection disrupt or uphold traditional art historical narratives?

[www.tate.org.uk/whats-on/tate-britain/courses-and-workshops/easter-school-1](http://www.tate.org.uk/whats-on/tate-britain/courses-and-workshops/easter-school-1)

### **Art & series: a new programme of study days for 2013–14 at Tate Britain and Tate Modern**

**13 March, 16 May, 20 June, 2 July**

*£95 per day. Refreshments, lunch, materials and entry to exhibitions included*

The Art & study day series has been developed to support your classroom practice and to open up a shared discussion on how art can underpin the imagination and critical thinking of your students. While taking various and numerous forms; that of tour, practical activity, lecture, debate or performance, a signature characteristic of these day-long sessions is the extended time spent with the artwork on display. Whether looking through the lens of a specific audience group, exploring artists' tendency towards collecting and collating or considering how meaning might be made or communicated, each session aims to support and extend classroom practice.

[www.tate.org.uk/whats-on/tate-britain-tate-modern/eventseries/art-series-new-programme-study-days-2013-14](http://www.tate.org.uk/whats-on/tate-britain-tate-modern/eventseries/art-series-new-programme-study-days-2013-14)

Follow @tateteachers for event updates

Booking required. For tickets please call 020 7887 8888



# Useful Links and Resources

## ICA Learning

[www.ica.org.uk/learning](http://www.ica.org.uk/learning)  
[learning@ica.org.uk](mailto:learning@ica.org.uk)

## Teacher's Previews

Join our teacher's previews for all of our exhibitions

## Teacher Resource Packs

Teacher resource packs are available at the ICA Box Office, or by emailing [learning@ica.org.uk](mailto:learning@ica.org.uk)

## Art Rules

Art Rules is an online space to discuss the rules of art today. Engage your students by visiting: [artrules.ica.org.uk](http://artrules.ica.org.uk)

## MA in the Contemporary

Find out more about our unique, interdisciplinary MA programme, in partnership with University of Kent:  
[www.ica.org.uk/ma-contemporary](http://www.ica.org.uk/ma-contemporary)

## Cinema Matinee Screenings

Cinema group matinees are available for schools, colleges and universities. To see the full programme visit:  
[www.ica.org.uk/whats-on/films](http://www.ica.org.uk/whats-on/films)

## Student Forum

Join the ICA Student Forum to shape and develop a public programme of events in response to the ICA programme:  
[www.ica.org.uk/student-forum](http://www.ica.org.uk/student-forum)

## University Partnerships

Through our University partnerships we engage and promote greater collaborative opportunities between university students, teaching staff and the ICA's public programme. Find out more:  
[www.ica.org.uk/university-partnerships](http://www.ica.org.uk/university-partnerships)

## Opening Hours

Tuesday—Sunday, 11am—11pm

## Day Membership £1

Wednesday—Sunday, 11am-6pm  
Until 9pm on Thursdays

## Exhibitions

Tuesday—Sunday, 11am—6pm  
Open late every Thursday until 9pm

## ICA Box Office & Bookshop

Tuesday—Sunday, 11am—9pm

## ICA Café Bar

Food served from 11.30—3.30pm / 5.30—9pm

## Tuesday Cinema

All films, all day: £3 for ICA Members / £6 non-Members

## Sign Up to our Newsletters

[www.ica.org.uk/signup](http://www.ica.org.uk/signup)

## Follow us



Cover image: *an Exhibit* (in association with Victor Pasmore and Lawrence Alloway), record of installation at Institute of Contemporary Arts, London, 1957. Copyright Richard Hamilton