

Born in 1922 into a London working-class family, Richard Hamilton was to become one of the most acute observers and articulators of images from different areas of contemporary culture, from the arts to the media or the consumer society. His work dissolves the borders between popular and élite art in a profound investigation that belies an apparent frivolity and irony. Hamilton always considered himself a figurative artist, but throughout his career he tested the current validity of painting through dialogues with other media and disciplines like photography, design, architecture, advertising, engraving and the digital image. He also investigated genres such as portraiture, still life and landscape, starting from the appropriation of existing images and engaging with both earlier and contemporary artists.

Zone 1

Reapers, 1949

In 1949, while studying at the Slade School of Fine Arts in London, Hamilton produced *Variations on the theme of a Reaper*, a series of etchings impregnated with a dadaist aesthetic that demonstrate his interest in mechanics and scientific diagrams. Hamilton studied the morphology and function of these machines in order to convert them into an instrument for conceptual investigation. The reapers suggest a link between the organic world of the earth and the industrial world of mechanised agriculture, a reflection of his youthful interest in bonds between the artificial and the biological.

Growth and Form, 1951

Hamilton's early interests found form in exhibition design. The first was *Growth and Form*, conceived as a collage, partly scientific and partly artistic, which presented a dense network of visual, formal and spatial relations. Juxtaposed with photographs and diagrams of elements of nature are the grid structures of the exhibition furnishings, characteristic of architectural modernity. The superimposition of irregular and biomorphic forms on others that were mathematically determined blurred the distinction between artistic and natural form, appearance and reality.

Paintings, 1950-54

The alteration of organic matter was one of the first issues addressed by Hamilton through paintings framed within contemporary debates on abstraction and figuration. These paintings develop some of the interests in organic and spiral growth and other natural structures that began with *Growth and Form*. His train journeys meanwhile led him to use painting to investigate movement and the individual viewpoint from a means of transport that was crucial to modern visual perception. He noticed that the nearby objects he saw from his window seemed to move in the opposite direction to the train, whereas more distant ones appeared to move in the same direction. This paradox gave rise to *Trainsition*, a title referring both to the word 'transition' and to the phrase 'Train sit I on'.

This is Tomorrow, 1956
For the exhibition *This is Tomorrow*, Hamilton collaborated with other artists on the design of *The Funhouse*, made up of images from Hollywood cinema, science fiction and advertising, and completed with various sensory stimuli. The result wavers between enthusiasm and criticism for the central role played by the mass media in popular imagery.

Zone 2

Man, Machine and Motion, 1955

In the exhibition *Man, Machine and Motion*, Hamilton reflected his fascination with the history of technology and the way transportation had altered everyone's vision and experience of the world. It was made up of photographs and photographic copies of drawings mounted on open grid frames and arranged at different heights according to whether their nature was "aquatic", "terrestrial", "aerial" or "interplanetary". He thus joined the debate on the role of the grid in contemporary culture, as studied through a variety of disciplines like engineering, art theory, history or city planning. In spite of the rationalist appearance of the installation, there was also a surrealist poetic underlying it.

Pop, 1957-63

The role of sensuality in contemporary design and advertising was the central element of Hamilton's first incursion into popular culture. The relationship between consumption and visual pleasure is suggested by the curves of american auto design (as *Hommage à Chrysler Corp.* points out), or can be associated with the lips of a screen icon like Voluptua in *Hers is a Lush Situation*. Hamilton's focus on pop culture is sophisticated and objective, sober and at the same time sensual, but far from the irony of Roy Lichtenstein or Andy Warhol. During those years, Hamilton listed the characteristics of pop art: *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 and big business*

Zone 3

Hamilton / Duchamp

Duchamp's work was a constant referent throughout Hamilton's career. In the fifties, he studied his work at length and made an English translation of the notes of the *Green Box*, in which Duchamp compiled the details of his great project for *The Large Glass*. When he organised an anthropological exhibition on Duchamp in 1966 at the Tate Gallery in London, Hamilton made a replica of the work because it was too fragile to travel from the United States. This room gathers some of the results of Hamilton's detailed study of each and every element of that complex work, together with *Five Tyres*, connected with the poetics of Duchamp in its interest in marking the the trace left by an everyday technological object like a tyre.

Zone 4

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For the poster and catalogue of *This is Tomorrow*, Hamilton created his celebrated collage *Just what is it that makes today's homes so different, so appealing?* It brought together his interest in design and in the effects of interiors on people's lives, his concern over the impact of television and, above all, his appropriation of images from the media, which acquired new contents when recontextualised. A tape recorder, a body builder, a topless model or a poster for a cheap novel pointed to the beginning of pop and its approximation to mass visual culture.

Zone 5

People, 1965-69

Towards the mid-1960s, Hamilton investigated the limits of the different forms of representation. He experimented with the enlargement of the photographic detail to the point where the image cease to transmit a precise message to the viewer. The application of oils to a selected area of each photograph gives the scene different degrees of intelligibility. The double deterioration or distortion of the image (through enlargement and the application of paint) reveals the grain of the photo and brings the final result close to abstraction.

Zone 6

Interiors I, 1964

As matter for plastic investigation, the interior, whether domestic or otherwise, soon became a subgenre which Hamilton worked on throughout his career. The artist once claimed that every detail of the interior of Velázquez's *Las Meninas* "bears a testimony to Spanish history." The same can be said of his own interiors in relation to the contemporary world, altered forever by the presence of objects, like the telephone or the television, that are ready to invade the private space with information.

Swinging London, 1968-69

In the series *Swinging London* 67, Hamilton altered a photograph of Mick Jagger handcuffed together with the art dealer Robert Fraser after their arrest for drug possession. By turning "Swinging London" into "Swingeing London", Hamilton was referring to the "swingeing" sentence.

My Marilyn / I'm dreaming of a white Christmas, 1964-71

A magazine feature about contact sheets on which Marilyn Monroe had scratched out the images that failed to correspond to the ideal of her public image, the artist translated Marilyn's marks into paint, and in some cases completely covered the images with layers of colour. He was thus interrogating the visual pleasure offered by Hollywood cinema to the male gaze, and the confusion between the persona and its representation for mass consumption.

Zone 7

an Exhibit, 1957

an Exhibit allowed Hamilton to display his aesthetic and conceptual preoccupations in a more concise way. Conceived as a "game", an "artwork" and an "environment", it called for the interaction of the viewer and investigated the relations between vision and movement. The hermetically abstract works meant that the viewer's gaze was not focused on the thematic content but on the exhibition's structure. The methacrylate panels generated reflections and created indeterminate spaces similar to those offered by film and television.

Zone 8

Polaroids

Hamilton asked numerous artists to take portraits of him with a Polaroid camera. He discovered that the choice of setting, the context, the framing, the angle and the lighting conditions reflected the sensibility of each artist. This was especially paradoxical in a medium like the Polaroid, with barely a few seconds elapsing between the taking of the picture and its development on paper.

Zone 9

Fashion-Plate (cosmetic study), 1969

In *Fashion-Plate*, Hamilton took photographs of models in illustrated magazines and ranked them according to their beauty. Each face is formed by photographic fragments retouched with makeup and other paints. While they must originally have been the epitome of beauty for advertising purposes, they now wear between the glamorous and the grotesque, betraying the artificial and constructed nature of this type of image, and foreshadowing the digital retouching of advertising images which is such common practice today.

Portraits / Self-portraits

Among the Polaroid portraits taken, Hamilton was particularly intrigued by the one by Francis Bacon, and he imitated the marks peculiar to Bacon's painting on a print of it. This was the origin of *Portrait of the artist by Francis Bacon*, an essay in manipulation in two senses: the alteration of the original appearance of the photograph, and the successful imitation of the style of another painter.

Two decades later, he repeated the process of pictorial alteration of a photographic portrait by means of a few simple brushstrokes. Also displayed in this room are other portraits of the artist Dieter Roth and the film director Derek Jarman.

