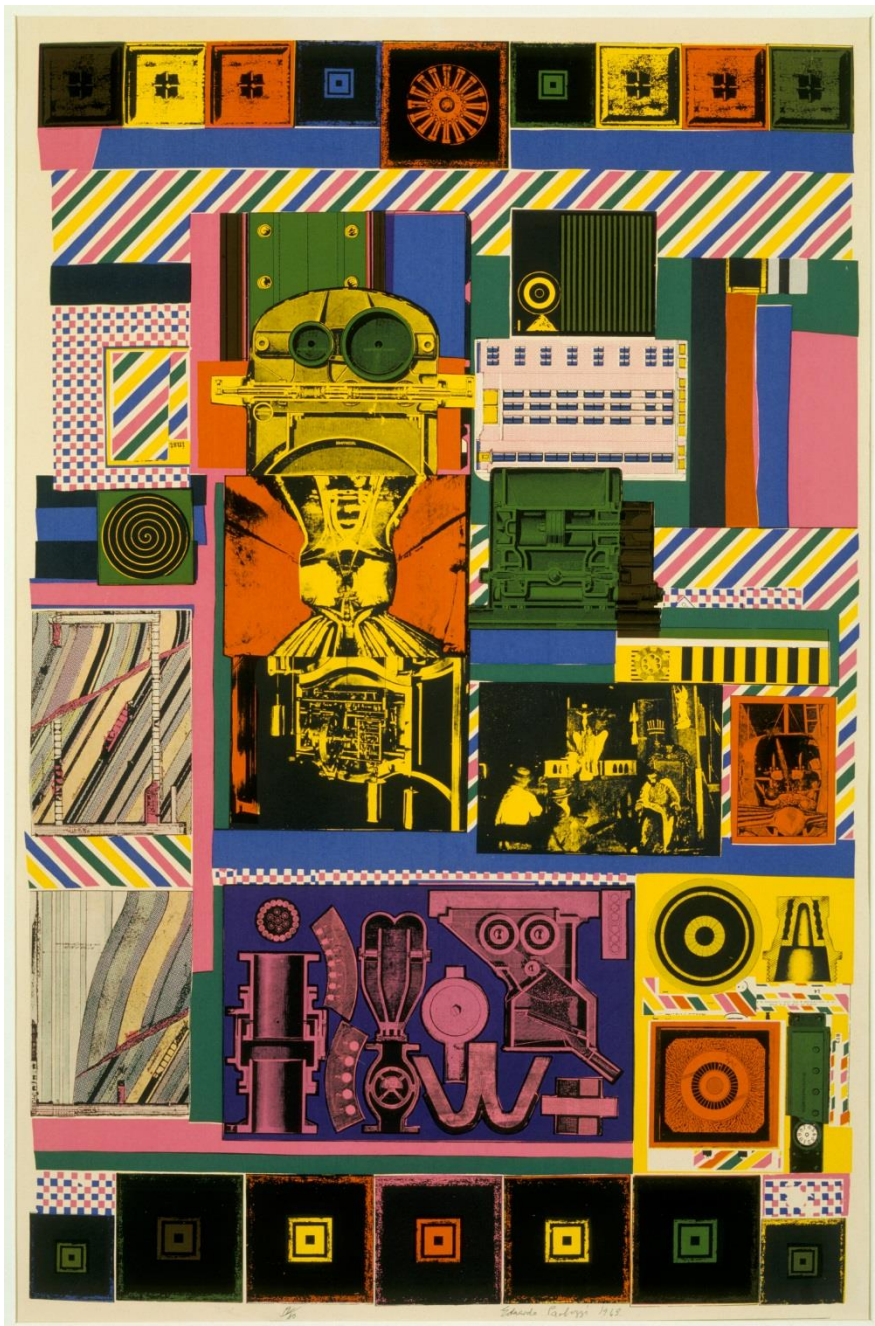


Whitechapel
Gallery

Eduardo Paolozzi

16 February – 14 May 2017



Eduardo Paolozzi (1924-2005) was one of the most innovative and irreverent artists of the 20th century. Considered the ‘godfather of Pop Art’, his collages, sculptures and prints challenged artistic convention, from the 1950s through to the Swinging Sixties and advent of ‘Cool Britannia’ in the 1990s.

This major Eduardo Paolozzi retrospective spans five decades and features over 250 works; from the artist’s post-War bronzes, revolutionary screen-prints and collages, to his bold textiles and fashion designs.

Conjectures to Identity
1963–64

Screenprint

Courtesy the British Council Collection

Postcard collage



Collage series by year 10 student

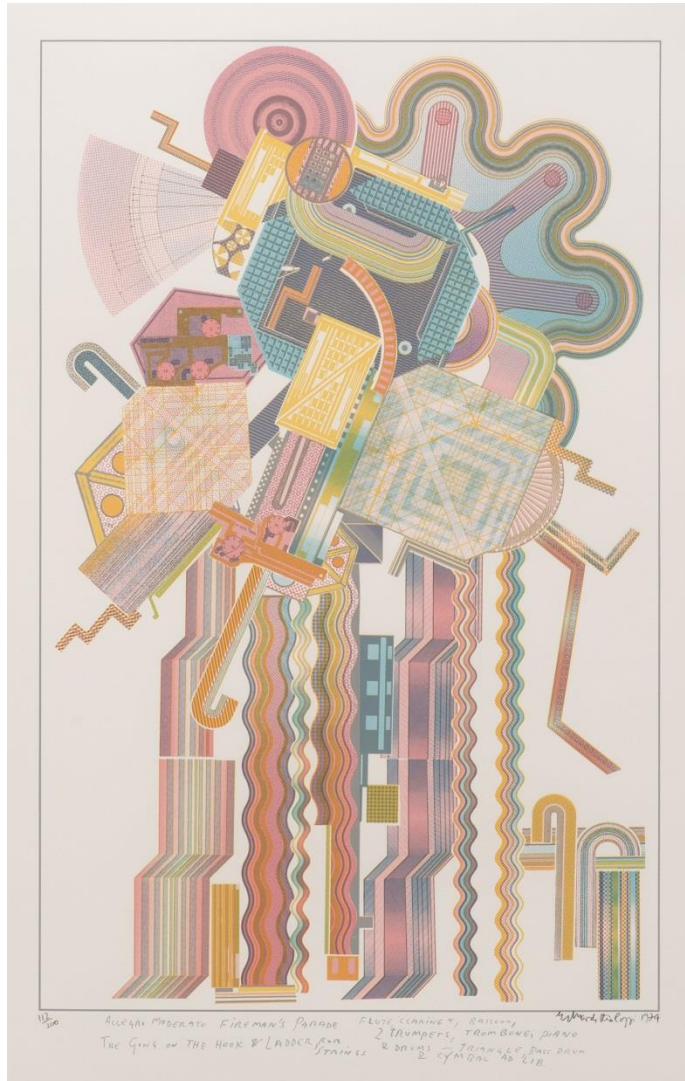
This activity is a great introduction to collage. Using a postcard image as a starting point, play with the juxtaposition of cut out images and patterns from magazines. Creating a series of small images is a useful way to get started with collage.

Juxtaposition portraits

- Using 2 to 3 found portraits, cut up the images into various pieces.
- Reconstruct a portrait from a combination of these images, but leave spaces in between the sections.
- Find creative ways to bring these disassembled images together. Use drawing, painting or adding additional found images to reconstruct an alternative portrait.
- Continue experimenting with this technique to create a series of juxtaposition portraits. It is useful to play around with changing configurations before sticking the work down to encourage an experimental approach.

An Alphabet of Shapes

Paolozzi was interested in mechanical processes as well as the handmade, from imagery and sculpture that merge animal and machine, to screen prints that use repeated mechanical shapes or visualisations of Jazz compositions. The artist was also interested in linguistics, seeing abstract shapes and forms as a language, like grammatical symbols or musical notes.



Allegro Moderato Fireman's Parade
(from the Calcium of Light portfolio)
1974-76, Screenprint
Courtesy C L E A R I N G New York / Brussels
© Trustees of the Paolozzi Foundation

An Alphabet of Shapes

- Create unique collages using repetitive pattern by printing and photocopying the same shape various times to compose an image. A photocopier can be a printing press, use it creatively.
- Make a series of abstract compositions to illustrate a maths problem or to describe a piece of music.
- Don't stop there... cut up your pattern to make yet another pattern! Could this be the beginning of a fabric design?



Example collage by Year 9 student

Lost Magic Kingdoms

- Paolozzi was interested in authorship. He thought of museums, not simply as a place to learn about history, but as places that hold the possibility of an endless retelling of histories.
- ‘Lost Magic Kingdoms’ was an exhibition in 1985 in which Paolozzi intervened in the ethnographic collection at London’s Museum of Mankind, now part of the British Museum. Paolozzi re-presented historical objects alongside his own collected and made objects. From plastic toys, postcards, and machine parts, to papier mache sculptures, the artist created new stories and associations.

Retelling Stories

- Experiment with the idea of the retelling of histories. Take a series of three randomly selected images. Write or tell a short story based on these images. How many different stories can be told from the same set of images?
- Do the same with a series of everyday objects, a cup, a book, an item of clothing. Add or take away one of the objects to see how this might change the narrative.

Making, breaking, remaking



Paolozzi was very interested in questioning authenticity and exploring the ambiguity of what is deemed to be an 'original' artwork.

Eduardo Paolozzi,
Portrait of Richard Rogers
1988, Bronze
Courtesy Scottish National Gallery of Modern Art

Making, breaking, remaking

- **Making:** Working in clay or card, create a sculpture. This can be related to a theme, a project or an abstract form.
- **Breaking:** Pass your sculpture on to someone else. With the new sculpture, find ways to intervene with its structure, cut into it, pull it apart. Make sure each move is considered, not simply destructive!
- **Remaking:** Pass it on again. This time think about adding, joining and reconfiguring what you have to make a new piece of work.



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