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DESIGN MEETS FINE ART

The new 'coloured-in' world of the mid-sixties and its influences - Beardsley, Art Nouveau, Victoriana, militaria, Alphonse Mucha, Hollywood silents, Lewis Carroll and the visual language of advertising - quickly affected those on other trajectories. Eduardo Paolozzi (b. Leith 1924 d. London 2005) amassed 'source' image banks much like a graphic designer for his early surrealist collages and continued to make multiples such as the photo-lithographic 'GENERAL DYNAMIC F.U.N.' (Editions Alecto, 1970, various papers and plastics, 40 X 30 cms), featuring Victorian bicycles, Italian saints, robots, soft toys and airline cabins, throughout his long career. Paolozzi's 1947 collage 'I Was A Rich Man's Plaything' is often cited as the first true example of Pop Art.

'Metalization of the Dream' (Photo-Lithograph, 1962, unique impression, signed, titled, dated and inscribed for the artists Michael and Valerie Thornton, Photo-litho on stone, in pencil on wove, 26 X 25 cms), is more experimental in terms of content and medium.

Even the celebrated graphics genius FHK Henrion (b. Nuremberg 1914 d. London 1990) found himself infused with psychedelic attitude and subject matter in his campaign to promote London Transport and poetry (the Zoo, the Underground, 70cms X 80cms 1967). A noted exhibition designer, Henrion was art director of the ICA during the 1950s, home of the Independent group, and a big influence on the early Pop artists with his juxtaposed surrealist cut-outs and photo-montages. Thus the work of Henrion and Paolozzi provides an early bridging link between graphic design and fine art, as later realised in the 60s Pop movement and, by extension, the pop music movement where, from the mid-60s onwards the popular song, in the hands of the Beatles and others, became something profound and timeless, making popular music the creative force of the modern era.

indications

a series of exhibitions designed to introduce the various