Appendices

APPENDIX 1 EDITED INTERVIEWS

GW: When did you join the ICA? Do you remember?
TdelR: Yes. The Winter of '51.
GW: So that was quite near the beginning.
TdelR: It was soon after. It had moved into the Dover Street premises during the Festival year.
GW: Why did you join?
TdelR: Many of my friends were responsible at that time for it and one in particular, a man called Peter Watson, who was something of a collector. He hated to be called a collector - he didn't feel he had enough pictures to warrant it being called a collection and he bought what he liked and things of that sort. He'd been a friend of mine from before the war - I can remember him in Paris - and he invited me initially to organise an exhibition for the ICA and then while that was going on, Dorothy Morland asked me if I would work. So I really went into the ICA as assistant to the Director.
GW: I was going to ask you what you were doing at the time you joined but you were in fact invited to join.
TdelR: Yes. You see, the point is, I had just left an organisation which was called the National Trade Magazines and I had been working chiefly on their furniture but some of their fashion magazines. And I left and took a break, going to Italy and looking around. Some of the results of my trip in Italy appeared in odd things in the Architectural Review of that time, sometimes only under my initials - that was a practice. And then, as it were, I was invited to join the ICA on its staff. That I continued until 1953 when I left and went to work on Newnes and Pearsons women's magazine group.
GW: So you were only with the ICA until 1953?
TdelR: But I continued as a member of an exhibitions committee operating with the Independent Group but no longer on their payroll, but I continued as an honorary member, I suppose.
GW: You got involved in the design of catalogues, didn't you - and writing catalogues?
TdelR: Yes. Well, a lot of design work. I had, in a sense, been a painter.
GW: You were trained as a painter?
TdelR: No.
GW: You were a painter.
TdelR: I had been a painter and a designer, and I'd done a lot of typographical design...And I did some of the ICA's catalogues from time to time.
GW: You were there at the inception of the Independent Group, presumably?
TdelR: Yes, and when it originally started with Richard Lannoy.
GW: Why did it start?
TdelR: It was felt there were young people who were out of touch with the management of the ICA or the ICA was out of touch with what young people were interested in doing. It was sort of a way of creating some interest and there were various informal gatherings going on and it was an attempt to institutionalise. In fact, it never did that. It became a fairly small, selective group of sufficiently like-minded but sufficiently different-minded to have a lot of argument. There really can't be said to be a simple Independent Group line on anything. There were some broad things held in common but there were a lot of differences held among people.
GW: Do you know where the name came from?
TdelR: I don't know at all how the name came about; I think it was almost by accident that they were regarded as independent. I don't think anybody actually invented the name in that way. I think it just got to be called that, and quite early on at one of the things that were put on - because part of the other aim for the ICA in backing it was that the

Independent Group would do things and if they worked then they would be presented to a wider audience through the ICA - and quite early on, on one of those occasions, Lawrence Alloway was introduced as a corressponding member of the Independent Group. Now people like David Sylvester were anxious to know what it was and were deliberately excluded and never asked. And in a certain sense, in addition to everything else it did, there was a type of, let's say, intellectual terrorism carried on by members of the Independent Group at the expense particularly of people like Alan Bowness, Ronald Alley...

GW: Presumably people like Penrose and Herbert Read were not involved?

TdelR: No, except by giving it their blessing.

GW: They did do that?

TdelR: Oh yes.

GW: Do you remember the first meeting? Were you there? Was there such a thing?

TdelR: Well, what anyone calls the first meeting compared with what perhaps was the first meeting, is a...there are a lot of things there...there had been even lunchtime and early evening meetings called of people and it's very difficult to say...there's a sort of received line that the first evening was when Paolozzi showed some work.

GW: Were you there?

TdelR: Yes. I was there.

GW: It was an epidiascope?

TdelR: Yes, epidiascope.

GW: Can you remember it well?

TdelR: I remember it well enough.

GW: Because it's legendary, isn't it?

TdelR: It's legendary. The legend has been embroidered. I mean, quite honestly. Because all those collages of Paolozzi which used the material were not made then.

GW: So he just showed the material.

TdelR: He just showed the rough material. Things as they were torn from magazines. And there was a sort of notion around a bit that that was all you need do, you know. There was criticism which, if it was ever openly voiced, was present a bit - I think I mentioned it in that thing on Richard Hamilton [referring to catalogue notes of Hamilton's 1978 exhibition in Germany], you know, even of what Richard Hamilton was doing as though, yes, we were all very interested but you can't make artworks out of it, not in that way. However, Hamilton persisted and showed he was right and we were wrong, who criticised. I was one. I'm saying this because I know I was critical. But I do know that the Paolozzi collages were produced later. They were not produced at the time when that material was first shown. However, there were these, I remember, comments - 'What an image!' - and a general tendency there I suppose, more than anybody else, to use advanced American slang expressions. So 'man' would probably have been used.

GW: It's said in one source - I forget which one - that Banham gave an impromtu commentary with the epidiascope images of the Paolozzi 'show'. Do you remember that?

TdelR: That's not strictly true. Banham may have talked a bit more than most others. It was a very informal evening in a small upstairs room that the ICA possessed, with an epidiascope. We were virtually standing about. And I remember several things, because there was a thing around that time. The V & A put on an exhibition which took Art Nouveau seriously, probably for the first time since the 'nineties, as it were, in this country - and I've never been able to find the catalogue again. The V & A doesn't seem to have it, certainly not in their library. However, there was some discussion there and one of the people called Peter Floud from the V & A came along. And that was a typical early Independent Group activity. I remember we were again using the epidiascope and I had images that came out of a big Swiss Art Nouveau exhibition which was on at the same time and was commenting on the

similarity between some furniture by Adolf Loos and Gio Ponti more recently, and things of that sort. There was a lot of argument about how ideas went about and Peter Floud taking a very snooty, élitist art historian's attitude, saying there couldn't have been any publications that they could have seen for these ideas to move about. However, I've since established that perhaps there was not a magazine - an art magazine or an architectural magazine - with an international circulation that would have carried it, however there was a big sale going on all over Europe of illustrations, that is, the blocks, the wood blocks that had been engraved. And in that way, a lot of material moved around because I've seen the same blocks - and I've not done the real research on this to prove my point, but I did enough to staisfy me that if I carried on, I would have found what I was looking for. But there were wood blocks that one could find that appeared in the London Illustrated News that appeared in a similar Milan illustrated paper, L'Illustrazioni Italiano, or something like that, I can't remember now, but which was an Italian equivalent of the London Illustrated News. There had been material there; there was material that had come from Germany, Austria. So there was a lot of information going around, if you didn't think of the sort of publications normally respected by art historians.

GW: And that sort of argument...?

TdelR: And that sort of argument came. Floud was denying that there could be interchange of the sort...that the material suggested.

GW: So in that way, the Independent Group questioned, investigated.

TdelR: Well, in a sense it was inclined to question all established positions or academic positions, if you like, in the bad sense of the word academic. You see, I was particularly very influenced by Rosenberg's 1951 action painting essay and in one of the series that were organised in connection with the Independent Group - how far I don't remember it was Independent Group because Robert Melville was one of the people involved- Peter Banham was the chairman the whole way through - I did one on action painting which was, in many respects, a re-hash of some of Rosenberg...

GW: That was the 'Non Formal Painting'. That's 1953...Under the chairmanship of Melville, a series of lectures of which one is yours called 'Non Formal Painting'.

TdelR: Well I had a feeling that Melville wasn't the chairman and it was Peter Banham the chairman and Melville gave one of the lectures.

GW: Yes, Melville did give a lecture, and Banham also.

TdelR: But Banham, I think, was the organiser of that because I remember Banham did the summing up of it in the final one of the series. Then that was followed the next year I think, or over that sort of time, with one in which we re-examined the great books of art in one way or another. And Robert Melville did Gertrude Stein's Picasso and virtually had people screaming, as it were, because he began by saying, "Gertrude Stein was a nasty old woman and I'm glad she's dead." I did one on Corbusier's Vers une architecture. I think at that time Banham was also doing some of the Astragal column in the Architects' Journal, and so if you want to, you might find over that period of time reports of things. I think that over the mid 'fifties it's well worth looking at that because lots of information got recorded there by Banham one way or another which didn't get anywhere else.

GW: How did the Independent Group meet? Was it formally, informally, both?

TdelR: It was a mixture of both. There were attempts to have fairly serious formal gatherings. We had Freddie Ayer come once, through my influence. There had been, under Banham's first go at it, a series of people including whoever it was talking about helicopter design. I wasn't present at that one.

GW: Yes. That's the one Alloway mentions. He wasn't present either, he says.

TdelR: Yes. And then somebody called Bingo Myers, some name like that - you'll get it out of Banham I should think - started to talk about information

theory. And this led to, you know...it wasn't totally new to people but it gave us stimulus and information theory became very much part of the ICA Independent Group interests. Pushing on much farther, I pushed it on into looking at Von Neumann's Theory of Games and in fact I collected all the books that had come out on the theory of games but somebody stole them. You know, they were going the rounds of the Independent Group and somebody never returned them - that sort of thing. There was even something by a Cambridge philosophy don called Braithewaite called The Theory of Games as a Tool for Moral Philosophers which was among the books. But the theory of games did get also discussed.

GW: Presumably there were friendships outside the actual meetings of the Independent Group.

TdelR: Yes, and there were two sort of areas which sort of overlapped, came together - were on different periods of time. One as a whole series of lunchtimes in the ICA bar when Banham and myself particularly were the most constant attenders. But various other people, including Alloway - and Alloway, after all, did work for the ICA a bit too - were there. And then Saturday mornings in the French pub. Sandy Wilson, Jim Stirling, Frank Newby, Alan Colquhoun and myself, and other people used to meet, after we'd done our Saturday morning shopping in Soho, at the French pub.

GW: And presumably things grew out of that.

TdelR: Yes, a lot more of the notions got batted around.

GW: Alloway talks of two seasons or two sessions at the Independent Group. He talks of the first one that Banham ran which was to do with techniques, he calls it, and then he talks about the one that he and McHale apparently ran, which was to do with popular culture. Did you see it like that?

TdelR: Not quite like that. The popular culture thing had been there from early on, hence the interest in the Paolozzi images, whenever they were shown, and I really don't know if there's any record of the exact date of that showing. There had been lots of interest in aspects of popular culture both before and afterwards. Banham probably during the time he had anything to do with it was perhaps a bit more forceful in doing what he wanted. Alloway and McHale - Alloway because he was at the ICA took a certain eminence in the thing, and McHale to the extent that he was a friend of Alloway. But I think a lot of the things were a mutual decision.

GW: Yes. So there was no set programme as such.

TdelR: No. There were interests. There were evenings when people did bring together images from the chiefly - there was always a strong tendency to look at American popular culture rather than popular culture in a more general sense of the word.

GW: That was the time though, wasn't it, of post-war austerity?

TdelR: Well, I think also it was a time when we looked wistfully at the success of MOMA in New York and felt that America must be a good place to support that. All we were fighting for on one hand had apparently got backing and success there.

GW: Yes, because when the ICA opened...the ICA archives talk about MOMA and trying, not to emulate, but to set up a similar thing in this country.

TdelR: So there was a certain admiration for what had been achieved in the Museum of Modern Art. That led to a certain pro-Americanism, in certain senses, not necessarily...

GW: Politically...?

TdelR: Politically, though it's very difficult to say how people stood. We were fairly critical of the then Marxist positions but then that was because we were inclined to see Berger and Marxism as identical and we certainly didn't want much truck with Berger.

GW: Was there a political side to the Independent Group or was it simply a cultural 'gathering'?

TdelR: Not a real political side, any more than, let us say, if you read those crucial essays of Harold Rosenberg you would say that was political.

Obviously, we were against reactionaries. But, for example, when I remember on some occasion or other, making criticism of Harold McMillan, it fell flat. It didn't even get, you know, any reaction.

GW: The other sort of legendary story that comes out in bits of writing is McHale opening the trunk full of goodies which he brought back from the States.

TdelR: Yes. An enormous amount's been made of it. I think in a sense it had no effect because most of us thought he can go down Charing Cross Road and there are several stores and that little alley-way by Leicester Square Underground Station off Charing Cross Road - which hardly exists now - had several stores which had the American pulp magazines.

GW: So you could buy them over here.

TdelR: There was nothing that was not available here.

GW: And he'd been to the States and brought all this stuff back?

TdelR: It said he did and perhaps...I believe he was, what can one say, liberal-minded enough to do it. I never had great admiration for McHale personally. But you know, when he put these collages up, it was all material you could have got. It was all material that most of us had seen in one way or another, if not those particular examples. It didn't have this real effect that has been created by some of the people there. You know, all the magazines were available. I, in my work of course, had access to an enormous number of American publications. On the women's magazine group we often bought material from them, so we had the Saturday Evening Post, Look, Ladies'Home Companion, Woman's Home Journal, or whichever all these things were. I used to see lots of those as well as things like Seventeen, Glamour, Mademmoiselle, to say nothing of Vogue and Harper's Bazaar as the Americans were already beginning to call it. Life was seen by everybody a lot.

GW: So in a way, it's second-hand material he used.

TdelR: Yes, and in fact some of the discussions we got on to very interesting things as to how...I remember we spent a whole evening discussing a particular Coca Cola double spread from Life because of the fact that it had clearly to have been produced - I explained it from the technical point of view - from several different photographs because at that time nobody had a camera that would take that with the depth of focus and field of focus without distortion, at any rate. So you know, this had to be done by composite photographs going back to - I don't know if anybody mentioned it - but, you know, to nineteenth century techniques of making a picture up of several negatives. And it was in colour of course.

GW: Do you remember which exhibitions at the ICA came out of the Independent Group? Growth and Form, for example.

TdelR: Growth and Form pre-dated.

GW: Man, Machine and Motion and Parallel of Life and Art?

TdelR; Well, Parallel of Life and Art...

GW: The Smithsons...

TdelR: The Smithsons, Paolozzi and Nigel Henderson. I suppose that was related. It was their exhibition. I don't think it had any discussion with the Independent Group before being done, though there probably was a lot of discussion once it was installed. And Man, Machine and Motion of course, did create a lot of discussion.

GW: But that again, that was Hamilton.

TdelR: That was Hamilton's.

GW: But did that come from the Independent Group or from Hamilton?

TdelR: It came from Hamilton. I don't think there were any exhibitions that were a collaboration of the whole of the Independent Group. And then there was the other one, the collaboration between Hamilton and Pasmore.

GW: Was that An Exhibit? Wasn't Alloway involved?

TdelR: Alloway was involved.It was when he created the phrase "maze wise or maze dim" - your ability to find your way...

GW: Yes. It's An Exhibit.

TdelR: Is that what it is called? I can't remember what it was called.
GW: Yes. It got a lot of bad press.
TdelR: It was followed by an exhibition that had some title like Place or something of that sort.
GW: Yes, Place. That's right.
TdelR: But which gave things to different artists - a limited group of artists. Ralph Rumney was one of the people in that and I think Richard Smith, but I don't really remember. And that, as it were put itself down in the same way that An Exhibit had been, though not with the same technical means, that is, that the panels were not suspended on wires or that sort of thing, but they were placed and you would see things backing each other which it was up to whoever looked at it to decide whether they did relate by intention or chance.
GW: Was Richard Smith involved in the Independent Group at all?
TdelR: Only coming in at the end of it, as a number of Royal College students did. So, somebody like Roger Coleman came in on the end but I really now don't remember whether the Independent Group as a group any longer continued.
GW: Do you know when and how the Independent Group finished?
TdelR: I don't remember the thing that they all recount where they stopped and all went off to see a film. That was supposed to be the end of it. I don't remember that but it could have been an evening I wasn't there. I didn't again completely see eye to eye with some of the B movies that they were all rushing off to see. You know, one or two were quite interesting but on the whole I thought they were pretty bad. I wasn't that interested. And I felt myself a bit separated by attitudes. At that time, I don't think Alloway had ever seen a film in the French language - certainly in no other European language. And Alloway had an admiration for IBM and not Olivetti. Things of that sort.
GW: Maybe I shouldn't ask you and I don't mind if you don't answer, but was there anybody you really admired in the Independent Group? I mean as an artist, or as a thinker...
TdelR: Yes, I think that I admired as equals, if you like, not as, you know... Banham tremendously. Alloway I had great respect for, even if he could make mistakes. I was interested in the ideas of the Smithsons. Certainly the notions of James Stirling, as far as they were then expressed. Sandy Wilson...
GW: What about Hamilton?
TdelR: Hamilton, yes, who I knew a lot. I was very critical of Hamilton but yet I could respect what he was doing.
GW: And Paolozzi?
TdelR: And Paolozzi too. But Paolozzi at that time did not express a very coherent point of view. One understood Paolozzi more from what he did than from what he said. Turnbull on the other hand was, in a way, very lucid and very interesting, and I myself at the time thought that Turnbull had a problem over the two sides of his character, as it were. He had not at that time succeeded in integrating a very informed and intellectual critical approach with what his own work was. I think a problem for many artists. I wouldn't like to say about which time he overcame it but I did detect in some ways, sometimes he was doing what he was intellectually convinced but not always, as it were, convinced as an artist working, and this led to problems.
GW: Lastly, can you tell me about This is Tomorrow, because you were involved weren't you, in one of the aspects of that show? What do you remember of it?
TdelR: Well, I think the thing that's hillarious about it is that I was involved to an extent on working with something with Lawrence Alloway and Geoffrey Holroyd, which as a collaboration was in a sense expediency for all of us I think. The organisation of the exhibition as such, I had not really been involved in. I only got called in, as it were, along with Geoffrey Holroyd and Lawrence Alloway and then later I got involved for other reasons because Lawrence was away somewhere and I was around, and I was the sort of contact and liaison for it. I think the stories that

there are about are roughly true, but initially it was something that was linked to what had been a purely abstract art movement group and then got dragged out of that by the intervention of various people that were involved. What I do remember is that they had spent a hell of a time to get the right sort of acronym for it. And then gave up, only to discover that they'd saddled themselves with TIT. This I always thought terribly funny; you know, these wordly wise people who'd been trying to get the right acronym, and they said, well let's call it This is Tomorrow, not realising what this...

GW: Your exhibit is spoken about as a tack-board...a pin board about pin boards. Is that right?

TdelR: Yes. My design for our section of the catalogue is almost what went on to the exhibition space, though there was a lot more imagery added to it. Now what the idea was, and this I think was tackling something that was fundamental, which is why there was some criticism of what Hamilton was doing and why Paolozzi had not, even by This is Tomorrow, started to put that material into collage form. The idea was that all artists had things pinned on their walls and that this was a technique of formal investigation and that we all had boards in our homes or in our work spaces where we constantly pinned things up, removed things and they were always in odd juxtapositions and we were making this relationship and contrast between them. This seemed to be something fundamental to Independent Group notions, as far as there were general notions, rather than what each individual did.

GW: You saw that as a fundamental notion?

TdelR: Yes. This was almost, if you like, making a principle out of something which was not all that new. Artists had always done it but we believed it was a technique, if you like, and that had been a strong thing. I think this had led to the other important Independent Group thing, which was that the difference between art and non-art was not quite so abrupt as people supposed. That advertising and things of that sort were not only worthy of serious critical attention but might also be solving problems which art itself was not solving and might offer possibilities. It's only in that way that the Independent Group can be regarded as a forerunner of the Pop Art movement. At least it pointed out this material and its importance for art. I don't think any of us had any idea that we were going to start a Pop Art movement.

GW: The Pop artists themselves, people like Phillips, Boshier, talk about not knowing of the Independent Group at all nor even going to This is Tomorrow.

TdelR: Well, anybody who was at the Royal College knew about it.

GW: They deny it.

TdelR: I know, but they were present where various of us went there and talked.

GW: But at least the atmosphere was created.

TdelR: Yes, and in a way, out of this attitude to the tack-board notion and the images, grew, obliquely, Kitaj's early techniques and Kitaj carrying over into painting traces of the sources of the images he was doing, so that you get different painting techniques used in the same picture. Now that comes out of that sort of attitude and I think it can also be seen in some of Peter Blake's early work, the On the Balcony, which looks like a collage and isn't.

GW: It's very interesting you were talking about games before. Phillips's early work is very influenced by games and that sort of thing.

TdelR: There's something else...during those mid 'fifties, exactly when I can't tell you, was when the notion grew up of expendable aesthetics of which Peter Banham made a lot. And there were ideas about, that expendable aesthetics were not necessarily limited to advertising and the ephemera of that or even built-in obsolescence, but also could, perhaps at a different time scale, I don't know we even said that, be similar in the fine art to...well...Again, an odd little document of that time was I wrote a letter to The Times when whoever was then President of the Royal Academy was talking, you know, about artists, meaning members of the Royal Academy, should be given work by the

advertising agents to produce the posters and things. I can't remember how he put it but it was a little ridiculous and I remember dashing off a letter saying, you know, when the Royal Academy started to put the best ads of the year on its walls, this might be a possibility.

GW: Did you see the breakdown of the division between art and what is supposed to be non-art as important to the Independent Group?

TdelR: I think that what we did do then was I think that we were all very aware of being anti-established art history, so we didn't do a lot of the other work we might have done on it. But I think that we knew in some way that art as a category was of recent historical origin. Really what we were saying was that all the scholars who wrote about what was art or not, is really only a question about how you're going to use the word art and whatever you're going to add it to and what not. And that there was a whole world of visual experience that was there and that everybody, whether they knew it or not, drew upon. You grew up in this world of all this printed ephemera - posters, newspapers, and things around you - and that was there and that was part of the given of your visual repertoire. Inevitably it would carry over into the other given forms of art and then could go the other way as well, obviously. And this was the thing which to my mind has developed. I think in certain ways, what the Independent Group did was to - and Banham in particular, it was his own work - was to lay the foundations for design history to be a possibility. I think that without the Independent Group, the notion of design history wouldn't have come about.

GW: Yes, and that's very important now.

TdelR: There was a thing I wrote for The Times Higher Education Supplement five or six years back, about design history which calls upon Independent Group principles. I'm not sure whether I mention the Independent Group but I think I probably do...And I think it also underlays the work of Roger Taylor. Do you Know him?

GW: No.

TdelR: Well, he did a book called Art - Enemy of the People and his latest book is called Beyond Art. Now in many ways, I see what he's doing as carrying on some of the attitudes of the Independent Group in certain areas in much more rigorous ways. I don't agree with everything he says at all - obviously - but I think he probably doesn't even know that these were preoccupations of the Independent Group. But nevertheless, to me it comes through quite clearly and in some ways for me, there is a longer trend in this because I think that these aspects of Independent Group interests and in developments from Surrealism when Surrealism itself couldn't carry on in the post-war period. That certain aspects of practice in France that any rate carried on these attitudes. And I think that fed into Independent Group notions through the fact of Hamilton, Paolozzi, Turnbull having been in Paris quite a bit.

GW: Penrose perhaps?

TdelR: Penrose less, though he sort of came back in on it when he did this exhibition Wonder and Horror of the Human Head, on which Hamilton was involved.

GW: How did you become involved with the ICA?

DM: Well, I suppose I just happened to be the right person at the right moment. Friends had asked me to be on the committee dealing with fund raising and I became interested in what they were doing and so I offered to do some extra voluntary help; so I used to go in part time every day, and then Ewan Phillips left as Director and there was going to be a gap, obviously, until they found the right person to fit in. And funds were pretty low then and so it was difficult to advertise for the sort of candidate they wanted with academic degrees and so on. So they asked me to fill in the gap until such time as they found the right person. There I was for eighteen years. So that was that.

GW: Richard Lannoy came to see you about some dissatisfied members. Do you remember that?

DM: Yes. And he was working in the gallery then. It's all in the history of the ICA.

GW: What was his actual position?

DM: Well, he was the manager of the gallery and general factotum. I mean, whoever was working there had to do a multitude of jobs. He looked after the gallery, the books; he looked after the loft where the pictures were stored; he talked to people when they came in. He helped in the evenings - we had to get the chairs out, you know, and make the room into a lecture/discussion, whatever it was, room. And he just did whatever was needed to do. He was very good, the best gallery assistant we had all the time, because he was very identified, very enthusiastic. But he's written out; there's a tape of his.

It was he who came to me to say that there was some dissatisfaction amongst a group of younger members - artists - who felt that they weren't getting an opportunity to exchange views and who didn't fit into the pattern perhaps that was set by Herbert Read and some of the older members on the committee. And so it was agreed that they should have the use of the gallery - I think it was once a month. But it should be a private gathering to which people would be invited - not open to any members of the ICA who just thought they'd like to come. And particularly the personnel of the committee, the founders, were not invited, except by special invitation, if there was some subject they were particularly interested in. I think I was the only one who used to go sometimes. And they respected that attitude; I mean Roland and Herbert and Peter Watson, Peter Gregory, respected that attitude, they quite understood the feeling and they didn't interfere in any way.

GW: Do you remember who took over convening the meetings after Richard Lannoy left?

DM: I don't remember who took over after Lannoy when he went to India. He was always passionately interested in photography and in India and he went out to India and he lived out there some time. He taught and did various jobs and he did a book of photographs which I think was pretty successful. And now he's working up near Norwich at some college there. It's a private thing which deals with rather esoteric subjects.

GW: How did the name Independent Group come about?

DM: Well, it just happened that I think that I named it the Independent Group because I had to put something down in the diary to say that it was booked and I thought that they were independent so that's how it went.

GW: There was a point in one of the interviews where you call them the Young Group. Do you remember that?

DM: No, I don't. Well, I mean I didn't call them the Young Group in the diary, I know that. Because they weren't so very young, you know.

GW: Did you attend any of the Independent Group meetings and do you remember any of them?

DM: Yes, I did attend some of the meetings and particularly the first one I remember. I don't remember all of them but I do remember that one because of the difficulties we had with the epidiascope and the rattling along of various illustrations which came and went rather fast and then occasionally caught fire.

GW: Were you aware of the ideas being thrown around within the Independent Group?

DM: No, I hadn't known much about the ideas that were being thrown about except from Paolozzi who was living in our house at the time.

GW: You don't remember any other meetings?

DM: Well I have a general impression of the meetings but I can't remember it because it's a household word now, you see. It's so well-known, all that they talked about, that I really can't separate all that I heard then from what I've read and heard since. I really can't. I just have dim pictures of Richard Hamilton showing pop images of motor cars and things like that but I can't remember very clearly.

GW: I believe you used some of the Independent Group programmes as a basis for a number of ICA programmes. Do you remember which these were?

DM: I don't remember which programmes we used but we did use quite a few. I think Paolozzi's was one and I think the Smithson's too, but I really can't remember which. If I went through all the talks I'd probably recognise which ones I'd picked up but I can't now.

GW: In an interview with Toni del Renzio he talks about resentment between ordinary ICA members and the Independent Group. Were you aware of this?

DM: No, I don't think there was resentment. No, I don't think so. I wasn't conscious of that at all. I mean, there was the Free Painters' Group and they were very pleased to have the gallery too, and I don't know why they (other ICA members) should have resented it. I don't remember that.

GW: Did Lawrence Alloway's involvement in the Independent Group change its ideologies as far as you know?

DM: Do you mean change the Independent Group's ideologies?

GW: Yes.

DM: No, I don't think so. I think he was learning then and I should think it was more the Independent Group changed him than the other way.

GW: Richard Lannoy says in an interview with you that Alloway, McHale and Magda Cordell had their own little group within the Independent Group and they were quite scary to be with, to which you agree. Can you elaborate on this?

DM: Yes, I think that's true. They did give the feeling of being a little rather, what shall we say, supercilious and the feeling that they were going a bit further than anybody else was going in their ideas. I can't be very clear about it.

GW: What's your opinion about exhibitions which involved Independent Group members, such as Parallel of Life and Art, Man, Machine and Motion and An Exhibit?

DM: Well, Parallel of Life and Art and Man, Machine and Motion were both very good indeed, I think. 'Parallel of Life and Art' particularly, I mean it really woke one up to viewing things in an entirely different way. Very exciting. An Exhibit, I can't remember what it was now.

GW: Alloway, Pasmore and Hamilton. It was a maze of panels.

DM: Yes, it was a sort of honourable failure, I think; I mean it had brilliant ideas but it didn't quite come off as an exhibition. It was a very difficult one to mount. I can remember having terrible headaches over it because all these panels and things had to be put away every night, you see, for our activities. No one ever understood what problems we were facing with having to have a gallery plus a discussion room and having to clear it all and put it somewhere and be ready for people to come in again in the evening. It really was a Herculean job.

GW: Yes, whereas the premises at Carlton Terrace are much better.

DM: Well yes, but they don't make as good a use of it.

GW: Do you remember or know anything about the end of the Independent Group?

DM: Well, it sort of petered out. It was as though they'd all said what they wanted to say and now they were getting on, they were beginning to have jobs and things to do and teaching jobs, and they were disappearing all over the place and it just terminated in a natural way. I don't remember any moment when it suddenly wasn't there. It just shot its bolt and they'd all exchanged their ideas and then there was no longer the necessity for it.

GW: Do you remember Roger Coleman being involved?

DM: Oh yes. Certainly.
GW: Because he was quite late. Late fifties. So it was still going then?
DM: I'm sure he was involved ...
GW: Do you remember the painter Richard Smith being involved?
DM: I don't think he was you know. He's quite a lot younger than the others. Some of those drifted in as students occasionally and would be invited by somebody. They would come in and sit there quietly but didn't contribute anything. There were quite a few like that who would be invited by one or other of the Group. There was always about twenty to thirty people there. I have met people who've said, you know, I used to go sometimes to the Independent Group but I was too nervous to open my mouth. I think actually, Dick Smith did say to me when I saw him not long ago that he came in rather at the end to one or two meetings.
GW: Which puts the end of the thing about the late 'fifties.
DM: Yes, it sort of dribbled on, you know. But my memories of it are not at all clear. Because I wasn't really personally involved. I was glad it happened but I was always tired out. I was constantly having to put on a new programme, think up new activities two months ahead, make sure that everything was ready for what was going on in the evenings and I hadn't time to be too involved in what the content of it all was. It's terrible to say that and I feel how much I missed out in a way. Because half the time I was too tired to listen to what people were saying ...
GW: Just one last thing. How did you find Peter Reyner Banham, since he sat on the Management Committee with you?
DM: I think he had an abrasive manner of projecting his ideas. I think he was always conscious that he was, not shocking people exactly or even offending them, but in some way he was jolting them. I always enjoyed that and I enjoyed him very much and liked him exceedingly as a person. We were good friends and also I think he's got a wonderful wife, Mary, who's a marvellous person. He was also very helpful to me. I relied on these people tremendously to help me with this continuous programme which had to come out on a shoestring. I mean, it wasn't as if I could offer people nice sums of money to come in to lecture or talk or whatever. I mean nobody ever got paid for coming to a discussion. All they got was a meal and a drink.

DH: I suppose my background very much determined just how I regarded the ICA and more particularly the Independent Group and its members and what they were up to. First of all, I am a Canadian. I came to this country in 1948 but it was my background just before that, that was probably a factor in how I responded to what was going on in Dover Street.

I did a programme in chemistry and mathematics at the University of British Columbia for about three years - chemistry, maths, some physics and some zoology - until the end of World War II, and then at that time I decided that the sciences would not be for me as a life-long occupation and so I turned to the humanities and did another couple of years in history and philosophy and sociology. But at the end of the five years, and by this time it was 1947, I was beginning to feel uneasy about the whole verbalising, rather it seemed to me, arid world of university studies. I wanted very much to have something to do with feelings and sensations and this sort of thing. I turned to the idea of somehow getting an art training. I was attracted in those days, as I still am to some extent, by the work of Eric Gill; and so when I left Canada in 1948, I'd no clear idea of what I was going to do once I'd got here, but I had a little money I'd saved from some teaching and one of the first things I hoped to find was a place in an English art school. I did find such a place, in the old Canterbury College. Well, I was only there for about a year and a half but it was sufficiently long for me to learn to do some drawing and modelling and painting, and also to get a feel of what at least that particular group of artists - teaching artists - felt about their work. Then I had to leave because of shortage of funds. I then did about a year and a half on the County of London Development Plan as a researcher, because I had, it seemed, all the appropriate things to write some of the reports. But late in 1951, early '52, I had landed the job of editor of the journal and lecturer in communication for a body called BACIE, which is the British Association for Commercial and Industrial Education. This had an office in Old Management House in Hill Street, just off Berkeley Square, and it was from here in a way, that I managed to get in touch with the ICA.

I suppose it was when I had to come to London on one occasion in 1949, whilst still at the Canterbury College, that I saw what I believe was the first exhibition ever by the newly formed ICA. This was at a time, Toni del Renzio has recently told me, before they moved into the Dover Street premises. But I went to see 40,000 Years of Modern Art, which was held in that floor below Studio One in Oxford Street. Well, I was intrigued by this - to see such a panorama of pieces, all the way from the Paleolithic to rather odd looking works that were more contemporary to the time. And so when I learned that they had a place about five minutes walk from my office, and when I further discovered that they had a coffee bar and they made fairly decent open sandwiches at lunchtime, I became a member. Now I think this is an important point to note: there were members and members. I was a quite ordinary, visiting member who dropped in at lunchtime and who would come all too frequently in the evenings, from the point of view of my then fiancée. But there were these others, who subsequently it emerged, called themselves the Independent Group. I could never make out in all the time I kept going there quite what it was of which they were independent, though I got the notion later on they were as a group of largely young men, in some revolt against the moderation, as they must have seen it, even of such figures as Herbert Read and Roland Penrose. There was a third figure who died. I remember seeing him only a couple of times. Was his name Watson?

GW: Peter Watson.

DH: A rather elegant, pleasant man, I thought. But on the whole, despite Penrose's Surrealism and Read's Anarchism, this was all rather too mild stuff for the people who made up this group. I've put together some names: we can start with Toni [del Renzio] who was, if I can put it this way, probably the most amiable of the group. I could never really quite make

out what he was on about but he was very amiable. He seemed a little older than the others. He declared this close connection with his native country - Italy: and he also claimed to have had some sort of background in the sciences. I think this was perhaps one of the topics that we discussed when I first met him in the coffee bar. Then a man I came to know rather better - once or twice we met at each other's flats in Hampstead - and that was Peter Banham, better known as Reyner Banham, and his wife Mary. There was Lawrence Alloway, and I'll return to him. There was Ronald Alley, who is still, I believe, the director of the modern collection at the Tate Gallery . There was Hamilton and his late wife, Terry, who was a totally silent little creature. She never spoke.

AH: Very pretty.

DH: She was very pretty and she would always sit in the audience with him if he was not speaking at one of those evenings or she would sit alone in the audience if he was among one of the speakers. But she was just totally charming and I never remember speaking to her or hearing her speak. But it was after her death that she became, well, the reason for a memorial lecture. So there were the Hamiltons. There was also Paolozzi. Eduardo was very round in his physical characteristics and still is, I believe. Then we have Nigel Henderson ... he was a photographer.

AH: Surely it was with Paolozzi that he did that exhibition.

DH: Well they worked jointly on Parallel to Life and Art. Those are a few of the names.

AH: The Smithsons. Alison and Peter Smithson.

DH: Yes. They were very central to the Independent Group. And just while we're mentioning them, because it's in a way a peg upon which to hang some of my other comments, it was they, I believe, who were credited with a style of architecture in which all of the structural members were exposed, and which, I'm certain it was Peter Banham as literary editor of the Architectural Review, launched as the New Brutalism. This was a rather good peg, especially the choice by Peter of the name the New Brutalism. Because I thought in a way this was something characteristic of, not the ICA as a whole - because the older generation were rather a gentle lot - but of these young men and one or two women in the Independent Group. I'd better say quickly that I thought that Banham, in the main, often seemed to be talking with his tongue in his cheek. He had a very lively sense of fun and he loved spinning out these elaborate arabesques of language which characterize his magazine contributions as well as his book, which was his PhD. thesis. But in the main, I thought that here were a group of younger people - we were all, I suppose, in our late twenties, mid to late twenties; Toni would have been in his early thirties - who were very ambitious, very intent on quickly creating reputations for themselves, and one or two of them were really quite aggressive, not only in their views but they could even be aggressive in their contacts with people with whom these matters were to be discussed. They were very aggressive with members of the general audience or the general membership if they were challenged about some of the extremer views they held. In fact, just to pitch one point in on aggression and counter-aggression, in 1954 I believe it was, ... Wyndham Lewis published a little book called The Demon of Progress in the Arts ... and what it is, is a polemic against what Lewis in that book describes as extremism in the arts. And he declares that he can speak with some conviction about this as possibly one of the first, if not the most extreme of extremists in the British art world beginning around about 1912. But this was 1954, and he launched an assault broadly speaking on the ICA. There was in the book quite overt hostility to the views of Herbert Read which Lewis thought - and he was after all of Read's generation - were letting in all sorts of extreme attitudes which could only be destructive. The title, The Demon of Progress was really a central theme, that as soon as people conceived that there could be progress in the arts as there had been progress, so called, in the sciences and technology, then art was doomed. He said it would lead ultimately to absolute zero. Which of course, curiously enough, when you look at the history of the later modernist periods, as it's been described by people looking back on the seventies, this of course has happened. To return to

aggression and counter-aggression, "the boys" - I remember this quite clearly from one day I was up for my coffee or lunch - they'd just read of this book. I suppose just the first reviews had appeared; perhaps one of them had got hold of a copy. But it might have been Toni himself, was very angry and was saying here is this attack on our dear Herbert Read and this man should be sued; they were really in that sort of frame of mind, even though they themselves, I thought, as I say, had been critical of the comparative moderation of Herbert Read.

****

I'll interpose something else and this is going to make the transcript circular. I've told you a bit about what I had done up to that time, and perhaps as I'm talking to you now, you'd better know what I did subsequently. After the middle of 1953 I left BACIE and became a producer with the BBC's North American service. I was there working from the Oxford Street studios until the beginning of '57. During all this time I would still come down to lunch from the Langham Hotel where I had an office opposite Broadcasting House - I'd come down to the ICA for lunch occasionally; so I kept in touch then.

Then I went off to Brighton with the family and I was the first lecturer in Liberal Studies, so called, at soon to be, they hoped, the College of Advanced Technology. Then I floated off from that within about a year because I was doing more and more free-lance broadcasting. For about five years - well, for a total, in a way, of about seven years - I was a free-lance broadcaster and writer. I had a spell of work in J. Walter Thompson's; then I decided I would pack in free-lance work. It was getting to be too much of a strain with a growing family, and I was attracted by the Dip.AD experiment and managed to get into Ravensbourne just before they were awarded the Dip.AD. And I became the lecturer in General Studies; but prior to the arrival of other people who were better qualified in art history than I was, among them Bernard Denvir. I stopped with Ravensbourne until 1969 and in '69 I returned to the Corporation as a producer to become one of the founding fathers of the Open University operation. I went to Alexandra Palace. When I say founding fathers, specifically my partners the Senior Producer, Television and the Dean - the triumverate which started the Faculty of Educational Studies at the OU. And I've just retired from that. Last year when they moved they gave me a premature retirement and now I do some part time work as a tutor here at the College of Art [Canterbury].

I said earlier on that really my own background at that time very much conditioned what I thought about the whole operation of the Independent Group. I would say that they were pro- ... well, they would have thought of it as science, though it's not specifically science but all contemporary studies. I thought some of their interests amounted to scientism; in other words, I wasn't at all sure that they properly understood some of the references that they made. They were, it seemed to me, very anti-art, in inverted commas perhaps, though if the art was from a distant enough time or a distant enough place, that would be alright. But they were certainly very hostile to much of what I had come to regard as an acceptable alternative to the very intellectual activity that I had done in Canada. They did reject totally the work that was being done in schools at the time. But not only the work done in the schools but almost all of what the work in the schools was based on and was referring to, to the extent that it was still being done in their own time. They were certainly very hostile to this. And they were pro-America, so you can imagine that as a North American who had come in search of things European and also ...

AH: Particularly a Canadian who's funny about America.

DH: Oh yes, of course that is a factor, that as a Canadian at the time, and this is still true of many Canadians, I was very critical of our larger neighbour to the south. Well, as such a Canadian who had come in search of things European, and who also had been in search of what an art school could provide in the way of training and actually making things, I was absolutely bewildered by these people with their rejection of ... well, I said anti-art but what I really I suppose meant can be best exemplified in the person and work of Victor Pasmore. Pasmore, as you know, had

painted flowers and nudes and landscapes and so on; he later appeared occasionally at the ICA - he was certainly not a member of this group - but around 1955-6, I think it was, he appeared on the scene in the West End with these abstract pieces in plastic and so on; they were shown again recently at the Royal Academy. They have stood up badly to time because they seemed to me to be largely falling apart. Whatever he was, he wasn't a very good carpenter and these bathroom fittings, as I saw them, puzzled me. And I remember, and I'm certain about this ... I do remember asking him, because there was a private view of his work in the gallery at Dover Street, I said, 'I can't honestly understand how someone who obviously so enjoys handling paint with reference to things that were sensuous, how you could turn to this'. 'Oh', he said, 'well this is, you know, what they want these days'. Now that was a remark over a drink and it might have been serious but ...

AH: There is one interesting thing about those Pasmore things: that his paintings had been so careful and beautifully applied. But these ... whether it's deliberate it's difficult to know because they were so badly made, you wonder whether it was a deliberate thing to casually make them.

DH: Well that is possible to a point because things being thrown together or very badly made seem to be characteristic of some of the work of this group.

AH: Sort of an idea to create unselfconsciousness or something perhaps.

DH: Well you can apply a similar stricture to some of the earlier work of Eduardo, because later Eduardo obviously had money, but it's so amusing to me now that he as one of these younger rebels, I just discovered a short time ago when I became an artist/subscriber at the Royal Academy, that there was Eduardo - Eduardo is an RA. But he did in later years have the wherewithal to hire some very good craftsmen and his later pieces of sculpture are undoubtedly well made because they were craftsman made. But some of his own work, some of his own pieces were being sold around about the time all this was going on and were not all that well made, I believe. I did hear of one piece that had come apart in its purchaser's hands and Eduardo had to go back and do something about it. There was probably a feeling of anti-craft as well as anti-art. What I am still really struggling to say is that there was an element of tossing the baby out with the bathwater in my view. Certainly some of the establisted practices of painting and sculpture had become very stereotyped. In fact, there was work much as you'd see in the Summer Exhibition today being produced and sold which, understandably I suppose, people trained in art history and terribly ambitious to see something new emerge, were just scornful of. But it went beyond that. I seemed to me that their rejection of such works also meant a rejection of a certain part of living. I was intrigued by the concentration of these teachers down here in Canterbury on such things as the play of light on surfaces, their appreciation in still life, of fruit and wine and so on, was almost gustatory. I thought there was something quite puritanical about the emphasis that was being placed on structures, on verbal equivalents in some ways of material sensuously used ... They were very keen, several of them - and I've not been able to remember what he had published around this time - on the writings of Lancelot Law Whyte. Whyte, I gather, was a physicist of some standing in this country who was probably, I recall - because I didn't read his book - doing some of the work done today by some of the particle physicists, trying to convey some understanding of the new physics. The other figure, who stood behind the Growth and Form exhibition, was D'Arcy Thompson. And then there were two other areas. Lawrence Alloway, I remember, was very keen on one - the emergent field of information theory, and there was also later what was called games theory. Now this is where I began to be a little worried by them because, doing the work that I was supposed to be doing with BACIE at the time with this other chap, we were talking about communication and we were referring, in a very general way, back to studies such as semantics in order that people begin to understand how language actually operated in action. But the sort of thing that they were keen on at the ICA was really the mathematical information

theory. There was a man called Colin Cherry who wrote books about these matters. All of this of course has subsequently provided a background for the present development of micro-electronics. The games theory that they were very excited about has been something that has been behind the development of some modern business studies and, rather unfortunately, war games. Well, this was another reason why I found a good deal of it not only bewildering but rather repellent. I think these were, for the most part, if you think of the names I have mentioned, young people trained primarily in art history ...

AH: This thing we've said before; slightly cargo cult.

DH: This is it. The cargo cult is a very good way of putting it. Do you know what we mean by a cargo cult?

GW: No, I don't.

DH: During the Second World War, when the American forces were in the Pacific, occasionally a plane would crash on a remote island and either the pilot was killed or the pilot lived. Bits of aeroplane became, for the tribe, cult objects and became representative of some kind of great technological mystery in the sky. Some day this person or these persons would return.

AH: The point about mentioning cargo cult was that the tribe made wooden replicas of aeroplanes believing they were capturing the essence of the aeroplane in the sky.

DH: Well, there was a bit of cargo cultury at the ICA, both with respect to new emergent disciplines and to things North American. They seemed to me to see possibilities only over in those regions beyond the rainbow, as it were. There was also, I thought, a marked lack of real understanding of some of the content of these emergent disciplines, as I'm calling them for want of a better word. I remember one ludicrous evening - and this is how I became known to them -

AH: As a barracker, really.

DH: Yes, as a barracker. I think it was on the occasion that Toni - and this was Toni's finest hour - had declared that it was he who was instrumental in bringing to the ICA the great Jackson Pollock exhibition. At the time they mounted these large canvases, together with some other bits and pieces under a curious heading - and I wonder whether this was Toni's prose - non-non form and neo-organicism. Well, there was a joint or multiple lecture that I think indirectly related to the exhibition. I remember Banham talking at it and Alloway and the theme was something like Non-Euclidean Geometry and Non-Aristotlean Logic. At any rate, there were conversations going on between them at the table at the front, because they had these evenings with more than one speaker drawn from their own number. And I think it was Banham who said, 'From this day,' in effect, 'the geometry of Euclid is out.' Rounds of applause. I had to put my hand up from the back of the hall and I said, 'This is nonsense and I'm sure if Mr. Banham, who seems to me to be a practical sort of fellow, were ever to set out to make himself a good, sound kitchen table, he would immediately have to have reversion to the geometry of Euclid. He would find that the geometries, for example, of Lobachevsky and Riemann would be of absolutely no use at all to him. So that this notion that from this time on Euclidean geometry - Euclid is out - is rubbish.' Well, this got an applause from other sections of the audience. After it was all over, I wondered whether this gang would greet me with some hostility in the bar but fortunately they didn't because there were some generous spirits among them and I can't recall who it was said it - it might have been Banham - 'I've been interested to meet you for some time as an intelligent reactionary.' There was a measure of friendliness.

But also, more seriously, there were occasions when others not as broad and jokey as Peter Banham, I think, took themselves with incredible seriousness. I remember on one occasion too, when some other rather obscure topic was being explored and I said to a man sitting next to me when it was over: 'They seem to me to be like primitive necromancers. They seem to believe that by making certain marks, they are somehow able to change the external world.' 'Yes', he said, 'I quite agree. I am a doctor and it's

exactly what I was thinking. They think they're doing magic.' I know one can't wholly dismiss these ideas but, again, it seemed to me they were carried to an extreme, until the preoccupation with images - and this was a word always on the lips of Eduardo Paolozzi for example - seems to have given way to a dismissal of things visual altogether in this growing preoccupation with various forms of sort of in-jargon of the currently fashionable emergent disciplines. They were always ranging along the wilder shores of the smaller journals in a variety of disciplines trying to pick up the most recent thing, which was then, somehow or other, to be translated into art terms.

AH: It was a sort of science fiction exploration thing really.

DH: Well, science fiction was very much a preoccupation of Lawrence Alloway. Alloway was constantly on about science fiction. He was also a very aggressive young man. I remember there was an aged creature from Central Europe who always used to turn up in rather old-fashioned clothes. Perhaps a refuge from Vienna or something of the sort, who would persist in asking long, rambling questions in a sort of broken English - fractured English at least - and I remember Alloway steaming, and partially we might have still been within hearing, 'I could have dealt with her by using my blaster'. He seemed to me to be living an adolescent fantasy in these works of science fiction.

Banham and Alloway used to have a great thing about science fiction. I remember they gave a lecture jointly in which they set out categories of science fiction. Whether they were borrowing something from Kingsley Amis's New Maps of Hell I couldn't tell. They seemed to be more concerned with these adventures into realms of ideas than they were necessarily with making things. Some, of course, went on making things, notably Hamilton and Paolozzi. Hamilton said very little. Hamilton was always a very taciturn sort of character.

****

I can recall asking Alloway 'How did you get into doing what you are doing?', because I wasn't even clear what he was doing - he was very often unemployed, but he did for a time work as an assistant with Mrs. Morland and he was all the time publishing in these various, somewhat obscure quarters - 'Oh', he said, 'I was at an art college but I didn't think I was going to be very good at that', so he turned to criticism. It was either on that occasion or on another occasion when he was chatting with someone like, say, Ronald Alley, I remember that he stoutly maintained that the writing of criticism was in itself an art form. I don't think this was in response to the charge - I might have myself have made it - that you seem to me to be using the works themselves simply as pegs on which to hang all of this writing. Well, I think criticising or, as Wyndham Lewis had it in that little book, punditry I think became the order of the day for a number of them. More specifically Banham and Alloway; Banham I think with much more on which to base his punditry than Alloway.

Talking about Alloway of course, we're missing out something which connected him with Richard Hamilton - the whole Pop Art thing. Alloway is credited with devising the term Pop Art. I think the word pop itself probably cropped up initially with Banham talking about pop culture. These discussions of pop culture were really to do with American pulp fiction and advertisements and that kind of thing.

****

DH: They advanced one another's reputations by quoting one another in various places as though they were all established figures.

AH: Is this what goes on anyway? Because we were amazed and amused by it, but has it always happened in groups?

DH: Well, it can and it can't. How self-conscious all this was I don't know, but I think for many of them, the fact that they belonged in this group, in this place, somehow put them at the centre of a universe of their own devising. And they would refer to one another, as I say, not only in articles but in lectures and conversation as though they were quoting world authorities. I mean, Banham would say, 'As Alloway has written ...'

AH: Magda Cordell got in on all of that. She was referred to as one of the people referred to as well-known (i.e. when she was still comparatively unknown).

DH: And later still McHale, John McHale. All of this you see because, I suppose, it constituted the nucleus of what was soon to be a literature and has now become a part of the art history of the time.

AH: Maybe they were just writing to the little sort of group and it wasn't so odd they would be referring to one another.

DH: Well I don't know because at the same time they were bringing to the masses news from afar of the doings of particularly, and often, obscure artists in America, more in America than from elsewhere, and these still obscure artists - obscure in their own land - were being raised onto this same plane of already established authority. This is how it came across to those of us who were there.

This is a time to talk about some of the other members. I always remember a little chap who came from the British Non-Ferrous Metal Federation or Association. He was a researcher and I remember him coming out of one of these evening meetings, I can't remember what it was, and he threw his arms in the air and he said, 'How can one satirise that which satirises itself', and went in for his coffee. Another man we came to know who was a bit of a bizarre figure himself - he is, I now fear dead; I heard that he had throat cancer and I think he's gone now, poor fellow - was Masud Khan, who subsequently became a pillar of the Freudian school of analysis. He was a high born Pakistani who was then, in the ICA times, himself in a training analysis - he later set up in Harley Street. Masud was inclined himself to be a predator, but he of course had other weapons as a result of his training analysis. He would always use his Freudian concepts as bludgeons if someone crossed his path. He used to come into the ICA with one of these woolly astrakhan hats on and look about him and observe the inmates, as he would regard them, and he was very cutting - he was very odd himself - though he became quite a distinguished figure. He reminds me of another figure I did not know at the time and who had also been a bystander and I think not a sympathiser with the views of people in the Independent Group, and that was Anton Ehrenzweig, who wrote The Hidden Order of Art ... I later discussed the ICA with Anton. When Anton died, it turned out that in 1953 he published an earlier work on psychoanalysis and art which won the highest praise from Read. And there was a vast memorial - not service, but meeting held ...

****

DH: ... Occasionally there were lectures by the older members and one Ann recalls was about the art of the blind ... There were events other than those put on by the Independent Group which were really quite significant. I remember earlier on an evening with T.S. Eliot, because the place did have that other kind of stature. It ought not to be recalled and wholly coloured by the operations of these then younger men.

****

DH: ... I must have stepped into that place [the ICA] probably in January 1952 ... I might have been to see one or two things there when they moved into those premises [Dover Street] but I probably went there to become a member when I got into my office in Hill Street, which would have been either in December '51 or January '52. So that would be the time around which I'm talking. I must have gone to see Growth and Form from the LCC. I must have gone up at the lunctime to see that.

AH: I think I saw that ... I don't remember going to the opening but I did go and see it.

DH: I became a member when I had moved up to take the BACIE job and it would have been from then on through the period that I was subsequently with the BBC until we left for Brighton in early 1957. So it's a period for me of about five years as one of the members.

AH: The two things that for me conjure it up, is the drip painting thing ...

DH: That was Jackson Pollock.

AH: Yes, but Magda Cordell surely exhibited. Various people exhibited their drip paintings. There was an exhibition.

DH: Oh yes, and Alloway was a great exponent of not only the earlier abstract

works ... but he became a great exponent of gestural painting and there was an incredibly funny exchange - I remember writing down somewhere - between Alloway and Toni. I don't know who was the principal speaker, they used to play these double acts. But Alloway had talked about the Jackson Pollock procedure and I can recall a dialogue going something like this:

'Oh, Lawrence.'

'Yes, Toni'

'When you say that he would himself go round all four sides of the canvas dribbling paint, do you know actually whether he ever had this done communally?'

'Communally, Toni?'

'Yes. More than one person going round dribbling paint.'

Well, it may be a serious point but in the context of the time it seemed hilarious. And one began to feel that all sorts of somewhat trivial actions were being invested with this kind of significance.

I suppose one of the things that galls me, because we've all got our forms of vanity, I felt that through the work I'd done at the LCC, through the work I did at BACIE and through the work I was doing as a real, live radio producer in what was itself a rather significant group - the old North American Service - that I was much much in touch with the modern world and that I was making my own form of contribution to it and I was in association with other contributors. And here in this rather rarified atmosphere of the ICA were people who would ignore all that seemed to me to be of importance that was going on currently because they had hold of the truth about the emergent future. And much of what they seemed to be discussing had little relevance, I thought.

AH: But in fact, when you look back, you find that no one else was doing it and they were the people doing it.

DH: That's right. I remember on one occasion there were some Abstract Expressionist works up in the gallery and I overhead, I think again, Lawrence talking with someone. He raised his thumb and obscured just another minute patch of crimson - the whole thing was just a sort of dabble of crimson and deep blue and so on - and he said, ' I think if he'd just not put that in he could have not lost the balance.' Now you are meant, I suppose, when you overhear a remark like that in those circumstances to feel like a rather insensitive, philistine oaf. But on the other hand, it doesn't seem to be to be other than a wholly personal and subjective observation on the part of that one person. But given that he writes for the art press and so on, it is then to be taken as some kind of canon.

... With the coming of the Pop Art thing, of course one was into another ball game, as they say; one heard less about information theory and games theory and modern science and very much more about the dynamism of American society. And I think it was contemporary with this that there was the preoccupation with science fiction and therefore the pulp magazines.

****

DH: Let me talk about Eduardo for a time, because it is extraordinary how one participates in what later others see as history ... His wife came up to me one time in the gallery. I hadn't seen Eduardo for a long time and she knew I worked for the BBC and she also knew I was not far from Gower Street and all that. She told me that Eduardo had gone into hospital and she was very worried ... he was in fact overweight and he'd had to take a treatment to get his weight down. Would I take Eduardo some magazines? [she asked]. She would get them together but she couldn't get over there because she used to act as some kind of receptionist for the gallery and she couldn't get away at the visiting time. So I agreed to take these magazines to Eduardo - he knew me vaguely, but we got to know each other a little better at his bedside. Here he was, sitting up in bed, presiding among the nurses and so on, and very pleased to have a visitor and also to have the magazines. These magazines were the ones from which he tore out bits and which later were built into the collages. But I'm not knocking Eduardo and what he did, because I can't appreciate it; but at least he was

'mucking in', up to elbows in materials of one sort or another. This was very much a feature of the whole thing too, I felt; the older disciplines of translating impressions through drawing and painting and carving and so on were being swept aside and the making activities were increasingly, it seemed to me, becoming those of collage.

****

DH: This is an addendum ... I think that apart from the quite understandable interest in establishing careers and that sort of thing, which was only natural for people of our age group at the time, I think there was a certain amount of genuine probing out to try to somehow contact a new ethos that would make some sense of the post-World War Two world. One could not foresee in the fifties the extraordinary things that would happen in the sixties, not only the flower power generation but also the horrors of the Vietnam War and, only a bit beyond that again, the beginning of an awareness of real environmental crisis. Imaginations were necessarily limited by what had been experiences in childhood during World War Two or just before. I think once again there are people wishing to probe out and try to discover what is the emergent culture. We have now perhaps got a clearer notion of not so much new possibilities but new limitations. And there are once again works abroad such as those works by Lancelot Law Whyte which I imagine excited some of them. We've got a whole new spate of writing which is introducing us properly at last to the post-Cartesian/ Newtonian world, even the post-Einstinian world. And in the arts there are stirrings or concerns which are not being this time so highly verbalised because part of the new culture, if one can call it that, which is being pointed to by some true frontiersmen of modern science, contains a far stronger emphasis than ever before on such practices as meditation. There are certain influences now coming from the East which are the counterpart of our technological influences which are still playing on countries in that area. So one can't, I think, be too unkind to the young men and women, of which we were among their number, in those days. The only thing is, I think that there was perhaps a notable lack of restraint on the part of several and an unrecognised hostility, it may have been a sort of last kick of an old order curiously enough, not so much a mark of something new but as a sort of last kick against certain things which were perhaps about to return.

AH: What it looked like to a person of about the same age, or in my case a bit younger, it looked as if they were playing a game and what Don and I sometimes felt was that we could go and invent something; our name was going to be neo-harmonicism. And we'd sort it all out, we can work it out. But the thing is, we didn't really believe in it, you see. I think they must have really believed in what they were doing, though they looked as if they were playing a game ... it looked like that but maybe they really did feel it.

DH: Yes, that's right. Let's run it up the flagpole and see if they'll salute.

AH: The fact is, they did do it. I mean, that's all one can say looking back. We didn't ... they actually did it and they believed it.

DH: Yes. Mind you, I'm happier that we did just entertain certain ideas and we didn't become - not obsessed, but imbued with them.

****

GW: How did you become involved with the ICA?
AS: I would have thought through the Central School, because you [Peter Smithson] were teaching at the Central School. Paolozzi was there. I mean, that's how you got to know Paolozzi, I'd have thought.
PS: They did an exhibition, didn't they, on ... it was the period of explorations of systems of proportion. Didn't they do something on D'Arcy Thompson?
AS: Yes. Hamilton organised that for the ICA.
PS: I think we would tend to know it existed because of that, but we didn't know Dorothy Morland or any of these people in advance.
AS: Except we must have gone to exhibitions. We probably knew them from having attended lectures or meetings. I can't remember the order in which things happened. You know, I remember being there with Theo [Crosby] and Theo introducing us to people like Bernard Meadows. And there was a Young Sculptors exhibition and Theo knew most of them. There was an Israeli, because I remember him [Theo Crosby] being so horrified - this Israeli talking about shooting up Palestinians. Theo - he used to - well, he still does - knows all artists and goes along, but I don't think he was ever in the Independent Group; I don't remember him ever going there. But giving this as an example, we must have been just to shows. James Joyce was the very first show I remember going to.
PS: I remember the James Joyce exhibition. I think that's the very first thing we ever went to.
GW: I think it was the first thing at the ICA in Dover Street.
AS: But we must have been to a meeting when the Form and whatever it was exhibition was on.
PS: Growth and Form.
GW: Corbusier opened that, apparently.
AS: Did he? Well, I know Sandy Wilson went along to that, you see ... And also I remember seeing the Poem of the Right Angle on the wall at the ICA, just between the windows somewhere. But whether that was a similar time or whether it was just an exhibition of modern books or something, or lithographs ... but it was far too expensive. But that was the sort of time that one came into contact with someone like Dorothy Morland and Peter Gregory.
PS: But in a way, it is a sociological question, isn't it? Because now, if you go to a place like Bristol, there are about five possible rendezvous for artists, and in London there must be thirty, but there wasn't any except the ICA.
AS: That was the only one.
PS: And that is the base reason.
AS: But I don't remember Hamilton being so against that awful Herbert Read at the time [referring to a comment made in the film Fathers of Pop]. We were violently against Herbert Read because of all this aesthetic nonsense, you know, his writings ... Hamilton was a kind of servant of the ICA, that is, a lot of exhibitions he'd helped out with. He used to make models, his wife had the equipment and they used to do things; she would do something like a series of lampshades, an order for somebody. Therefore, they had plywood cutting machines and so on. I don't know how he earned his living. Then after that, of course, he went up to Newcastle.
PS: I think she earned a living by this kind of jobbing. I don't know what he did.
AS: Well, at some stage he got a Central School job but again it may have been 1953. He used to put on the Newcastle gallery shows. But the business of playing with different coloured perspex screens, it was the Pasmore manner, you see, and all the little catalogues - they looked brilliant at the time - but actually, if you knew anything about catalogues, you'd find the original somewhere; that is, a lot of it had been done before in the thirties.
GW: Were you in at the beginning of the Independent Group?
AS: I think we were, the first evening.
GW: When they were talking about Paolozzi's epidiascope show [referring to

the Fathers of Pop film].

AS: Oh, that was quite late. Yes, if that was the first winter I'd be surprised, because we used to sit to the left of the door in a funny little group facing the corner to start with, the evenings Pasmore attended, and a lot of discussion. And this lad McHale taking notes in the background. And then, I think the second session - now one might have been before Christmas and the other after Christmas, but they may have been a year apart, and I would guess they were a year apart because the second time we used to sit facing the stage and the epidiascope was facing the stage at the time, projecting onto the side wall beside the stage, I think. There was a sort of bulkhead store; under that we were, I think, for that group of meetings. And then at several times it almost petered out; Richard Lannoy at one stage - who I think had been around as the 'odd lad' during the first stage - certainly went off to India and I remember Theo Crosby giving some kind of farewell party upstairs in Doughty Street. And therefore, that must have been before Theo moved to Chiswick, which again was quite early, you see.

GW: Richard Lannoy said he only organised three 'official' meetings of the Independent Group.

AS: Yes, well you see originally it didn't have any organiser and this is why I think it had an hiatus because we organised one meeting with the aeronautical chap and Banham, McHale and that lot boycotted that because they reckoned that that was their preserve to know all about aerodynamics and so on. There was a lot of in-fighting going on. But Banham again, I thought, was not an organiser, not a voice in it, until the fourth series ...

PS: But you see, that makes sense, because the model that we would be avoiding was one with a president and a secretary who took notes and all that.

GW: In other words, a mini-ICA.

PS: Otherwise you get the ICA. And that was the model we used for Team 10 and it survived twenty-five years without any minutes, presidents or anything. And like this [the Independent Group], its origins have become beyond your memory. But how would you take a minute of a showing? All you could write down was that it was a Paolozzi show, a selection of advertisements he had taken from magazines. What is the ideological content? Nobody knows until fifty years later.
I think that was the first meeting [i.e. the Paolozzi epidiascope show].

AS: I don't think it was. No; it was at least the third batch, because the first sessions were held to the left of the door, then there was the series in which we were involved when everybody said they could organise an evening. Therefore, there was a whole lot of in-fighting because there were people actually wanting to organise it. And I think that after that second session there was the in-fighting, I think Lannoy organised a few and went off. And then I think there was another bit of a break ... Toni del Renzio may have taken over. Then there were some meetings held upstairs - right up in the offices - which Paolozzi tipped us off were being organised because he thought they were becoming a faction. I remember we went upstairs with him ...

PS: There was no need for an organisation because Paolozzi's wife worked in the gallery.

AS: Yes, that's right. And they stayed with the Morlands.

PS: It seemed natural that it was all done by word of mouth.

GW: What were the early meetings about? Do you remember any of them?

AS: We just used to talk, you see. You know, it was just ... they were very funny, I remember. And always from the earliest Turnbull was there - and you see, he never got a mention [in Fathers of Pop].

PS: No, and Turnbull was nearly always there.

AS: An absolute steady at every meeting. I don't think he missed a meeting, because he used to have to wait until he would collect his wife, who was a pianist, and therefore he would be there right to the very end of every meeting.

AS: And again, he was much more articulate than ... that is, Hamilton talked about painting, he didn't talk about sculpture; he knew very well that the sculptors were particularly articulate ... I think that Bernard Meadows, who everybody dreaded, used to go to the very first sessions and you know, none of them dare ... I mean, I may have got the wrong guy, but there was

somebody who had this welding kit and none of the sculptors dared antagonise him ... and Hamilton used to need him.

PS: But you see, what is also missing is the apprenticeship side; that is, that where Eduardo would be following Dubuffet and Turnbull worked in Brancusi's studio and that kind of thing; that is, the beginning of professional life when you are the, like the journeyman of another person, and my guess is that those early meetings were - and in our case, you know, Le Corbusier - a lot of it may have been reminiscence, because you see, these people were very much older and very famous. Well, Dubuffet wasn't but Brancusi and Corbusier appear in all the books, therefore if you were twenty you'd be interested to hear just what they were like.

AS: I think they were talking about what their interests were and what they were working on and I think that's why Pasmore dropped out, probably because he found everybody too young, and probably too much levity, though he was very funny himself ...

GW: Did the Parallel ... exhibition come out of all this?

AS: Parallel of Life and Art?

GW: Yes. Or was that yours and nothing to do with anybody else?

AS: We probably felt we should put our view forward but I don't think it was anything to do with the ICA.

PS: Parallel of Life and Art ... I think that was just a need for an outlet of we four. That is, I don't think the idea came from outside.

AS: And it was purely using the good black and white photograph, because you see, Nigel Henderson was one of the first people to start sending people old postcards and I think we may have got our whole cult of the appropriate postcard to send people from him. And he had the most amazing things ... these moving platforms on legs. In fact, we've kept most of the stuff he sent us; he used to send cultural food parcels and the most amazing Christmas cards and things ...

GW: Was Ronald Jenkins involved in that [Parallel of Life and Art] with you?

AS: He put some money up and helped. We talked about it and so on, but you see, somebody had to pay for the photographs.

GW: All the things on the film about pop imagery and science fiction, did you see that as one of the themes of the Independent Group? Was it a big issue?

AS: No, no. Not at the time. I think a lot of that imagery, if you actually dated it, would be later. And you know, Alloway was probably going out to the cinema with Paolozzi in the years that the Independent Group was ending. And then, by which time I think that the meetings had a much wider audience, I think, because the room used to be full by then - those last sessions.

GW: When would you date that? Could you date it?

AS: '53 and '54. I know we went quite a bit to the ICA because I remember it being very hot in '53. The attendances were so large but I don't think it was always the Independent Group; I think that there were just interesting things on. And then '54 there was a run of things that were interesting because I remember we had baby sitting problems that winter or early '55.

PS: But the film seemed to suggest that it must have ended about then because Banham said there was then a long gap before This is Tomorrow.

GW: Banham said '55.

AS: I think it ended before McHale went to America. And also one of the reasons why it was ending was it wasn't convenient to a lot of us any more.

PS: You see, the bit that it [the film] played down - the Institute thing, interest in technology as such; that is things like information theory, were new; the technologies in other disciplines - aviation particularly and sociology. The pictures of Nigel's of the East End were taken with a sharp eye but one that was tuned by traditional inherited reading in the sociology of the East End - it wouldn't have been called that in the nineteenth century. But it's informed by that and of course that is what we were interested in in that period. That is, the survival of the life of the streets and would it survive into the next generation. And one of the classic ways is twofold - sociological investigation, which Nigel Henderson's wife was doing, and just pure natural observation, like Engels -

you just hike around. The Fathers of Pop film because it's a work of art in its own right - edits out material which doesn't fit.

When you're talking about social changes and social aspirations, you can't produce compelling images for the cinema; it's to do with life cycle change and family structure and all that which is very critical to architects but is an invisible structure in the streets. It's not quite invisible. It's observable but it's not exciting.

AS: Another thing is, one crucial date might be the time that Nigel and his wife moved down to Thorpe-le-Soken and gave the Paolozzis a house. You see, together with ourselves, it might have removed a great big slab of energy.

PS: They were living in the East End and we were living in Bloomsbury and everybody shifted round in that period. We moved to Chelsea in '53.

AS: Yes, but I'm just thinking the Paolozzis had just gone from Poulton Square [?] by the time we hit Limerston Street because I don't remember nipping around the corner to see them and you'd think we would have done it once if they'd been there at all. I mean, I know they lived with the Morlands ... but I think also what happened was that at the moment we moved into Limerston Street they had actually gone. Because I can remember saying to them, if you want a bed you can always come to us for a room; but they never did, they used to go to the Morlands.

GW: And that would have been when McHale and Alloway presumably took over?

AS: Well, I think it died because, you see, once you removed the caucus, as it were, that was it.

GW: But you read Alloway's article and he says, I and McHale became conveners after Banham in the season '54-'55.

AS: Yes, but that was when there were actual lecturers being organised.

GW: More formal.

AS: That's it; and I think this is the time Paolozzi says, hey, there's something afoot and led us upstairs to the meeting. This was at the time when they were formalising it into formal meetings and organising a series of speakers. And one of the very last ones was when Nigel showed some paintings ... and that must make it that there must have been some final meeting sometime after This is Tomorrow. Occasionally somebody would say, let's have a meeting ... Dorothy Morland had a group of people in the back room once, too, to talk about it - presumably ten years after or something.

GW: Banham said that you and Paolozzi reconvened the Independent Group to try and clear your names for being responsible for Pop Art.

AS: Well, we can't hold responsibility for what Hamilton does; and that was all very, very late, because I'm sure we were in Priory Walk when Hamilton sent the ad round for us to buy one of those very strange things.

PS: Somebody organised a meeting; I thought it was Eduardo.

GW: This would have been in the early sixties.

PS: Yes.

AS: Dorothy Morland organised a meeting which we held in the back room - the so-called library of the ICA. Because I said Klandinsky instead of Kandinsky and everybody fell about and the meeting ended very soon after that, because it was obviously just, you know ...

GW: What was the point of the meeting?

AS: I think it must have been a decade after or something ... or maybe Dorothy felt she wanted ... I don't know. Maybe she can remember. But we may again have had one funny odd meeting because I can remember Nigel showing his paintings and being very strange.

PS: That also triggers my memory about one of the missing things in the film - the interest in the emergent force of advertising - two things - I'm sure Toni del Renzio talked about both of them - one was the emerging social force of advertising which, in the same way as the imagery, you could say the middle classes were interested in it ... but also the making of adverts; how did they get such a high technical standard; the photography, all the things you said about the perfection ...

AS: Paolozzi was interested in that.

PS: ... the perfection you could get in advertisements that you couldn't get in the fine arts.

GW: Toni del Renzio, when he spoke to me, spoke about this and said it had been discussed.

PS: Yes. When these BBC people came to see us in the first place [about the Fathers of Pop film], we said the key person is Toni del Renzio because in that particular field, that is the impact and techniques of advertising, he was the only one ... who had read the books. You know how it is, just like day school, if some boy has read so-and-so he becomes the master of it ...

AS: I'd never even heard of the books they mentioned, I mean, there were various factions. I don't remember this science fiction thing being mentioned [referring to the film] at all.

PS: No, I don't remember that either.

AS: ... we had quite close contact with Alloway but he knew what to talk to us about and what not to talk to us about. He never, I am sure, ever mentioned science fiction or films. I'd no idea he was interested in film. And, you see, Paolozzi always had, you know, he had the 'artist alone', his Bohemian life, and he had ... his day must have been dealt out like cards, that is, he would be with really different groups throughout the day.

PS: Also there are evenings, functions as it were ... you don't go to, things you're not interested in and of course, that makes gaps in everybody's memory, because there may have been a lecture or a talk or a discussion, but you didn't go.

AS: Yes, It's quite likely that Alloway gave talks towards the end on films or something and you know, one just wouldn't go. And that again, if they did actually have meetings on that, that's probably what killed it.

PS: But I thought Alloway's summary at the end [of the film] was very good, that like I was trying to say earlier, a work of art reveals something to you at the moment that you're ready for it. That the interpretation of films, the films that are almost made without any reason - because you can't even say they're made to make money. I mean low budget films don't even aim to make a million, you know, they're more like the evening newspaper in Nottingham - there's a necessity for them ...

AS: They have to come out.

PS: They have to come out somehow. And they actually are a real measure of the culture, because the man who owns the newspaper knows he's not - probably his father's newspaper - he just feels the obligation to keep the Nottinghamshire Courier rolling. And its advertising, and its format, and the people he employs, its photographers, are a tremendous mirror of the real culture. And of course, the blockbuster films, etc., are much less - they're an indicator as well, but that interest in this flow of materials as a gauge of the popular culture is like, I suppose, studying the development of bone tools in archaeology; that is, you're measuring it by something you find by the thousand. Then you say, at this date they learnt to do such and such.

AS: But you see, a lot of the images they showed [in the film] I think are things that belong to the 'snigger class'; that is, there was a quality in the choice of any image Paolozzi showed. I mean, a lot of these he may not necessarily have showed, even though they may have been among his Junk or signed by him - post-dated. I remember him showing quantity - you know, the fridges full of stuff, piles of stuff, that sort of thing. That is, just a sort of orgiastic, sort of too muchness, because I think he also used to show those Mama Mia things out of Ladies Home Journal with fantastic amounts of tomato sauce on the spaghetti. He was already thinking towards the collages he was to make later and this is what his interest was, in the precision and balance of things. He was turning it over in his mind, and they were quality images, the best of their kind, whereas a lot of the ones you were shown [in the film] were lewd and not the best of their kind, not even among the underwear or the nudes. The thing about a lot of the Marilyn Monroe pictures, why everybody liked her, was that they were quality of their kind, and I think this comes out in this latest book on her. Anybody who tells the story of Marilyn without the quality, that is, she knew what she was doing - therefore Paolozzi had this same instinct for quality. And in our opinion, Hamilton didn't have this. He would show

a bad car when Banham happened to have got hold of a good car. But I think at that period, if they'd all been told to go out, here's some money, hire a car, they would have bought a lousy model. I've no doubt about that; McHale couldn't tell the difference between a lousy model and a good model, he didn't know what the hell we were talking about; this is why he was taking notes so that he knew which magazines to go and buy. When he was looking at Paolozzi's images, he would be writing down the date and name at the top. We didn't know what he was writing down, but that was obviously what he was writing down. That's why he went and bought his trunk full later. It was like a kind of, well, in fact we used to make cracks about these island cultures, you know, cargo cults - that they didn't actually know what they were doing half of them. That is, they didn't know why the rest of us were looking; we didn't quite know, but there was a taste mechanism and a quality seal. And that's the sort of ad Paolozzi would put on the screen.

GW: Did Hamilton write to you after This is Tomorrow with that list of ... the famous definition of pop art?

AS: No. But again it's the discretion of who to send things to.

GW: The Hamilton catalogue at his Tate exhibition says: "Shortly after This is Tomorrow , Alison and Peter Smithson discussed with Hamilton how its achievements might be extended." That is, how the achievements of the exhibition might be extended. And then it goes on to say, "His considered reply, " that is Hamilton's, "was the letter of the 16th of January, 1957, in which he formulated a definition of pop art", and it lists things like popular, transient, expendable, etc, etc.

AS: Well, I can remember going up to Hamilton's two or three times because they used to occasionally hold a party of a meeting which Jonathan Miller, when he was just hitting the headlines, would be at; but that might have been after Terry's death ... but I remember the Banhams being there because I'd made ... I had a long tartan dress and tartan maxi coat and I'd made slippers to match [Spring 1974] .

GW: You don't remember him [Hamilton] talking about maybe another exhibition being organised?

AS: It's very possible ...

PS: Is that the letter where it says we never replied?

GW: Yes.

PS: I don't think we ever received a letter.

AS: Well, if we had, it's the sort of thing that would go in the bucket.
You see, Banham used to hold open Sunday mornings; then there used to be evenings sometimes when they moved away from Primrose Hill. And Magda Cordell used to occasionally hold an evening. It's possible at one of these times something was discussed because undoubtedly it was very interesting and the failure of at least half the hall was unbelievably shocking [in This is Tomorrow] .
... This is Tomorrow ... the first meetings were held at the studio of a fellow called Scott and somebody else, at the top of Charlotte Street. And it was the old, you could almost say remnants of the Euston Road group. That was a whole winter of meetings.

PS: But all in somebody else's studio; nothing to do with the ICA, the Independent Group.

AS: Absolutely. And of those first meetings, I think only the two Martins - Kenneth Martin and his wife - and ourselves and Paolozzi went through to the last lot. As the older boys couldn't decide what it was that could be done and couldn't be bothered and couldn't get themselves organised, and Theo, when he joined, started leaning towards the side that it should be collaboration. And I think that might have been one of the first ideas was this collaboration, because very early when we were there, it had to have a painter, sculptor and architect.

PS: I think that's the idea that may have come in the letter [referring to a letter Peter Smithson says was received by Kenneth Martin from what he calls "the International Constructivists'Union, or whatever", suggesting the exhibition.]

AS: We kept coming up with architects' names, but a lot of them performed very,

very badly. You see, Voelcker, who was the McHale and Hamilton architect [in the exhibition] didn't get any mention at all [in the film].

GW: They mentioned Magda Cordell as being involved in that, yet she's not credited in the catalogue.

AS: Well she was there. There was this flaming row with Hamilton.

GW: She was mentioned in the film as being part of that Robbie the Robot set-up.

AS: She probably organised Robbie the Robot to open the exhibition. They may have even based their whole thing on the fact that she could organise him; the fact that she knew she could get him.

GW: Which exhibits did you think worked?

AS: Well, Kenneth Martin and his wife had John Weeks, a very old friend, as an architect and they just built blockwork walls ...

GW: What did you think of the del Renzio; it was a tackboard wasn't it?

AS: I think you know, that again he wasn't able to bring it through. I remember Edward Wright's graphics because he worked with Theo in the entrance. I think Theo got quite an eye-opener that somehow it wasn't the quality he had intended; it wasn't just the money, it was the quality of ideas. After that, when Theo got to Architectural Design, he did some very nice stands for Architectural Design and suddenly he got into gear ... But most people, they just didn't know how bad they were when they had to actually perform. But I think that probably, painters of the meeting in Charlotte Street - old Scott and everybody - I think that why some of them didn't come on to the end was that they were sufficiently able to visualise what they could do to know what they couldn't do and weren't going to chance their arm.

GW: Yes. Looking at the photographs of it, some of the exhibits were poor. The Stirling one ... plaster of Paris and so on ...

AS: Oh, unbelievable. Exactly. Thurston Williams, who was very, very vocal, I remember, fell flat on his face. I mean, there was just nothing there; they fell out or something before the end; some reason was given but I mean ... And, you see, I think that what was so extraordinary was that when it came to performing, they were scraping the barrel to get the group and this again, the background where our architect friends who we could talk to were European. That's how Team 10 came about. There was virtually no one you could talk to here.

GW: I know it's an awfully difficult thing to ask, but do you think belonging to the Independent Group affected your work?

AS: Well, it might have helped us formulate ideas and so on; that is, it was making you talk, making you clarify your mind, though when I say talk I probably didn't talk at all in those days because you can't become a two ring circus act ... and Peter did all the talking. Therefore any talk that was fruitful to us, probably went on behind the scenes.

PS: But just at purely realisation level. But I would have thought that the patio and pavilion was one of the best things we'd ever done.

GW: But he [Banham, in the film] was critical.

AS: But again, that was not what he was saying five years ago. He's right that it wasn't pop in his sense.

****

PS: ... When you build you can never be sure that you can sustain a sense of place unless your own thing has an almost unalienable territory and it turns out that without knowing it, we've always done that. Therefore you could say that that is an allegory for everything we're going to do.

AS: It's defensible space.

PS: I don't think artists work intellectually, if you see what I mean. Merely, artists work and you just do it somehow.

AS: Yes; that is, the intellectual preparation is there and you know what you're scrabbling towards and then you do it kind of on instinct. And then your intellect works at it and you make all these realisations and post-realisations and so on afterwards. That is, you're still consuming what it is you'd done ... a sort of feedback.

PS: But just in terms of its enjoyment [the patio and pavilion in This is Tomorrow] because those stills [in the film] are off our slides ... I

still get a boost out of them. I think, crikey, it looks lovely.

GW: Was Banham right about your House of the Future when he said it was 'styled-up' like a car?

PS: Well you see, I don't think the Independent Group had any influence on that because we arrived at all that prognostication by what Alison has already described. That is, we put a fixed forward projection, which I think was twenty-five years, which brings it more or less to now, and because the pace of things going from experimental stage to availability is pretty constant, we merely said that if such and such is available in America in small numbers, it will be generally available at a certain period. Similarly, the constructional material; that if the price of plastics is x pounds a kilo now, it's likely to be such and such in twenty years time. That's actually turned out to be wrong because of the oil crisis. But the prognostications were made on normal projections. That is, what you found in a posh Edwardian apartment house in New York in '95 you'd find in almost everybody's house in 1925. And of course, by that period, I think even the books like Mechanization Takes Command already existed, which were histories of modern technology.

AS: Yes, well that existed in my last year at Newcastle because you lent it to me.

PS: I mean this is why Alison stresses our relationship to American magazines during the forties, or her relationship. It meant we had a fair picture of the technical future because in terms of domestic machines - sewing machines etc. - since the 1880s America has always pioneered them. There's no sign yet of a change in that, except there's a little shift to Japan now.

AS: Yes, but you see in the choice that we were making - Paolozzi, Henderson and ourselves - you could say that it was the tasteful selection that the Japanese have made of the American market. And we were also big on the small; that is, the one thing that I'd seen in the American magazines during the war was the tiny Singer sewing machine that went into a box, and that was the first item of equipment we ever bought. And also that day, we owned a very primitive slide projector at a time when many people didn't have one, and the small object, absolutely simply that could hardly go wrong, things that were at a peak of their technological simplicity, these were the things that interested us. Everybody else was on the gross ... what America's really like, you know, the strip. Not the strip that some people later made out, the sort of glitter, but just the sheer vulgarity of it, you know.

GW: This ties in with your architecture.

AS: Probably. And we've always believed in hitting off the absolute English scale. We're probably as near the early Smythsons and Inigo Jones in that. Everything else to us looks very gross ... The House of the Future - how things were made, the flowing forms: there were things we were able to do there that we haven't actually been able to do again simply because one's never been given a programme that was suitable, or so obviously suitable as that. But a lot of the things that we would have liked to have done, just couldn't be found. Response to the weather, to maybe to be able to cover the patio if the weather turned really very cold so that you've got an insulated patio. There was nothing that could simulate even that at the time. But a lot of the early diagrams do show sun ... and I think this businessof a piece of territory again, it's more like This is Tomorrow than it might at first sight appear. They are more of a family than someone like Alloway may realise.

PS: Some of the obsessions you could say are to do with the very history of the discipline because the bit in the film by Banham about the articulation of a car, through the pressings and the joints, giving it its ... well, of course, that's a very architectonic thing because you look at any building until the nineteenth century, the way the stones are put together, the architrave around the window - where it was joined in, if you wanted the joint to show or not show. Because it's built of discreet things, it's a very architectonic interest. Even in This is Tomorrow, the business of the aluminium sheets mentioned in the film which incidently, I heard Nigel say [in the film] it was his idea - aluminium ... dull, reflective ...

... I thought it was your idea [Alison Smithson's]. But you see how hazy it's all become. I'd assumed you'd thought of that but he might well have thought of it.

AS: Yes, well you see, often it's "I like", "Oh yes, I like", "Well, let's do it" - it's done like that.

PS: There isn't a true version. There's a story.

GW: I'm discovering that.

AS: But what is interesting is to put in all the versions ...

GW: Of course.

AS: And then it becomes absolutely lucid later, who's bending what.

****

GW: Can you tell me how you got involved with the ICA?

RH: Well I was never directly involved 'til much later with the ICA, but as a young architect in London, working a the GLC in the 'fifties, one was always looking for conversation that was going on that you could relate to. It's very difficult to describe the 'fifties. I guess as a student - just recently qualified architect - there were very few architects that one could respect in this country. And very few offices where one could work, and one of the few was the GLC, funnily enough, where people like the Smithsons had been working, Alan Colquhoun was working and Sandy Wilson was working ... and so it was a very lively place. And apart from that office and the recently formed Smithson office, which was very small - they'd won Hunstanton by mid-'fifties - and an office like Lyons, Israel and Ellis where Stirling was working, and Gowan, there were very few other places. And very few places where a young architect who was perhaps new to architecture like me. Although a Londoner, you were not quite aware where the conversation was going on. And I know when I first went to the GLC you started to hear about places like the ICA, whereas the traditional places like the RIBA were places you just never went to. I mean, they were just so boring. But the AA and the ICA were two of those places where people of interest, younger artists like the Smithsons and Stirling, and critics like Banham and Alloway, were talking; and talking about architecture in a way that I found interesting, that brought in the moment. I mean, the Smithsons wrote that lovely piece, I forget ... 'But Today We Read Ads'. And there was 'Letter from America'; those things we were absorbing like mad from AD and ARK. The Royal College was another key place. My friends and I at the GLC had those contacts with people at the Royal College. One of my friend's brothers was in the same year as Cohen and Richard Smith. And so we knew Smith and Cohen and so on. And we used to go the Young Contemporaries shows. And then there were those amazing exhibitions like Parallel of Life and Art at the ICA and later, This Is Tomorrow - what is that? 'Fifty-six? - at the Whitechapel. And it just seemed to me that it was opening up all the things that I found interesting in the architectural world. Things that I thought were not architectural at that time. You know, the interest in science fiction for instance, and strange technologies outside of architecture; the movies and jazz and so on. And suddenly you found these things being talked about in an architectural context, and one related immediately. So I guess that was how I discovered the place, through talking to people and really looking for somewhere where there was conversation. And through these exhibitions.

GW: You went to Parallel of Life and Art?

RH: Yes.

GW: What did you think of that?

RH: Well, it was most extraordinary because it was primarily photographic and with apparently no sequence; it jumped around like anything. But it had just amazing images; things that one had never thought of looking at in that sort of way, in exhibition terms. And the juxtaposition of all those images. And I was just knocked out by it, as I was later by the Whitechapel This Is Tomorrow and the juxtaposition of writers and photographers and artists and architects ... It was just an extraordinary eye-opener for me. In fact we did an exhibition [Archigram] some years later in 'sixty-three that borrowed, or owed, a lot to both those exhibitions, but probably just took it to the next step, or up-dated it, rather than took it to the next step.

GW: Do you think Archigram owed a lot to the Independent Group?

RH: Oh yes ... to the Independent Group and particularly people like the Smithsons and Banham and Paolozzi. Hamilton I find personally most interesting as well. But our influences were extended through Bucky Fuller. But then again, that connects with the Independent Group through McHale. Yes, it had a big impact on that generation of young artists.

GW: Do you remember This Is Tomorrow?

RH: Very, very well. I've still got the catalogue.
GW: Can you think of some of the exhibits and what you thought of them?
RH: At the time I was tremendously impressed by the more architectural exhibits, like the Carter, Wilson, Newby piece which was very architectural - this sort of ceiling and the two walls. I was also very impressed but didn't know quite what to make of the McHale exhibit, but in retrospect, it was more important to me because it was an area I was interested in - robotics, the movies and the sort of optical things and so on. But at the time I found it difficult to put that into my own architectural terms, (so I found it difficult to put that into general architectural terms), so it was easier to handle even the Smithsons' patio and shed and the Paolozzi things than the McHale things. But I think in retrospect, the McHale - Voelcker exhibit had a longer term effect. And in retrospect, the ones I found least interesting, I still find least interesting. The Weeks Wall, the Stirling actually is also one. I still think that the Smithsons' exhibit is important and I now think that the McHale - Voelcker one is more important.
GW: Do you remember the del Renzio, Alloway and Holroyd?
RH: Geoffrey Holroyd. Yes, and again in retrospect, I see that as important. At the time it didn't click. Geoffrey Holroyd's a good friend. I see him almost every year in Santa Barbara and we talk about this quite a lot. But at the time that had very little impact on me; it was a throw-away one almost, but .... I now see its association with Eames and so on, and, yes, it's another important one. And I think most of the others I would almost dismiss.
GW: The Independent Group meetings you went to; can you tell me about those?
RH: I think there were obviously a lot of meetings that were not public and I went to one of the early Paolozzi meetings and sort of stood at the back of the hall and watched those amazing slide shows of his. I caught another one by Alloway which I have very little memory of other than the event - the people and the conversation. And it was more to do with that because as a bystander and as a young architect you tended to just listen and absorb. You tend to sit at the back and listen and my recollection is of coming out and wanting to do things, being very excited by what they were talking about and by the sort of juxtaposition of conversation; that it was not just an architectural conversation - very little architectural conversation, in fact. They were talking about advertising and music and jazz and movies, science fiction imagery. And certainly the advertising comes across very strongly. And Bucky, from McHale and so on. So it's more a sort of ambiance thing than any particular thing that jumps to my mind. And that rather strange place of course. I always felt that the ICA made a great mistake moving; it killed it. It worked so well there, with that little bar tucked around the corner and you could get a sandwich and join in the conversation or stand at the back or watch a show or see an exhibit. But it's very difficult in retrospect being a non-participant to actually pinpoint anything.
GW: Were the meetings formal?
RH: No, not the ones I went to. I would guess there were very formal meetings, there must have been meetings that were very private and very small in-group type meetings. And one never heard about those until afterwards, you see. I don't even recollect that I knew I was attending an Independent Group meeting necessarily. It was a meeting at the ICA with someone talking, which were meetings established by the Independent Group. And one only got to hear about this much later.
GW: Do you remember the dates of the meetings you attended?
RH: I would have said they were in the 'fifty-four, 'fifty-five, 'fifty-six sort of period.
GW: Because Banham, you see, says the Independent Group actually finished in 'fifty-five.
RH: Well, <u>This Is Tomorrow</u> was 'fifty-six ...
GW: Well if you read the ICA Bulletins, there was lots of stuff which obviously came out of the Independent Group which was going after 'fifty-six.

RH: Yes. I think that's where people like myself were more able to sit in and it's where Banham may well say it had finished because it became more open. I think the earlier meetings in 'fifty-three and 'fifty-four were much more élitist, in-group meetings.

GW: Do you remember whether the meetings were downstairs or up?

RH: The ones I attended were in the main space.

GW: And there was a stage?

RH: There was a platform they used to wheel out, if I remember rightly. It was a sort of L-shaped room ... there were two doors ... and a bar in the recess with a guy who used to run the bar and sandwich place. So it was an L-shaped space and they used to set up a platform ... and black out the windows.

GW: Do you remember who was at the meetings you went to?

RH: Well, the people who jump to mind are the Smithsons, Banham, Alloway, McHale, del Renzio and Paolozzi and Hamilton. Probably people like Cordell - but I didn't know him, I only knew of him; he was playing music on the radio at that time. But I wouldn't have recognised him. And Magda Cordell I wouldn't have known even, it wouldn't have meant anything to me. But I assume they were there. Dorothy Morland, of course. Then I think the people who were around occasionally - Sandy Wilson, but I think he was involved in the group meetings but I don't recollect him particularly being around on these other occasions. But then I got to know him later ... Colquhoun I wouldn't have known at the time. Sam Stevens, yes - always very vocal at these things. They were the sort of people that I remember being there. Stirling I don't particularly remember being there.

GW: Do you remember talks on science fiction and so on?

RH: Well only vaguely. I remember the amazing discussions about it. The problem is I don't know if I ever saw the Paolozzi show there, because I've seen it since, you see. And I've read about things so often now, it gets a bit confused. But Paolozzi to me is extraordinarily important; the amazing collages and the slides he throws up, the juxtaposition of things, incredibly related to my own interests - technology and today and so on. Yes, to me he would be an important figure, and I think even to the Independent Group he was an eye-opener. Sandy Wilson had the same reaction of "wow, it's breathtaking". And again, if you know Eduardo, he doesn't say a lot and he'd say, "this is a whatever", and up it comes, one after the other, and it would just ... the first time I'd ever seen slides used like that. You were used to sitting in a lecture with a man putting one slide up, another slide up, talking. But Eduardo just bammed it out one after the other. Amazing things, you know.

GW: Presumably your interest in the technology thing is why you like Hamilton.

RH: ... His collages. I am someone who has used collage in architecture quite a lot since, and my first real awareness of that technique and the power of collage wasn't through Dada; I only became aware of it immediately I'd seen the Hamiltons. And his Just what is it ... is a great favourite of mine. And his rooms ... I've just always been knocked out by his work and juxtaposition of paint and collage and so on. And the communication of devices, which was very much to do with the Independent Group, putting all those things together and opening up art and architecture into all those other spheres. But there was someone actually putting it on paper, like Paolozzi was.

GW: Yes, because a lot of the Independent Group didn't actually do that.

RH: No. They were talking. Paolozzi did, Hamilton did, and the Smithsons did.

GW: Sandy Wilson?

RH: No, not at all. Sandy again, I've known since quite well. In fact I worked with him for a bit, and he doesn't fit at all if you look at what he's done, his work. Totally, in fact. I was going to say in recent years, but totally. It no way has any bearing on what those conversations were about. In no way.

GW: What did you think of McHale's talks?

RH: Well the one that stands out was post-Independent Group. He did a huge lecture at the TUC or somewhere on Bucky and the 'World Game'. I don't know when it was. 'Sixty-seven, somewhere like that. It was three hours

and it was amazing, absolutely amazing. Very meticulous man, I would say. Very caught up in the Bucky world at that time. Even prior to that, very interested in technology. But I didn't know enough about him; I didn't know how he fitted in even until later ... The This is Tomorrow thing he did with Voelcker, fits more McHale than Voelcker, to me. John Voelcker I got to know some years later and he didn't quite fit somehow [with the Independent Group] .

GW: What do you think of Banham?

RH: Well, he's a good friend you see. I know him and Mary very, very well. And they were, from Archigram's point of view, important ... We used to publish a magazine in the 'sixties, a broadsheet originally, and about the fourth one we did - it was the fourth one - was very much to do with science fiction, science fact. Banham used to live in Aberdare Gardens opposite Peter Cook, who was one of the Archigram Group. Peter bumped into Banham one day and shoved four or five copies into Banham's hand and said, have a look at this magazine we're doing. And Banham was at that moment leaving for the States; and Banham showed them to Blake and people in America and opened up for us a bigger audience, and then wrote a lot of things about us in New Society [and the] Architectural Review and so on. So we owe a lot to Banham. I think he always saw us directly somehow relating to what was going on as the next generation. And we saw ourselves like that.

GW: You did see yourselves as related to the Independent Group?

RH: Oh yes. As having the same interests and wanting to push it along. But the amusing thing is that at the time we were making a lot of noise then - this is 1960 - we were making noise and the Smithsons wouldn't talk to us about it; they took another position at that stage. We were seen as upstarts, I'm sure, by them, And I think they didn't realise that we felt that debt to them, which I think they now see that. But at the time they would have seen us perhaps as they saw McHale, being upstarts and borrowing. ... But we didn't think of it like that; we were excited about what they were saying and they had an amazing influence ... For instance, Peter Smithson was Peter Cook's teacher you see at the AA. And we were absorbing everything they wrote or talked about. But Banham is a good friend.

GW: I think Banham and Alloway are two very perceptive writers.

RH: Yes. You see Banham is, in the architectural/art world, quite an extraordinary man. I mean, he's an art historian and he's written a number of books. One book, his doctorate I think, was Theory and Design ... was a very important book ... for a lot of people, it opened their eyes to the sort of cross-currents; it was less doctrinaire and showed the connection of all those things that were going on. And somehow it's because he's actually a very good journalist. His pieces in New Society were, I always felt, absolutely knockout. Marvellous pieces.

GW: Alloway too.

RH: Both of them. And they were perceptively spotting things that were going on that were beginning to have an impact before anybody realised so. You know, the business of the movie and the advertising, the product design, industrial design, technology and the effect it should be having, the effect it was having on our lives without us noticing, and all those things. Yes, I would say those two were very important. And they were very vocal, and very able to write about those things in a clear, concise way, which some of the other people were not able to do.

GW: You say you knew Richard Smith and Bernard Cohen? Do you see any relation between your work and painting?

RH: Fine arts ... I'm a fan. I enjoy art work. My library is probably half as many art publications - art books - as architectural books. And particularly in modern art - well this century, I suppose. And starting with the same premise that Hamilton ... with the Dadaists and Surrealists is where I find the most interest, with the use of collage. Smith - well, I think for me, Smith was talking, like most of them, about America. And as a young man brought up as a teenager late in the Second World War and in the early 'fifties, my view of the outside world, other than a wartime world, was America: American movies and American literature. And for many years, I was only reading American literature - Dos Passos and so on

were my main ... and Kerouac and On the Road and all that was what I was reading. So to suddenly hit the art world, like Smith, who was relating to Pollock and the new wave in America - Lichtenstein and so on - was very important. It suddenly opened up another world to me. And then Smith using collage and advertising ... those cigarette packs ... yes, I would say he was important to me but not quite as direct as say, a Hamilton or a Paolozzi.

GW: I was thinking that Archigram was 1960 and the English Pop Art thing was 1961 ...

RH: Yes. Well we were parallel. We didn't know any of them; people always assume we did ... It's very strange we've only got to know most of those people since. But at the time, you certainly were aware, - very aware ... I remember going to - I can't remember what it was called - there was a very good Dick Smith show at the ICA which he did with somebody else ...

GW: Yes, it was Smith, Denny ... Place.

RH: Yes. I distinctly remember... being knocked out by it. And their references you see in Ark - with Roger Coleman. We were very aware of all that through Warren - Warren Chalk, one of the Archigram group. His brother was in the Royal College at that time.

GW: What's interesting is that you admit your debt, as it were, to the Independent Group. Interviews with people like Boshier, Phillips and Allen Jones, they say they had never heard of the Independent Group, they weren't aware of what was going on, they didn't know very much about people like Peter Blake and Richard Smith.

RH: Well that cannot be true. Blake and Smith they would have known through the Royal College. They were all at the Royal College.

GW: And certainly Ark, when Coleman edited it, was full of stuff by del Renzio, Alloway and so on.

RH: Sure. No, they could not have been aware.

GW: Yes, well I wonder why ...

RH: Well, they want to take their own position, you see. They're writing their own piece of history, aren't they. They were a slightly later generation and want to define their own position rather ... I would doubt that they didn't know.

LF: My first acquaintance with the ICA was as a student at the University of Reading doing landscape architecture and our tutor, one Frank Clark, had been chief landscape architect at the Festival of Britain and he'd met all that generation of sculptors, painters, designers of one sort or another. And he was the person who was more concerned with teaching us about the twentieth century than almost anybody else we came into contact with ... And there was an exhibition in 1956 at the ICA of the most avant garde landscape architect in the world called Roberto Burle-Marx. And so two of us, my great friend who is in California now, Michael Laurie, and I, went off to look at this exhibition.

I don't think I went to the ICA again until possibly I'd left Reading and there was something to which Frank [Clark] was contributing about the landscape of the modern road, and we went to that. And that was about it. So we get, in my career at least, to 1959 when I'd finished as a student and I'd finished a year's employment in a local authority and I just got sick of it all, packed it up and went and sought my, not fortune but, girlfriends - a girlfriend - in London. I was sort of on the bum really. And advertisements were appearing on the back of the New Statesman for jobs - which they don't do nowadays. Because everybody used to read the New Statesman then; there was Berger and Banham and an extraordinary talented back end of the New Statesman - you either bought it for politics and you got interested in the arts, or the other way round. And I saw a job there one day: barman wanted for the Institute of Contemporary Arts. So I applied for that in complete confidence because I'd run the student union bar at Reading on two or three occasions. I was interviewed by Dorothy Morland and she said, "We were looking for somebody with slightly more experience." I felt distressed by that. She said, "We could give you a job putting out the chairs and give you fifteen shillings a night." So I said I was willing to do that and so whatever nights I was needed for, symposia, they were always grandly called, or occasionally lectures ... I would turn up after I'd finished work, where I was in a studio in Chelsea as a painted antique furniture restorer; I was teaching one day a week, painted antique furniture restorer for the rest of the week - four days - and then filling in at the ICA in the evenings. As a consequence, I was going to all these lectures and meeting all these people. I used to put out the chairs, fix up the epidiascope, slide projector (always a cock-up of one sort or another), take the pictures down, re-hang them, move the sculpture, see that people got a drink, take the tickets, count up the money, hand it in, put the chairs back, put the epidiascope back - oh God, it was a nightmare. At least that was the ... task ... once or twice a week but never more than that. But the rewards were that I was meeting some extremely interesting people and I could see that what I had done as a student of landscape architecture - large parts of which I wasn't very interested in, but the introduction to contemporary art I was very interested in, and that's what I was getting from the ICA for free. I was getting fifteen shillings each night for doing this job.

One day I said to Dorothy Morland, "You ought to have some things on landscape", and she said, "Yes, do it." And I said, "Well, no, no, what I mean is you should have some", and she said, "Yes, I understand what you say. Do it." She said, "We'll either give you five pounds for each one you organise or if you come into the office and do it, we'll give you ten shillings an hour. And if you work four afternoons a week organising it, you'll get eight pounds, won't you?" So I said, "Yes" to that, and it took me much longer than the equivalent of fifteen quid to organise those three things. But I'd apparently done it sufficiently well for Dorothy to say, "Well, you stay on as my assistant." Now, I was never assistant director, I was always director's assistant and what I found from this position was that I could write letters to anybody and they would turn up, or at least they would reply ... Mumford would write to me, even funny old Leavis wrote to me about Ezra Pound. I mean, the youngsters were very easy to get.

So I stayed there from early 1960 until I got an appointment at the University of Edinburgh. And I was very reluctant to go, but various personal events coincided to suggest it was a good thing to do, so I left the ICA ... I was there during those two years and it was a great post-graduate education. The residue of the Independent Group was getting quite well known, and they'd travelled and they'd got back with a great deal more information. They weren't identifiable as IG men; they were just part of the ICA. The ICA was never the same after Lawrence Alloway left; I mean I was a non-entity ... because I was just a chap who could read and write and answer the telephone but that's not to say that I didn't contribute something. I was hospitable, I suppose. But because I'd got no axe to grind with the arts, I wasn't championing anything, I was always willing to learn, I was always there. The others were always going off doing important things but I was always there at the time I was supposed to be there. And so I went to all the exhibitions. I went to every exhibition there was in London for about two years. And so the youngsters of my own age were ... I mean at the Royal College, David Hockney. I think that the first lecture David Hockney - I mean the first symposium to which David ever contributed was a consequence of my asking him because, I'm not saying nobody else knew who he was, but nobody else at the ICA was of the same age. David used to come up to my flat ... we used to fool about playing bridge sometimes and I'd never got any cards, so we used to make sets of cards; I'd always done that when I was a student. We'd all be half drunk and say, "Let's make a pack of cards", and this was an occasion when David was there ... and we played bridge and drank and I chucked them all in the waste paper basket. The next morning I thought, I think I might keep David's. Which I did, and for some years I had them; they were done up with a bulldog clip in a suitcase and they went with me to Scotland with all the other rubbish in suitcases. By that time David was getting to be quite famous, I mentioned this to somebody and they said, "Where?" - he was an art historian - and I said, "Oh, in a suitcase over there." And there was nothing left ... just a lot of mouse droppings in the suitcase and they'd been eaten ... And then a few years later I saw David at a private view at Kasmin's. "Hallo David, how are you?" ... and he said, "You've got some drawings of mine."

So those are the sort of youngsters I was able to recruit. From the theatre, from the Royal College ... but the generation which interested me was Turnbull, Banham, in particular; and I suppose Banham, from his position as assistant executive editor at the Architectural Review, it was almost as if he was supervising a graduate student. So that a lot of the things which were done when I was at the ICA were thought up by Peter Banham and I would put them into effect. I would do the leg work, I would write the letters. So I was a bright and willing pupil who was being taught by Peter Banham.

Now my relationship with Alloway was that he had gone off to the Guggenheim and there was nobody there [at the ICA] to have his job, and they were really looking for somebody. Lawrence wanted ... Robert Freeman; he was a bright spark who had come down from Cambridge and he was very keen to get into the ICA. But he was not popular, not efficient, he was altogether too flighty by half. And so they didn't have Bob Freeman, but they did have me. Now, Lawrence went off to the Guggenheim, I was in his position, and he wanted somebody to look after his house; he lived at 38 Chepstow Road. And he said, "Look, if you look after the house and do everything that needs to be done - don't go into this room, that room and the other room,"... which had got lots of paintings which Lawrence had somehow or other got in gratitude from people who'd shown, thanks to him, at the ICA, or he'd been given: there was a Turnbull, a Bernard Cohen, a John Plumb, a Peter Stroud, all those. So those rooms were where I wasn't supposed to go but I looked after the house, rent free, and answered his mail and wrote to him. And I got to know Lawrence very well and liked him immensely; I mean, the man didn't open his mouth without you learnt something. But he was quite frightening in many ways; extremely funny ... it was like Perelman with the gloves off, sort of like being in the studio

with Groucho Marx instead of actually making a film with him that went public. You get the rough end of it and, you know, it was all sort of on the cutting room floor. Lawrence could be vicious, but I never disliked him, any more than I disliked any of them; they were all too bright to ever dislike, you just had to be careful in the way in which you presented yourself.

... Just before Alloway quit the scene, it must have been in 'sixty-one... I'm pretty sure it was 'sixty-one ... Freeman wanted to re-do the Independent Group and he brought them all in. Lawrence gave a lecture called 'On a Planet with You', John McHale gave a lecture on 'Plastic Palaces', del Renzio spoke. So it was a sort of Independent Group re-visited ... to that, some of the Royal College people came and ... Roger Coleman is the link man. When I talk about people having love affairs, it was the case before Lawrence left the ICA that he could spend an hour or more on the 'phone to Roger Coleman at the Royal College about a movie they'd been to see together the night before. And it's very difficult to say whose ideas are whose; you know, whose baby is it, the husband's or the mother's? And Roger I think is a precocious man - I know somebody who knew him very, very well indeed. Roger turned up at the Royal College from his art school in Lincoln looking just like a Lincolnshire poacher - I mean, a very English gentleman. Within no time at all, he was neat, top to tail Italian, with Italian shoes, the striped jackets, everything. And then a few years later, he's drinking malt whiskey, smoking Sheraton pipes ... everything Coleman does, he does extremely well: he could have been a professional art critic, he could have been a professional graphic designer ... he was one of those unfortunate people with so many talents that he didn't know which one to choose. And during the time when he was editor of Ark, he influenced Lawrence and Lawrence influenced him; I think they would willingly acknowledge that.

The other 'mate' that Lawrence had was of course, John McHale. And the person in the personal relationship to this who seems to be so interesting - I've only met her once, and that was in Buffalo - was Magda Cordell, Frank's wife, but she was living simultaneously with John McHale. Everybody loved Magda Cordell apparently. I mean ... she was a great Hungarian beauty who seemed to attract all these young men to her. Lawrence was one of them, but Lawrence married somebody called Sylvia Sliegh, who I think had been married to somebody called Greenwood; the marriage wasn't at all successful. And she had a house. And Lawrence somehow saw himself as being a ... I mean, his whole culture was in America, as everybody's way, most people's was anyway, and Lawrence somehow saw himself as being a Clem Greenberg. I remember he talked about artists hunting in packs and nothing Lawrence liked more than after an opening, for everybody to go off and have a Chinese meal together. He didn't like the idea of artists being in isolation and this really reached its crescendo when he organised an exhibition - it would have been in 'sixty-one at the Marlborough - called The New London Situation show, which had Plumb, Stroud, Turnbull, Caro, Marc Vaux, Hoyland, the Cohens, Peter Coviello, I'm not sure whether Bob Law was in it or not. I mean, Lawrence saw himself so grandly ... I see that Turnbull talked about it as first name situations ['Notes from a Conversation with William Turnbull'] . Not from Lawrence it wasn't. He would get young painters like Bob Law and he would write to them, "Dear Law ..." Extraordinary this duplicity of roles - the sharpness of New York (and it really was New York, not America, as I now realise) and then the sort of English patronage of "we'll give you a show ... maybe you'd like to try it out in the library first." And Turnbull - I loathed it - I remember Turnbull saying when he gets offered a drink by Roland Penrose: "Will you have a whiskey, Bill? Make it a large one." And Bill somehow thought that this was condescending. And that kind of 'chippiness' was always there; it was part of the friction, part of the tension.

And, of coure, the willingness to fritter away money on championing people - often for their own ends. I mean, when Lawrence put on the Morris Louis show, nobody came; it lost us a fortune. And Lawrence

didn't give a fig about that; he wanted to be the person who was responsible for making Morris Louis's name in London. Which of course he did; and many other people too. He was always sort of using the ICA to put the artistic establishment to rights ... so that the ICA was always an irritant to the system. And he was very critical when we were hard up and we had the John Moores show, and he just said "The ICA used to start things."

But as a youngster, as somebody on the fringe of it - I mean on the fringe of it artistically, but physically and personally and administratively slap bang in the middle of it - it was frustrating, it was exhausting, it was very demanding. You could never guarantee anything was going to happen. Yet because of the personalities there, it was always exciting, and one was dazzled by the ideas that were being offered because they were the only people in whose company I spent any time who were talking about the present. I mean, anybody who'd done English or painting ... who was a bit older than me, was talking about the past. They were the only people I knew who were older than me who were talking about the present - and more about the present than I knew.

GW: Were you aware of the Independent Group when you went to the ICA? I mean, were they a name?

LF: No, they weren't. They were just individual names. Lawrence was still there after all, Banham was frequently there. They always used to turn up and the friendships were retained until some great row ... Banham and Alloway were very close and then Alloway came back from ... teaching in Vermont - he'd only been away for about three weeks - and he said, "Whatever happened to Reyner Banham?" And I said, "What do you mean Lawrence? He's grown a beard." "A beard? The schmo." And I think I wrote something somewhere at the time: I said, 'I'm entirely in favour of the Kleenex aesthetic until it's extended to human relationships.' I mean, I just felt so hurt ... but it seemed that everything was there to be sucked out, even including people's personality; if that gave you your own identity which furthered your own career.

Banham, I don't think was ever unkind about anybody, but Hamilton certainly was, even to Banham. [Lawrence Alloway] liked Herbert, but he said there wasn't anybody else to knock. And that seems to me to be a strange ... I thought then and I still think now a bit ... a strange creative position to have to take up -that you must have somebody you can attack. But as soon as it ceased to be Herbert, then it became Roland. And if it hadn't been for Roland, there wouldn't be an ICA. I think some people acknowledged this but they were always very rude about him and as soon as the Picasso show was on, the first thing Lawrence did was to get all his mates together - Robyn Denny, the Cohen brothers and I can't remember who else - and Lawrence said, "The younger generation talks about the Picasso exhibition, and there wasn't anybody there who liked it at all." And I don't know whether Lawrence fixed this up but, you know, let's get Roland. I think they never wanted anything permanent, fixed. As soon as somebody was there, they were out. I remember that evening I was sitting in the front row, I'd done all the organisation for the day ... and I said, "Tell me, would you, each one of you, given free range, allow yourself to possess a single picture from the entire Picasso retrospective?" And the only person who said "Yes" was Bernard Cohen and he wanted [the work on] the cover of the catalogue. And I thought, for me, that's the only picture you've seen in there because it's on the catalogue. You know, I think they took up their positions intellectually regardless of what the paintings were about.

But they did spend a long time talking ... and all fixed themselves up as Americans. Lawrence looked like a 'preppie'; he had khaki drills ... buttoned down pockets, buttoned down collars ... a pocket with a pen in it and one of those low belts ... and he'd come up and say, "Lawrence Alloway. Hi." But when I saw him in Chelsea [New York] just two years ago, there was less American in his voice, having lived in America now for about fifteen, twenty years, than there ever was when he lived in London and got it from B movies at the Pavilion, which he used to go to with Paolozzi.

All the Independent Group was when I encountered it, was memories of individuals which you didn't have to be nostalgic about because they were still represented by their own personalities. They all came at some stage or another. The Smithsons I met there. The Smithsons did a turn on - or at least, Peter did when the Independent Group was re-born for a week under Robert Freeman ... I think of them all, the most loyal person was most certainly Banham. I mean, he would try something out at the ICA which might later get into Architectural Review. But an immensely enthusiastic man, bubbling over with energy ... he was writing everywhere. A lecture he gave at the RIBA: 'The History of the Immediate Future' and old-fashioned architects who were only about ten years older than he was, had to go and look the words up in a dictionary because they didn't understand what he was talking about despite the fact that he was using perfectly respectable English.

GW: This re-birth of the Independent Group; can you remember in detail what that was, because Banham mentions it in the Terry Hamilton Memorial Lecture? He talks about necrophilic meetings called by Paolozzi and the Smithsons.

LF: That wasn't it ... Freeman was the chap who did it ... he was a recent Cambridge graduate ... but he did the credits for Ann Jellicoe's The Knack and he did the second Beatles LP cover. He was married to an extraordinarily beautiful girl and he put her all over the Pirelli calendar for the year 1963, I think. And drove a white Ferrari and was on all kinds of drugs and I don't know whether he's been seen or heard of since. He was a firework. He was an understudy; he was an understudy to Lawrence but it didn't seem to me he had any ideas at all. But he'd got all the jargon, he'd got all the clothes, he'd got the appearance and he just sort of winkled these people out to do a repeat performance ... Lawrence's lecture was called 'On a Planet with You', which was from an old Esther Williams' movie called On an Island with You. And God, don't I remember it. I used to have to put out those bloody chairs ... if you filled the place up you'd only get twenty people there, if you put out twenty chairs the place would be full. And I said to Lawrence ... "Can you tell me how many people you think might be coming tonight, Lawrence?" and he turned to me and he said, "You mean it isn't enough just to give a lecture."

The last thing I did was to organise a big symposium at the International Union of Architects building, which had been organised by Theo Crosby ... the big talk-in at the IUA headquarters ... and there Lawrence had already decided exactly how that debate was going to go. He didn't like Maxwell Fry ... Bowness ... it was when one of the patrons who was called P.A. Dennison - Tony Dennison - managing director of Cape Building Asbestos, he said that he thought it had been a wonderful opportunity for artists to mess about with materials ... Lawrence lashed at him and said, "It would seem that every man is an island unto himself, as long as it's made of Cape Building Asbestos." Oh, he was clever. And I passed him a note saying, do you think you ought to offer a vote of thanks to anybody, and he said, "I think Alan Bowness has already done that three times."

... I wouldn't say the most influential people in the Institute of Contemporary Arts were only in the Independent Group. I think that would be unfair to a lot of other people. But everybody who was in it [the Independent Group] was equally bright; I don't think there's any shadow of a doubt about that. Though I wasn't there at the time; I merely met them afterwards when I suppose, they were ten years my senior ... and I just stood in awe of these people. And I think I was accepted because I wasn't trying to score any points - I was just willing to learn. And too green to know any better, probably.

****

What artists never liked about the architects was that the architects wanted to be mother of the sister arts. That was how they had been trained and it was the position in the ... hierarchy that they were and still are very reluctant to relinquish on any grounds whatsoever - socially, artistically, intellectually I think, and certainly academically ... but

they're the ones who get the money and dispense the jobs, so their phraseology is: we used so-and-so. Well, you can't use Hamilton, you certainly can't use Bill Turnbull. In Living Arts there's a piece from Turnbull where he says: "It is as patronising for an architect to ask me to put some art works on his walls as it would be for me to tell him to put some walls round my art work." And he wouldn't have it. And he was aided and abetted by Lawrence, of course. And it was Hamilton who pointed out to me for the first time that what was happening in the Bauhaus was merely an attempt to impose on the world a new international high style in place of the Gothic which to me was shocking. I thought, no, it's not that. And he said, "There's no difference", and of course, he would never elaborate on anything. None of them would. There was just the 'one out'; you sort the rest out for yourself ... we're certainly not going to teach you; we're going to say something and you must catch up with it. And you would reel. They weren't all bits of sulphuric acid chucked in your face ... if you took them to be that, then it was often an indication of your own lack of perception about the world in which you lived. And these people who'd thought more seriously about it than I had, certainly weren't going to stand there with the patience and tolerance to teach somebody who hadn't got their ideas together.

I think there's no doubt about it. It was the workshop for the coinage of a critical vocabulary which hadn't yet been made, and it's still, I think, used.

GW: People like Turnbull, the Smithsons and Henderson, I think feel that Banham has used, through the film, the Independent Group as the fathers of Pop, and they were a lot more than that. And it's doubtful anyway whether they did influence - directly anyway - the so-called Pop artists.

LF: I think it's doubtful. Certainly, I don't think if you look at Peter Phillips, Derek Boshier, Allen Jones, that lot at the Royal College, they didn't know a damn thing about the Independent Group.

GW: No, they say they didn't.

LF: And they didn't either. Take my word for it, they didn't. The only person whom they might have had anything to do with at all was Peter Blake.

****

Picture Fair was a great tribute to people's willingness to see the ICA survive because the ICA was always broke. Roland would sell yet another one of his many paintings on the market to try and keep it going. And there was Lady Norton, who was another member of the British establishment who seemed somehow to find money at the bottom of her purse to keep the ICA going. Quite why, I don't know, although Lawrence, when the New Year's honours list was out one year and Roland's name wasn't on it, Lawrence just said, "Bad luck, Roland." I wasn't there when it happened, but Lawrence told me about it afterwards and he said, "I saw Roland wince," and he said, "For the first time it dawned on me that that's why he was in it." I don't think that's why he was in it. I think Roland as an amateur Sunday surrealist who's always enjoyed mixing with those people - and he knew them all - and he wanted to keep it going. I mean, that's why contemporary art is always and must be Surrealism for Roland ...

I don't know whose idea Picture Fair was but it's very innovative. They used to write to collectors, gallery owners and artists, and say, "Would you please give us," and they would all come in. Then what they'd do is to sell tickets at ten quid a throw which would guarantee you one of the works of art. Well, what they'd do - and it'd be the likes of me who would have to do it - is put a piece of paper [on the painting] and cover it so you didn't know where the signature was. And then they'd be numbered. So the exhibition was people coming in and looking at them. And they'd look at the list and there'd be Arp and Miro and Schwitters.

****

I think that one of the things that all those Independent Group people had in common was a very sharp sense of humour, which I suppose is a natural concomitant of having a very bright, well-polished intelligence. I think they could make each other laugh but it was often at the expense

of other people. There was a lot of ridicule ... it wasn't Monty Python humour, it wasn't Goon Show humour. Where was the humour from? I think one of Lawrence's heroes was certainly Perelman. One thought it was his own but it was lifted and he didn't acknowledge it. It was "Next week at the Prado, Frankie Goya plus monster cast of thousands". But that's Perelman. It's not Alloway ... And I think that's where I might have had something in common with them, because I could make them laugh and they could make me laugh. And the source of it was not British humour but American humour which one got from the movies and what little there was that was published and available ...

... It's in 'The Avatism of the Short-Distance Mini-Cyclist', it's in Alloway - all that he's written at that period - and it's in the film [Fathers of Pop]. Remember that that generation, and I'm only ten years younger, we were living under an army of occupation in southern England and our culture came at second-hand from the movies and at first-hand from the G.I.'s. And when you then go to school and you've got to shed all that - I mean it's not like kids now who go to school in the same clothes they're going to wear when they go out in the evening - whatever we wore at school was our identity at school and then we had another identity in the evening, especially if we were elementary schoolboys. But then when you graduate from school and you're trying to find some - aesthetic is an extravagant word to use - but some scheme within which Shakespeare is in the same ranks as Superman, I mean it's very difficult. Nobody at school is going to help you with that. And that's what they were on about and I think Alloway describes it very nicely by saying touchability, and again Alloway talking about a pop-fine [art] continuum, as opposed to what we've been brought up with - the pyramidal.

****

I think that what Banham means when he says it finished in 1955, just meant that they didn't go on meeting at the ICA. But they certainly went on talking to each other and I think Banham is right ... they established a critical vocabulary which other people used ...

Basil Taylor criticised Lawrence Alloway for being American and Lawrence said, "I see no more reason for you criticising me for being American than my reason for criticising you for being Italian." That is, Renaissance ... being able to read Dante or whatever. "Just as the English took their identity from the Italians in the eighteenth century, why on earth do you exclude my generation from being influenced by America ..." Banham stood up at the Institute of British Architects in 1961 and said, "The Italian Renaissance which you're all going on about was invented by the number of people it takes to accommodate the front row of this lecture theatre. You could get them in the top deck of a London bus." So why do you say that nothing can happen in the present.

****

TS: I first went to the ICA because various friends of mine were in London or were arriving in London and they were looking around for places where things were happening. Possibly by that time, I don't remember, we'd already encountered Toni del Renzio who was very much in on all that kind of thing: he said, "Why don't you come to the ICA sometime; it's very pleasant you know. There'll be something there to interest you." And we found we could get a light meal and a drink at the bar and there were frequently exhibitions there which interested us. And that most people in our line of business ... who we knew who were aiming to do anything or be anything, could be met there.

GW: The Independent Group itself ... when you went to the ICA, do you remember this actually happening - a group of people getting together?

TS: No, but I think what probably happened, if memory doesn't play me false, was that various groups of people simply met together on the various occasions when we met there at all or at the York Minster or outside, and said, "Why don't we start something, why don't we get something going?" it was a time in London after all, when new movements were getting off the ground two a penny.

GW: Why do you think you had to start something? Was it dissatisfaction?

TS: It was the feeling that English culture ... presents a very curious impression if you're trying to make an impression on it. That is, of something which doesn't react hostilely or even negatively but simply receives you like an enormous mass of damp cotton wool ... in other words, you have to shout in order to be heard, which is bad for people; you shouldn't shout, they should be able to carry on in their normal speaking voice and allow for a good deal of pardonable exaggeration, particularly when one's young and one always wants to exaggerate. They should be able to make themselves heard without shouting. And this reaction of James Stirling, that in England you had to wait until you were at least thirty-five before you got anywhere. Well it maybe that it's not only in England that you have to wait 'til you're thirty-five before you're anywhere or anybody but it's true I think in English politics, that only once have we landed ourselves with a prime minister - William Pitt the Younger - aged twenty-one. The rest, the majority of them, constitute something which the young feel burdensome because it appears to be a gerontocracy - a rule by old men who've arrived. And of course, all one had to do in England if one lived long enough is that one's predecessors die off, one simply finds oneself ... knowing all the people who are 'in' because they're the only survivors. Which is a ludicrous situation; to have to wait so long for that to happen, it's basically a ludicrous situation that somebody who has never really done anything at all in his life apart from acting as a go-between and kind of vague cultural marriage broker like myself, should arrive at the curious position that when I went to teach in the States in 'seventy-two, every time I was introduced to anybody, they said, "So you're the great, (or famous) Sam Stevens." And I was so astonished. But it wasn't 'til I remembered a conversation with Kenneth Frampton in Berlin in 'sixty-two, when he patted me on the shoulder (a little patronisingly, but I can take that from Ken) and said, "Ah, Sam, the last great exponent of the oral tradition." But it is to a degree true; I mean, I was terrified that one of my oldest friends ... Robert Maxwell, landed himself up the road for about fifteen years instead, which I hoped he would have done, getting the headship of the AA [Architectural Association] as an understudy to Lord Llewelyn Davies. But then, suddenly, he was picked off a short-list of seven, after an original short-list of some three hundred and fifty, and asked if he'd be willing to take the headship of Princeton School of Architecture. Well that, for a man who must be the same age as me, in other words about sixty two, was a very good thing. But one does complain that one has got to wait 'til sixty-two until it happens.

GW: This Independent Group; it's said by Frank Whitford that it was organised through the Management Committee of the ICA and that you were in a meeting

with Dorothy Morland and a number of other people ...

TS: ... I cannot actually remember. No doubt I attended many meetings in those days when I didn't really know what was being transacted or wasn't fully aware of what effect it would have for subsequent people like yourself who are writing up a history.

GW: Do you think it did go through the Management Committee or the Management Committee sanctioned it?

TS: Oh, I think so, very probably, but so small and informal a group as the ICA was in those days, I think it very probable that everything was above board because nothing had to be done, as it is done in Parliament, in all-party sub-committees and things like that which never reach the floor of the House.

GW: Do you remember who was around then?

TS: Well, I think but cannot be sure, that by that time - in 'fifty-two - Lawrence Alloway would have been on the scene, but I'm not absolutely certain of that. Francis Morland certainly was. Various groups of people were, as they say in the Society of Friends, attenders but not regular members, and there were therefore a sufficient number of people who came through the place or who came to it, who were not actually affiliated to it in any form or official sense.

GW: Do you remember Banham being around that early?

TS: Oh yes; very much so. And so I think at that time were probably - I mustn't commit them because they are old friends and I don't want them to become new enemies - the Smithsons; and practically everybody else who was fairly recently on the scene ... and a rather wicked statement against a Cheshire friend of mine, Christopher Dean, architect; he suddenly appeared on the scene full of fresh youthful enthusiasm and said to me, "You must introduce me to everybody at once. I want to be in the picture."

****

GW: You say you were never a member, if there was such a thing, of the Independent Group.

TS: No. You say that I was.

GW: I don't say. It is said that you were.

TS: Well, it's like finding that one is notorious in America but not in England. So I had to complain to a Bostonian friend of mine about this treatment: "So you're the famous Sam Stevens." I said, "The Americans are frightfully polite aren't they?" He said, "No, they mean every word of it. What happens is, they've heard you mentioned by so many people and met your name in so many texts, that they wonder who the hell you are, and then they actually meet you in the flesh."

GW: The meetings you see, were supposed to have been by invitation ...

TS: Well, the one meeting I can remember, which may not have been the Independent Group but was something very like it, was one at which Erno Goldfinger was present and gave a lecture on one one of his pet hang-ups: arithmetical and mathematical proportions. I was certainly present at that. There was certainly a splendid evening meeting at which Sir Alfred Ayer - Freddie Ayer as he was then known - spoke.

GW: Toni del Renzio said he got Ayer to come along.

TS: He would. That's just what I'd expect Toni del Renzio to do. I mean, if there was one man you could rely on with his ear absolutely to the ground or to the keyhole for the merest breath of who's new in every single field of endeavour, it'd be Toni del Renzio. Very, very good like that.

GW: Do you remember somebody talking on aeroplane design?

TS: I can't place that ...

GW: One of Banham's people, I think.

TS: I think if he was an aeroplane man he was almost certainly one of Banham's people because Banham had been a grounded aircraftsman during the war in a factory assembling 'planes and had a great interest in them ...

GW: Another lecture was Banham's on car styling ...

TS: Yes. That was very important because it was part of Banham's critique - which is a very fair one in my opinion - of the whole of the point where the modern functionalist movement in Europe, and England later, went wrong in believing that the natural process of economic and functionalist product

design was towards a fixed end point. Nothing of the sort, said Banham. Once you'd settled a few things about the engine, the performance and a few other things, and the position of the driver, the chassis, the bodywork is ... a matter of aerodynamics in some consideration - especially in these days of expensive petrol.

GW: Do you remember Frank Cordell?

TS: Yes, because he must have been the husband of the Magda Cordell I mentioned to you as this splendid, ebullient extravert Hungarian woman who was around the place in those days, who was decidedly noisy and outspoken and we all rather liked her.

GW: The exhibitions that took place in the early 'fifties - the ones which members of the Independent Group took part in - did you go to those? I'm thinking of Parallel of Life and Art.

TS: Yes, indeed I did but I can't remember a great deal about the detail. In other words I was more pleased that that sort of thing was taking place than the actual content of the exhibition itself. Perhaps I was insufficiently critical of what was put there. I was glad merely that it was put there and that there was a venue where people could assemble, rather like the Salon des Indépendents in Paris ... It didn't necessarily follow as I now realise, that everything that was exhibited deserved to be exhibited ... and probably nobody thought that it did. The gesture was the important thing, the gesture of independence.

****

TS: What I do remember was the expensive House of the Future which appeared to have cost £23,000, given that exhibition buildings always are very expensive because they're one off, last for three weeks [and then] are taken down; and they have to be put up in a great hurry, even though they don't have to be weatherproof under the roof of Olympia or Earl's Court ...

GW: What did you think of the House of the Future?

TS: How extraordinarily easy it is to be trad in spite of oneself. That one of the hardest things in the world is to anticipate the real future without actually making it,ie. fabricating it ...

GW: The themes that are mentioned when the Independent Group is spoken about are themes like popular culture, science fiction, that sort of thing. Do you remember any of that?

TS: Well, all that sort of thing came in in a big way partly because of Richard Hamilton's influence. You remember Richard Hamilton's pastiche collages of photographs of muscle-bound heroes along with presumably ... Marilyn Monroe, various other things like that, that was part of popular culture of course. As always happens when people with their tongue in their cheek take it up, immediately it's put on to a new level and becomes esoteric culture - instantaneously. The one thing that no élitist body can ever successfully, or very rarely do, is to take something out of popular culture and put it on a pedestal and hope to retain its popularity, because it no longer exists at the same level of appeal. But undoubtedly, this was a very real resource, undoubtedly they were doing something quite correct. Most artists become in-bred, not to say incestuous, and ill-bred, if they don't look sideways occasionally at other things and what other people are doing.

GW: Do you remember people talking about communications theory and games theory?

TS: Yes. Games theory and communications theory were just in then, possibly owing to Toni del Renzio who had a marvellous pair of sensitive antennae for that sort of thing. The subject was just beginning to come up and I remember one very clever lecture by Professor Colin Cherry, I think of Edinburgh, which deeply impressed me.

****

GW: You would say the Independent Group were not influential.

TS: No, I wouldn't say that. I think they obviously were influential in that it acted as the proving and promotion ground for a number of individuals who've since kept their heads clear and are in pocket, have been promoted

and are famous. Others of course, are not necessarily not doing what they want to do but other people haven't caught fire at it. I hope Mr. Lannoy is well contented. I know that Mr. Hamilton, who I see quite often because he's a not very distant neighbour, at the moment is something more than contented. On the other hand, the market for his products is inevitably a slightly fickle one - subject to changes in fashion - and my chief fear for a man like Hamilton, whom I regard as a really good painter who has stuck to his last, is that merely by doing better and better what he's always done, inevitably will find himself relegated to the lumber room of old masters.

GW: Do you think that architecture benefitted from what went on in the Independent Group, because Stirling and St. John Wilson don't seem to show any direct influence?

TS: Well, I can't speak for St. John Wilson at all but you must remember that indirectly Stirling shows a very strong influence of it. He picked up something that obviously the painter Ozenfant taught Le Corbusier in the early 'twenties, which is don't look at buildings previously done ... look at other objects, buildings if you like that nobody has previously recognised: fort constructions, dams, factories, power stations, even a bit of peasant architecture ... and pick out of that, thematically, the usable material from transformation ... Stirling has done that too because he picked off Le Corbusier's ship-like decks of his St. Andrews buildings, he picked off the Leicester Engineering faculty off industrial architecture plus Corb ... wholly justified because it was an engineering faculty and those were the engineering workshops ... and again and again he's done that type of thing.

****

GW: If you dismiss that the Independent Group were the precursors of Pop Art, the question arises, what were they? What did they do? Were they truly influential, were they just a clique, an élite group which discussed élite matters?

TS: No; I think there you're misreading the way things are done, perhaps on a more general level, but anyhow done in England. And that is, people come together for one reason, stay together for other reaons, and what other people then find in them or what they have done,is very much up to them.

GW: Do you think that you owe anything to what went on at the ICA?

TS: Of course I owe a great deal to what went on at the ICA, because in the first place I met a good many people at the ICA whom I already knew ... I met a good many other people whom I kept up with for a bit whom I wouldn't otherwise have met. And I think everybody could say that who went there.

GW: In terms of your development as a teacher and an architect, you owe a lot?

TS: Yes, oh yes. A great deal. In the first place, certain of the subjects that got to be discussed at the ICA were the early stages of subjects that I've been interested in, intermittently ever since - communications theory and games theory, amongst others ...

GW: Robert Melville said in an article that the Independent Group had a direct line into the Royal College of Art through Peter Blake. Now that can't be true, can it?

RC: No, that wasn't true. It was through Dick [Smith] and me. Well, actually it was through me and Robert himself, because when I was doing my first Ark, I wanted an article on action painting. And before that, for years I'd known Robert Melville's writing and I'd always liked him, I'd always thought he was the best art critic ... and so I asked him to do it and he said he would. Then I learnt he was on the [ICA Advisory Council]. And then I wrote to Lawrence Alloway asking if he'd do a piece for me - that was for my second Ark I think, so some time had elapsed. Lawrence then asked Dick and I if we'd do something for an evening [at the ICA] and so we did a thing about men's clothes: 'Man About Mid-Century'. After that, David Sylvester was leaving the exhibitions committee and it was thought somebody in contact with the young artists - and the Royal College was beginning to sparkle a bit - [should join the exhibitions committee] ... Peter had gone by then; I was doing Ark in my fourth year and Peter was on his Leverhulme [Research Award] and was trotting around Europe ... When I joined it [the ICA], it became very kind of close. But Peter certainly used to come to evenings and things like that; but he never took part. He occasionally would say the odd thing, though hardly ever.

GW: Before you went to the ICA, when you were in Leicester, had you heard about the ICA?

RC: Yes, I remember reading about its formation ... I remember reading about it and I'd always known about Roland Penrose ... They had curious kind of exhibitions didn't they? Australian bark painting and that kind of thing ... But my own taste was around Sickert and Coldstream; I felt it didn't quite apply to me; I felt, it's terribly interesting but I can't do it. Which is why I started to get involved in writing because it came as quite a shock to me to discover that ... whatever visual abilities I had, were not in the line in which everything was moving. I could draw reasonably well but not in the direction that Peter was moving ... I'm sure my attempts at abstract painting were quite competent but I just didn't believe it and felt wrong doing it.

GW: When did you first go to the ICA?

RC: Well it must have been 'fifty-seven, because I was still at college ... and I did Ark for a year and it was in that year that I went to the ICA.

GW: Was that when you first went to the ICA?

RC: Oh, I see. Not joined the committee or anything? Oh, before ... when we used to go the rounds of the exhibitions.

GW: You presumably at that time had never heard of the Independent Group because they were fairly closed ...

RC: Yes [I hadn't heard of them]. They were closed. I'd heard of Lawrence Alloway but I didn't know who he was or what he was ... I didn't want [Ark to be] another student magazine when I took it on. I didn't want articles about barging down the Auvergne or whatever - and I tried to get as many people as I was interested in...

GW: How did you become editor of Ark? Were you asked to do it or did you apply?

RC: It was an appointment; you were asked. It was awarded you as a fourth year and you were given ... money; you were kind of a paid student. I have a feeling that the first consideration was the thesis and I got an A+ or something for that.

GW: What did you do for that?

RC: It was about abstract art, curiously enough. It was about the sort of two poles - kind of constructionist and Ivon Hitchens kind of ... because I knew Hitchens or got to know him through Basil Taylor, librarian at the Royal College. And the other thing, I'd always wanted to do something about Pasmore ... at Leicester he was everybody's hero ...

GW: Lawrence Alloway said you re-shaped Ark.

RC: It was a very parochial thing. All it was, was a professional magazine to give to the graphic designer ... a chance to layout a real magazine. And I think they discovered that they wanted some material for it, so they appointed an editor as well ... I got a terrible lot of stick from the students' committee and things like that because I didn't employ enough students; I got too many outside things ... [but] it got me a job when I finished at college - I went to Design magazine.

GW: When you were on the exhibitions committee [at the ICA], you weren't then editor of Ark?

RC: Yes, I was. This is what I'm saying. I asked Lawrence to do this thing and he did ... it was about that time that he asked me [to join the exhibitions committee] so it was in the middle of 'fifty-seven.

GW: So all the articles - by the Smithsons, del Renzio, Alloway and so on came through you being on the exhibitions committtee?

RC: No, they came ... the Smithsons, I'd always rather admired them ... I thought they were the kind of people who ought to be given the chance to say something. No, I just wrote to them; I didn't know them at all. This was the first one [edition of Ark] I did. I mean, that was virtually what I did in each case; I just told them what I wanted to do but then, by the time I asked Lawrence - I was able to send out the first one as a come-on for the second and third ...

GW: Was Richard Smith your art editor?

RC: No. The art editor was always a graphic designer. It was a graphic department you see, but somehow the tradition evolved that a painter always edited it ... Dick and Peter Blake and Robyn Denny spent a great deal of time in the Ark office, which was in the same building as the junior common room - next door to the junior common room and the music room ... and Dick and Peter used to play table-tennis a great deal and then they would come in and stick their feet up on the desk and talk for hours. So we'd often, [say], "Why don't you do something about ...?, "Wouldn't it be great if ...?", that sort of thing. But he was not anything to do with the magazine.

GW: Frank Cordell wrote in it and this was a cut-down version of a lecture he gave to the Independent Group.

RC: Yes, it was.

GW: Then there was an article, which I thought was odd in a kind of way, about aeroplane design.

RC: Bernard Myers. He was a funny sort of chap. He was one of those students who was always a student, if you know what I mean. He just never left the college. And then he became a member of staff - he just stayed on. He was a terribly serious student ... he was a bit older than me because he served in the fag-end of the war, so he would be about four years older. My connection with him was that we were both very keen on the movies ... he had a breadth of knowledge. And I'd always liked aeroplanes, always been interested in them ... and he used to come into [the Ark office] ... and I said, "I'm looking for somebody to do something about aeroplanes." There'd been a lot of American movies about that time about Strategic Air Command and I was terribly intrigued about these aeroplanes where everything was added on ... and Bernard was quite sympathetic to this and I said, "Okay, do it." I mean in that sense, a lot of it was policy and a lot of it was opportunism and a lot of it was to do anything to keep out the people from the weaving department who, you know, wanted to do some articles on the decoration of barges, which we were desperately trying to avoid. And so anything, as long as it was made of aluminium, you know, and went fast, then it was okay and would get in.

GW: In retrospect, those three copies of Ark in relation to the Independent Group, manifest a lot of the ideas of the Independent Group. Were you aware that that was happening or that they would be seen like that?

RC: No, but I can't remember what I asked the Smithsons to do. I think I just asked them to do something. And of course, when you're not paying anybody any money you can't say, you know, I would really like some definitive piece about the nature of cast iron or something. And so, I think I just left it to them ... but when I joined the ICA, after I joined the committee,

then I used to go fairly regularly, I met them all, and I think it was pointed out that these things were in the air. And so then I learnt from them direct, so there was a double thing.

But I think one of the things was, I don't know, but I think ... for me, a most signficant thing happened when I was a student, significant not necessarily personally, was that Lucky Jim was published. And Jim Dixon would have been exactly my age, and there were certain aspects to him that felt very true. There were lots and lots of people in, say, 1948 like me - I mean, I was the first member of our family to have secondary education, like lots of people - and so it was all new and there was no marvellous school where you had a background of culture; the only culture, such as it was, I took to art school at the time, was the movies, which I adored. A bit of jazz ... and it wasn't until I met people who had done Latin, you know, and things that I later, as it were, taught myself ... In that sense, I suppose it's inevitable, like Peter Blake's painting, one doesn't have the courage to deal with your own stuff. Like Jim Dixon seemed to think it was kind of phoney to take on something he hadn't learnt. I suppose it was something of that kind of thing ... I mean, I didn't always agree with it. There were a lot of people and they were all very different. The ones I was most sympathetic to ... I was very sympathetic to Toni [del Renzio] because he was good company and he seemed to me then to have a wide knowledge of things ... I was least sympathetic to say, Frank Cordell and John McHale because in one sense, John McHale was such a strange kind of utopian - like all Buckminster Fuller's followers - and also, I don't think John was a very good artist - I don't think he had the flair ... he was a rather stodgy writer.

I think it was this thing of kind of making it up as we went along ... part of me envied it very much - the knowledge that somebody with a decent education, whatever that is, would have. Looking back on it, indeed at the time - looking back on it perhaps less so - I think I felt much more reserved about some of their ideas and it would suggest that I did at the time. I think I was sufficiently old-fashioned in that respect.

GW: Yes. You see, superficially, just reading what people have written, you seem to be somebody who's come along from perhaps a later generation, interpreted this stuff and then, via Ark, passed it into the Royal College.

RC: Yes. I think this is to some extent true. Although the resistance at the Royal College was very strong. And not only to that. I mean, Jackson Pollock was ridiculed by the students on the first showing in 'fifty-six...

GW: About resistance at the Royal College, Toni del Renzio said to me in conversation about Independent Group members going to the Royal College and lecturing without permission from the College.

RC: I can't recall that at all. I have a feeling that Bill Turnbull may have gone along to the junior common room, but I honestly don't recall ... I can't imagine hostility coming from the painting staff. They just weren't interested in anything enough to be hostile to it.

GW: Do you think Ark got through to the so-called Pop artists - your copies of Ark?

RC: Oh, I think so. Most probably yes. I think Ark probably paved it so that I think Dick and Robyn just weren't non-entities. Curiously at the time, Dick had not had a show ... but Robyn ... was taken on by the Redfern Gallery and Dick was very upset by that. Because in one sense, including Peter, Dick was the most creative personality ... where Robyn was all brainwork ... By the time they [the so-called Pop artists] came along, I'd done a show - it was completely fabricated in order to get Dick and Peter in a show at the ICA, and I chose three other artists ... so that he [Dick] was getting a reputation. And I would have thought that ultimately upon those three painters, the influence of Dick and Peter and Robyn themselves was stronger than Ark, because I think Ark was a bit heretical in a sense.

GW: The Pop artists themselves - Phillips, Boshier, Jones ... first of all say they knew nothing of the Independent Group ...

RC: I'm sure this is so.

GW: They also say they didn't really look at Ark.

RC: Yes. I'm sure that's so as well.

GW: And they didn't know much about Peter Blake and Richard Smith - so they say.

RC: It's difficult to know. I would have said it was impossible for them not to know. I can see they weren't interested in reading because neither was, say, Peter. You see, the Independent Group itself ... the more you looked at it, it floated away.

****

RC: If I did an evening at the ICA, or if Dick did one, then all the Independent Group would automatically come, just as we would go to theirs. And then there was another lot from the AA later on that came in... Up until that point, one of the problems about the ICA - before Lawrence's time and before the Independent Group settled on it - it was very much a kind of precious haven, people 'nymphing' about ...

****

RC: The first Situation show, we formed this committee to get it going, to raise money, simply on the grounds that galleries wouldn't sell large pictures, they wouldn't show large pictures. And so we formed this committee and I think Lawrence was the chairman, and either I or Robyn was the secretary. And lots of people wanted to be involved in it, and it was a bit doctrinaire. I remember Robyn being very ... like a member of the Central Committee, discussing whether Joe Tilson's pictures were absolutely eligible because there were certain suggestions of naturalism ... And all these problems. And then, when it came to do it, Lawrence went off to Denmark to write the life story of Asgar Jorn or something, so I did the catalogue and I was in charge with Bernard [Cohen]... and then when the second one [Situation show] came up, Lawrence and I were inhabiting our rather difficult territory, and we were looking for a new venue ... and they got the Marlborough, didn't they? By that time I was doing too much work as an illustrator ... and it seemed like a good time and I just kind of faded from that ... And of course, I was also working full-time on Design magazine. And I certainly brought Independent Group views there and got castigated for them. But, I mean, that was one of the reasons I got employed, on the grounds of my Ark. They wrote to me: "We're looking for an editorial assistant. Would you like the job?"

When I got there [Design], Reyner Banham wrote an article about me for Architects' Journal which was supressed by the architectural press and Gordon Russell because it implied I had been put inside to throw bombs into the lavatory or something. I saw the article; Peter Banham showed me the proofs of it. You see, he was one I was in great sympathy with; I had great admiration for Peter ... In a sense, I was very intolerant of the kind of routine Design Centre policy and it really hasn't changed very much in lots of way.

****

GW: Do you recall Robert Freeman being around?

RC: Yes, very well. He and Dick got together quite a lot in America, I think. He was from Cambridge, wasn't he? He must have come through Sandy Wilson, I suppose.

GW: It's just that Freeman was supposed to have got a kind of 'Independent Group re-visited' going and one of the things you did in 'sixty-one [for this group of lectures organised by Freeman] was called 'Slogans and People'. Alloway did 'On a Planet with You' and McHale did 'The Plastic Parthenon' lecture ...

RC: Mine might have been a discussion rather than a lecture.

GW: In the bulletin it simply says: "Image of Tomorrow: Slogans and People".

RC: [Looking at the list of events for the ICA in January/February 1961] I certainly remember that - John Christoper Jones ['Automation and Logical Design'] because I brought him in ... it was about industrial design. John Christopher Jones was extraordinary ... he was one of the pioneers of what is ergonomics and he worked for what was then Metropolitan Vickers in Manchester... and he used to write for Design magazine and I came across an article at the back of Design and said, "This is marvellous stuff. Let's

do a series on this sort of thing." And so we got him in to do a series and we became very great friends. Then I introduced him to the ICA and took him 'round to everybody's studio in London practically and he was absolutely fascinated. But what I said [at this series of lectures] I can't remember. A lot of it, we were ... a lot of it was about the influence of ergonomics and that kind of thing ... and it seemed to me that the design establishment seized upon it as another way of extending form follows function ... and they could say, here you are - all the requirements. What they wanted to do was remove aesthetics from design ... nonsense, you can't do it; there are never enough requirements.

GW: Another thing you did was with del Renzio called 'Minority Pop'.

RC: Well, this was the reaction to sort of Elvis Presley and Tommy Steele and, you know, roughnecks coming in from the streets with a broom and a tea-chest - that kind of thing. It was an audio-visual thing; we had slides and tapes and it was trying to define a certain kind of pop ... because it seemed to us then that pop, as opposed to classical, with the advent of rock and roll, had split into two, into something which was really pop - which everybody out there suddenly saw as this great energy - and then there was this other thing which was left and they didn't want any part of, which at the furthest extreme would be Dave Brubeck or perhaps the Modern Jazz Quartet ... and at the other, perhaps Doris Day or something. But in between there was a whole mass of very professional, clever ... It was a presentation with no commentary at all - a succession of images and sounds. And then we had two intervals. One was Toni reading a piece and I did a piece on Sinatra. Mine wasn't written down, as far as I can remember ... and it was just using Sinatra, coming from a bobby-sox hero ... to becoming this symbol of sophistication and excellence, to separate him out from the people like Presley who were starting as he started ...

GW: Another thing I've come across is something called 'The Top Tens of the Fifties' which you did.

RC: Ah, yes, I remember it. I did jazz ... but in detail I can't remember ...

GW: You chaired three meetings on 'Design and the Body Arts' ...

RC: ... I remember some [participants]. Michael Farr was the editor at Design, Brian Shackel worked for GEC or something like that and he was a world specialist on dials or something like that. And that was very much a scientific one. Casper Brook, at that time, ran Which ...

****

RC: One of the things which does strike me now is how unpolitical they [the IG] all were ...[Richard Hamilton] is the exception and his wife Terry ... They used to go on Aldermaston marches. Well, they used to drive and leave the car ... Lawrence was very contemptuous of that. He was contemptuous of them going on it and he was contemptuous of them not going on it properly. You would only have to talk to Richard for a little while to realize he was involved and there is in some sense, a belief in permanent improvement and I've never had that belief ... I think things change, that progress implies that things get better. They may get better but I don't think it's the inevitable thing ... I think they change ...

GW: The Place exhibition you got involved with; that was quite a big thing, wasn't it?

RC: Well, it was a mad thing. It was a kind of an offshoot of a thing that Victor and Richard did - Exhibit. It was one of those daft things which came up and somebody said, "Wouldn't that be great with big pictures?" And sowe did it. There was this strange chap called Ralph Rumney who lived in Venice with Peggy Guggenheim's daughter. He was a difficult chap. He'd been on the fringes of the ICA. He belonged to the Cobra group. And he would appear suddenly and slightly anarchic ... I can't remember how he got involved with it, why he should have been the third painter ... I do remember big rows that we had to settle. We had to decide on colour schemes and things like that. At the time that we were discussing it, Robyn was doing all blue pictures and wanted it to be blue, and Dick was doing red and green pictures and wanted it to be red and green - and white and black. Then Dick got bored with red and green because he'd been using it for a long time, and I remember Robyn's then wife rang me up one day

... and said, "We've been along to see Dick"- Dick borrowed a studio at the Royal College - "and he's using pink!" There was this terrible thing of why Dick was allowed to use pink ... It got very childish. It was reviewed by Eric Newton in The Observer who called it "the silliest exhibition" he'd ever seen. Unfortunately, he called it 'Peace' (a misprint) So I wrote to the editor and said, "I don't mind your art critic calling it 'the silliest exhibition' he's ever seen, but he might get the name right." And I said, "Unfortunately it gives it political overtones which the exhibition doesn't have. So if it's silly, it's silly purely for aesthetic reasons."

GW: How did you see the Independent Group people?

RC: I certainly thought they weren't political, in a way that for instance a similar group in a similar kind of place now would inevitably be.

GW: Do you think that's part of the times?

RC: I think it is ... in all my time as a student I cannot remember ... there's always a chap with a beard ... [and people said] "He's a communist" ... I think popular art - to the Warburg Institute it probably represented a threat - but it is not a threat. It is in no way anarchic, is it? Except in the way that young people are always anarchic to their elders ... We were very much concerned, I think, with making sense of what we had been brought up on. I mean, that's the way I see it now ... we were also clearly trying to bring new subject matter in, which again is another way of making sense of experience ... Even the 'Kitchen Sink' ... although that was in some way a bit offensive, it was only the same approach to something slightly less acceptable. But then, the Camden Town school had done it before, so it wasn't that original. And that was political in a sense ... not very strongly ... in a vague, sentimental kind of way ... There was tremendous pro-Americanism then, simply because all the best of the stuff came from there.

... There was a kind of anti-purist attitude towards design, hence the hostility. You see, the thing about me going to Design, there was a kind of hostility ...

****

RC: The magic word then was cybernetics. I remember Lawrence and I seeing a science fiction movie ... and somebody in it had a book on cybernetics and it was spelt sib ... Obviously some art director in Hollywood, you know ... I was aided considerably by this chap John Christoper Jones who was a very good mathematician. But the book we all read was a book called, I believe, On Human Communication by Colin Cherry.

GW: He lectured at the ICA.

RC: Yes, we got him along to do that. But he was at Imperial College I think. And of course, the other key book in the early part was Norbert Wiener's The Human Use of Human Beings. He was at MIT, I think, or Yale ... he was the first person to really count out ... what automation and what computers meant.

... I think Lawrence was interested in theory but what he wanted was ammunition. He wanted to be able to talk about art works referring to different things than the traditional reference and using a different language. He was very, very good at that. He used to take Scientific American - that was a key magazine - and he'd read something in there and assimilate it very quickly and then use a concept as an illustration of something effectively ...

In the Independent Group it was all discussion and it was cross-barriers, cross-specialisation. When Bill [Turnbull] was there, we was there - in a sense - less as a painter ...

GW: In retrospect, do you think the Independent Group was influential; do you think it changed things?

RC: I think it was one of the things that went to change people's attitudes towards design; I think it affected people's attitudes certainly towards the nature of popular art. I mean, when I open The Sunday Times now and I see, as I saw on Sunday, Errol Flynn in Charge of the Light Brigade ...

and [the paper] suggesting one watched it. Now that in some way could be taken ... an attempt to take seriously. You see, I think what it [the IG] helped to remove was the kind of snobbishness ... It helped too ... in accepting the ... situation that everything is eclectic, there is no culture, it is what we receive, what we decide, what we choose. And I think it must have had, not direct, effect but gradually coming down, filtering.

GW: How did you first come to the ICA?

CStJW: I think that was because I was very interested in painting and I used to go to the exhibitions. And I got to know Roland Penrose... I suppose they were always looking for people who were prepared to put in a bit of time and who were reasonably knowledgeable. So I got onto an exhibition committee there. And it was in the Dover Street days, on a much more intimate scale ... it was a place you could very conveniently and very amicably just drop in on; there was a bar there. And a number of one's friends, people like Eduardo Paolozzi and so on, would also be there. So it was quite a good place to say, we'll meet in the evening, if we're going to do something; just meet in the bar. There was usually a good exhibition on and you'd bump into people like Peter Watson, who was another one of the organisers there - a very interesting man. And I suppose as a general result of the small talk, getting to know people, one got more and more involved, drawn into it. Then of course, Peter Banham, while he was still a student at the Courtauld, was living in a house next door to the one where I had student digs in Oppidans Road, and I, as an architect - well actually of course, Peter being still at the Courtauld wasn't all that committed to architecture. As soon as he got the job at the Architectural Press - I think it was probably only then, I may have this wrong - but his great interest was in Futurism - but at the Architectural Press he had access to all sorts of books and and journals and so on as part of his own job there, and we used to call in on Sunday mornings particularly [ie, at Banham's house]. The sort of people who would be there would be Richard Hamilton, Alan Colquhoun, Magda Cordell and John McHale. And then Jim Stirling who lived around the corner used to come and pick me up and we would go in there and then go off to lunch or play squash or something. Toni del Renzio used to come there. The other place that had the same group of people used to meet up in was the French pub in Soho on a Saturday. I suppose most of us were still bachelors then and we did our shopping for food and then went to the French pub, met up and went off and had a meal.

I think I'm right in saying that the first evening of the Independent group was a paper read by Peter Banham on Futurism in which I was in the chair ... Another one of the people who used to come round there was Peter Carter, architect friend of mine. We were all at that time working in the architects' department at L.C.C.: Alan Colquhoun, Peter Carter and I were working in one group. Peter and Alison Smithson had been at the L.C.C. in the schools division but they'd just won the Hunstanton competition. We did meet in a kind of rivalry in various competitions too; Coventry Cathedral and Sheffield University. So exactly how that sort of coming together of architects with the ICA, I couldn't quite account for except that I think that probably Peter Banham had quite a lot to do with it.

GW: Do you remember the formation of the Independent Group which apparently came through the Management Committee?

CStJW: Yes. That was the committee I was on.

GW: There are no records of it, you see.

CStJW: I think it mostly came about fairly spontaneously by virtue of the younger group of people, probably more wanting to do their own thing and to not only stage manage it but take credit for it in the way that people who are keen to establish themselves and make some kind of mark would be, rather than that it was producing a thesis that would have been unacceptable to the establishment there. I'm not aware that it was born out of any terrible rejection of the ideas ... [of], let us say, Dorothy [Morland] or Roland [Penrose] or any of that lot. It wasn't a sort of Salon des Réfusés. It was just that the younger generation wanted to move more freely in their set within their own ideas. And, as I say, the sort of established people managing the ICA were perfectly generous in allowing us the facilities and so on. We

used to meet in some kind of funny room way upstairs at the back, at the top. Lawrence Alloway, who had a job at the ICA, was a fairly young lad in those days, probably was also an important agent, very important in organising it. And I just have vague memories of meeting up in that back room. I mean, I did know Bill Turnbull very well then because he lived just round the corner from Primrose Hill. Of course, Eduardo Paolozzi was very much in the swing of things there, Nigel Henderson, whose ... family were living out at Thorpe-le-Soken with Eduardo and his family. I think Nigel probably only appeared on the scene when he came up from the country so it was more the people who were on the spot. I mean, I haven't mentioned Richard and Terry Hamilton yet, but of course, they were always on the spot, very much so.

GW: Were the Smithsons around at that time?

CStJW: Yes, they were around a certain amount. I don't really associate them with the ICA so very much.

GW: You see, Alison Smithson remembered very informal meetings before the Management Committee allowed you to meet in a room upstairs; informal meetings in the main exhibition hall in front of the stage.

CStJW: ... That was the main room. You see, the space in the ICA was the main exhibition gallery which went in a kind of L shape around - it had sliding screens - to the bar. And there was a kind of back room - offices - upstairs. And there were very frequent talks there, very lively, very well attended. Some of them were pretty close to what then became Independent Group topics but it was, independence from them that grew after.

GW: You think Banham's was the first talk? Paolozzi's epidiascope was supposed to have been the first.

CStJW: Was that the first?

GW: Well I don't know. Nobody's sure, but it was supposed to be.

CStJW: I think my problem there is that I didn't see that talk of Eduardo's I had a feeling though that that was very much more one of the regular than Independent Group things.

GW: How formal or informal were the meetings? Toni del Renzio said that many of them were by invitation only ...

CStJW: I think they might have been. A talk that I gave, I think was probably in the more general group ... it was on proportional systems ... I made an amazing mess out of that. It was the first lecture I'd ever given; it went on and on and on. I wasn't going to leave a damn thing out, and I'd worked out all these golden sections and root two rectangles stuff, and at a certain point Robert Melville, who was the chairman, crawled on all fours - being very tactful, he didn't want to get in the way of the image on the screen - he crawled on all fours up to me and said, "You do realise it's ten fifteen, don't you?" So I conceded a point and gradually closed down over the next forty-five minutes. And my wife to be then, walked up to me and said, "That was the most boring talk I have ever heard in my life." On the other hand I remember Jim Stirling said it was very interesting. I mean, it was for a very, very few people who were into that stuff.

GW: That was from a series called 'Aesthetic Problems in Contemporary Art', and yours was one; del Renzio did one, Hamilton did one, Banham did a couple, I think. And this was 1953 ... According to the Bulletins, it was like a course ... and they could only take one hundred people. By the time your lecture came along, there were no more places.

CStJW: Well, I must say, the place was flatteringly full of what must have been very, very bored people by the time I'd finished.

GW: Can you tell me about <u>This is Tomorrow</u>, because you were in that, weren't you?

CStJW: Oh yes ... I was, as I've just said working in the Housing division of the Architects'Department of the L.C.C. and the guy who became head there was Leslie Martin. Now of course, Leslie, as the editor, with Gabo and Nicholson, of <u>Circle</u>, had exactly the same kind of area of interest that I did - that's between painting, sculpture and architecture ... and he sent for me one day and he said that Paule Vézélay, who was the

British representative of the Groupe Espace, wanted to put on an exhibition at the Royal Festival Hall - Leslie being responsible for that - showing the integration of the arts, and that this was going to take the form of mounting paintings and photos of architecture and odd tiles and fabrics and God knows what all - or maybe it was that we found out later. Anyway, he said would I be interested in following it up because he couldn't. So I remember going to this meeting where Theo Crosby, Robert Adams - sculptor - Victor Pasmore, Roger Hilton and Paule Vézélay were there. I think it was that moment she talked about all these damn tiles and things going up. And we said, surely we can do something a bit more forthcoming than that. I mean, why don't we try and do something. Paule Vézélay sort of excommunicated us on the spot, as far as I can remember... Maybe at this point Theo Crosby has to be given quite a bit of credit for thinking up the idea and as far as I know, he was the one who got agreement from the director of the Whitechapel, Bryan Robertson. I think Theo must have been the person who approached Bryan ... [he] said, "Well, I've got a month or so in the gallery." And my memory then jerks to a meeting ... Well, no, there must have been other meetings because I know I did a measure drawing of the Whitechapel - an architect's plan - so we had some idea of what the space was. And I think I'd already done that when we had this meeting in the flat or house of Adrian Heath in Charlotte Street. And there was a right old mob of prima donnas there ... everybody had to show off more than everybody else when they came into the room. I very well remember Eduardo and the Smithsons coming in, as if everybody was meant to fall on their knees. And I also vaguely remember Roger Hilton being fairly aggressive about the presence of Lawrence Alloway and Peter Banham. He said, "What the hell do we want these bloody word men here for? Throw 'em out. We just want the people who do things in here." Anyway, it must have been at that meeting that there was some kind of agreement made as to how many groups there would be, each group supposedly having representation from architecture, painting and probably, with luck, also sculpture. And there would also be some contributions made just at the verbal level, one or two groups ... And it was agreed there would be a catalogue. I suspect that must have been Theo Crosby fixing that. And we would also produce posters. And the posters were sort of hand made objects. So we divided up the space and then we just got down to building our exhibits. And those of us who were actually building on the spot, as some of us were, were witness to some fairly ribald behaviour.

I suppose there's no doubt now that the most interesting single exhibit was the one that John Voelcker, Richard and Terry Hamilton were doing together with John McHale and Magda Cordell. It was not only the most extremely sort of avant-garde in its promotion of the pop arts tie-in analogies and so, but it was also an interesting piece of architecture because you actually had to deliberately go through certain sensual experiences - walking on soft things and going through a space that was very boxed in, and then in and out again, and so on. It was very, very deliberately contrived.

There were marvellous flights of temperament and so on going on there. I have a vague feeling that Richard and Terry soon fell out with John McHale and Magda Cordell. I think they were working at opposite ends of the room and sort of ...

GW: You don't know who got Robbie the Robot to come along, do you?

CStJW: I think probably Lawrence ... I remember Robbie the Robot walked through the thing that I did with Peter Carter and Frank Newby ... and Robert Adams, the sculptor. He had a lot to do with it ...

GW: It said in a review actually, that your exhibit was the one which kept closest to the original aims of the show.

CStJW: I think it might have done ... We very nearly had Roger Hilton in too and in retrospect, I regret that we didn't. Certainly, Peter and I worked very closely with Robert Adam. He produced sort of relief maquette kind of things which we very, very closely followed. It was tremendous fun. And then down the other end was Peter and Alison Smithson's

[exhibit], with Nigel and Eduardo. I later bought from Nigel that incredible Head which I then gave to the Tate. I was so furious with the Tate for not buying some things of Nigel's at the time; I thought they should have done. I ended up by giving that to them ...

... It was just an extraordinary exhibition that would go from Richard's thing at one end, which had taken the theme out that way, Eduardo and Alison, that had taken it out at almost a completely different end - a sort of potting shed, almost sort or rural, archaic man. And then, as you say, our one which was kind of bang in the middle and much more a kind of studio discipline exercise, as it were.

GW: Some of the exhibits, from the illustrations, seem disappointing. The Stirling one for example. It's very strange.

CStJW: Well, very curious that. I'm not sure that he had very much to do with it. What's interesting is the piece that he wrote for that because he said ... he gave every reason why he shouldn't be in the exhibit. And he said, "What do we want these painters and sculptors for when we can make our buildings more interesting without them" kind of thing. His heart simply wasn't in it.

GW: Was Stirling around at the ICA a lot?

CStJW: Not very much ... I do rememberhim coming to my talk, because he was one of the few people who said they found it of any interest at all.

GW: Do you remember McHale and his trunk of American bits and pieces?

CStJW: I can't remember that with the necessary degree of precision. I mean, I'm aware that Eduardo and Richard and John McHale all claim to have been the first discoverers of the virtues of American pulp literature. It's quite interesting actually, when you discover that Wittgenstein was having that stuff sent to him by his students. I mean, American junk of that kind had been a sort of sop to intellectuals and so on for quite a time ...

GW: ... What did you think of McHale's work, because a lot of people have said he didn't have flair and yet Frank Newby told me he bought one of the works, so he must have liked it?

CStJW: Now, I must confess to finding McHale very, very irritating. At the time when we first met him, he was doing very abstract [pieces] - they were quite interesting things; they were sort of like a screen which would have movable parts so that by rotating elements in it, it would change ... but in a sense, it was straight out of Moholy-Nagy. And I, at that time, read and was very impressed by Alfred Dorner's book The Way Beyond Art, and I was going through what now would be called sort of minimalist, almost anti-art sort of minimalist thing, and I remember Peter Carter and I did a project for Coventry Cathedral which was an amazing scheme and was written up at the time as being the most- well, they didn't have the word minimalist then. We just had a structure growing out of the platform of the altar, cantilevering about two hundred and fifty feet the other way, with a curtain wall of glass and aluminium all the way round it where the louvres blocked your view as you looked towards the altar, and then as you turned away and out, it opened up and you saw outside ... I was rather persuaded with this book by Dorner. Anyway, the point is that I lent this to John McHale and I got a bit fed up with suddenly being preached at from ... this book that I lent him where he did this rapid turn-around. There was a little footnote in it, for instance, where it said that Herbert Bayer's cover for Can Our Cities Survive?, which was using graphic imagery of a crowd of people on a sardine tin, was a much more lively, vigorous and significant image than Guernica. And I won't go into all that sort of lay behind that, but you can see that that business of using a kind of immediately, though not in that case quite exactly, pop-kind imagery was being imported into the art scene and being given a greater value than what until that time everybody considered to be the major art works ... And there was this sort of element of the converted ... this sort of way that when people become converted they become terrible bores ... So I found him rather irritating in that way. And I would have thought that Richard Hamilton's assimilation through Duchamp was a far, far more

thoughtful and extraordinary phenomenon.

GW: You were quite interested in Duchamp, weren't you?

CStJW: Yes. I had a great passion for Duchamp. In fact, I did a piece on Duchamp at the ICA ... And I can remember saying then that I think you'll find that the followers of Duchamp are much more likely to be people like Buckminster Fuller and Charles Eames, than they are likely to be painters. And of course, that was before someone like Jasper Johns had appeared on the scene. And it was before Richard was really into a Duchamp-like thing. He was doing rather extraordinary ... paintings called things like Transition and Respective and so on ...

GW: When I spoke to Turnbull, he said there was a 'revival' meeting of the Independent Group that he was invited to and went along with you. And he, after about ten minutes, left and went to see a movie because it [the meeting] was so boring. And Banham mentions it in a lecture he gave in 'sixty-three where he calls it a "necrophilic revivalist meeting called by Paolozzi and the Smithsons." Do you recall that at all?

CStJW: No, I don't recall it at all ...

GW: The only thing I can find is that Robert Freeman might have been there.

CStJW: Ah well, Robert Freeman was at Cambridge as a student ... I went to teach in Cambridge in 1956 ... and I think perhaps the year after that, or two years after that ... Robert Freeman was a friend of a group of students amongst whom was my sister-in-law, who was a girl at the School of Architecture. And he was somebody who, in a student exhibition then, produced rather bad, sort of heavy imitations of Georges Braque and then quite suddenly he also saw the light; painting was all a matter of the past, it was a matter of photography and the whole pop art thing. He did the photographs of Richard Hamilton dressed up as a baseball player in Living Arts ...

GW: Would you call yourself a member of the Independent Group, if there was such a thing as membership?

CStJW: Yes.

GW: How did it influence you?

CStJW: I don't think ... if you're in a group, it's because you're with some friends who have more in common than not, and you kick it around. I suppose you might be influenced by the things which until that moment you didn't have in common, as opposed to what you did. But I certainly didn't see it as some kind of blinding revelation, for instance the Pop Art thing as a blinding revelation that altered my architectural views particularly.

GW: It doesn't show in your work at all. Nor in Stirling's.

CStJW: For people like us at that time, what Le Corbusier was doing or, for me perhaps equally as much, what Alvar Aalto was doing, was far, far more potent than any of the sort of talk about pop art and so on. But at the level of one's taste ... I mean, it was very much the taste of the time when we all kind of had pin-up things on the wall and one had this curious kind of clutter of collaged images and so on. So there was a kind of tempo of taste that one shared and I think would have been different from - again, to make the analogy, my interests in general would have been common with someone like Leslie Martin, my taste generationally was of that generation rather than his.

GW: If it didn't particularly influence you or change your ideas, what do you think the Independent Group did do?

CStJW: Probably I under-sold it just now when I said it didn't have so much effect upon my architecture, and perhaps it would have been a little bit better if it had in a way ... I think the important thing about it was that it was getting away from abstract art. And in a way that you don't have to fly to the alternative and talk about literary art. But it was requiring that the art - and it came much later really into architecture - should have some body of ideas that is being represented, embodied. Certainly someone like Eduardo, who I knew very well at that time. I remember one devastating remark of Eduardo's about a piece of abstract sculpture in which he said, "Well, if you want to know what three rods and two plates of steel look like when they look like that, they

look like that!" So that, where in his work or Richard Hamilton's work, and then a sort of clue taken up by the next generation, the next lot who one knew - Peter Blake, Kitaj, Richard Smith ... David Hockney. Remember that Kitaj worked very closely with Eduardo Paolozzi. I can remember quite vividly the moment in Eduardo's place where he sort of gesticulated across ... and said that this incredibly bright guy, Kitaj, who's just come up from being in the Ruskin School in Oxford, and he's really somebody whose work you should see ... One got feeding into art ... the notion of subject matter and I think in that sense, I think the ICA did do a kind of ice-breaking job. Because until that time, the general spirit of the ICA would have been much more like ... something that would have stopped short around Nicholas de Stael, a sort of good taste enrichening of abstraction.

****

CStJW: I remember an occasion in which Toni del Renzio, who was very much the champion of action painting, l'artBrut, and so on, organised a possibility for Mathieu to do one of his paintings in a mews somewhere in Chelsea or Kensington, Knightsbridge, somewhere like that. And I was privileged to go along and watch this strange, freaky painter dashing backwards and forwards like some sort of Bengal Lancer, flashing away at this painting. And Toni recording every move: 11.05 - purple blob ... 12.07 - yellow S-shaped slash between south-west and east-west, or something. And suddenly, silently but remorselessly, a rather old Rolls-Royce sidled into the mews and one of those ladies got out looking like an Osbert Lancaster cartoon, sort of Maudie Littlehampton, the sort who have those kind of shooting boots with flaps coming down over the laces, and tweed skirt and hat. And she said, "What on earth is going on here. Get this nonsense out of here," and you have never seen anybody move so fast as Georges Mathieu, that gallant lancer; he was out of that place like a flash of lightning. It was very, very funny. Total capitulation of this great scene: the painting, the painter, the timing watch and everything disappeared in a flash.

GW: In a letter from Geoffrey Holroyd, one of the things he says, and I quote: "In London, Roland Penrose, Dorothy Morland, Herbert Read and others wanted to see the old discourse on art resumed after the war." So in other words, he's suggesting that the ICA initially, when it was set up, was a sort of resumption perhaps of the old art movement, i.e. the pre-1939 Surrealist thing ... do you think that is so? How much [do you think] Surrealism was involved through Penrose and Read particularly, and Mesens of course, who was involved in the setting up of the ICA?

TdelR: Well, it's got to be taken in what had even been happening in London before the war, in which the London Gallery particularly had taken a broader line than a purely Surrealist line. They put on one particular exhibition ... Living Art which had a broad range of people in it. I think it had Heartfield ... who was living in London then; Fred Uhlman, and various artists of that sort who were by no means Surrealists. [It] might have even included Kokoschka, I don't remember. There was a special issue of the London Bulletin covering it ... Alongside the London Gallery there was also Peggy Guggenheim's Gallery ... in Cork Street, and also Freddy Mayor's Gallery. So those were the three avant-garde galleries of London that had a certain understanding between themselves. Often their catalogues - instead of being catalogues - were included in the London Bulletin as a couple of pages or something of that sort. And they, more than the London Gallery, had much wider outlooks. Peggy Guggenheim showed Kandinsky, Calder ... a range of people whowere outside [Surrealism] ; and Freddy Mayor equally had a wider view of European avant-garde art, though he also showed Penrose and people of that sort. So there was a broad front if you like, that would represent between them those three small galleries; leaving outside, of course, the interest in design, would nevertheless represent more or less what the Museum of Modern Art in New York was, and would be reflected in Peggy Guggenheim's own collection. Now, in those years leading up to the war, it had reached the stage where Peggy Guggenheim was going to open a museum of modern art in London, and her collection was going to be the core. And Read was going to be the director of it. With the problems of the war, Peggy Guggenheim wasn't risking staying here and she went to New York and eventually set up this - in the 'forties - Art of This Century ... with a whole lot of things. A man called Kiesler designed the interior for it - ex-Bauhaus but more expressionist, it would seem to me; quite an interesting man in fact. And Read wasn't asked to go and direct it. When I'm saying this, I'm not meaning to ascribe any motivations * ... it's pure background ... So, as the war was over, there were a number of people interested in doing something. And there'd been a number of meetings. And amongst the people who really virtually set off to create the ICA was Roland Penrose, Peter Gregory, who'd been the director or owner of Lund Humphries, Peter Watson. I think they were the chief financiers of it. There were other people linked with it which included Mesens. Ewan Phillips was its first director ... And another man who was interested in it was this Hungarian who used to run the Academy Cinema in Oxford Street - Hoellering. I don't imagine he ever put any money into it but he did allow them to use - this must have been in the late 'forties sometime - the basement for this exhibition, what was it, Forty Thousand Years of Modern Art, or something of that sort. And the exhibition marked for me the beginning of the ICA. Edward Clark was associated with it and was responsible very much for the music programme...

* What I had in mind, but didn't make clear in the original interview is that Read had expectations which were dashed by Peggy Guggenheim's New York enterprise. TdelR. 19 May 1984.

GW: When they called it the Institute of Contemporary Arts, they meant what we would call modern art, i.e. from perhaps even as far back as Cézanne, or certainly Kandinsky.

TdelR: It was meant ... how can I put it? Really twentieth century art would be the best term for it. Though while the accent would be on the more recent and what was going on at the time, nevertheless part of its idea was to look back from time to time ... which is what this Forty Thousand Years of Modern Art exhibition set about. Though of course, what happened when it first began was a number of artists who otherwise would never have been shown in this country were shown. Matta, for example, would never have been shown in this country. Wilfredo Lam even ... they were very much, if you like, School of Paris modern art.

GW: The Independent Group in one respect, was a reaction against that sort of aesthetic, do you think?

TdelR: In certain ways, yes. That is to say, what it was against was an institutionalization of modern art. I think that probably puts it clearer than anything else. And this is why there was this Banham and my joke about 'not art-not now'.

GW: But in your article [Art and Artists, February 1984] you say that Alloway never saw a French film - a foreign language film. That, in a sense, is a reflection of the Independent Group aesthetic: looking to America ...

TdelR: Yes, it's partly that and the sort of aesthetic of regarding French - and European films generally - as art films. And films were not art in that sense. So part of what you say is true, but it isn't quite as simple as that. I think we all held in high esteem what had been achieved by Cubism and by abstraction, and things of that sort. Nevertheless we were concerned with what was going on in our own time, and to a certain extent would regard Ben Nicholson as a bit of a stick in the mud ...

GW: And Picasso?

TdelR: Well, I think we saw Picasso as somehow a law unto himself.

GW: Because he had links with Penrose, didn't he?

TdelR: Well, a long-standing friendship, which was why Penrose could get things from Picasso. But I don't think anybody would have ever bothered about it...

GW: But it was purely on aesthetic grounds; not grounds that he was French [sic] and although still working, belonged to an older tradition?

TdelR: I think that in some ways objections to it were the compromising with Communist requirements in pictures. And at that time one felt that, certainly where art was concerned, the Communists were totally reactionary. This has gone on a bit from Geoffrey Holroyd but this is trying to give you a background ... What was the key to the Independent Group and how it reacted, is that whatever the management of the ICA had expected, it developed in the sense of broadening the range of interests but in a way that, as it were, was affecting the notion of art rather than the way that I think the ICA management had originally thought: that it would be like the Museum of Modern Art and so it would put a typewriter in as becoming a work of art, rather than see that the moment you extend your interest to typewriters then you change the nature of the other art. And that was one of the things one felt. And one also felt that there were the beginnings of an academicizing things about art and that a lot of the art of the immediate past - twentieth century art - was being made into the new canons. And that was something of course which - even if we didn't formulate it in precise terms - we all felt very strongly was something we were against.*

GW: So that the series of lectures on the 'Aesthetic Problems of Modern Art' and the ones on the books were in a sense a manifestation of that attitude.

TdelR: Yes.

GW: Did you know about an establishment called the Anglo-French Art Centre?

* In fact, in his final summing up of the lecture series when I had spoken about action painting, Peter Banham referred to academic attitudes and had specifically called me anti-academic. TdelR. 19 May 1984.

TdelR: Yes. It was in St. John's Wood and it was run by a man called Green who had a French wife ...

GW: Did you go there?

TdelR: I went there - I even lectured there on occasion. *

GW: I only came across this through Edward Wright who, in his view, saw that when the Anglo-French closed, many of its members drifted into the ICA milieu.

TdelR: Yes. I suppose it closed around the time that the ICA opened in Dover Street and its bar was a place where people could meet, which earlier the Anglo-French had supplied. That I would imagine is what it was. And certainly, in its earlier days, that bar [the ICA's] had been used a lot ... but gradually, I think, it began not to be patronized in the evenings very much, unless there was something on.

****

GW: [This is] a memo that was sent out by David Sylvester in May '52. And it was brought about by a questionnaire that had been sent round to ICA members as to what they thought about the ICA and how they could improve it. And he says in this memo: "I have thought at certain moments that it might be possible to organize a sort of seminar (something on the lines of the abortive ICA League of Youth) but I know that young artists and art students are not at all disposed to meet together at prearranged times with the intention of indulging in solemn debate. There are exceptions but these are mainly aggressive monomaniacs and meglamaniacs of the kind who prevented the success of Lannoy's late enterprise." Now could he be talking about a sort of Independent Group before it became called that?

TdelR: Yes. I think there had been an attempt, and I think I said this to you earlier, by the management to set up - through Lannoy particularly - some sort of forum for the younger members, and I think that's what he's ironically referring to.

GW: Where would David Sylvester stand then in that? I mean in terms of yourself and people like Paolozzi, the Smithsons ...

TdelR: Well again, one goes through a long, complicated history of relationships. ... In fact, I came to know about the Smithsons through David Sylvester, who came to know of them through Maxwell Fry and Jane Drew, and I think they worked in their offices ... though eventually I think they split with David Sylvester. And certainly, by the time of the Independent Group under Banham's direction, David Sylvester was regarded very much as not in our league.

GW: More establishment?

TdelR: Probably.

GW: This memo he sent round, [in it] he is trying to suggest that some sort of group be set up. He writes: "They might be encouraged to form an entirely autonomous group under the guidance of a suitable leader." And then he mentions Harry Rosenthal - German architect "would be enchanted if he were given a chance to run a group of this kind."

TdelR: He was always coming up with somebody who he wanted to push ... but, in fact, when the Independent Group did get going, it was in a form utterly unlike what [he envisaged] . And in fact, almost from the beginning - the moment certainly we were talking of the Independent Group - the one way to ensure exclusion from the Independent Group was to be promoted by David Sylvester. And he probably in some ways, at that time, was regarded almost as much one of the propagators of an establishment modern art viewpoint as Read.

GW: At that time, what was David Sylvester doing? What was his job?

TdelR: Well, I think he was writing chiefly for The Listener. Though I don't know whether he took on the New Statesman at that time.

GW: But he was writing as a critic.

TdelR: Yes.

* I think it was on Surrealism and related issues. I have memories of some discussion about Trotsky and Breton. TdelR. 19 May 1984

GW: He did a lot of stuff at the ICA didn't he, in the early period?

TdelR: For a long time he virtually ran the exhibition committee; whether he was the chairman of it, I don't know. But he was very prominent in it and did a lot of organization. And he had organized these things which I think he called 'Public View', in which the aim was, in connection with some exhibition, to borrow two or three of the pictures from the exhibition in the evening and have them there and have somebody lead the discussion - Eric Newton on one occasion was the chairman. There would be perhaps some prepared speakers, and then open to general discussion from the floor.

GW: So rather like the more formal Independent Group things, except they took place in the ICA context.

TdelR: Yes.

GW: About your resignation; I know when you wrote the preface to the Parallel of Life and Art catalogue, you criticized Growth and Form. Do you remember what that criticism was?

TdelR: I don't in detail. I think, you see, at the time of Growth and Form I'd made certain criticisms of it, largely from the point of view that a lot of that was looked at with wide-eyed amazement, simply came out of the very language that was used. And at the time I'd been very influenced by the research by Adalbert Ames at the Hanover Institute in the University of Ohio... I think that's what it was ... on the nature of perception and the fact that perception is purposeful, it isn't just a passive thing, and that therefore there are structures which the eye ... which, you know, it's commonplace, everybody accepts it now - Gombrich included. But at the time that was very daring and my criticism of Growth and Form was that it was a bit naive in its attitude; and in a way, a thing I believed then as I still believe, is that ... the repertoire of forms and proportions available are in fact quite limited. They are not infinite as people sometimes imagine. And that therefore all these tremendous things seen as proof of the hidden geometry of the universe are simply there because there isn't anything else there could be. You know, there's nothing very marvellous about it. And I think it was a bit that I'd developed and also that Parallel of Life and Art was breaking into a technological aspect of it, and stressing, if you like, the actual creativity of the human eye. *

GW: So you'd seen, when you wrote this preface, the material the Smithsons were going to use?

TdelR: Yes.

GW: Again, Geoffrey Holroyd wrote me about the change in aesthetic which the Independent Group put forward, and I wonder what you think about it if I read it to you. He said, "The Independent Group focused its search for a new model of popular life to replace the pre-war ideal." He says the pre-war ideal was the Corbusier ideal: the proportioned body in space, light, air, and glass. He said, "The IG changed this into a pop cultural consumer. I think mainly the Smithsons wanted to fix this image of pop." And then he says, "I wanted to see the model of popular life as something which was always going to change based on assemblage of signs and symbols."

TdelR: Well I think that's true of his position. How true that was of everybody else's ... because I can remember, not long after, the Corbusier exhibition ... and certainly Sandy Wilson played a part in it; also somebody called Arthur Baker. Though my piece in the great books [series of lectures] was on Vers une architecture it was more saying - don't bother about what Le Corbusier's written, bother about what he does, and you'll learn more from that than from the book. And I regarded the book as I still do - really it is a cobbled up lot of scarcely changed Beaux Arts principles in fact, when you get down to it. And in some ways not a particularly good book. I mean, it had its importance in its time. And so I was certainly not being Corbusierist. I think one

* I actually said a lot of this at an ICA discussion of Growth and Form in the summer (?) of 1951 and upset quite a few people like Penrose and Joseph Rykwert, I remember. TdelR. 19 March 1984

was seeing developments in Corbusier, one was interested in the Unité d'habitation and before that was the famous Ronchamp chapel, and then later on, of course, Chandigargh - which were things which were in discussion during my connections with the ICA. So I don't think most of us wanted to ... But it's one of the points. Every individual had his own little Pantheon, if you like, in which there were some things that overlapped and there were others which didn't. I think that there was a consciousness on the part of some people of seeing a purely pop thing ...

GW: Alloway?

TdelR: Alloway - but not entirely because he always remained very interested in painting. He never gave that up. And what Geoffrey Holroyd is suggesting is all the old aesthetic is going to go. And what I think most of us saw was that aesthetics were a conventional system and didn't have to remain but even if the aesthetic values were being changed, the sort of things which came within it, though being - I think - broadened as more and more different things were brought in - nevertheless were the same sort of things. And in some ways, this talk of automobiles by Banham, though moving away from European notions of car styling - or car design, the Europeans would say - he went over to American auto styling. But in a way, the application was virtually the same, it's just what the principles were and how you justified it.

GW: That talk by Banham was pretty near the end of the Independent Group in 'fifty-five. In that series ... there was a discussion called 'Dadaists as Non-Aristotelians' which apparently you took part in. Do you remember that?

TdelR: This was one of the things I had against McHale, intellectually. He went overboard on Korzybski, and I think it was Nul-A didn't they use, rather than Non-A ... and this all came from Korzybski. And I had, from many, many years previously, been sort of interested in the whole sort of language issue from that point of view, and had come to see Korzybski as a bit of a charlatan - a bit strong - you know, sort of cranky ... he was not to be taken seriously and I was absolutely amazed that all these people were taking him seriously. I would have probably been a bit hard on the Korzybski thing.

GW: Do you remember what the meeting was about though, since it's such an obscure title?

TdelR: The notion was that Dada had represented probably - previous to the Independent Group - the most signficiant attempt at a profound break with traditional aesthetics and with the notions of traditional art. And in a way, in the sort of metaphysics of the thing, that only non-art could be art, was something that appealed to the Independent Group. And, as it were, McHale and others somehow saw Nul-A as the equivalent of non-art and somehow linked it up with Dada ... and was therefore setting up something outside Aristotelian categories. *

GW: McHale was there at that meeting and Anthony Hill was involved.

TdelR: He was probably ... a little cynical about the discussion because he was the only other one there who really knew any mathematics.

GW: In the unedited tapes of Fathers of Pop, Banham questions whether talking about the variety of things the Independent Group did talk about actually had any positive value. Hamilton says that he could make a one to one correlation and he mentions this talk ['Dadaists as Non-Aristotelians'] and he says it brought in this notion that you could do away with what was good and what was bad - value judgement. So that pop art was bad, fine art was good sort of idea was thrown out.

TdelR: Yes, I think there was a strong suggestion that one should abolish the hierarchy which had traditional art fields as somehow superior to the others. I went along with that, largely because I believed over a number of years in fact, it had been in the design field, particularly in graphic design, that more advanced work had been done in this country than in so-called fine art.

* I now remember also, attempts to equate 'Nul-A' with 'Neg-Entropy', another jargon word picked up from 'Information Theory'. TdelR. 19 March 1984.

GW: Can I ask you about This Is Tomorrow? The group you did - how did you get it together with Holroyd and Alloway?

TdelR: ... it was Alloway and Holroyd who had gone to the original meeting and accepted to do something and I think they came and asked me. And it was interesting enough to collaborate and my major contribution to it was doing the pages in the catalogue.

GW: Was yours a late entry compared to the other eleven groups? Was it put up at the same time as the others?

TdelR: Oh yes. It was there on the opening day. How far it was a last minute thing in the early days, I don't know. I'd had nothing to do with it really; I'd gone to none of the meetings. I'd only worked with Alloway and Geoffrey Holroyd once they'd asked me if I would. And we'd worked out what we were going to do; it was a thing we were all interested in, which was how to read a tack board. Whether it achieved that, I don't know ... It's a mistake to imagine that This is Tomorrow was a purely Independent Group thing. The Independent Group appear, or some of its members appear in it, but already they were on different tacks. You see, I think the Henderson, Paolozzi, Smithson thing was already in a different field.

GW: In an article you wrote in Art and Artists in, I think, 1976, you talk about going to the Royal College and talking there. Can you remember specifically what sort of thing you would have spoken about? And who went with you?

TdelR: Well, Alloway was there, certainly. I can't remember who else. There were several things of that sort that occurred in various ways. We would have been talking about what was still regarded as new-ish, which would have been action painting and various sorts of painterly abstraction.

GW: So you were talking about fine art and not [talking] in a non-fine art context?

TdelR: Yes. That was one of the things, that we tended to have no contact in an institution like the Royal College outside the fine art department.

GW: Do you know when it was?

TdelR: It would have been in the 'fifties.

GW: When Coleman was there doing Ark?

TdelR: It may even have been before then... We may have gone again when Dick Smith and Peter Blake were there. But they were already a new wave in the Royal College; I think we'd gone earlier ... We'd also taken part in one or two discussions at the Courtauld with students; and at the Slade or some place like that in which Slade students and Courtauld students were meeting and discussing ... these were in the early and mid-'fifties ... My memory of those things was that we were talking very much about what was happening in painting.

GW: Can you tell me how you first went to the ICA?

JM: Well, I suppose I left school in 'fifty-seven and I had friends who were at art school - at St. Martins - and I hung about Charing Cross Road and somehow ended up going to the ICA or hearing about it or being curious about it. During that time, after leaving school and before National Service - and during National Service - I went in and out of Dover Street, probably to see exhibitions really, and then discovered that there were other things going on in the evenings. A curious mixture of things; it wasn't the conventional art scene at all; there were scientists around, there were photographs - which at that stage were not the things you saw in galleries - very different from the English art scene ... And I suppose at that stage I was also interested in architecture and there were architectural things going on there and there seemed to be architects involved. So I read the magazines and I occasionally went to things there in the evenings. It was also that it wasn't just a gallery but it was a place where people sat around and talked, which again seemed very un-English; the sort of thing that went on in France and so on but didn't go on in England. That's most of it ... my earliest memories of it.

And then I went to Cambridge and met other people at the Architecture School who were interested in some of those things, in particular somebody called Ray Wilson whose father was Frank Avray Wilson, who was a painter. [He] was not centrally involved in the ICA but knew a lot of those people, and Dennis Bowen at the New Vision centre, those kinds of people. And we were all first year students together and I suppose we shared an interest in some things. [It was] because the people from the ICA and Independent Group were also highly involved with architects and Sandy Wilson, who had been part of that, was our first year master at Cambridge; we were his first first year. There were always people coming to see him and we were in and out of his house and we gradually met all these people ... We'd all painted; it varied - the group I was involved with - it changed over sort of three years. There were people involved early on who were really interested in other kinds of painting - I mean English traditional, romantic kinds of things. And so it started as a group of people who were interested in painting and doing an exhibition and so on; it changed into a group of people who shared a particular set of interests which overlapped very much with the ICA. Ray Wilson, Gus Coral and somebody called Tim Wallis - they were the people who remained part of the group; there were other people involved. And I suppose we started painting; we started having exhibitions in Cambridge, in the Architecture School originally.

GW: Was that arranged through Sandy Wilson?

JM: No. We were students there and Christopher Cornford, who was subsequently Dean of the Royal College, was our drawing master and I think we had drawing lessons on Saturday mornings with Christopher. And I think he encouraged us a lot to do things; we had this sort of basement/art room/coffee bar. And I think we finally decided to have an exhibition there. That was in our first year. Then the real surprise was that it seemed to ... well, it attracted a lot of interest because it was unlike University art exhibitions, which were very much part of the mainstream ... And of course, we were very surprised that people came and reviewed it.

GW: What was the common thing that linked you?

JM: Outside the business of painting, I think the American painters - abstract expressionists essentially, initially. I think the overlap of the architectural planning thing but also, I think, an interest in the mass media. And it was at that stage that stuff was beginning to come from America ... At that stage, everybody's notion of the sort of sharp thing to do was to end up in advertising and the ad man was the sort of hero ... a lot of interest in movies too.

GW: Did you know about the Independent Group?

JM: Yes, we did know about that.

GM: Through Sandy Wilson?

JM: I knew about it from what I described earlier, because I did National Service before going to Cambridge. So I knew about it from that period. Ray Wilson knew about it because he'd lived in London and his father was someway involved, so he knew something about that. I don't know if the others knew about it.

GW: Did you know it as the Independent Group; did you know that name?

JM: Yes, but only I think through having seen exhibitions by some of the people involved and from reading the ICA bulletin and knowing that they met together. I suppose we also knew Banham quite early because he came and talked. Banham and Alloway and all of them lectured either in the School, invited by Sandy, or at something that was called the Society of Arts, which some of us were involved in running. I can remember Hamilton coming and Alloway coming and so on.

GW: Do you remember what they spoke about?

JM: ... Alloway spoke about horror movies, I think. Monster movies, science fiction movies ... I had a feeling Richard Hamilton spoke about Polaroid photography. I think there's a photograph in his book [Collected Words] ; there's certainly a picture of Richard on one of those evenings in Cambridge ... where I can spot my face and my feet ...

GW: The work you had in the exhibition at Cambridge, that was as Alloway says, an influence of American art and you also put on the walls images of the mass media?

JM: Yes. In retrospect, the links seem fairly tenuous but the titles and so on tended to be drawn from movies or from jazz records.

GW: What were yours?

JM: Oh, all sorts of space references and so on. I mean, I can remember some of mine. I think a lot of Ray's things were named after pop songs... and we did use collage a lot on posters and so on, so we used that imagery more directly in the graphics. In the New Vision thing we plastered the entrance to the gallery with what we called source material.

GW: When was the New Vision show?

JM: I think we had the first exhibition the first year we were in Cambridge in May '58 and then in subsequent years. I think we had four exhibitions there and then we were also invited to do an exhibition at the New Vision gallery in February '60, which was where Dennis Bowen was. I don't know how much you've dug out about that.

GW: Not much at all.

JM: Dennis always seemed to be running something very lively but always separate from the ICA, not sharing with them the same preoccupations but another group of people. So Peter Blake exhibited there and William Green, who was the most extreme ... John Plumb; a lot of those people. I think Dennis is a kind of sad, sort of forgotten figure who helped an enormous lot of people at that stage. I mean, put on the most unlikely kind of shows.

GW: And the work you had in that New Vision show, was that the work you had shown in Cambridge previously?

JM: I think some of it probably had but I think some of it was done for that. I think we were all very surprised. Although we spent most of the time in Cambridge during the week, I think we were constantly backwards and forwards [to London] ; Cambridge was awfully provincial. It was partly, I suppose, why we did those exhibitions, to try and connect it to things that were going on elsewhere; indeed, were not only going on in London but were going on in other places and in other universities. I think Richard Hamilton was at Newcastle. There were lively things going on and I think that Cambridge seemed to be completely remote from any of that. But it did get written about, it did get noticed. During that period, we used to zoom down to the ICA so we were often going there for evening talks and so on. I think Paolozzi, who was a friend of Sandy's ... lived in Thorpe-le-Soken, he was about quite often and I can remember him doing a lecture ...

GW: Did Henderson come?

JM: I don't remember him coming to talk ... but one senses that he was a big influence because he was older and he had a whole lot of other experiences.

****

JM: McHale, to me personally, was a strong connection because somehow when I was a student, I don't know how I originally met John, but after a while I used to be in and out of their house in Cleveland Square. Magda and Frank Cordell were there. And so I met an awful lot of people there. I suspect that's where I met the Banhams first of all. What subsequently happened to me, being involved with Bucky Fuller and so, that was all through John. Then I went off to the States.

GW: When you were in Cambridge, do you recall the Magda Cordell/John McHale exhibition?

JM: Yes. In the Union.

GW: What did you think of that? Just a subjective opinion about it.

JM: It was very subjective; it was a small group of people at that time interested in those things. I was an uncritical fan in some ways. I mean, just because people were concerned with some of the things we were also interested in. Magda was doing those enormous ... very drippy kind of paintings and I think most of John's things at that time were kinds of collage: collage and painting and assemblage of food and so on out of the glossy magazines.

GW: Do you know who arranged that?

JM: No. I suppose Bob Freeman might have done.

GW: Was Freeman in the Architecture School?

JM: No. I think he was reading English. I could be wrong. Looking back through it the other day, I realize that the original connection must have been that he wrote a review of the first exhibition that we had and I think that's how we met him.

GW: Alloway said that it was stage managed by him. That's not the case?

JM: He was very skilled as a sort of publicist and operator.

GW: But with the first exhibition ...

JM: No, no. Not at all. I don't think that he ever had a great deal to do with the exhibitions. I think he had a lot more to do with people like Lawrence Alloway and so on, talking. I think he must have been involved with the Society of Arts. He also was one of the people who wrote about things ... he was also backwards and forwards to the ICA because he was very friendly with Lawrence. And then he became a photographer ... and then a film maker.

GW: When you left Cambridge, what happened then? Did you come straight to London and the ICA?

JM: No. I did three years in Cambridge and then through John McHale I went off to work with Fuller in Southern Illinois University for a year and then I went to New York and I worked on films about Fuller, did photography and graphics and so on and then came back ... John McHale had looked after Fuller's interests here and I think was responsible for bringing him here initially in 'fifty-nine ... Fuller came to Cambridge too in that year. That was his first tour. And John and Magda had always looked after things And at the stage I came back from the States they went to the States and I inherited that sort of task and went on to be Bucky's handyman, I called it, until he died last year. But by that stage John was over there working, initially with him and then independently ...

GW: And then you came back from the States...

JM: I came back from the States and Laurie Fricker must have just been about to leave the ICA ... I suppose I was in and out of there and Laurie was going and probably through John McHale I got offered the job which I did for a year or more, maybe longer. But then I also did the graphics and I went on doing that ... I was quite involved with the ICA for a long time, up to the Nash House move when I was involved in one or two of the initial exhibitions they had there.

GW: Were the Independent Group crowd still around?

JM: They were certainly still around at the stage when I was working at the ICA in Dover Street. And they were still doing things in the evening ...

****

JM: The other connection to that whole thing ... was the connection with the American Embassy and Stefan Munsing, who was the cultural attaché. What was dramatic then was that suddenly we saw the American paintings, and that was through Munsing. And a lot of those early ICA exhibitions were helped by the Embassy. And Munsing was also enormously involved in sending a lot of the English painters off to the States; so I think he was responsible for people like Dick Smith going to the States ... But that backwards and forwards was very important and I think his role. Not only did he get stuff here that we all got to see but he also got people there. His office in the Embassy was sort of open house to that group of people, any hour of the day or night. An amazing library of course in which we could see a lot of the magazines and stuff, because at that stage it was a bit like an ordinary public library - we could just go in and order magazines and books, and records as well.

****

GW: When you were at Cambridge, did you know the Royal College work - Denny's, Smith's?

JM: Yes, oh yes.

GW: Did you know Peter Blake?

JM: Yes.

GW: Because his work at the Royal College is quite different from Smith's.

JM: Yes, but I think they were friends and I think the interests were not about similar kinds of work but I think a lot of the kind of the other interests - the whole sort of film, music thing - that was the link. And I guess at that stage it was a tiny group of people, so anybody who was interested in some of the things you were interested in would almost inevitably be friends because it wasn't a concern shown by huge numbers of other people. And so we met them, because they were around the ICA too on those evenings and if you knew Alloway, it was a small group of people. There were other kinds of figures around who were part of something else. I can remember Roger Hilton always being there on those evenings and shouting from the back of the room ... Somewhere I've got a tape which Frank Cordell gave me of one of those ICA evenings. There were interruptions from the back of the hall ... In England everybody was terribly polite and the English art scene was terribly polite and those evenings at the ICA were not polite at all. It really was a sparring match and if anybody said anything stupid, you could be very sure that somebody would stand up there and take them apart. It was gladiatorial and that was something one hadn't witnessed before. And I suppose that was part of the attraction too; a lot of sharp people getting up and saying what they thought ...

GW: Did that carry on? I mean whilst you were at the ICA it must have changed. You said there was a small group of people interested in mass communications and so on, and that must have grown because by the middle 'sixties there must have been a shift in interest. Because looking at the ICA programme, media and communications, and to a lesser degree technology, dominate the late 'fifties and early 'sixties programmes.

JM: Yes. And then it gradually kind of faded away and became much more eclectic again after that. You see, Lawrence had gone, John had gone to the States ... And I remember other people who were around; there were always attempts. Cedric Price would do something lively and which had some connections with some of the earlier preoccupations. It gradually faded though ... I can remember an evening which marked the return of Toni del Renzio after he'd been to Italy and he was going to do an evening on the Italian western. I thought this is going to be one of the evenings like there used to be ...

GW: Sorry to interrupt, but did you really think that the evenings were better before...?

JM: Yes, yes. And I can remember going that evening and there was practically nobody there and Toni arrived late. And Dick Smith was there, and possibly Joe Tilson. And there really was an audience of eight or ten and Toni sort of half gave a talk but it was really a conversation and then we all went out and had dinner or something.

... there were curious overlaps ... This is Tomorrow, which was the same time and same people and so on as the Independent Group ... in 'sixty-two

or whatever it was, the Archigram people appeared and they did that Living City. But for me anyway, that almost began to feel like This is Tomorrow revisited ...

GW: Did you go to This is Tomorrow?

JM: Yes. I was absolutely galvanised by it ... I've never seen anything like it; it was extraordinary. I suppose it's all very tired now, but this whole kind of integration of the arts, a whole lot of different people doing things and the incredible variety. It was enormously stimulating; one of the most dramatic experiences for me.

****

JM: It [the Independent Group] was also the broad range of interests and kind of curiosity about almost everything ... after that, it narrowed again - from the sort of Hockney period ... [it was as if then] that everything was potentially food for what was going on and maybe the ICA was interesting because of that; not only because of the things which were on the wall but also as a place at lunchtime and so on. That you could go into this room ... and you'd find this extraordinary collection of people. So you'd find Bronowski and Man Ray in the same room! ... And you didn't have to be anybody special to go there. I mean, you could go into this place and who knows what you might find, either on the wall or sitting there or going on in conversation. It was that - ideas kind of popping around, people checking things out, sharing it around ...

APPENDIX 2 SELECTED EDITED LETTERS

1. From Richard Lannoy, 1 August 1982.

"I don't think there was any single individual, or group of three or four, who pressed for the formation of the IG. There were a number of highly intelligent young artists and critics who frequented the ICA a good deal and actively participated in the evening formal discussions. I think they also saw a good deal of each other elsewhere too, taught (did they not?) at the Central like Paolozzi (with Ehrenzweig as a sort of elder-brother-guru). I think I'd better first give a list of the names of these people, who represented a distinct'climate' (there were others, and the resultant ICA weather was often abrasive). I put them down in no order of priority, and can't remember exactly how many of them were actually at the first meeting, but my names are a reliable indicator of this particular species of ICA talent that year:

Paolozzi, Nigel Henderson, the Smithsons, Richard and Terry Hamilton, Bill Turnbull, Lawrence Alloway, Reyner Banham, Jim Sterling[sic], Francis Moreland [sic], Nigel Walters, Adrian Heath, Anthony Hill, Sam Stevens, Edward Wright, Theo Crosby, and various exhibitors (later) in the This is Tomorrow exhibition at the Whitechapel Art Gallery. This list is hard core and probably all were at the first meeting.

The idea was probably more mine than anyone's, though I at once put it to Tony del Renzio[sic], to actually get on with it and get meetings arranged. I was close to Bill Turnbull more than any listed above and certainly sounded him out. It was born of many strands of discussion, idle chat and a certain impatience, among these people with the old guard: Read, Penrose, Henry Moore, Peter Gregory, and the higher ups of management and board. People like Sylvester and Berger were not of it. I can't remember if Lucien-Freud was involved - probably not, as he was a rather remote figure. Dorothy Moreland[sic] and Peter Watson would have been supportive, but did not participate, I think. We must have sent out invitations or notices to about 50 people, but I would think there were nearer 35 present at the first meeting, less at the other two.

Paolozzi's wife, who shared the gallery work with me, was quite an important informal link. If I had to name any in-group who shoved it ahead it would have to be: Tony del Renzio[sic], Paolozzi, Hamilton, Sterling[sic], Banham, Alloway, Turnbull.

The idea began to gell, I think, in the late winter of the year of the first meeting, which would be '52 would it not? The three meetings I arranged were all, definately, held in the ICA gallery. That I remember clearly. At the first, Paolozzi, who appeared both nervous and aggressive, projected through the epidiascope a lot of material he'd gathered from pop sources, and indeed if I remember rightly it was at this meeting that Alloway let slip in public the term Pop Art from his lips. But I don't think that was the first time I'd heard him use it in conversation. I can't remember the material clearly, but there was material from ads, movies, SF, and American magazines, like Time and Life. I particularly remember Banham, in a rather prominent central and probably front seat laughing a great deal, but not getting others to laugh with him, so that the laughter struck me as defensive, nervous and boorish, and that others found this irksome, especially Paolozzi. What else Paolozzi screened I can't remember, but I do distinctly remember asking him at about this time where there were rich sources of such material to be found, and he specifically mentioned only one source: Bernard Rudovsky's book on costume. I also remember linking this kind of interest with Alloway's liking for a certain kind of American movie. The atmosphere at the meeting was distinctly tense and discussion was less flowing than I had hoped. I think people were slightly awed, and also, I suspect, almost as scared as I was of Paolozzi, Banham, Hamilton and Alloway, who were the main front runners and combative discussants at the time, with del Renzio adroitly (more or less) dancing every which way the main wind blew, never really holding to any particularly clearly defined line. The Smithsons were a force too, and Henderson his usual laconic self, perceptive, acute, deeply held in reserve. They were a tricky bunch, probably because they saw themselves as agin most received

ideas and into something special of their own. They tended to be extremely contemptuous of anyone not in the know, and the know was oriented to the nascent pop element within American culture. America clearly was the thing for them, and I remember well the squeak of delight when Alloway was given by one of their number a bow tie brought back from the States. Hard, rough, intensely competative company for a nincompoop like me to handle. It was just about the most unrelaxing company I've ever kept.

The second and third meetings were very different, and I think the order was first aircraft design and then the light show, but it may have been the other way round. The aircraft designer was a very depressing event and I don't think anyone at all liked it. The man was, if I remember correctly, on the de Havilland staff (the Comet had not yet happened), and gave a depressing picture of what it was like to be a small cog in an enormous complex machine of completely segmented, warren-like labour, with 500 designers each doing one small thing. All I can remember of it was that this picture of the industrial design process was profoundly at varience with the aesthetic of the pop culture, and that a recognition of this among the audience made them sit through it in stony silence.

Hoppe's light show was a very odd affair. I think he was an American from some most unmetropolitan area. It was I who 'found' him, simply by being talked at by him in the gallery one day. He was of slight build, rather bird-like, and the complete self-made American, exceedingly out of place, or rather, at odds with this intensely English bunch in the IG. In fact, it was at this meeting that I sensed how insular the IG was, even in its adulation of things that came from across the Atlantic, or from Italy (but not very interested in other Europen countries except, slightly, France). Hoppe's light show was rather short on effects, rather delicate, elusive and low in technology. I seem to remember thinking his choice of music to go with these rather spectral and quivering projections of colour was very conventional. But what the music was or his first name I haven't the foggiest. Maybe it was Edward. I don't think people were impressed. My memories are indistinct because I was about to leave the ICA and my mind was on other things - notably getting to know the non-Western world. At that time, this was completely outside the concern of the IG. But I was too in awe of the members' cleverness to have developed much of a critical perspective about them. They put on intellectual airs and cultivated their opinions hard, expressing themselves forcefully, and with a good deal of arrogance and cultural superiority, along with a rather precious insistence on the vitality of Americana. There have been a good many critical comments on the Banham school in New Society more recently, and I think Banham and Alloway had already essentially formulated their aesthetic, or were just beginning to articulate all its essential outlines. I was fascinated but not hooked, for it seemed to me to have a strange element of naivety that had a lot to do with art but very little with social reality. They were an incestuous group with absolutely brilliant ideas, at least, very much to their credit. Hamilton in particular was a formidable authority on a great many things. They were all thoroughly hooked on Corb and Mies. They all fell for exotics like the movie director Kenneth Anger, but I admit that I felt there was an element of supercilious down-market foraging in the Alloway-Paolozzi serendipity. It was a curious conjunction of powerful ideas and trivia without any really compelling massive central human concern. I was glad to get out of it. I remember well, within a year, being precipitated into a job as a photographer for UN in Arab Refugee Camps in their respective Arab host countries, and one day taking a photo of an Arab in traditional headgear walking along a Beirut street with a shopping bag made out of a celebrated Robin Day fabric (Day having been an exhibitor in an ICA show of recent design) * and realising that there had been an element of the dandyish

---

* No, I don't think it was his, but somebody else associated with an ICA exhibition.

and the trendy in all those clever lads at the ICA. It wasn't that I felt I had something better to do, but that the world had.

For the record, I went on to be a writer and photographer with a special interest in India, on which I have published a number of books, one of them published by Oxford University Press. I have directed an experimental educational programme for American undergraduates, and travelled a great deal, living in Paris for a decade. Before I applied to the ICA and got my job as gallery assistant on the day it opened in Dover Street, I had been a soft furnishings salesman in a department store on Bond Street. I learned a lot at the ICA, but more from older artists (in all media), and especially from L.L. Whyte, the brains behind the celebrated Growth and Form exhibition (which Hamilton designed). Now there was real achievement and stature and a radical viewpoint far wider and deeper than the race horses in the IG stable. I also admired Peter Watson, a subtle, truly sophisticated, knowledgeable and perceptive patron - an authentic cosmopolitan. Hindsight permits me the luxury, now, of saying that, in comparison with these two (very different) men, the IG was a bunch of hustlers and thugs! It was also my guess that the real achievement in British art subsequently has for the most part, occurred elsewhere.

PS. While I was at the ICA the 'group' had no name. It acquired this after I left, and I think it did eventually meet in a small room upstairs."

2. From Frank Newby, 17 January 1983.

"I was not a member of the [Independent] Group although I frequented the ICA and also the French pub on a Saturday morning.

To the best of my recollections it was Colin St. John Wilson whom I'd met socially in 1954 who invited me to the pub and lunch sessions. I first went to the ICA to a lecture by Konrad Wachsman in 1952 for I worked with him in Chicago later the same year. I can't remember who invited me to the ICA after my return in 1953. I remember giving a lecture with Jim Stirling and Peter Trench on Pier Luigi Nervi but not the date. I bought a John McHale picture at one of his exhibitions.

It was Wilson who invited me to join Carter and Adams in the This is Tomorrow exhibition. As a structural engineer I was working with Wilson and Carter on a project for the LCC and also on competitions...we followed the idea of the exhibition with our exhibit. It was made in my studio in Maida Vale. The other exhibits probably forcast the later non-integration of art and architecture but the main fun was the contact between the various contributors."

3. From Nigel Henderson, 10 February 1983.

"I was certainly not a central member of the [Independent] group. If I had some value I think it was because of my unusual experience of the world of art before the war, when, through my friendship with Peggy Guggenheim, among others, I met many artists like Marcel Duchamp, Yves Tanguy, etc., who were personally amazingly unassuming and very encouraging to me as a young man.

...The IG was not very important to me personally... [I had] good fortune in meeting so many people in both Science and Art from which I'd already formed the notion that Art was not constantly regenerated from Art but mainly re-synthesized by those with sufficient appetite and need out of the specifics of the uniquely here and now. The IG was a reassertion of these propositions by and with new and younger (just) people to try and bring one's attention and awareness back into that arena after a shattering war."

4. From Nigel Henderson, 20 February 1983.

"...it is my impression that what came to identify itself as the IG started (as I suppose most of these kind of things do) as an informal few meetings. Among the confusions in my head about the chronology of those distant days is the relationship in time of the pretty regular meetings I used to have with Paolozzi and the Smithsons, once we had formed the intention of doing an exhibition together (the spadework towards A Parallel of Life and Art, that is) to the formation of the IG.

I have another impression, probably of little value, that initially, while Lannoy was I think directed to pull some early meetings together, those of us who were already involved with the ICA tended to push del Renzio forward as a kind of chairman. (This suggests too much formality already). I never personally liked Banham (too much Barnum for me), realised he was clever but found him a bit 'smart arse'. His sniggering, smart-arsed hectoring of Paolozzi's first 'performance' - hardly a 'lecture' in my memory - has needled me to this day as I empathised deeply with EP and knew he would be met with a lot of levity. His clumsy aggressiveness would also, of course, tend to beget embarrassed laughter as a defence.

...I had nothing personally to do with the IG after I came down here [to Landermere Quay].

When the ICA was getting off the ground Paolozzi was asked to decorate the bar. Since we saw a lot of each other and he was using my ex-workshop around the corner in Bursem St., Bethnal Green, I helped him make some pseudo-bottles (with...Resin poured into different shaped bottles on top of beads and things and later broken open). I gave him a hand with the bar, which for people like myself, who like to drink alongside all that talk, became quite a meeting place. Probably an important incubator for the IG."

5. From William Turnbull, 3 March 1983.
(Sent after reading the draft script for the film Fathers of Pop).

"Thank you for the transcription of the Banham film which I have read with interest. My own recollection isn't of an Independent Group totally dominated by discussions about popular culture, nor do I remember listening to 'mouthpieces talking'. There is little I could have contributed to this interpretation of the Independent Group as I have never seen myself as a

Father of Pop.

...The reproductions I collected and pinned up [on my studio wall] were more concerned with visual information provided by the camera and modern printing that I found interesting, than with popular culture."

6. From Geoffrey Holroyd, 23 April 1983.

"...I found when I returned to London in 1954 from America, and met with people like Lawrence Alloway, John McHale, and the IG, that there was an instant sense of connection. At the same time it was difficult to communicate the US side of my experience. Unlike McHale, I went to Chicago to meet Mies, and saw at first hand what was happening in that city to the Cultural International - the Paris Modern - as it tried to follow its prime figures emigrating from Hitler's Europe. This needs amplification. These ideas were connected to teaching in a design school, which was the American pattern. In London, Roland Penrose, Dorothy Morland, Herbert Read and others wanted to see the old discourse on art resumed after the war. As Harold Rosenberg described it in 1940 in the Partisan Review, at the stroke of Hitler's gong all art ceased as if at a signal. This pre-war situation was preserved in Europe for 6 years - but not in the US. In London the IG was like an effort to resume the old Modern International; I was invited by Lawrence to many IG meetings, which usually began with a lecture by a member, followed by a lengthy discussion, at the ICA or in homes. There was no design school discipline. Iconoclasm was more the spirit.

...Briefly: from 1939-1953 in the US, developments emerged on two fronts: one of these became the powerful (and uncreative) 'systems' front. The other I associate with Charles Eames and Alexander Girard in Detroit. I picked this up in the TIT section, as a study of signs, and reflected in Alloway's introduction 'Design as a Human Activity'. In retrospect it is now clear that this second front was a new art of evocative abstract space - in which visual neutrality is combined with display of imagery. I should now describe it that way, and as 'the understanding of how idiomatic generative rules affect the creation of a constituent sign fabric'. That's really condensed! It became really difficult in the 1950s to formulate what this second front entailed. For one thing, much discussion at the IG and ICA, Banham's 'throw-away esthetic' was unacceptable to me, a wrong emphasis of events and esthetic responses to them. I was interested in mass-produced urban culture, and in the theme of popular culture, but a new commercialism of slick design and smart advertising could not be set against the history of Western art as if it were a form of avant-garde progress - heroically achieved in the face of hostile Establishment critics, Purists and Aristotelians. I believed a new art was beginning, opposed by the Establishment, and resembling the second front I had observed. When this became in the late 1970s the basis of 'Post-Modern' things got confused.

The 'throw-away esthetic' had blocked out from view in London the events I witnessed in 1952 Chicago and 1953 LA. The first stage of response to Gropius, Albers, and Moholy Nagy in the art world of America, was according to John Walley, teacher at the Institute of Design, and a friend of mine for many years, one of tremendous shock. Due to Eliel Saarinen's influence before his death in 1950 at Cranbrook, Eames and Girard, who together produced a new design thesis, were insulated from this. In Chicago, the shock turned into a counter-attack. According to Walley, Serge Chermayeff (who followed Moholy Nagy after

his death in 1949 as head of the Institute of Design) had to struggle to try to reassert the universal European assumptions of the Cultural International about man and art - the zeitgiest of the 1920s, abstract formalism. He failed, and this universal basis was replaced by an American John Dewey influence, turning artists (Hugo Weber, even, later, Maldona do) into researchers into creativity, behaviour, social interaction, education. In an Americam mismatch, this intellectual oversimplification was grafted onto abstract art (Kepes, Alvin Lustig) believed by Moholy Nagy to be everyman's rightful experience of space. Moholy's everyman was an abstraction, like Bertold Brecht's; but the Institute of Design tried to replace this by a real analysis of man fused in an analysis of abstract art.

The IG started up in London at the end of the initial US attempted transformation of the European pre-war art of criticism, surrealism, dada, Bohemian negativity (themselves stemming from intellectual literary influences from Voltaire and the 18th century) focussing on its own search for a new model of popular life to replace the pre-war ideal - which had become unacceptable, to the Smithsons, Alloway, Hamilton, McHale, myself and everyone else. This explains the IG obsession with collecting ads, the persuasive colorful description of a new vision of modern man and his needs - although possibly to treat this new one in the same architecturally abstract, universal way, as the Paris Modern 40 years earlier. This would still have been ahead of the mainstream modern architects who retained into the 70s and later, the stiffly heroic image of man as the vision of CIAM and Rational Functionalism - a proportioned body in green space, sun, light and air, and glass; a da Vinci figure. The IG changed this into a Pop cultural consumer. I think mainly the Smithsons wanted to fix this new image of Pop. I wanted to see the model of popular life as something that was always going to change, based on assemblages of signs and symbols.

The TIT Exhibit 12, and its description in the Catalog, was a version of Eames' House of Cards toy - images added to a component structural system. There was tackboard side, tear outs from magazines, changing during the display, and a color-coded panel side showing how to organise the imagery by breaking it down into a landscape of colored headwords, reading across into the tackboard thicket of examples. This was to be developed by myself, William Turnbull, Theo Crosby, and Edward Wright, in the'Signs and Symbols'show...We produced written outlines at Turnbull's suggestion, and presented and discussed them at a meeting at Theo's. It was to be a development of TIT panel and tackboard, like a tunnel of space over the ICA exhibition space - a'crossword puzzle' where the grid of lines would be a steel space frame, curved like a vault springing from the floor. Colored panels (like Eames' collapsible giant constructor-display kit 'THE TOY') would continue the headword color-coding idea; images were mounted in clusters and groupings. This we could not semantically disentangle at the time. We rested the idea, and I think Venturi's American version of signs and symbols emerged in the 1960s - derived from a different lineage, connected to Mannerism and the Ideal, and an American Classicism shared by Vincent Scully and Charles Moore. This is a significant point to be appreciated.

First, if you try to apply a symbols model to the interpretation of architecture, you are immediately moving into an alternative world from the one of structural models more usually used. This is an evocative change - filled with many new possibilities of design. I believe Eames, a non-verbal person, never explained the change, although clearly understanding it himself. In part, he allowed himself to be sidetracked by engineers and scientists. Second, the symbols model is not a basis for a single design style - but capable of creating pluralistic style models. That is, the presence of a symbol-form which is equally associable with a Classicist Esthetic, such as that of Ledoux, Soane, and early Le Corbusier (as Venturi, Philip Johnson and Charles Moore have done) - and an Arts and Crafts Esthetic, the Art Nouveau International spirit like Gaudi, Mackintosh, Hoffman and Olbrich

(as I myself am trying to do, as in the work of Eames).

The throw-away esthetic in London was a diversion. It delayed the following up of TIT, and I think, broke up the IG circle. Yet I think the later export of the pop art ideas through Alloway to the Leo Castelli Gallery in New York was somehow ill-fated. It seemed too simplistic. It died too quickly. The dilemmas of the IG have certainly not been solved, so its questioning remains valid."

7. From Geoffrey Holroyd, 23 May 1983.

"I believe you should think of the IG as part of a larger pattern. The Smithsons have said they were influenced by Renaissance humanism in their 1951-1953 school at Hunstanton (through Wittkower) and it's quite a switch to a Pop cultural image of man by 1955. Perhaps it was after that that they wanted to fuse both images, still designing for a universal but a new one. The suddenness of the changes kept the IG at a high temperature, excitingly provocative. I think that's what I meant by iconoclastic - changing yesterday's ideas.

A school of design has a faculty of appointed professors and tries to be more measured in its tone of discourse. The message I returned with from the US was of a dynamic conflict between a new 'technological ethic' and an Orgamerican Culture (as it was called later). There was also the transplanted Europeans, all trying to integrate the Modern International into the US. It seemed to me that I was bringing an unappealing note through my Chicago experience to an IG unwilling to consider whether their exhilaration with Galaxy Sci-Fi, comics, and the taste revolution was art - or if the myth of Modern Art had not largely been lost in salesmanship and social propaganda. Eames represented a fresh approach. All of these questions collided in the confusion of the times, providing an intersection of cross-currents more than a single new direction...

The Pop Art idea which I often discussed with Lawrence Alloway tried to change the universalist abstraction of the Paris Modern (art and architecture since Cubism), to an esthetic of signs and symbolic abstraction. I'm not sure if the Pop American painters like Warhol, using commonplace images, achieved more than topicality - after which the older abstraction of structure continued to roll on..."

8. From Magda Cordell McHale, 5 July 1983.

Question: Can you recall how you first became involved with the ICA and the Independent Group?

Answer: As a practicing artist, I was a member of the ICA and was friendly with most of the members of the Independent Group so naturally I became part of it. My name does not appear in the ICA Bulletin; it is true

that I probably deliberately kept a low profile. In any case, what mattered was that the Independent Group was an interesting, useful, educational experience for all of us, and I am pleased that I was part of it...

Question: Can you tell me about your contribution to This is Tomorrow?

Answer: My contribution was not in my professional capacity as a practicing artist. That is why I was not officially listed; it was by choice. However, I was interested and excited by the content of the exhibit and naturally I wanted to help in any way that I could to bring about the fulfillment of the group's original concepts and design - the official group being McHale, Hamilton and Voelcker.

I sat in on all discussions from the very beginning as did the late Terry Hamilton, and we, of course, participated in the discussions. What can be attributed to whom is difficult to say, but, in any case, that does not matter.

It was before John McHale's departure to the States that the discussions about the Exhibition took place as well as the forming of the groups and so the agreement of the McHale, Hamilton, Voelcker group as to the content and style of their entry was firmed. Otherwise, there would not have been any point in John's being included nor would he have had any interest in participation if he would not have been there, in which case he would not have known about it.

It is true as Richard Hamilton notes that John McHale did not arrive back from the States until some weeks before the exhibit opened because we had to paint and install the structures of the total exhibit together with the Hamiltons. In fact, I recollect many days painting with Terry Hamilton some of the 'corridor' flats at the Hamiltons' studio garden as they had a lot of space - but this is not important.

During John McHale's absence in the States, he sent me instructions to exchange ideas by mail with Richard Hamilton and during my short visit over that time to the States (I recollect it was 6 weeks - the last two weeks in January and all of February or thereabouts), I brought back with me bits of materials, magazines, etc., and a rough sketch of a poster by John McHale for the exhibit which subsequently I can't recollect if it was used but I still have it. John also brought back with him several Duchamp disks (he met with Duchamp at that time) which were enlarged.

It is true that Richard actually put together the now known poster collage for their group but it is also true that some of the material in that collage came from John McHale's files and that both Terry Hamilton and myself have helped to put that collage together and often we look for material in our studio (that is, John McHale's and mine). In fact, sometimes, when I look at that poster, I realise that it looks a bit like the sitting room at Cleveland Square where our studios were but this is probably only illusionary.

As to the material that John brought back in his trunks from the US, I don't know how much of that material could have been purchased in Britain at that time - some maybe and some maybe not, but in any case it was not purchased nor did anybody have that material. Of course, we too had materials in Britain - but mostly British. It is rather sad to argue about who had what when - and the denial of McHale's influence.

Question: What did you see as John McHale's role within the Independent Group?

Answer: Obviously, his role was extremely important especially as he and Laurence Alloway [sic] convened the second round of the Independent Group and their fine imaginative minds have steered many discussions into new and different avenues.

One has to reiterate that all members of the Independent Group contributed enormously. After all, none of them independently in

isolation from each other could have come up with the ideas, that became seminal to a different way of thinking about art, culture and change. It was the inputs from each as individuals that jointly created that new way of thinking.

And, so, the Independent Group would not have been as it was without John McHale nor would it have been the same without any of its members because their views would have been missing from the total, but somewhat rather specific influences did come out of McHale and Alloway.

Question: How do you view the significance of the Independent Group?

Answer: In a nutshell, it was extremely important because it accurately forecasted our period today and a way of thinking - the imagery, the 60s, and in a sense the way each artist senses then and today - his creating and own personal works in some senses, directly or indirectly, are rooted in many of what I remember enumerable discussions in their use of ICA of that period. To me, it is unquestionable that the Independent Group was very important and significant and all of us should all be indebted to all of its members.

It is interesting to note how difficult/easy it is to rewrite the past for we all are interpreting it. Our memories constantly reshape our historical past and so alter the reality of the past. We tend to rearrange and reselect events and impressions of the past and use them to fit our present expediences.

I have tried as best as I can to be overobjective!, as I wish very much that the importance of John's role and work be clear - and yet not hurt or damage or take away anything from the importance of others."

*Reference to 'At home' denotes a social evening, usually with music and dancing

January

2	Films	including Un Chien Andalou
6	At home	
8	Lecture	'Art and the Continuity of Human Experience' - Dr. Sigfried Giedion.
9	Public View	Discussion on the exhibition of Victor Pasmore. Chair: A.D.B. Sylvester
10	Forum	Theatre 1940-1950-1960
11	Lecture/ Recital	Peter Racine Fricker on 'Young Composers' (I)
15	Films	including The Magnificent Ambersons
16	Exhibition	Paintings by Matta Echaurren
19	Record Recital	Recent HMV recordings of contemporary music
25	Lecture	'Contemporary Art' - J.P. Hodin (I)
26	Record Recital	

February

1	Lecture	'The Panorama of Contemporary Art: Its Philosophic and Scientific Basis' - J.P. Hodin (II)
2	Lecture	Her Favourites, presented by Harriet Cohen
5	Public View	Exhibitions of Matta and Calder to be discussed
8	Lecture	'The Panorama of Contemporary Art: Its Philosophic and Scientific Basis' - J.P. Hodin (III)
	Recordings	'Young Composers' - Denis Aplvor (II)
12	Films	including The Childhood of Maxim Gorky
14	Poetry	Members and Guests discuss their Own Works
16	Records	L'Enfant et les Sortileges - Ravel
17	At home	
20	Private View	Memorial Exhibition of Paintings by Humphrey Jennings Chair: Roland Penrose
23	Records	Trilogy of Opera Minutes by Darius Milhaud

March

1	Film Forum	Discussion on Looking at Sculpture
2	Young Composers (III)	Nocturne for Four Voices by Sydney Keys
3	At home	
6	Poetry	Poetry and Prose by Humphrey Jennings
8	Public View	Discussion on selection of pictures from L'Ecole de Paris 1900-50
9	Records	Recital on Stravinsky in America 1942-5
12	Films	including Birth of a Nation
13	Exhibition	Painting from Haiti
14	Platform for Poets	
16	Lecture/ Recital	'The Indigenous Music of Nigeria'
20		Contemporary American Poetry, arranged by David Gascoyne
29	Public View	Discussion on Les Fauves.Chair:A.D.B. Sylvester
30	Records	Contemporary US Composers

April

5	Lecture	'Dances of Australia - Aborigines of Australia'
6	Records	Oriental Music
7	At home	
9	Films	including The Lady Vanishes
10	Exhibition	Graham Sutherland 1928-51
11	Lecture	'Formative Processes'-Lancelot Law Whyte

12	Public View	Discussion on exhibitions by Jean Helion and Bernard Buffet Chair:A.D.B.Sylvester
13	Records	including Bela Bartok's Dance Suite
17	Lecture	'The Geometry of Composition' - Prof. Matyla Ghika
18	TV Study Group meeting	
19	Platform for Poets	
20	Records	including Edgar Varese Integrales
24	Lecture	'The Technique of Dynamic Symmetry' - Prof. Matyla Chika
26	Public View	Discussion on Graham Sutherland 1928-51
27	Records	The Nottingham Symphony by Alan Bush

May

5	Music Party	
7	Lecture	'A Psychoanalytical Evaluation of Abstract Art' - Anton Ehrenzweig
8	Public View	Discussion on the exhibitions of Henry Moore and Fritz Wotruba. Chair: D. Sylvester
9	Concert at the	Royal Festival Hall
11	Exhibition	20th Century Poetry
	Concert	Bartok
17	Talk	'Reminiscences of the Poetry Bookshop'
18	Records	Music and Musicians in Czechoslovakia Today
21	TV Study	TV Study Group on Festival Close-Up and Ballet Workshop
22	Discussion	'The Artist's Responsibility'
24	Talk	'The Imagist Movement'
25	Music	'Young Composers' (IV)

June

1	Recital	Negro Spirituals and Zulu Lyrics
6	Platform for Poets	
	Exhibition	A Selection of Young Painters
8	Records	The Telephone and The Medium by Gian Carlo Menotti
11	Film	Australian Secret Ceremonies
12	Public View	Discussion on the exhibitions of Marino Marini and Michael Ayrton. Chair: A.D.B. Sylvester
14	Readings of 20th Century Poetry	
15	Recital	Complete Piano Works of Arnold Schoenberg
19	Readings of short stories	
21	Lecture	'Traditional Gold Coast Music and Dancing'
26	Readings of Contemporary American Poetry	
29	Lecture/ Recital	'The Contemporary Challenge of Bax's Symphonies'

July

3	Exhibition	Growth and Form. Reception in honour of Le Corbusier
5	Lecture	'Red Rose, White Swans, and Public Taste' - Antonin Heythum
11	Lecture	'Goethe's Conception of Form' - Elizabeth Wilkinson
12	Lecture	'Modern Architecture' - Philip C. Johnson
14	Members invited to meet delegates to the International Congress of Modern Architecture	
18	Discussion	'The Significance of the Exhibition of Traditional Sculpture from the Colonies'
25	Lecture	'Education for Designers' - Serge Chermayeff

August

2	Lecture	'The Shape of Science in the Arts' - Dr. J. Bronowski
9	Exhibition	Ten Decades of British Taste

September

12	Public View Exhibition	Discussion on Growth and Form. Chair: John Summerson London - An Adventure in Town Planning
13	Discussion	The Integration of Painting and Sculpture with Architecture at the South Bank
17	Lecture	'On Architecture' - Maxwell Fry
19	Discussion	Education Through Art. Discussion on Herbert Read's book
24	Films	including La Regle du Jeu
26	Platform for Poets	
28	Music	Arnold Schoenberg. A tribute

October

1	Lecture	'London as it Might Be' - Prof. W.K. Smigielski
3	Lecture	'The Technique of Painting I' - Helmut Ruhemann
6	At home	
8	Films	including Wagonmaster
10	Exhibition	Picasso: 70th Birthday Exhibition
11	Lecture	'Folklore and Dance of the West Indies'
12	Lecture	'Classical South Indian Music and Dance'
16	Lecture	'Cubism, Klee and Architecture' - A.D.B. Sylvester
18	Lecture	Paul Eluard on 'Picasso' (in French)
19	Records	Prokofiev at Sixty
22	Films	By James Broughton
24	Public View	Discussion on the exhibitions of Henri Laurens and Keith Vaughan
26	Young Composers	Malcolm Arnold String Quartet No.1
27	At home	
30	Soiree	(At the Tate Gallery) on the occasion of the exhibition of work by Edvard Munch

November

1	Public View	Discussion on the exhibition of Cecil Collins and Patrick Heron
2	Music	'Jazz 1951' - Steve Race
3	At home	
5	Films	including Grandma Moses
6	Lecture	'Edvard Munch's Place in Contemporary Art' - J.P. hodin
9	Records	Arnold Schoenberg and his Music
12	Lecture	'New Abstract Painters in America' - Thomas Hess
14	Lecture	'The Technique of Painting - Touch and Texture' - Helmut Ruhemann
16	Music	Music by John Joubert
20	Platform for Poets	
21	Public View	Discussion on the exhibition of Drawings by Picasso. Chair: A.D.B. Sylvester
23	Music	Alan Rawsthorne speaking about his Piano Concerto No.2
25	Theatre	The Flies by Jean Paul Sartre
28	Lecture	'The Technique of Painting: Methods of Some Modern Masters' - Helmut Ruhemann
29	Lecture	'A Course in Contemporary Art. The Intermezzo of Dadaism. Formal Nihilism and Revolutionary Politics' - J.P. Hodin
30	Music	Alan Bush speaking on his technique of composition. Benjamin Frankel will introduce his chamber music

December

1	At home	
3	Film	Queen Christina
4	Lecture	'Psychological Notes on Art' - Philip Metman

9	Records	Roussel and Stravinsky
11	Anniversary Party and Preview of Picture Fair	
12	Lecture	'The Technique of Painting IV' - Helmut Ruhemann
13	Platform for Poets	
14	Music	Benjamin Britten's Song Cycle
20	Picture Fair Draw	
21	Music	Shaw and Music
28	Music	Robert Crawford String Quartet No.1, opus 4
31	Christmas Party	

1952

January

3	Exhibition	Young Sculptors
4	Music	Leos Janacek - his Life and Music
5	At home	
9	Discussion	'Belated Repartee' - Helmut Ruhemann discussing questions raised in previous meetings
10	Poetry	Anthology of British Poets who have served in the Middle East
11	Lecture	'Gold Coast Traditional Music and Dance'
14	Films	including Man of Arran
15	Points of View	Discussion on exhibitions of Francis Bacon and Balthus Chair: David Sylvester
18	Music	Bartok Violin Concerto
20	Play Reading	Sappho by Lawrence Durrell
24	Lecture	'Aspects of Fantastic Art - Redon, Chagall, Chirico' - J.P.Hodin
25	Music	Arnold Cooke
27	Records	Programme of Scandinavian Music
31	Lecture	'Aspects of Fantastic Art - Masson, Miro, Klee' - J.P. Hodin

February

2	Music	Understanding Contemporary Music
	At home	
4	Points of View	On the exhibition of Young Sculptors. Speakers: Sir Phillip Hendy, Robert Melville, Toni del Renzio, Harry Rosenthal , Lilian Somerville. Chair: W.G. Archer
5	Reading	Christopher Isherwood reading from a novel on which he is now working
6	Private View	Exhibition of Photographs by Henri Cartier-Bresson
7	Lecture	'Aspects of Fantastic Art - Paul Klee' - J.P. Hodin
8	Music	Elizabeth Maconchy discussing some of her compositions
11	Films	including Visit à Picasso
14	Lecture	'Theories of Abstract Art' - J.P. Hodin
18	Play	Ubu Roi by Alfred Jarry
21	Lecture	'Abstract Art' - J.P. Hodin
22	Music	Schoenberg and his Music
24	Music	American Music
27	Lecture	'Historic Aspects of Modern Typography' - J. Lewis
29	Music	Young Australian Composers

March

1	At home	
6	Private View	Exhibition from Life Magazine
7	Music	Partein Valen music
10	Films	including Le Sang d'un Poete
11	Points of View	Photography
19	Prose	Deed, written and read by Mary Lee Settle
20	Talk	'The Camera as Reporter' - Gene Framer

21	Discussion	Opera in England 1952
26	Poetry	Herbert Read and John Heath-Stubbs reading from their work
27	Lecture	'Creative Regression and the Problem of Renaissance in Contemporary Art' - Dr. Helen Rosenau
28	Music	John Addison Sextet for Woodwind

April

1	Exhibition	Wilfredo Lam. Opened by E.L.T. Mesens
3	Lecture	'Prehistoric Art and its Relation to Modern Art - the Sociological Aspect' - Dr. A. Hauser
4	Music	Musical Composition in Thematic Style
5	At home	
7	Discussion	Contemporary Italian Architecture.
9	Lecture	'Contemporary American Theatre' - Arthur Klein
15	Lecture	'Science Looks at Art' - Geoffrey Hart
16	Easter Party	
17	Points of View	On Wilfredo Lam
18	Music	Understanding Contemporary Music
21	Films	including Henry Moore
22	Poetry Reading	
25	Music	Leonard Scott String Quartet No.2
26	At home	
27	Records	Scandinavian programme
29	Lecture	'Language Forms and Form Language' - George Meyer Marton

May

1	Exhibition	Drawings by Steinberg
2	Music	Benjamin Frankel introduces his chamber music
3	At home	
7	Points of View	American and British Humour
8	Lecture	'The Contemporary Potter' - Bernard Leach
9	Film	Discussion on British Documentary Films and their Music
11	Music	The Harpsichord in Contemporary Music
12	Dance	The Mirror of Gesture. The Nritya Darpana Troupe of India
13	Points of View	Alberto Giacometti. Chair: David Sylvester. Speakers: Peter Rose Pulham, Reg Butler, William Turnbull, Rodrigo Moynihan
14	Lecture	'Picasso I' - Prof. Anthony Blunt
16	Music	Ronald Tremaine Theme and Variations for Two Violins
19	Poetry	Poets reading their own works
21	Talk	The Contemporary Theatre - Michael St. Denis
23	Music	Arnold Schoenberg and his Music
26	Films	
27	Points of View	Lucien Freud
30	Opera	Wozzek by Alban Berg

June

5	Exhibition	Tomorrow's Furniture. Opened by Sir High Casson
6	Music	Scottish Composers of Today
10	Poetry	Scottish Poets
11	Discussion	Contemporary Furniture and Interior Design
24	Lecture	'Picasso II & III'- Prof. Anthony Blunt

July

2	Exhibition	New Trends in Realist Painting
3	Lecture	'The Standards of Literary Criticism' - Dr. F.R. Leavis
6	Play Reading	André Gide's Oedipus
9	Lecture	'Picasso IV' -Prof. Anthony Blunt
10	Lecture	'Towards a New Realism' - David Sylvester

15	Reading	Angus Wilson reading from his own work
16	Points of View	Realism
22	Poetry	Francis Cornford and Stephen Spender reading from their own works

August

18	Exhibition	Felix Topolski: Eye-Level on Japan
	Exhibition	The Old and the New in South East Asia

September

10	Exhibition	Kokoschka 1906-52
16	Lecture	'A New Anatomy of Meaning' - Dr. I.A. Richards
18	Annual General	Meeting of the ICA
19	Television	
23	Talk	'Movement for the Screen' - Christian Simpson
25	Points of View	On Expressionism
30	Poetry	Andrew Young and others read from their own works

October

4	At home	
6	Lecture	'Einstein' - Marie Seton
9	Lecture	'Oskar Kokoschka' - J.P. Hodin
13	Films	
14	Poetry	Poetry by Marxists
16	Drama	Soviet Russian Theatre
20	Theatre	Les Bonnes by Jean Genet
22	Exhibition	Nine Young Painters
23	Talk	'Bush Cinema' - Rollo Gamble
24	At home	
27	Films	
28	Lecture	'The Van Megeren Case and its Bearing on Art Appreciation' - Helmut Ruhemann
31	Music	Recorded concert

November

1	At home	
2	Music	
6	Lecture	'Finnegan's Wake' - William Macalpine
7	Music	Arnold Schoenberg and his Music
10	Films	including Citizen Kane
11	Discussion	Points of View on the recent exhibition of sculpture by Barbara Hepworth and F.E. McWilliam. Speakers: Lawrence Alloway, F.H.K. Henrion, Bryan Robertson, John Voelcker. Chair: Toni del Renzio
13	Lecture	'Sociology and Poetry'-Charles Madge
14	Music	The Opera Libretto
18	Lecture	'A Scientific View of the Creative Imagination' - L.L. Whyte
20	Prose	Readings from work in progress by Philip Toynbee and Thomas Hinde
21	Music	Spanish and Portuguese Folk Songs
23	Poetic Drama	Fire in Heaven by Dannie Abse
25	Anniversary Party; Preview of Picture Fair	
26	Poetry	Readings from Ezra Pound
27	Architectural Criticisms	Discussing Pimlico Flats, Churchill Gardens
28	Music	Bartok's Solo Violin Sonata

December

4	Picture Fair	
5	Discussion	Is Music a Moral and Social Force?

6	At home	
8	Films	including Storm Over Asia
9	Poetry	Geoffrey Grigson and James Kirkup read from their own work
10	Exhibition	Max Ernst. Opened by Herbert Read
11	Lecture	'Max Ernst' - Roland Penrose
12	Music	Lulu. Opera by Alban Berg
14	Drama	Improvised Theatre
16	Lecture	'Francis Bacon' - David Sylvester
19	Music	South African Composers
31	New Year's Eve	Party

1953

January

3	At home	
6	Lecture	'Chandigarh Capital City Project' - Jane Drew
7	Discussion	Points of View on Surrealism
8	Lecture	'The Chinese Theatre' - Alex McCrindle
10	At home	
11	Films	including All That Money Can Buy
13	Lecture	'The Humour and Eroticism of Surrealism' - Robert Melville
14	Exhibition	International Sculpture Competition. Private View of 12 maquettes representing Great Britain
17	At home	
18	Theatre	Group Theatre reading of The Coming of Age by Patric Dickinson
19	Poetry	William Empson and Charles Madge read from their own work
20	Architectural Criticisms	Hallfield House Scheme, Bishops Gate Road
22	Max Ernst giving an informal illustrated talk	
24	At home	
25	Film	The Overlanders
28	Exhibition	Opposing Forces
29	Lecture	'The Human Image'. First of four illustrated lectures on Aesthetics of Sculpture by Herbert Read
30	Discussion	Some of the painters represented in Opposing Forces will take part in an informal discussion
31	At home	

February

1	Drama	Ernestine Costa will give a dramatic recital of work by Bertold Brecht
2	Lecture	'Vision, Object and the Passing of Time' - H.S. Williamson
6	Music	Neglected works by young English composers
7	At home	
8	Film	Time in the Sun
10	Lecture	'The Discovery of Space'. Second in the series on Aesthetics of Sculpture by Herbert Read
11	Lecture	'Young French Writers of Today' - Roger Nimier
12	Lecture	'The Realisation of Mass'. Third in the series on Aesthetics of Sculpture by Herbert Read
13	Music	Arnold Schoenberg and his Music
14	At home	
18	Poetry	Kathlene Raine and David Gascoyne read from their own works
	Architecture	Discussion - Architect: Dodo or Phoenix?
20	Music	Las Musique Concrete. An experiment in synthetic music, presented by Pierre Schaeffer. Introduced by Toni del Renzio
22	Film	The Road is Long
25	Reading	Readings and recordings from the work of Paul Eluard in English and French

26	Lecture	'The Illusion of Movement'. Fourth in the series on Aesthetics of Sculpture by Herbert Read
27	Discussion	Should Musical Works be Commissioned?
28	At home	

March

(Most evening activities were held outside the ICA Gallery because of the space taken up by the exhibition Wonder and Horror of the Human Head)

2	Poetry	Recital of Greek poetry in Greek and English
4	Architectural Criticisms	Discussions of interior decorations of the Time-Life Building, Bond Street
5	Exhibition	Wonder and Horror of the Human Head. Opened by Dr. Julian Huxley
6	Lecture	'They Hate Modern Art of Patterns of Philistine Power' - Alfred Barr (at the V & A)
7	Discussion	Young Contemporaries Exhibition (at RBA Galleries)
9	Film	La Femme du Boulanger
10	Lecture	'Paul Klee' - Prof. Will Grohmann (at the V & A)
13	Exhibition	Private View of International Sculpture Competition
15	Painters' Group	Members invited to bring three of their own drawings
17	Lecture	'The Creative Activities of the Human Brain' - Prof. J.Z. Young
23	Films	including The Petrified Forest
24	Music	Orchestral concert in co-operation with the BBC
25	Poetry	Anne Ridler and Norman Nicholson reading from their own works
26	Lecture	'The Human Head in Modern Art' - Illustrated lecture by Lawrence Alloway. Chair: Robert Melville

April

8	Discussion	Points of View on The Human Head exhibition
11	Architectural Criticisms	Coach excursion to Harlow New Town with guided tour by Frederick Gibberd, architect
13	Films	including La Dame aux Camellias
14	Discussion	Sir Herbert Read will answer questions arising out of his lectures on Aesthetics of Sculpture
15	Discussion	Architectural criticisms discussing visit to Harlow New Town
22	Exhibition	Le Corbusier - Paintings, Drawings, Sculpture, Tapestry 1918-1953
23	Discussion	Points of View on the Contemporary Section of the Mexican Exhibition
24	Music	Neglected works by English composers
27	Films	including Anna Karenina
28	Discussion	Points of View on the International Sculpture Competition
29	Poetry	Laurie Lee and Norman Cameron reading from their own works

May

1	Music	Concert
3	Reading	From In Parenthesis and Anathemata by David Jones
7	Discussion	Points of View on Le Corbusier exhibition. Speakers: Wells Coates, Peter Reyner Banham, Colin St. John Wilson, Victor Pasmore. Chair: Leslie Martin
8	Music	Arthur Bliss The Olympians. Opera in three acts
10	Painters' Group meeting	
12	Music	Orchestral Music, in co-operation with the BBC
13	Film	Tomorrow's a Wonderful Day
	Meeting	The Works of Le Corbusier. Colour slides of his buildings 1924-1952, presented by the Independent Group. Introduced by Peter Reyner Banham
14	Lecture	'Geology and Art' - Jacquetta Hawkes

18	Lecture	'James Joyce and the Idea of World Literature' - Harry Levin
20	Exhibition	Henry Moore Drawings 1928-1953
21	Lecture	'The Contemporary Point of View on the Baroque' - Gillo Dorfles
22	Music	Vocal and Piano Recital by Peter Pears and Newton Wood
27	Lecture	'The Portrait of the Artist in the Works of Thomas Mann' - Prof. Erich Heller
28	Architectural Criticisms	The Coronation Decorations. Presented by Sir Hugh Casson
29	Music	Records of music by Luigi Dallapiccola

June

5	Music	Recordings of music by Janacek
	Music	Some Principles of Musical Criticism - William Glock
9	Lecture	'What Makes a Good Drawing?' - Dr. Roland
11	Lecture	'The Critic and the Author's Meaning' - Prof. William Empson
12	Music	Neglected English Composers
14	Play Reading	A Parliament of Women by Herbert Read
16	Music	Concert of Chamber Music
18	Poetry	The Poems of Wilfred Owen. A talk by Edmund Blunden
23	Music	Works by Christian Darnton
25	Discussion	Points of View on the Henry Moore Exhibition. Speakers: Robert Melville, David Sylvester, Lawrence Alloway, Toni del Renzio
26	Poetry	Readings of works by French poets
30	Members Coronation Dance	
31	First Annual Meeting of the Painters' Group	

July

2	Exhibition	Eleven British Painters - Recent Works
	Music	Chamber concert at the Royal Festival Hall
7	Lecture	'The Theatre in Relation to the Contemporary Arts' - Hugh Hunt
9	Lecture	'Brazilian Architecture' - Dr. Vladimir de Souza
12	Poetry	Poetry on records
13	Architectural Criticisms	LCC Schools: Roehampton School, Eliot Place and Elm Court School
14	Music	Chamber Concert at the Royal Festival Hall
22	Lecture	Illustrated lecture on 'British Painting in the Fifties' by Lawrence Alloway
29	Lecture	'The Relationship Between Form and Content' - Eric Newton

August
(No evening activities)

September

6	Painters' Group meeting	
7	Annual General Meeting of the ICA	
10	Exhibition	Parallel of Life and Art. To be opened by Sir Francis Meynell (in fact opened by Herbert Read)
15	Lecture	'Forged Masterpieces' - Helmut Ruhemann
17	Discussion	Trends in verse since 1930
22	Discussion	Artists on the Screen
24	Discussion	Points of View on the Parallel of Life and Art Exhibition. Chair: J.R.M. Brumwell. Speakers: Eduardo Paolozzi, Peter Smithson, Donald Holms, David Sylvester
27	Discussion	Word and Music in drama
30	Poetry	Inaugural meeting of the National Book League Poetry Circle

October

1	Lecture	'Sculpture and the Spectator' - Prof. R. Wittkower
5	Films	including The Son of the Sheik
13	Lecture	'The Perfect Critic' - H.A. Mason
14	Lecture	'Unknown Arts of the Orinoco Indians' - Alan Gheerbrant
15	Lecture	The Aesthetic Problems of Contemporary Art: 'The Impact of Technology' - Reyner Banham. Chair: Robert Melville
16	Film	Des Hommes qu'on appelle sauvages
17	At home	
19	Films	including Ballet Mechanique
21	Exhibition	Paintings into Textiles
25	Lecture	'On Producing T.S. Eliot' - E. Martin Browne
26	Painters' Group meeting	
27	Poetry	Young Poets from Cambridge, chosen and presented by Thom Gunn
29	Lecture	The Aesthetic Problems of Contemporary Art: 'New Sources of Form' - Richard Hamilton. Chair: Robert Melville
31	At home	

November

1	Music	Concert at the Wigmore Hall
2	Films	International series of avant-garde and art films
4	Discussion	Architectural Criticism. Indian Students' Hostel
5	Discussion	Points of View on the Paintings into Textiles Exhibition
7	At home	
10	Lecture	'Characteristics of Modern American Poetry' - Stephen Spender
12	Lecture	The Aesthetic Problems of Contemporary Art: 'New Concepts of Space' - Fello Atkinson and William Turnbull.
14	At home	
18	Exhibition	Private View of The Intimate Life of Paul Klee: Drawings and Watercolours 1908-1940
	Exhibition	Painters' Group. Opened by John Berger
20	Poetry	Poems by Cecil Day Lewis
21	At home	
22	Play Reading	A Publican's Story by Kenneth Allott and Stephen Tait
24	Discussion	Symposium on Paul Klee's Pedagogical Sketchbook. Chair: Prof. William Coldstream. Speakers: Lawrence Alloway, Quentin Bell, Victor Pasmore, H.S. Williamson
25	Discussion	On Painters' Group Exhibition
26	Lecture	The Aesthetic Problems of Contemporary Art: 'Proportion Symmetry' - Colin St. John Wilson
28	At home	
29	Lecture	'New Theatre in Canada' - Pierre Lefevre
30	Film	Male and Female

December

1	Lecture	'Tasks and Aims of the Soviet Cinema' - Georgi Alexandrov
4	Music	Music of the Orinoco Indians - Alan Gheerbrant
5	At home	
6	Music	Contemporary Music from Southern Africa - Hugh Tracey
7	Painters' Group	Why do I paint?
8	Music	Jazz; New Trends and Parallels
10	Lecture	The Aesthetic Problems of Contemporary Art: 'Non-Formal Painting' - Toni del Renzio
13	Play	Robinson by Jules Supervielle
16	Discussion	Architectural Criticisms

17	Debate	'That the late work of Paul Klee reflects a decline in his powers'. Taking part: Reg Butler, Patrick Heron, Robert Melville, E.L.T. Mesens. Chair: David Sylvester
18	Discussion	Poetry and Morals
22	Members Annual	Party
29	Lecture	'The New Philistine' - Kathleen Nott
31	New Year's Eve	Gala Dance

1954

January		
2	At home	
5	Lecture	'Costumes and Customs of some Kenya Tribes' - Mrs. Joy Adamson
6	Exhibition	George Keyt: Paintings and Drawings from Ceylon
7	Meeting of Jazz Group	
9	At home	
11	Films	including World Without End
12	Lecture	'The Painting of George Keyt' - Martin Russell
14	Lecture	The Aesthetic Problems of Contemporary Art: 'Problems of Perception' - Dr. Johannes Breugelmann
15	Music	Recordings of music by Fartein Valen
16	At home	
17	Play Reading	Mother Courage by Bertold Brecht
19	Lecture	'Science Fiction' - Lawrence Alloway. Chair: Arthur C. Clarke (Secretary of the British Interplanetary Society)
22	Talk	'The Use and Abuse of Psychoanalysis in Discussions on Modern Art'-Prof. Gombrich
23	At home	
24	Meeting	In Memory of Dylan Thomas
25	Films	Early Chaplin films
27	Reading	Humphrey Lyttleton reading extracts from his autobiography
28	Lecture	Aesthetic Problems of Contemporary Art: 'The Human Image' - Lawrence Alloway
30	At home	
31	Discussion	Points of View: The State of the Theatre
February		
2	Exhibition	Raoul Dufy
	Exhibition	Paintings by Artists from Ceylon
4	Discussion	Architectural Criticisms: Bankside Power Station
6	At home	
8	Films	including Le Grand Melies
10	Exhibition	Recent British Drawings
11	Lecture	The Aesthetic Problems of Contemporary Art: 'Mythology and Psychology' - Robert Melville
12	Music	Lecture recital - Classical Contemporary Ballet
14	Recital	Dylan Thomas Memorial Recital
16	Talk	'Editing a Lierary Magazine' - John Lehmann (editor of London Magazine)
18	Lecture	'C.G. Jung and Modern Art' - Mr. J.P. Hodin
19	Jazz	Personalities of Jazz
20	At home	
24	Music	Concert
25	Lecture	The Aesthetic Problems of Contemporary Art: 'Art in the Fifties' - Reyner Banham
26	Lecture	'Contemporary Art in Soviet Russia' - John Berger

27	At home	
28	Talk	The Theatre
March		
4	Discussion	Literature, Censorship and Pornography
6	At home	
8	Films	including Die Dreigroschenoper
9	Discussion	Fashion and Dress Design. Speakers: John Cavanagh Madge Garland, Cynthia Juda, Alex Marafine, Toni del Renzio. Chair: James Laver
11	Lecture	'Current Literary Forms - Poetic Symbols and Techniques' - John Heath Stubbs
13	At home	
16	Concert	
18	Discussion	The Modulor by Le Corbusier. Taking part Reyner Banham, William Howell, Sam Stevens, Lawrence Alloway
19	Jazz	Blues in Jazz - Traditional and Modern
23	Lecture	'Personality Factors and the Power to Create' - Gordon Hattray Taylor
25	Lecture	'Current Literary Forms - Literary Criticism' - Dr. F.R. Leavis
26	Lecture	'Contemporary Staging and Settings of Opera' - Dennis Arundell
27	At home	
31	Exhibition	Victor Pasmore. Paintings and Constructions 1944-54, arranged by Lawrence Alloway.
April		
1	Exhibition	Photo-Images by Nigel Henderson (in the Members' Room)
	Lecture	'A Moustache for the Mona Lisa. A History of Taste as Written by Painters of Various Epochs' - Julian Trevelyan
3	At home	
5	Films	including Double Indemnity
8	Discussion	On the work of Victor Pasmore. Speakers: Adrian Heath, Peter Reyner Banham, David Lewis, David Sylvester. Chair: Lawrence Alloway
13	Discussion	Architectural Criticisms. Landsbury Housing Scheme
22	Lecture	'Current Literary Forms. New Form in the Novel' - Philip Toynbee
23	Jazz	The Trumpet in Jazz
24	At home	
25	Talk	The Poet in the Theatre
27	Films	The Pattern of Growth. A programme of extracts from films introduced and commented upon by Dr. Patrick Collard, Nigel Henderson and Eduardo Paolozzi
May		
1	At home	
4	Talk	'Drawing as an Obsession' - J.B. Brunius
6	Lecture	'Current Literary Forms. Poetic Drama'
8	At home	
11	Discussion	The Voices of Silence by André Malraux. Speakers: Prof. John Cocking, Andrew Forge, Prof. Gombrich, Nigel Henderson, Stephen Spender. Chair: Lawrence Alloway
13	Lecture	'Current Literary Forms. Writing for Broadcasting
14	Exhibition	George Braque: Paintings and Drawings from English Collections, also Lithographs and Engravings 1909-53
15	At home	

30	Talk	Acting in Opera
June		
1	Concert	
3	Poetry	Literature and the Modern Crisis in Italy
5	At home	
10	Discussion	Architectural Criticism: Ackroyd Estate, Wimbledon Park Side
12	At home	
13	Play Reading	Him by e.e. cummings
17	Discussion	Advertising and the Arts
19	At home	
22	Lecture	'Contemporary Scottish Poetry' - Dr. David Daiches
24	Lecture	'Drawing as Communication' - Reyner Banham. Chair: Ove Arup. ('Triumphs and Obscurities of Mechanical Draughtsmanship')
26	Midsummer Evening Gala	
29	Talk	'Formative American Elements in T.S. Eliot's Work' - Edward D. Mayo
30	Exhibition	Fabrics made from designs shown in the recent ICA exhibition
July		
1	Talk	'Ambush at the Frontier' - A dialogue on the Western film by Toni del Renzio and Lawrence Alloway (Illustrated by film stills)
3	At home	
9	Exhibition	Recent Paintings by Fahr-el-Nissa Zeid
	Music	Concert of Musique Concrete devised and recorded by young French composers
10	At home	
13	Discussion	The Open Air Sculpture Competition in Holland Park
15	Poetry	W.S. Graham reading from his own works
17	At home	
21	Annual General Meeting of the ICA	
22	Report	Illustrated Report on the Biennale Exhibition in Venice.
24	At home	
31	At home	
August		
(No evening activities)		
September		
8	Exhibition	Sunday Painters
9	Lecture	20th Century Sculptors of the School of Paris - David Sylvester. 1. Matisse
11	At home	
15	Lecture	'The Growth of Ideas'-L.L. Whyte
16	Lecture	20th Century Sculptors of the School of Paris - David Sylvester. 2. Brancusi
18	At home	

22	Discussion	What is Sunday Painting? Taking part: Marguerite Dasnieres, Robert Melville, Stephen Spender, Lawrence Alloway, Victor Willing. Chair: Benn Levy
23	Lecture	20th Century Sculptors of the School of Paris - David Sylvester. 3. Picasso
24	Jazz	First of six lectures on the outlines of jazz. 1.'Louis Armstrong - Cause and Effect' - David S. Stevens. Chair: Lawrence Alloway
25	At home	
28	Poetry	W.S. Merwin will read from his own work and his choice of contemporary American poetry
29	Report	Illustrated Report on the Triennale Exhibition in Milan by Peter Reyner Banham. Chair: Misha Black
30	Lecture	20th Century Sculptors of the School of Paris - David Sylvester. 4. Laurens

October

5	Discussion	The Newest Novels
7	Lecture	20th Century Sculptors of the School of Paris - David Sylvester. 5. Giacometti
8	Jazz	Second in the series on the outlines of jazz.'New Orleans Jazz - Past and Present' - Ken Colyer
9	At home	
13	Exhibition	Collages and Objects. Arranged by Lawrence Alloway.
16	At home	
17	Play Reading	The Apollo of Bellac by Jean Giraudoux
19	Music	Concert
20	Poetry	Readings by Lawrence Durrell and Bernard Spencer
21	Discussion	The Importance of Collages. Speakers: E.L.T. Mesens, Roland Penrose, Toni del Renzio. Chair: Robert Melville. With texts chosen by Lawrence Alloway
22	Jazz	Third in the series on the outlines of jazz. 'Chestnut Street in the Nineties - Ragtime and its Great Era' - Robert Melville. Chair: Alexis Korner
23	At home	
26	Discussion	Symposium on Cézanne with reference to the exhibition at the Tate Gallery
27	Lecture	'Painting of the Future and the Future of Painting' - Man Ray
28	Seminar	Books and the Modern Movement.'Art Now by Herbert Read' - Lawrence Alloway. Chair: Reyner Banham
29	Concert	Piano Recital
30	At home	

November

4	Discussion	The Critic in the Witness Box, in which artists have the opportunity to discuss art criticism with art critics
5	Jazz	Fourth in the series on the outlines of jazz. 'Harlem Jazz - Ellington and the Thirties'-Charles Fox. Chair: David Sylvester
6	At home	
7	Concert	Vegh String Quartet
10	News from Abroad	'China' by Prof. A.J. Ayer, Rex Warner and Sir Hugh Casson
11	Seminar	Books and the Modern Movement. 'Picasso by Gertrude Stein' - Robert Melville. Chair: Reyner Banham
13	Dance	
17	Lecture	'Soviet Music and Musicians' by Aram Khachaturian

18	Discussion	The Criticism of Television Programmes
19	Jazz	Fifth in the series on the outlines of jazz. 'Minton's and its Aftermath - Emergence of New Forms' - Albert MacCarthy Chair: Eduardo Paolozzi
20	At home	
23	Talk	'Contemporary Architecture in Western Germany' - Peter Moro
24	Poetry	Arthur Rimbaud Centenary
25	Seminar	Books and the Modern Movement. 'The Meaning of Modern Sculpture' by R.H. Wilenski' - Reg Butler.
27	At home	
30	Music	Concert by the Royal Philharmonic Orchestra

December

1	Private View Party	Picture Fair
2	Seminar	Books and the Modern Movement. 'Towards a New Architecture by Le Corbusier' - Toni del Renzio. Chair: Reyner Banham
3	Jazz Forum	
4	At home	
7	Talk	'Contemporary American Architecture' by Richard Llewellyn Davies
8	Symposium	Followed by a discussion on the Diaghilev exhibition
9	Seminar	Books and the Modern Movement. 'Pioneers of the Modern Movement by Nikolaus Pevsner' - Robert Furneaux Jordan Chair: Reyner Banham
10	Picture Fair Draw	
11	At home	
14	Music	
15	Films	including Gaston et Martin
16	Seminar	Books and the Modern Movement. 'Vision and Design by Roger Fry' - Reyner Banham
18	At home	
31	New Year's Eve Dance	

1955

January

6	Discussion	Léger, re. current exhibition at Marlborough Gallery. Speakers: Alan Clutton Brock, David Sylvester, John McHale. Chair: Robert Melville
8	At home	
11	Poetry Reading	
13	Architecture	Symposium on Prof. Giedion's book Walter Gropius. Speakers: E. Maxwell Fry, Prof. N. Pevsner, John McHale, Reyner Banham. Chair: Dr. J.L. Martin
14	Lecture	'The Place of Music in the Modern Film' - John Huntley
15	At home	
17	Composers' Concourse	Organisation of Opera in Britain
19	Private View	Francis Bacon
20	Discussion	Horror Comics. Speakers include Sir Herbert Read, Peter Mauger, Marghanita Laski, Dr. Michael Fordham, Lawrence Alloway. Chair: Benn Levy
22	At home	
25	Party	
31	Composers' Concourse	Review of New British Operas

February

1	Film Show	Films by Kenneth Anger
5	At home	
8	Architecture	Contemporary Architecture in West Africa
10	Discussion	Francis Bacon. Speakers include Lawrence Alloway, Anton Ehrenzweig, Peter Vansittart, Victor Willing, Denis Williams. Chair: Eric Newton
12	At home	
14	Composers' Concourse	Opera and the British Composer. Libretto writing
17	Lecture	'The Psycho-Pathology of Reaction in the Arts' - Sir Herbert Read
19	At home	
22	Lecture	'The Voice of the Pioneers. Meetings with Edvard Munch, James Ensor, Oskar Kokoschka, Brancusi, Calder and Miro'- Dr. J.P. Hodin
23	Private View	100 Photographs by Werner Bischof of the Far East
24	Film Seminar	Illustrated talk on the Movies 1.'Post-War American Memories' - Carl Foreman. Chair: Lawrence Alloway
25	Photographs	Projection of 120 coloured photographs of the Far East by Werner Bischof
26	At home	
27	Concert	Music by Bartok
28	Composers' Concourse	The Composing of Opera

March

1	Lecture	'Industrial Civilisation and Contemporary Literature' - Prof. Charles Madge
2	Lecture	'The Voice of the Pioneers. Meetings with Marino Marini, Dubuffet, Chagall, Matisse, Braque and Picasso' - Dr. J.P. Hodin
5	At home	
7	Jazz	Desert Island Discs - Humphrey Lyttleton
8	Lecture	Matisse Memorial Lecture by Georges Duthuit
10	Lecture	'Recent American Movies in Europe' - Karel Reisz. Chair: Lawrence Alloway
11	Photographs	Second showing of Bischof photographs
	Lecture	'Literary Criticism' - Dr. F.R. Leavis
12	At home	
14	Composers' Concourse	Commissioned Music
15	Poetry	Poets of the Forties
16	Lecture	'Les Fauves' - Georges Duthuit
19	At home	
21	Jazz	Discussion on Modern West Coast Jazz
22	Film & Discussion:	Communications Primer by Charles Eames, followed by a discussion led by Prof. J.Z. Young
23	Lecture	'Impressions of Japan' - Bernard Leach
24	Lecture	The Movies: 'Symposium on Heroines'. Chair: Lawrence Alloway
26	At home	
28	Composers' Concourse	Composing for Radio
29	Private View	Jean Dubuffet - Paintings, Drawings, Sculptures
31	Discussion	Guttuso, re. current exhibition at the Leicester Gallery

April

2	At home	
4	Jazz	Desert Island Discs - Lord Donegall

5	Lecture	'Anthropological Material and Contemporary Literature' – Dr. Godfrey Lienhardt
6	Films	including Invocation
	Lecture	'Anton Webern' – Rene Leibowitz
7	Lecture	The Movies: 'The Movies as a Mass Medium' – Lawrence Alloway
	Poetry	National Book League Poetry Circle: Ezra Pound by E.L. Mayo
14	Party	
16	At home	
19	Discussion	Dubuffet. Speakers: Patrick Heron, Dr. J.P. Hodin, Roland Penrose. Chair: Lawrence Alloway
23	At home	
25	Jazz	'Sexual Imagery in the Blues' – George Melly
26	Ballet	Marie Rambert giving a talk on subjects for ballet
29	Concert	Music by Schoenberg and others
30	At home	

May

4	Private View	Mark Tobey – Paintings
	Exhibition	Work in Progress. Eduardo Paolozzi (in the members' room)
6	Discussion	Masson, re. retrospective exhibition at the Leicester Gallery
7	At home	
9	Composers' Concourse	Composer at Work
12	Discussion	Daily Express Young Artists Exhibition 1955. Speakers: Alan Clutton-Brock, Eric Newton, Lawrence Alloway. Chair: Robin Darwin
13	Jazz	Charlie Parker Memorial Programme. Records and discussion
14	At home	
17	Concert	in co-operation with the BBC
18	Symposium	T.E. Lawrence: The Biography of Heroes
19	Annual General	Meeting of the ICA
21	At home	
23	Composers' Concourse	The Teaching of Musical Composition
25	Poetry	'Contemporary American Poets' – J.L. Sweeney
27	Jazz	'Chicago Jazz' – Charles Fox
28	At home	
31	Poetry Reading	Contemporary German Poetry

June

2	Talk	Poets of the Music Halls
4	At home	
6	Films	including John Piper
7	Music	International Elements in American Music
8	Dance Recital	
9	Private View	20th Century Paintings and Sculptures lent by Collectors in England
11	At home	
13	Concert	
14	Discussion	Catholicism (including Anglo-Catholicism) and Contemporary Literature
15	Lecture	'Giacometti' – David Sylvester
16	Talk	The Music Hall and Palace of Varieties
17	Jazz	
18	At home	
21	Lecture	'Architecture in the Tropics' – G.A. Atkinson

23	Discussion	Alberto Giacometti, re. current exhibition. Speakers: Lawrence Alloway, Robert Melville, Toni del Renzio, David Sylvester. Chair: Robin Ironside
25	At home	
28	Lecture	'The Mobile' - Kenneth Martin
29	Symposium	Heroes to Hero Worship, with special reference to D.H. Lawrence
30	Jazz	'A Survey of Jazz' - Bill Russo
July		
5	Poetry	Dr. Edwin Muir reading from his own work
6	Private View	Man, Machine and Motion, an iconography of speed and space. Opened by Lord Brabazon of Tara
7	Lecture	'Metal in Motion'. The popular iconography of the automobile - Reyner Banham. Chair: Lawrence Alloway
9	At home	
12	Discussion	Science and Contemporary Literature
14	Architecture	Discussion of Turn Again (of MARS group) exhibition. Speakers: Maxwell Fry, Alison Smithson, John Summerson, Chair: J.M. Richards
16	At home	
21	Discussion	Man, Machine and Motion exhibition. Views given by Dean Delamont, Reyner Banham, Peter Smithson, J.S. Shapiro. Chair: C.H. Gibbs-Smith
23	At home	
27	Party	
30	At home	
	Exhibition	Monotypes and Collages by Magda Cordell
August		
11	Private View	Young Sculptors. New works by Robert Clayworthy, Alan Davie, Elizabeth Frink, Peter King, John McHale, William Scott, and others
September		
17	At home	
20	Poetry	Some Young Poets, a selection made by G.S. Fraser
22	Discussion	Art Criticism and Art History
24	At home	
27	Jazz	Film: Jammin' the Blues
29	Lecture	'The New English Art Club' - Andrew Forge
October		
6	Lecture	'The Shape of Things' - James Laver
8	At home	
10	Jazz	'Dizzy Gillespie' - Alan Morgan
12	Private View	Eight Painters
13	Lecture	'The Camden Town Group' - Quentin Bell
15	At home	
18	Architecture	Le Corbusier at Ronchamp. Speakers: H. Russell-Hitchcock, Peter Smithson, J.M. Stirling, Chair: Colin St. John Wilson
19	Poetry	Reading by Robin Skelton and Thom Blackburn
20	Party	
22	At home	
24	Jazz	'The Trumpeting of Henry Allen' - Hector Stuart
25	Discussion	Mass Communications 1: 'Fashion and Fashion Magazines' - Toni del Renzio. Chair: Lawrence Alloway
26	Architecture	Report of Halsingborough Festival - Erno Goldfinger and Paul Reilly
29	At home	

November

5	At home	
9	Private View	Aspects of Schizophrenic Art
10	Lecture	'The Art of Wyndham Lewis' - Charles Handley-Read. Chair: Lawrence Alloway
12	At home	
14	Jazz	'Jazz in Europe: Past and Present' - Norman Jenkinson
15	Poetry	New Poetry selection by Stephen Spender
16	Discussion	Schizophrenia and the Arts.
17	Architecture	Roads and Landscape
18	Music	Concert at the Wigmore Hall
22	Discussion	Waiting for Godot, now running in the West End. Speakers: Peter Hall, Harold Hobson, David Paul, Toni del Renzio, Tony Richardson, John Whiting. Chair: David Sylvester
24	Lecture	'War Artists' - Colin MacInnes
26	At home	
28	Jazz	'White Jazz of the Twenties' - Burnett James
29	Discussion	Mass Communications 2: 'Childrens' Books and Periodicals' Speakers: John Nicholson, G. Harry McLaughlin, Geoffrey Trease. Chair: Lawrence Alloway
30	Film	Sculpture in the Open Air, a recorded talk by Henry Moore

December

1	Poetry	Moon's Farm by Herbert Read
3	At home	
6	Private View	Picture Fair
	Anniversary Party	
8	Music	Franz Reizenstein playing his own preludes and fugues
10	At home	
11	Lecture	Revaluation of W.B. Yeats.1.'The Poetry of W.B. Yeats: a Reconsideration' - R. Henn
14	Lecture	'English Post-Impressionism' - Prof. Alan Clutton-Brock
17	At home	
19	Lecture	'The Content of Abstract Art' - Patrick Heron
20	Music	Concert at the Wigmore Hall
22	Lecture	Revaluation of W.B. Yeats.2.'Yeats' Symbology' - Kathleen Raine
31	At home	

1956

January

3	Lecture	Revaluation of W.B. Yeats.3.'Something of Great Constancy' - John Wain
	Music	At the BBC Studios
4	Private View	Ten Years of English Landscape Painting 1945-55
5	Lecture	'Man in the Moon' - a valuation of recent non-figurative paintings by Sir Herbert Read
7	At home	
9	Music	Concert at the Arts Council
10	Architecture	Discussion with illustrations on kitchen interiors
12	Discussion	Mass Communications 3: 'The Audience as Consumer: Independent Television and Audience Research' Speakers: Dr. H.W. Durant, Dr. Hilde Himmelweit, George Plante, Bernard Sendall. Chair: Lawrence Alloway
14	At home	
15	Film	Picasso and Modern Art
17	Lecture	Aspects of Communication. 'Meaning and Purpose of Communication' - Prof. J.Z. Young

19	Lecture	'The Scientific Status of Psycho-Analysis' - Dr. Edward Glover
24	Music	Concert at Wigmore Hall
25	Discussion	Landscape and the Art of Landscape
26	Lecture	'Recent Abstract Painting in America' - Prof. Meyer Schapiro
28	At home	
31	Lecture	Aspects of Communication. 'Information Theory and its Application to Psychology' - N.F. Dixon

February

2	Lecture	'Realism Re-Examined' - Ben Shahn
7	Music	Concert at Arts Council
9	Lecture	'The Validation Problem in Jungian Psychology' - Dr. A. Plaut
11	At home	
13	Jazz	Lecture recital: 'Coleman Hawkins' - Charles Fox and Raymond Horricks
14	Lecture	'The Scientific Study of Personality' - Prof. H.J. Eysenck
16	Lecture	Aspects of Communication. 'Communication and Notions of Correct English' - Dr. Randolph Quirk
18	At home	
21	Lecture	Revaluation: 'Futurism' - Reyner Banham
22	Private View	Baumeister Memorial Exhibition
23	Architecture	The Open Plan versus the Cellular. Speakers: Lionel Brett, Stefan Buzas, Peter Smithson. Chair: Misha Black
24	Lecture	'Baumeister and Modern German Art' - Prof. Will Grohmann
25	At home	
28	Music	Works by Iain Hamilton and others
29	Lecture	'The Prime Influence of Buildings on the Graphic Arts' - Adrian Stokes

March

1	Lecture	Aspects of Communication. 'Communication Through Painting'- Prof. E.H. Gombrich
3	At home	
6	Lecture	'The Humanistic Element in Contemporary Art' - Henry Roland
9	Members Introductory Evening	
10	At home	
12	Music	Concert at the Arts Council
	Lecture	Aspects of Communication. 'Poetry and the Machine: Some Communicative Problems' - J.F. Warburg
14	Jazz	Lecture recital: Personal choice by Reg Butler
15	Seminar	Herbert Read discussing Suzanne Langer
17	At home	
21	Lecture	'The Schizoid Element in Normal Life' - Dr. John Layard
22	Poetry	Poetry of the Fifties
24	At home	
25	At home	
26	Jazz	Personal Choice by Nicholas Moore
27	Music	Concert at the Wigmore Hall
28	Architecture	Discussion on the New Brutalism. Speakers: Toni del Renzio, Ronald Jenkins, John Summerson, D.F. Tomlin. Chair: Ove Arup
29	Lecture	Aspects of Communication. 'Communication Problems in Industry' - M.W. Ivens

April

5	Composers' Concourse	Nationalism and the Modern Scene

7	At home	
11	Jazz	Personal Choice by George Chisholm
12	Films	Films as an Instrument of Communication
14	At home	
15	Play Reading	The Bald Prima Donna and The Motor Show by Eugene Ionesco
16	Music	Concert at the BBC
17	Architecture	'Gaudi' - Henry-Russell Hitchcock
19	Discussion	Toys and Films of Charles Eames. Speakers: Lawrence Bachman and others. Chair: Lawrence Alloway
	Music	The Teaching of Musical Composition
20	Private View	Burle Marx
21	Music	Organ Recital
	At home	
25	Poetry Reading	New Poets and Neglected Poets
26	Lecture	'American Abstract Painting' -Prof. Meyer Schapiro
28	At home	

May

5	At home	
8	Poetry Reading	Three American Poets
9	Jazz	Tribute to Fats Waller by Hector Stewart
10	Discussion	Burle Marx
12	At home	
15	Discussion	Design Centre
17	Lecture	'Gracious Living 1750-1850' (I) - Gordon Rattray Taylor
19	At home	
26	At home	
28	Lecture	'Current Trends in Non-Figurative Art' - Peter Stroud
29	Discussion	Nicolas de Stael
30	Private View	Six Contemporary Venetian Painters and Sculptors
31	Lecture	'The Englishman's Religion' - Geoffrey Gorer

June

5	Jazz	Tribute to Armstrong by Humphrey Lyttleton
	Music	The Soldier's Tale by Igor Stravinsky
9	At home	
12	Discussion	Report on Cannes Film Festival
13	Discussion	Freud and the Arts. Speakers: Lawrence Alloway, G.S. Fraser, Adrian Stokes. Chair: Robert Melville
14	Discussion	Mass Communications 4: 'Billy Graham as Mass Communicator'.
16	At home	
19	Discussion	Revaluation: 'Marcel Duchamp'. Speakers: Richard Hamilton, Anthony Hill, Colin St. John Wilson.
20	Lecture	'Broadway and Hollywood' - Donald Ogden Stewart
21	Lecture	'Coast to Coast' - Ian McCallum
23	At home	
26	Music	Annual General Meeting of Music Section
28	Lecture	Angus Wilson.Readings and comments on his work
30	At home	

July

4	Private View	Paintings by Georges Mathieu
7	At home	
10	Discussion/Visit	Visit to Electrin House, followed by discussion with architects. Speakers: Edward Wright, Leonard Manassen, Peter Smithson, Peter Mills. Chair: Ian McCallum
11	Discussion	Trends and Problems in German Literature
	Party	
14	At home	
17	Lecture	'Japanese Impressions' - D.J. Enright
18	Lecture	'Art and Theory' - Richard Wollheim

21	At home	
25	Lecture	'Only the Really New can be Truly Traditional' - Georges Mathieu
28	At home	
31	Report	On the Aspen Conference: 'Ideas on the Future of Man and Design'

August

9	Report	On the Duke of Edinburgh's Study Conference on the Human Problems of Industrial Communities within the Commonwealth and Empire

(ICA closed)

September

5	Private View	American Cartoons from the New Yorker
6	Literature	Annus Mirabilis by R.P. Blackmuir
11	Humour	'Changes in American Humour' - Michael Barsley
13	Architecture	'The Precinct of St Paul's Cathedral' - Sir William Holford
20	Literature	'The Future of Writing' - Colin Wilson
22	At home	
29	At home	

October

2	Private View	New Paintings by John Hultberg
4	Science	'The Present Staus of Machine Translation' - Dr. Andrew D. Booth
6	At home	
	Exhibition	An Experiment with Child Art - Eduardo Paolozzi (in the members' room)
11	Sociology	'Gangs and Delinquent Groups of London' - Dr. Peter Scott
13	At home	
15	Jazz	Personal Choice by Cleo Laine
18	Art	Alan Davie: Self Portrait. Introduced by Lawrence Alloway
20	At home	
25	Private View	Picasso, Himself
27	At home	
29	Jazz	'Lionel Hampton' - Geoffrey Aldan
30	Art	'Cubism and Braque' - John Golding

November

1	Art	'Picasso' - Daniel Henry Kahnweiler
3	At home	
8	Art	Jackson Pollock - Public Discussion. Speakers: Victor Willing and others. Chair: Lawrence Alloway
10	At home	
12	Jazz	Personal Choice by Brian Harvey
17	At home	
22	Recital	Bertolt Brecht's In Memorium
24	At home	
26	Jazz	
29	Art	'Is Teamwork in the Arts Possible?'- Jerome Mellquist
30	Drama	Scellerata by G. Rovetta

December

1	At home	
4	Literature	'Reflections on American Poetry' - Allen Tate
8	At home	

10	Jazz	'Tribute to Art Tatum' - Bill Jones
11	Music	At St. Martin-in-the-Fields Church
12	Private View	Picture Fair Anniversary Party
13	Art	'An Art Historian Looks at Contemporary American Painting' - Frank John Roos
15	At home	
17	Private View	Serigraphs by British Artists
18	Theatre	Symposium on Trends in Contemporary Theatre
20	Picture Fair	
22	At home	
31	New Year's Eve	Dance

1957

January

5	At home	
10	Science	'The Theory of Games' - Dr, S. Vajada
12	At home	
15	Symposium	The Younger Generation, arranged by Jonathan Miller
16	Private View	Statements: a Review of British Abstract Art in 1956
17	Literature	'Form and Plot in the Novel'-John Holloway
19	At home	
21	Jazz	
22	Music	At the Wigmore Hall
24	Party	
26	At home	
29	Music	At the Maida Vale Studios
31	Literature	'Book Addiction' - Mary Scrutton

February

2	At home	
4	Jazz	Personal Choice by Reg Butler
7	Fashion	'Man About Mid-Century' - a dialogue by Roger Coleman and Richard Smith
9	At home	
10	Theatre	The Pinedus Affair by Paolo Levi
14	Architecture	Discussion on reconstruction
16	At home	
19	Art	'Dada in Our Time' - Richard Huelsenbeck
	Music	At the Wigmore Hall
21	Literature	'The Genesis of a Story' - Elizabeth Bowen
23	At home	
28	Private View	Lost Wax: Metal Casting on the Guinea Coast

March

2	At home	
4	Jazz	'Jazz Scene 1957' - Brian Harvey
5	Fashion	'The Strategy of Fashion' - Toni del Renzio
7	Members' Party	
9	At home	
12	Seminar	Lost Wax: Metal Casting on the Guinea Coast(I)
14	Literature	New Poets
16	At home	
18	Jazz	
19	Music	At the Wigmore Hall

19	Seminar	Lost Wax (II)
21	Lecture	'Are Science and Art Divergent?' - Maxwell Fry
23	At home	
28	Films and Music	
30	At home	

April

2	Architecture	'Office Blocks and the Multivalence of Architecture' - Erno Goldfinger
4	Private View	Paintings by Karel Appel
6	At home	
9	Literature	Reviewers Reviewed
12	Lecture	'The Pedagogical Impact of Automation' - Tomas Maldonado
13	At home	
15	Jazz	
16	Art	Art in the German Democratic Republic
18	Art	Karel Appel Discussion. Speakers: Roger Coleman, Christopher Logue, Ralph Rumney, Joseph Rykwert. Chair: Robert Melville
24	Reception	For delegates to the Society in Education in Arts conference on Education Through the Arts
25	Discussion	Children in the Mass Media
	Films	Selection made by the American Ford Company dealing with contemporary technology
27	At home	
28	Play Reading	Scenes from James Joyce's Ulysses
30	Philosophy	'The History of the Idea of the Unconscious Before Freud' - L.L. Whyte

May

4	At home	
6	Music	Concert at the BBC
8	Private View	Olivetti Design Exhibition
9	Art	Discussion: Between Space and Earth (on Italian Painting at the Marlborough Gallery)
11	At home	
13	Jazz	Ellington at Newport
14	Lecture	'Mass Communications - A Theory of Mass Culture' - Dwight MacDonald
18	At home	
21	Film	Guy Debord's Hurlements en faveur de Sade
23	Lecture	'Topology' - Dr.E.C. Zeeman
25	At home	
27	Jazz	
28	Talk	'Olivetti Design' - William Alexander Cuthbertson
30	Private View	Guiseppi Capogrossi. Paintings 1953-56
31	Discussion	On Hurlements en faveur de Sade

June

1	At home	
6	Lecture	'Painter's Task and Painter's Play' - Edward Wright
8	At home	
13	Literature	Poetry Reading
15	At home	
17	Music	Stravinsky 75th Birthday Programme
18	Symposium	James Joyce's Correspondence
22	At home	
24	Private View	Wols
26	Discussion	'One-One Painting' - Yves Klein and Pierre Restany

27	Art	'The Importance of Wols' - David Sylvester and Toni del Renzio
29	At home	
July		
2	Architecture	'The Package and the Pyramid' - Lewis Mumford
4	Annual General	Meeting of the Music Section
6	At home	
9	Poetry	Australian and New Zealand Poetry
13	At home	
17	Private View	Leon Golub - New Paintings
18	Discussion	Lynn Chadwick Exhibition. Speakers: Robert Melville, Roland Penrose, Lawrence Alloway, Richard Hamilton
20	At home	
23	Discussion	Planning Control. Speakers: Hon. Lionel Brett, Peter Shepherd, Percy Johnson-Marshall, Ian Nairn, Peter Smithson. Chair: J.M. Richards
27	At home	
August		
12	Private View	An Exhibit, by Richard Hamilton, Victor Pasmore and Lawrence Alloway
27	Private View	Bark Paintings - Aboriginal Art of Australia
September		
5	Films	Three films in connection with the exhibition of Aboriginal Art
14	At home	
16	Jazz	'Jazz Singers Past and Present' - Cleo Laine
17	Annual General	Meeting of the ICA
21	At home	
24	Private View	William Turnbull: New Sculptures and Paintings
26	Discussion	A discussion on films between Alexander MacKendrick and Roger Manvell
28	At home	
October		
3	Psychology	'Subception' - Dr. E. Dixon
5	At home	
8	Primitivism	'Child Art of the Desert Aborigines' - Dr. Charles P. Mountford
10	Primitivism	'Painting by Species Other than Human, and their Relationship to Human Art' - Dr. Desmond Morris
12	At home	
14	Jazz	Personal choice of Bob Dawbarn
15	Art	Monet
19	At home	
21	Jazz	Benny Green and Lester Young
22	Travel	Impressions of the USSR
24	Architecture	Trades Union Congress Memorial Building
26	At home	
29	Mass Communication	'The Great Game: from Colonel Hannay to Commander Bond. Some conventions of the political thriller' - John Raymond
November		
2	At home	
5	Mass Communication	Folklore of the Second Industrial Revolution. A discussion in the Survey of 1947-57 series. Speakers: Christopher Strachey, Lawrence Alloway and others
7	Private View	Eight American Artists
9	At home	

10	Theatre	The Method in Action (I)
11	Jazz	Johnny Dankworth workshop
14	Literature	Comments of Declaration
16	At home	
19	Art	'Contemporary American Art' - Kenneth Gallahan
20	Literature	Three Weeks in Japan
21	Anthropology	Charles P. Mountford introducing three films he made in Australia
23	At home	
25	Jazz	'Benny Carter' - a survey by Charles Fox
26	Literature	W.S. Graham reading his own poems
28	Films	Chaplin's Later Work
30	At home	

December

3	Literature	Why is New American Poetry Better than British?
6	Music	Recordings of works by Webern (I)
7	At home	
9	Jazz	'Country Blues' - Alexis Korner
10	Town Planning	Report on Brazilia - Sir William Holford
11	Picture Fair	Private View
	Anniversary Party	
13	Music	Recordings of works by Webern (II)
14	At home	
17	Mass Communication	'The Trapeze and the Human Pyramid' - Reyner Banahm
18	Town Planning	Rotterdam
19	Picture Fair	
21	At home	
31	New Year's Eve	Dance

1958

January

4	At home	
7	Theatre	Old Medium - New Writers
8	Private View	Five Young Painters
9	Literature	Tribute to Robert Graves
11	At home	
13	Jazz	Jazz Forum
14	Television	New Medium - New Writers
18	At home	
19	Theatre	The Method on Action (II)
21	Art	Kandinsky. Speakers: L.D. Ettlinger, Toni del Renzio, S.P. Munsing. Chair: Alan Bowness
25	At home	
30	Literature	Undiscovered Country

February

1	At home	
4	Art	Young Painters, discussion of present ICA exhibition with a film by William Green.
6	Perception	'The Influence of Eye Disease on Pictorial Art' - P.D. Trevor-Roper F.R.C.S.
8	At home	
9	Drama	Play Reading: Goodbye World by Bernard Kops

11	Art	'Juan Gris' - Daniel-Henry Kahnweiler
12	Private View	Roger Hilton, Paintings 1953-57
13	Literature	Young Poets
15	At home	
16	Drama	
18	Music	Concert at the Wigmore Hall
22	At home	
24	Jazz	
27	Art	Michael Tapie Lecture

March

1	At home	
6	Psychology	'Creative Conflict' - Anton Ehrenzweig
8	At home	
10	Jazz	
12	Private View	Pictures from the E.J. Power Collection
13	Communications	Museums
15	At home	
18	Music	Concert at the Wigmore Hall
20	Architecture	Pier Luigi Nervi - Constructor/Architect. Speakers: Frank Newby, James Stirling, Peter Trench. Chair: Edward Mills
22	At home	
24	Jazz	
25	Literature	'Gerard Manley Hopkins' - Graham Storey
27	Design	Packaging. Speakers: F.H.K. Henrion, Lawrence Alloway, Michael Farr
29	At home	

April

1	Films	including L.S. Lowry
9	Lecture	'Painting and Intention' - Dennis Duerden
10	Communications	The Motivation of Culture. A Statement by Cedric Price, Bill Cowburn. Chair: Lawrence Alloway
12	At home	
14	Jazz	
15	Literature	'The Historical Novel' - Peter Green
17	Art	The Impact of American Art on Europe. Speakers: Sir William Coldstream, Bryan Robertson, Richard Smith, William Turnbull. Chair: Stefan Munsing
19	At home	
23	Private View	Asger Jorn. Paintings 1938-58
28	Jazz	
30	Art	'Image-Making, God-Breaking'. An illustrated statement by Eduardo Paolozzi. Chair: Theo Crosby

May

2	Music	'Electronic Music and the use of the Electronic Music Studio' - Marc Wilkinson
3	At home	
6	Science	'Perceptual Deviation' - N.F. Dixon
8	Party	
10	At home	
13	Film	The Wild One
15	Literature	The World of Henry Miller
17	At home	
20	Communications	The Role of the Art Director. Speakers include Toni del Renzio
22	Theatre	The Cult of the Neurotic Hero

24	At home	
29	Literature	'The Provincial Novel' – William Cooper
31	At home	

June

4	Jazz	The Immortal Parker
6	Films	including On the Bowery
	Architecture	'Man Plus'– R. Buckminster Fuller. Chair: Reyner Banham
7	At home	
10	Private View	Brasilia. Photographs and model of the new capital of Brazil
11	Architecture	'Architecture – Art or Design?' – Sybil Moholy-Nagy
14	At home	
17	Excursion	Brussels Exhibition – Day Return Flight
19	Literature	'Reflections on a Literary Revolution' – Graham Hough
21	At home	
24	Poetry	'The Idiom of the People' – James Reeves
26	Art	'Art History for Art Students' – Niklaus Pevsner
28	At home	

July

3	Private View	Fautrier – Paintings 1928–58
4	Films	Programme of films by Ray and Charles Eames
5	At home	
8	Art	'Art in America Today' – Lawrence Alloway. Chair: Stefan Munsing
10	Literature	British Caribbean Writers
12	At home	
17	Literature	'Self Ltd.' – Philip O'Connor
20	At home	
22	At home	
	Poetry Reading	
26	At home	

August

13	Private View	Gregory Fellowship Exhibition
26	Poetry	Reading by Louise Bogan

September

11	Party	
15	Expo	Visit to Brussels International Exposition
18	Poetry	Reading by Gregory Fellows of work by Thomas Blackburn and others
21	Theatre	Members of the Method Workshop Improvisation. Monitored by Charles Marowitz
24	Annual General	Meeting of the ICA
25	Private View	Language of the Wall. Parisian Graffiti Photographed by Brassai
27	At home	
30	Literature	'The Novels of William Golding' – Peter Green

October

2	Film	Sergei Eisenstein's Strike
4	At home	
7	Architecture	Visit to flats by James Stirling at Ham Common. An Illustrated Discussion by Reyner Banham will introduce Stirling, with comments by Denys Lasdun.
11	At home	
14	Art	'Abstract Expressionist Painting and the Humanist Tradition' – John Alford

16	Mass Communication	Graffiti. Discussion on The Language of the Wall. Speakers: E.H.Gombrich, Edward Wright, Jacques Brunius. Chair: John Hayward
18	At home	
20	Jazz	Duke Ellington - Analysis
21	Mass Communication	'Monster Engineering' - Lawrence Alloway
23	Philosophy	'Semantics and General Semantics. Alfred Korzybski's Science and Sanity : an introduction to Non-Aristotelian Systems and General Semantics (1933)' - Robert Crawshay Williams
25	At home	
28	Theatre	Mary Stuart
29	Private View	Alechinsky - Choses sur papier

November

1	At home	
4	Private View	Three Collagists. E.L.T. Mesens, John McHale, Gwyther Irwin
6	Art	Hans Namuth's film of Jackson Pollock
8	At home	
10	Music	Moses and Aaron by Schoenberg
11	Art	Biography and Picasso. A discussion prompted by Roland Penrose's Picasso just published
12	Jazz	
14	Art	'Paul Klee' - Prof. Will Grohmann
15	At home	
18	Poetry	American Poets
20	Art	Reg Butler answering questions about aspects of his art, set by Robert Melville
22	At home	
25	Music	Concert at the Arts Council
26	Jazz	

December

3	Picture Fair	
4	Poetry	Reading from translations of recent poetry from Russia and Eastern Europe
6	At home	
10	Annual Members'	Party
11	Architecture	'Americans in Shopping Centres' - Hulme Chadwick
13	At home	
16	Architecture	'America's Crystal Palaces' - Ian McCallum. Chair: Peter Smithson
17	Picture Fair Draw Party	
20	At home	
31	New Year's Eve Dance	

1959

January

3	At home	
7	Private View	Paintings from the Damiano Collection
8	Communication	A Critical Look at British Art Magazines. Can they compare favourably with Europe and the US. Speakers: Harold Cohen, Hans Juda. Chair: Lawrence Alloway
10	At home	
13	Poetry Reading	

14	Jazz	
17	At home	
19	Music	Illustrated talk by Alexander Goehr
20	Communication	'Automation Among the Artists' - Colin Cherry
22	Art	Milan's Role in the Avant-Garde. Speakers include Reyner Banham. Chair: Toni del Renzio
24	At home	
27	Architecture	'The Metropolitan Problem' - Erno Goldfinger
28	Jazz	
30	Literature	French Realist Novelists
31	At home	

February

5	Music	A programme of poems and songs by Bertolt Brecht
7	At home	
10	Literature	'J.D. Salinger' - Arthur Mizener
11	Jazz	
12	Toys	Arnold Arnold, American toy designer
14	At home	
17	Architecture	'Le Corbusier Oeuvres Supremées' - Reyner Banham
18	Private View	Eight German Painters
19	Members Party	
21	At home	
24	Music	Concert at the Wigmore Hall
25	Jazz	
28	At home	

March

4	Architecture	Symposium on the Le Corbusier exhibition at the Building Centre. Speakers: Peter de Francia, Reyner Banham, Peter Smithson, John Killick
7	At home	
10	Art	Young Contemporaries 1959 at the RBA Gallery. Speakers: Roger Coleman, Toni del Renzio, Peter Smithson.
11	Jazz	
12	Film	Grand Hotel
14	At home	
17	Art	Soviet Art
19	Philosophy	'Zen and Contemporary Life' - Richard Rumbold
21	At home	
24	Music	The Danzi Wind Quintet
25	Jazz	
31	Private View	Man Ray Retrospective

April

3	Art films	
4	At home	
9	Poetry	American Poems
11	At home	
14	Art	Atlan speaking about recent art and artists
15	Jazz	
18	At home	
22	At home	
25	At home	
27	Jazz	
29	Private View	The Developing Process
30	Science	'The Platonic Solids in Art' - J.D. Bernal

May

3	At home	

5	Literature	Poetry and Jazz
7	Art	The Developing Process. A discussion on art and education raised by the current exhibition
9	At home	
13	Jazz	
21	Science	'Ergonomics' Speakers: John Christopher Jones, Roger Coleman
23	At home	
27	Jazz	
28	Mass Communications	Minority Pop. A dialogue by Toni del Renzio and Roger Coleman
30	At home	

June

2	Art	Exhibit 1 and 2. Richard Hamilton and Victor Pasmore discuss different versions of An Exhibit
3	Private View	Adolph Gottlieb. Paintings 1944-59
6	At home	
9	Literature	Poetry Reading
10	Jazz	
11	Art	'Adolph Gottlieb' - Lawrence Alloway
13	At home	
17	At home	
18	Films	Films by Frank Avray Wilson and an untitled film by Bryan Forbes and William Turnbull
20	At home	
23	Members' Introductory Party	
24	Jazz	
25	Literature	Poetry Reading
27	At home	

July

2	Design	Design Centre Awards 1959. Speakers: Sir Gordon Russell, L. Bruce Archer, A.G. Lee, James Stirling, Mrs. Mary Adams, Chair: Toni del Renzio
4	At home	
7	Design	'The Design Image of the Fifties' - Richard Hamilton
8	Private View	E.C. Gregory Memorial Exhibition
11	At home	
15	Jazz	
16	Art	The Romantic Movement exhibition at the Tate Gallery. Speakers: Michael Kitson, Reyner Danham
18	At home	
21	Literature	George Orwell - a Symposium
25	At home	
27	Annual General Meeting of the ICA	

August
(No evening activities)

September

23	Private View	Place. Paintings by Richard Smith, Ralph Rumney and Robyn Denny. Opened by Stefan Munsing
24	Party	
26	At home	
27	Theatre	Diverting the Mainstream

October

1	Art	About Place. Discussion on current exhibition with Roger Coleman, Richard Hamilton, Ralph Rumney
3	At home	
8	The 50s	'Whatever Happened to the Avant-Garde?' - Lawrence Alloway

10 At home
15 The 50s 'The Revolution in Architectural Thinking Since 1950' - Peter Smithson
17 At home
20 Art 'Kandinski's Way to Abstraction' - H.K. Rothel
21 Members' Party
24 At home
28 Private View Architects' Choice
31 At home

November
3 The 50s 'The Last Days of Design' - Reyner Banham
4 Communications 'The Cultural Situation in Contemporary China' - Herbert Read
7 At home
10 Art Is There an Under 35 Group? Discussion led by Robyn Denny and Ralph Rumney about the Paris Biennale. Chair: Roger Coleman
11 Jazz
12 Art Tinguely. Demonstration of new metamatic painting-sculpture
14 At home
17 The 50s 'Poetry in the 50s' - A. Alvarez
18 Party
21 At home
24 Art Kasimir Malevich. Discussion
25 Jazz
28 At home

December
2 Picture Fair
4 Concert At the Arts Council
5 At home
9 Jazz
12 At home
15 The 50s 'Music in the 50s' - Iain Hamilton
17 Picture Fair Party and Draw
19 At home
31 New Years' Eve Dance

1960

January
6 Private View Sculpture, Objects, Libraries
7 The 50s 'The Liturgical Movement' - The Rev. Peter Hammond
9 At home
13 Party
14 The 50s Symposium on the Novel
16 At home
19 Communications Discussion on the current issue of Cambridge Opinion, with Colin Cherry, John McHale, Reyner Banham, Robert Freeman, James Meller, Gavin Brown. Chair: Lawrence Alloway
21 The 50s 'Glorious Technicolour and Breathtaking Cinemascope and Stereophonic Sound' - Richard Hamilton
23 At home
26 The 50s 'Information and Methods in the Industrial Arts' - John Christopher Jones
27 Jazz
28 Architecture 'Brasilia' - Sir William Holford
30 At home

February

1	Concert	At the Wigmore Hall
3	Private View	Henrion - Things and Symbols
6	At home	
9	The 50s	'Top Tens of the Fifties' - Roger Coleman. Chair: Lawrence Alloway
10	Jazz	
13	At home	
17	Members' Party	
20	At home	
23	Design	Discussion. Apropos Henrion exhibition on the problem of the General Consultant Designer. Speakers: Kenneth Robinson, Kenneth Garland, Geoffrey Holroyd
25	Jazz	
	Psychology	Pitfalls in Translation: Film and Discussion
27	At home	

March

1	Literature	Mary McCarthy
3	Art	Direct Projections by Bruno Munari and Laquedynamorphoses by Andre Thomkins. Films by Dieter Rot and Luginbuhl. Speakers: John Ernest, Richard Hamilton, Kenneth Martin
5	At home	
8	Music	At the Wigmore Hall
9	Jazz	
10	Literature	Albert Camus - Symposium on the man and his work
12	At home	
14	Concert	
15	Architecture	City Lights. Speakers: Kenneth Browne, John McHale, Peter Sharp, Peter Smithson. Chair: Misha Black
17	Art	The Hard Edge. Discussion on forthcoming ICA exhibition. Speakers: Roger Coleman, Herbert Read, Peter Stroud
18	Literature	Saul Bellow
19	At home	
23	Private View	West Coast Hard Edge
24	The 50s	'The Theatre in the 50s' - Alan Pryce Jones
26	At home	
30	Jazz	
31	Communications	'Science and Art Training' - John Christopher Jones

April

2	At home	
7	Communications	'Art and Communication Theory' - Dr. W. Ross Ashby
9	At home	
12	Communications	'The Social Function of Education' - John Madge
13	Jazz	
20	Private View Party	Mattia Moreni
21	Literature	Surrealist Poetry
23	At home	
27	Jazz	
28	Design	'Don't Just Stand There...' (Comments on the 50s at the ICA and Charles Eames at the RIBA) - L. Bruce Archer
30	At home	

May

7	At home	
10	The 50s	'Philosophy in the 50s' - Richard Wollheim
11	Jazz	
13	Dance	Contemporary Dance Film
14	At home	

17	Private View	Morris Louis: Paintings
18	Party	
19	The 50s	'A Dream Revolved' - Julian Symons
21	At home	
22	Theatre	Round the Bend by Charles Karowitz
25	Jazz	
28	At home	

June

1	Concert	At the Royal Festival Hall
2	Art	Morris Louis - Discussion on the current exhibition. Speakers: William Turnbull, Roger Coleman
8	Private View	Essays in Movement. Reliefs by Mary Martin and Mobiles by Kenneth Martin
11	At home	
15	Members' Party	
16	Philosophy	'Philosophy and the Philistines' - Ernest Gellner
17	Communications	'Closed and Open Systems in Art' - Charles Hatcher
18	At home	
21	Architecture	Castrol House by Gollins, Melvin, Ward and Partners
23	Literature	Sylvia Plath, Ted Hughes and Alan Brownjohn reading from their own works
25	At home	
30	Art	'Guernica' - Anthony Blunt

July

6	Lecture	'Picasso: L'Espagnol' - Jean Cassou
7	Private View	Nicolas Schoffer
18	Annual General	Meeting of the ICA
21	Lecture	'Picasso: Myths, Obsessions and Persistent Themes' - Roland Penrose

August

17	Private View	Peter Hobbs and Robert Laws

September

13	Art	Visit to the Tate Gallery to view the Picasso exhibition
15	Art	Discussion on Book Art and Illustration, led by E.H. Gombrich
20	Private View	Matter Painting. Painters who, since World War II, have developed use of Hautes pates in their art
24	At home	
28	Avant-Garde	Declaration made in the name of the 4th Conference of International Situationism
29	Art	The Younger Generation Looks at Picasso. Speakers: Bernard Cohen, John Plumb, Peter Stroud, Brian Young. Chair: Roger Coleman

October

1	At home	
5	Jazz	
8	At home	
12	Members' Party	
13	Architecture	Discussion on Reyner Banham's book Theory and Design in the First Machine Age. Speakers: Erno Goldfinger, Denis Lasdun, Colin St. John Wilson, Peter Smithson. Chair: Sir John Summerson
15	At home	
18	Jazz	
	Poetry	Reading from a new book by George Seferis
22	At home	

26	Private View	Mysterious Signs. Works by Chirico, Malevich, Kandinsky, Arp, Ernst and others
29	At home	

November

1	Concert	At the Wigmore Hall
2	Jazz	
5	At home	
8	Poetry	George Seferis
12	Architecture	Visit to Rutherford School, St. Marylebone
	At home	
15	Literature & Jazz	including Live Departures, jazz played by Joe Harriott
17	Art	'Marcel Duchamp's The Green Box' - Richard Hamilton. Chair: Robert Melville
19	At home	
22	Members' Party	
24	Art	The Arts in the Future (I)
26	At home	
30	Concert	At the Royal Festival Hall

December

1	Art	The Arts in the Future (II)
3	At home	
6	Art	Demonstration by Brian Gysin of experimental work relating vision and electronic sound
7	Private View	Picture Fair
10	At home	
14	Jazz	
17	At home	
21	Picture Fair Draw and Party	
31	New Years' Eve Dance	

1961

January

5	Literature	"Kidnapping" Yeats
6	Art	'How I became a Sculptor' - Ossip Zadkine
	Concert	Matyas Seiber Memorial Concert
7	At home	
9	Architecture	New Theatres
11	Private View	Haller and Hollegha
	Jazz	
14	At home	
17	Psychology	'Melanie Klein' - Dr. Hannah Segal
18	Members' Party	
19	Art	Image of Tomorrow: 'Urban X-Ray' - Robert Freeman. Chair: Lawrence Alloway
21	At home	
24	Concert	At the Royal Festival Hall
25	Jazz	
28	At home	

February

2	Art	Image of Tomorrow: 'Slogans and People' - Roger Coleman
4	At home	

9	Art	Image of Tomorrow: 'On a Planet with You' - Lawrence Alloway
11	At home	
14	Art	Young Contemporaries Exhibition 1961. Speakers: Robert Melville, William Turnbull, Andrew Forge, Norbert Lynton. Chair: Lawrence Alloway
16	Art	Image of Tomorrow: 'The Plastic Parthenon' - John McHale
18	At home Concert	Music by Boulez and others
21	Art	Image of Tomorrow: 'Automation and Logical Design' - John Christopher Jones
22	Private View Members' Party	Peter Stroud and Peter Clough
25	Architecture At home	Alton LCC Estate, Roehampton.
28	Art	Image of Tomorrow: Symposium. Speakers: Roger Coleman, John McHale, John Christopher Jones, Lawrence Alloway, Peter Smithson. Chair: Robert Freeman

March

1	Jazz	
7	Concert Theatre	'Acting and New Forms of Staging Demonstration' - Stephen Joseph
14	Private View	Jeffrey Steele
15	Jazz	
16	Art	The Uses and Abuses of Art Criticism
22	Members' Party	
24	African Culture	'Is There an African Personality?' - Basil Davidson
28	Art	Landscape Design I
30	Art and Psychology	'The Scribbling and Painting of Children' - Rhoda Kellogg

April

11	Literature	Pasternak. Readings in Russian and in translation
12	Private View	Nigel Henderson
13	Art	'The Language of Art. Part 1: The Sign'. Speakers: Victor Pasmore, Sir Herbert Read, Dennis Duerdon, John Ernest. Chair: Robert Melville
14	Architecture	Television Centre Visit
18	Art	Landscape Design II
20	Art	'The Language of Art. Part 2: The Image'. Speakers: Keith Sutton, Toni del Renzio, John McHale. Chair: Robert Melville
26	Members' Party	
27	Art	Landscape Design III

May

7	Drama	The Square by Marguerite Duras
9	Poetry Readings	
10	Jazz	
11	Literature	Writing in the Working Life
18	Art	Questions and Answers: Nigel Henderson answering questions about his work set by Colin St. John Wilson
24	Private View	William Copley - Paintings
25	Private View Party	Mikla Kukoc - Drawings
30	Art	'The Case for Primitive Art' - Prof. E.H. Gombrich
31	Concert	Works by Messiaen and others

June

1	Architecture	Elephant and Castle Scheme
	Concert	BBC Symphony Orchestra
6	Art and Film	'Programme for Noise' - Introduced by Lawrence Alloway and a discussion of work by John Latham
7	Jazz	
14	Private View	Paintings by Marsden Hartley (at the American Embassy)
15	Science & Art	'The Two Faces of Science' - Prof. C.H. Waddington
20	Film	Patterns of Power
21	Jazz	
28	Members' Party	

July

6	Architecture	Discussion on suggestions put forward in G.A. Jellicoe's book Motopia
8	Visit	To the American Museum, Bath
19	Jazz	
20	Art and Architecture	'The Integration of the Arts'. Lawrence Alloway leads a discussion with P.A. Denison, Maxwell Fry, Peter Smithson, Oliver Cox, Herbert Read. Chair: Lawrence Alloway. (at the IUA H.Q.)
26	Private View	The Artist in his Studio. Photographs by Alexander Liberman
27	Members' Party	

August

30	Private View	25 Young Sculptors

September

5	Party	Max Ernst Party at the Tate in aid of the ICA
6	Concert	
19	Annual General	Meeting of the ICA
26	Private View	Maurice Jadot - Paintings
28	Art	National Exhibition of Childrens' Art. Michael Grater and Wendy Koop discuss the exhibition with Tom Hudson and Eduardo Paolozzi. Chair: Denis Young

October

2	Concert	Music by David Blake and others
4	Jazz	
10	Art	Max Ernst Symposium. Speakers: Georges le Breton, Toni del Renzio, Robert Melville, Roland Penrose. Chair: Dr. Roland
11	Private View	Tapisseries de Petit Format
12	Art	Restoration of Pictures I
18	Members' Party	
25	Display	Picasso's Birthday - documentary display
	Jazz	
26	Art	Restoration of Pictures II
	Private View	Vera Bocayuva Mindlin - Drawings

November

1	Concert	Works by Stravinsky and others
6	Films	Commercial and Scientific Films
10	Visit	To Associated Television Studios, Elstree
15	Members' Party	
16	Psychology	C.J. Jung's Teaching
18	Architecture	Visit to Wolfson Institute
22	Private View	Picture Fair

29 Jazz

December
2 Dance
5 Discussion Should Tax Remission Aid Art?
12 Members' Party
13 Picture Fair Draw and Party
19 Poetry The Poet and the Group
20 Jazz

Bibliography

1. Unpublished Sources
    a. Interviews
    b. Letters
    c. Manuscripts
    d. Others

2. Published Sources
    a. Books and Essays
    b. Magazine Articles
    c. Newspapers
    d. Film, Radio and Television
    e. Exhibition Catalogues
    f. Others

Addenda

1. Unpublished Sources

a. Interviews

Alloway, Lawrence. Interviewed by Peter Reyner Banham 25 May 1977. Unedited tape recording for the Arts Council film Fathers of Pop.

Banham, Mary. Interviewed (with John McHale and Magda Cordell McHale) by Peter Reyner Banham 30 May 1977. Unedited tape recording for the Arts Council film Fathers of Pop.

Coleman, Roger. Interviewed by the author 18 April 1983.

Cordell, Frank. Interviewed (with Nigel Henderson) by Peter Reyner Banham 7 July 1976. Unedited tape recording for the Arts Council film Fathers of Pop.

Fricker, Lawrence J. Interviewed by the author 14 March 1983.

Hamilton, Richard. Interviewed by Dorothy Morland. No date. ICA Archives.

Hamilton, Richard. Interviewed (with Toni del Renzio) by Peter Reyner Banham 27 June 1976. Unedited tape recording for the Arts Council film Fathers of Pop.

Henderson, Nigel. Interviewed (with Frank Cordell) by Peter Reyner Banham 7 July 1976. Unedited tape recording for the Arts Council film Fathers of Pop.

Henderson, Nigel. Interviewed by Dorothy Morland 17 August 1976. ICA Archives.

Herron, Ron. Interviewed by the author 10 January 1983.

Holms, Donald and Ann. Interviewed by the author 9 June 1982.

Lannoy, Richard. Interviewed by Dorothy Morland. No date. ICA Archives.

McHale, John. Interviewed (with Mary Banham and Magda Cordell McHale) by Peter Reyner Banham 30 May 1977. Unedited tape recording for the Arts Council film Fathers of Pop.

McHale, John. Interviewed by Julian Cooper 19 November 1977. Unedited tape recording for the Arts Council film Fathers of Pop.

McHale, Magda Cordell. Interviewed (with Mary Banham and John McHale) by Peter Reyner Banham 30 May 1977. Unedited tape recording for the Arts Council film Fathers of Pop.

McHale, Magda Cordell. Interviewed by Julian Cooper. No date. Unedited tape recording for the Arts Council film Fathers of Pop.

Meller, James. Interviewed by the author 12 March 1984.

Morland, Dorothy. Interviewed by Peter Reyner Banham. No date. Unedited tape recording for the Arts Council film Fathers of Pop.

Morland, Dorothy. Interviewed by the author 26 May 1982.

Renzio, Toni del. Interviewed by Dorothy Morland. No date. ICA Archives.

Renzio, Toni del. Interviewed (with Richard Hamilton) by Peter Reyner Banham 27 June 1976. Unedited tape recording for the Arts Council film Fathers of Pop.

Renzio, Toni del. Interviewed by Peter Karpinski 1 December 1976, and included as an appendix to his BA Dissertation 'The Independent Group 1952-55, and the Relation of the Independent Group's Discussions to the Work of Hamilton, Paolozzi and Turnbull, 1952-57' Leeds University.1977.

Renzio, Toni del. Interviewed by the author 17 March 1982.

Renzio, Toni del. Interviewed by the author 23 February 1984.

Smith, Richard. Interviewed by Peter Reyner Banham. No date. Unedited tape recording for the Arts Council film Fathers of Pop.

Smithson, Alison and Peter. Interviewed by Peter Reyner Banham. No date. Unedited tape recording for the Arts Council film Fathers of Pop.

Smithson, Alison and Peter. Interviewed by the author 22 November 1982.

Stevens, Thomas. Interviewed by the author 15 April 1983.

Stirling, James. Telephone conversation with the author 2 November 1982.

Sylvester, David. Telephone conversation with the author 6 August 1984.

Turnbull, William. Interviewed by the author 23 February 1983.

Wilson, Colin St. John. Interviewed by the author 9 May 1983.

Wilson, Muriel. Telephone conversation with the author 1 March 1984.

Wright, Edward. Interviewed by the author 15 October 1983.

b. Letters

Alloway, Lawrence. Letter to Dorothy Morland 14 June 1953. ICA Archives.

Alloway, Lawrence. Letter to Roland Penrose 22 September 1953. ICA Archives.

Alloway, Lawrence. Letter to the author 13 May 1983.

Banham, Peter Reyner. Letter to Bryan Robertson 30 March 1955. Whitechapel Art Gallery Archives.

Banham, Peter Reyner. Letter to Dorothy Morland 18 June 1956. ICA Archives.

Banham, Peter Reyner. Letter to the author 11 May 1983.

Colquhoun, Alan. Letter to the author 7 January 1983.

Crosby, Theo. Letter to Bryan Robertson 8 June 1955. Whitechapel Art Gallery Archives.

Henderson, Nigel. Letter to Peter Karpinski 22 January 1977.

Henderson, Nigel. Letter to the author 10 February 1983.

Henderson, Nigel. Letter to the author 20 February 1983.

Holms, Donald. Letter to the author 19 September 1983.

Holroyd, Geoffrey. Letter to the author 23 April 1983.

Holroyd, Geoffrey. Letter to the author 23 May 1983.

Lannoy, Richard. Letter to the author 1 August 1982.

Lannoy, Richard. Letter to the author 7 June 1983.

McHale, Magda Cordell. Letter to the author 5 July 1983.

McHale, Magda Cordell. Letter to the author 13 August 1985.

Morland, Dorothy. Letter to Lawrence Alloway 12 June 1953. ICA Archives.

Morland, Dorothy. Letter to Peter Reyner Banham 2 July 1954. ICA Archives.

Morland, Dorothy. Letter to Toni del Renzio 2 July 1954. ICA Archives.

Morland, Dorothy. Letter to Lawrence Alloway 2 July 1954. ICA Archives.

Morland, Dorothy. Letter to Theo Crosby 3 March 1961. ICA Archives.

Newby, Frank. Letter to the author 17 January 1983.

Penrose, Roland. Draft script of letter to Toni del Renzio. No date. ICA Archives.

Renzio, Toni del. Letter to Roland Penrose 2 September 1953. ICA Archives.

Renzio, Toni del. Letter to the author 9 May 1982.

Robertson, Bryan. Letter to Theo Crosby 23 May 1955. Whitechapel Art Gallery Archives.

Robertson, Bryan. Letter to Theo Crosby 10 June 1955. Whitechapel Art Gallery Archives.

Robinson, Marlee. Letter to the author 11 July 1983.

Rykwert, Joseph. Letter to the author 11 May 1984.

Smithson, Alison. Letter to the author 7 September 1983.

Stevens, Thomas. Letter to the author 21 February 1983.

Stevens, Thomas. Letter to the author 12 March 1983.

Turnbull, William; Caro, Anthony; Paolozzi, Eduardo. Letter to the ICA Management Committee 25 February 1960. ICA Archives.

Turnbull, William. Letter to the author 3 March 1983.

c. Manuscripts

Karpinski, Peter. 'The Independent Group, 1952-1955, and the Relationship of the Independent Group's Discussions to the Work of Hamilton, Paolozzi and Turnbull 1952-1957'
BA Dissertation. Leeds University, 1977.

Livingstone, Marco. 'Young Contemporaries at the Royal College of Art 1959-1962'
MA Report. Courtauld Institute of Art, London. 1976.

Morland, Dorothy. 'A Memoir' ICA Archives. (No date).

Renzio, Toni del. Text of set contribution for the discussion 'Minority Pop' at the ICA, 28 May 1959.

Sharkey, John. 'A History of the Institute of Contemporary Arts Compiled from its Archival Material, 1946-1968, with an Introduction by John Sharkey'. ICA Archives. (No date).

Wright, Edward. 'Biographical Scheme/Notes of Reference' (No date).

Wright, Edward. 'The Anglo-French and the ICA' 16 February 1984 and 5 April 1984.

d. Others

Alloway, Lawrence. Press Releases for This is Tomorrow Aug.—September 1956. Whitechapel Art Gallery Archives.

Arts Council of Great Britain. Fathers of Pop (The Independent Group). Treatment for a 40 minute film by Julian Cooper and Reyner Banham.

Banham, Reyner. Tape recording of lecture (No date or location). Unedited and originally recorded for the Arts Council film Fathers of Pop.

Corbusier, Le. Translation of speech delivered at the opening of the exhibition Growth and Form, 10 July 1951.

Henderson, Nigel. Notes on P. Karpinski's BA Dissertation, 1976.

ICA. Minutes of Exhibitions Committee 1951-1964. ICA Archives.

ICA. Minutes of Management Committee 1951-1964. ICA Archives.

ICA. Minutes from Annual General Meeting 24 July 1954. ICA Archives.

ICA. Annual Report 7 September 1953. ICA Archives.

ICA. Annual Report 24 July 1954. ICA Archives.

ICA. Annual Report 19 May 1955. ICA Archives.

ICA. Annual Report 19 September 1956. ICA Archives.

Smithson, Peter and Alison. The Independent Group: a list of meetings held between 11 February and 15 July 1955. (No date). A. & P. Smithson archives ('Magic Box').

Sylvester, David. Memorandum to Management Committee 21 May 1952. ICA Archives.

2. Published Sources

a. Books and Essays

Alloway, Lawrence. Nine Abstract Artists. London, 1954.

Amaya, Mario. Pop as Art. A Survey of the New Super Realism. London, 1965.

Banham, Mary and Bevis Hillier. A Tonic to the Nation: The Festival of Britain 1951. London, 1976.

Banham, Reyner. The New Brutalism: Ethic or Aesthetic. London, 1966.

Banham, Reyner. Design by Choice. Edited by Penny Sparke. London, 1981.

Bann, Stephen (editor). The Tradition of Constructivism. London, 1974.

Bogdanor, Vernon and Robert Skidelsky (editors). The Age of Affluence 1951-64. London, 1970.

Booker, Christopher. The Neophiliacs. A Study of the Revolution in English Life in the Fifties and Sixties. London, 1969.

Compton, Michael. Pop Art. London, 1970.

Curtis, William J.R. Modern Architecture Since 1900. Oxford, 1982.

Finch, Christopher. Image as Language. Aspects of British Art 1950-68. Harmondsworth, 1969.

Haftmann, Werner. Painting in the Twentieth Century, Volume 1. An Analysis of the Artists and their Works. London, 1961.

Hamilton, Richard. Typographic Version of the Bride Stripped Bare by Her Bachelors, Even. London, 1960.

Hamilton, Richard. Collected Words 1953-1982. London, 1982.

Harrison, Charles. English Art and Modernism 1900-39. London, 1981.

Henri, Adrian. Environments and Happenings. London, 1974.

Hewison, Robert. In Anger. Culture in the Cold War 1945-60. London, 1981.

Hockney, David. Hockney on Hockney. Edited by Nikos Stangos. London, 1976.

Jencks, Charles. Modern Movements in Architecture. Harmondsworth, 1973.

Kirkpatrick, Diane. Eduardo Paolozzi. London, 1970.

Lippard, Lucy (editor). Pop Art. London, 1966.

Marwick, Arthur. British Society Since 1945. Harmondsworth, 1982.

Melly, George. Revolt into Style. The Pop Arts in Britain. Harmondsworth, 1972.

Open University. Art Since 1945. Milton Keynes, 1976.

Rose, Barbara. American Art Since 1900. A Critical History. London, 1967.

Russell, John and Suzy Gablik. Pop Art Redefined. London, 1969.

Schneede, Uwe M. Eduardo Paolozzi. London, 1971.

Shone, Richard. The Century of Change. British Painting Since 1900. Oxford, 1977.

Sissons,M and P. French (editors). The Age of Austerity 1945-51. Harmondsworth, 1964.

Smithson, Alison and Peter. The Shift. London, 1982.

Thompson, Michael. Rubbish Theory. The Creation and Destruction of Value. Oxford, 1979.

Walker, John A. Glossary of Art, Architecture and Design Since 1945. London, 1973.

Wilson, Simon. Pop Art. London, 1974.

b. Magazine Articles

Alloway, Lawrence. 'Review of Max Ernst Exhibition', Art News and Review Vol.4, No.24, 27 December 1952.

Alloway, Lawrence. 'Britain's New Iron Age', Art News (New York), Vol.52, June 1953.

Alloway, Lawrence. 'Realism, Ruins and Frenchmen', Art News (New York), Vol.53, June 1954.

Alloway, Lawrence. 'Re-Vision', Art News and Review, Vol.6, No.26, 22 January 1955.

Alloway, Lawrence. 'Art News from London', Art News (New York), Vol.54, May 1955.

Alloway, Lawrence. 'Nine Abstract Artists, Their Work and Theory', Werk No.42 (Supplement), September 1955.

Alloway, Lawrence. 'London: Beyond Painting and Sculpture', Art News (New York), Vol.55, September 1956.

Alloway, Lawrence. 'Introduction to Action', Architectural Design, Vol.26, No.1, January 1956.

Alloway, Lawrence. 'Eduardo Paolozzi', Architectural Design, Vol.26, No.4, April 1956.

Alloway, Lawrence. 'Sculptor-Painter', Architectural Design, Vol.26, No.5, May, 1956.

Alloway, Lawrence. 'Geigy', Graphis, No.12, May 1956.

Alloway, Lawrence. 'Pasmore Constructs a Relief', Art News (New York), Vol.55, June 1956.

Alloway, Lawrence. 'Battle Painter', Architectural Design, Vol.26, No.8, August 1956.

Alloway, Lawrence. 'Design as a Human Activity', Architectural Design, Vol.26, No.9, September 1956.

Alloway, Lawrence. 'Technology and Sex in Science Fiction. A Note on Cover Art', Ark,No.17, Summer 1956.

Alloway, Lawrence. 'Personal Statement', Ark, No.19, March 1957

Alloway, Lawrence. 'Vorticism Unzipped or the Angular Plots of Wyndham Lewis', Architectural Design, Vol.27, No.1, January 1957.

Alloway, Lawrence. 'Sculpture as Walls and Playground', Architectural Design, Vol.27, No.1, January 1957.

Alloway, Lawrence. 'An Exhibit', Architectural Design, Vol.27, No.8, August 1957.

Alloway, Lawrence. 'Communication Comedy and the Small World', Ark, No.20, Autumn 1957.

Alloway, Lawrence. 'The Arts and the Mass Media', Architectural Design, Vol.28, No.2, February 1958.

Alloway, Lawrence. 'Symbols Wanting', Design, No.113, May 1958.

Alloway, Lawrence. 'Real Places', Architectural Design, Vol.28, No.6, June 1958.

Alloway, Lawrence. 'The Long Front of Culture', Cambridge Opinion, No.17, 1959.

Alloway, Lawrence.'City Notes', Architectural Design, Vol.29, No.1, January 1959.

Alloway, Lawrence. 'Reaction to Atomics', Design, No.122, February 1959.

Alloway, Lawrence. 'Atomic Abstract', Design, No.132, December 1959.

Alloway, Lawrence. 'Notes on Abstract Art and the Mass Media', Art News and Review , 27 February - 12 March 1960.

Alloway, Lawrence. '1960. Future of Universal Man. Symposium', Architectural Review, Vol.127, No.758, April 1960.

Alloway, Lawrence. 'On the Edge', Architectural Design, Vol.30, No.4, April 1960.

Alloway, Lawrence. 'Looking at the Martins', Architectural Design, Vol.30, No.6, June 1960.

Alloway, Lawrence. 'Notes on Sculpture. Venice Biennale 1960', Architectural Design, Vol.30, No.11, November 1960.

Alloway, Lawrence. 'Artists as Consumers', Image, No.3, 1961.

Alloway, Lawrence. 'Situation in Retrospect', Architectural Design, Vol.31, No.2, February 1961.

Alloway, Lawrence. 'Junk Culture', Architectural Design, Vol.31, No.3, March 1961.

Alloway, Lawrence. 'Upstairs and Downstairs at St. Martins', Architectural Design, Vol.31, No.5, May 1961.

Alloway, Lawrence. 'Pop Art Since 1949', The Listener, Vol.68, No.1761, 27 December 1962.

Alloway, Lawrence. ' The American Sublime', Living Arts,No.2, 1963.

Alloway, Lawrence. 'Jumping Objects', Architectural Design, Vol.33, No.4, April 1963.

Alloway, Lawrence. 'Metal Men', Motif, No.11, Winter 1963/4.

Alloway, Lawrence. 'On Associating Texts with Paintings', Cambridge Opinion, No.37, 1964.

Alloway, Lawrence. 'Pop Art: the Words', Auction, Vol.1, No.5, February 1968.

Alloway, Lawrence. 'Popular Culture and Pop Art', Studio International, Vol.178, No.913, July/August 1969.

Apollo, 'This is Tomorrow. Or is it?', Vol.64, September 1956.

Apollo, 'Paolozzi at the Hanover Gallery', Vol.69, No.407, January 1959.

Apollo, 'Colla and Place at the ICA', Vol.70, No.104, December 1959.

Architect and Building News, 'This is the Day Before Yesterday', Vol.210, No. 9, 30 August 1956.

The Architects' Journal, 'Forward to Back-To-Back Housing. A Preview of the Smithsons' Ideal Home', Vol.123, No.3183, 1 March 1956.

Architectural Design, 'House in Soho', Vol.23, No.12, December 1953.

Architectural Design, 'Hunstanton Secondary Modern School', Vol.23, No.9, September 1953.

Architectural Design, 'Fountains at Hamburg - Designed by Paolozzi', Vol.23, No.12, December 1953.

Architectural Design, 'Note on Richard Lannoy's book India', Vol.25, No.12, December 1955.

Architectural Design, 'Review of Man, Machine and Motion', Vol.25, No.8, August 1955.

Architectural Design, 'Note on Magda Cordell's Exhibition at the Hanover Gallery', Vol.26, No.1, January 1956.

Architectural Design, 'This is Tomorrow', Vol.26, No.6, June 1956.

Architectural Design, 'Twelve Posters for This is Tomorrow', Vol.26, No.9, September 1956.

Architectural Design, 'Note on John McHale's Exhibition of Collages at the ICA', Vol.27, No.1, January 1957.

Architectural Design, 'Opinion. Thoughts on Progress. The New Brutalism', Vol.27, No.3, April, 1957.

Architectural Design, 'Note on William Turnbull's Exhibition at the ICA', Vol.27, No.11, November 1957.

Architectural Design, 'Note on the ICA Exhibition Sculpture, Objects and Libraries', Vol.30, No.2, February 1960.

Architectural Design, 'Note on Alloway's Appointment at the Guggenheim', Vol. 32, No.3, March 1962.

Architectural Review, 'Growth and Form: Scientific Models, Photographs, Drawings', Vol.110, No.657, October 1951.

Architectural Review, 'Wonder and Horror of the Human Head', Vol.113, No. 677, May 1953.

Architectural Review, 'Exhibition of Bronzes at the Hanover Gallery', Vol. 125, No.745, March 1959.

Architectural Review, 'Neo-Liberty: the Debate', Vol.126, No.754, December 1959.

Art Digest, 'Really International: Sculpture Competition', Vol.26, 9 March 1952.

Art Digest, '58 Nations to Compete in International Sculpture Competition', Vol.26, 15 April 1952.

Art News (New York), 'International Sculpture Competition', Vol.51, May 1952.

Art News (New York), 'Anti-Academics: Exhibition of Recent Drawings at the ICA', Vol.53, April 1954.

Art News (New York), 'Figures by Paolozzi', Vol.54, February 1956.

Art News (New York), 'Exhibition of Sculptures and Paintings at the ICA', Vol.56, September 1957.

Art News (New York), 'Paolozzi: Colossi at the Hanover Gallery', Vol.57, December 1959.

Art News and Review, 'ICA', Vol.3, No.26, 26 January 1952.

Ashton, Dore. 'Another Exhibition', Arts and Architecture, Vol.77, June 1960.

Astragal. 'Steam Photography', The Architects' Journal, Vol.118, No.3056, 24 September 1953.

Astragal. 'Drapes, Pots and Baskets', The Architects' Journal, Vol.118, No.3062, 5 November 1953.

Astragal. 'Steam Photography Again', The Architects' Journal, Vol.118, No.3068, 17 December 1953.

Astragal. 'Charley Parley', The Architects' Journal, Vol.119, No.3082, 25 March 1954.

Astragal. 'Up the Collage!', The Architects' Journal, Vol.120, No.3112, 21 October 1954.

Astragal. (Discussion at the ICA on Giedion's Walter Gropius), The Architects' Journal, Vol.121, No.3126, 27 January 1955.

Astragal. (On Man, Machine and Motion and Banham's lecture 'Metal in Motion'), The Architects' Journal, Vol.122, No.3150, 14 July 1955.

Astragal. (On New Sculptors exhibition) The Architects' Journal, Vol.122, No.3156, 22 August 1955.

Astragal. 'Ronchampion', The Architects' Journal, Vol.122, No.3165, 27 October 1955.

Astragal. 'This is Tomorrow?', The Architects' Journal, Vol.124, No.3207, 16 August 1956.

Astragal. 'That was the Week Before Last', The Architects' Journal, Vol.124, No.3209, 30 August 1956.

Banham, Reyner. 'The Shape of Everything', Art News and Review, Vol.3, No.12, 14 July 1951.

Banham, Reyner. 'Man and his Objects', Art News and Review, Vol.3, No.25, 12 January 1952.

Banham, Reyner. 'Review of Recent Trends in Realist Painting at the ICA', Art News and Review, Vol.4, No.12, 12 July 1952.

Banham, Reyner. 'Italian Eclectic', Architectural Review, Vol.112, No.670, October 1952.

Banham, Reyner. 'Voysey Inheritance', Architectural Review, Vol.112, No.672, December 1952.

Banham, Reyner. 'Review of Picture Fair at the ICA', Art News and Review, Vol.4, No.23, 13 December 1952.

Banham, Reyner. 'Casa del Girasole. Rationalism and Eclecticism in Italian Architecture', Architectural Review, Vol.113, No.674, February 1953.

Banham, Reyner. 'The Head', Art News and Review, Vol.5, No.4, 21 March 1953.

Banham, Reyner. 'Corbusier at the ICA', Art News and Review, Vol.5, No.7, 2 May 1953.

Banham, Reyner. 'Painting and Sculpture of Le Corbusier', Architectural Review, Vol.113, No.678, June 1953.

Banham, Reyner. 'ICA Dover Street. Collectors' Items from Artists' Studios', Art News and Review, Vol.5, No.15, 22 August 1953.

Banham, Reyner. 'Simplified Vaulting Practices', Architectural Review, Vol. 114, No.681, September 1953.

Banham, Reyner. 'Howard Robertson', Architectural Review, Vol.114, No.681, September 1953.

Banham, Reyner. 'Photography', Architectural Review, Vol.114, No.682, October 1953.

Banham, Reyner. 'Review of the Pelican History of Art', Architectural Review, Vol.114, No.683, November 1953.

Banham, Reyner. 'Klee's Pedagogical Sketchbook', Encounter, April 1954.

Banham, Reyner. 'Object Lesson', Architectural Review, Vol.115, No.690, June 1954.

Banham, Reyner. 'Mendelsohn', Architectural Review, Vol.116, No.692, August 1954.

Banham, Reyner. 'Collages at the ICA', Art News and Review, Vol.6, No.20, 30 October 1954.

Banham, Reyner. 'Facade: Elevational Treatment of the Hallfield Estate, Paddington', Architectural Review, Vol.116, No.695, November 1954.

Banham, Reyner. 'Vision in Motion', Art, 5 January 1955.

Banham, Reyner. 'Machine Aesthetic', Architectural Review, Vol.117, No.700, April 1955.

Banham, Reyner. 'Sant' Elia', Architectural Review, Vol.117, No.701, May 1955.

Banham, Reyner. 'Man, Machine and Motion', Architectural Review, Vol.118, No.703, July 1955.

Banham, Reyner. 'The New Brutalism', Architectural Review, Vol.118, No.708, December 1955.

Banham, Reyner. 'New Look at Cruiserweights', Ark, No.16, March 1956.

Banham, Reyner. 'Footnotes to Sant' Elia', Architectural Review, Vol.119, No.713, June 1956.

Banham, Reyner. 'Things to Come', Design, No.90, June 1956.

Banham, Reyner. 'Not Quite Architecture, Not Quite Painting or Sculpture Either', The Architects' Journal, Vol.124, No.3207, 16 August 1956.

Banham, Reyner. 'Ateliers d'artistes: Paris Studio Houses and the Modern Movement', Architectural Review, Vol.120, No.715, August 1956.

Banham, Reyner. 'This is Tomorrow: Synthesis of the Major Arts', Architectural Review, Vol.120, No.716, September 1956.

Banham, Reyner. 'Ornament and Crime: the Decisive Contribution of Adolf Loos', Architectural Review, Vol.121, No.721, February 1957.

Banham, Reyner. 'Futurism and Modern Architecture', RIBA Journal, Vol.64, No.4, February 1957.

Banham, Reyner. 'One of the Few: the Rise of Modern Architecture in Finland', Architectural Review, Vol.121, No. 723, April 1957.

Banham, Reyner. 'Mondriaan and the Philosophy of Modern Design', Architectural Review, Vol.122, No. 729, October 1957.

Banham, Reyner. 'Alloway and After', The Architects' Journal, Vol.126, No.3278, 26 December 1957.

Banham, Reyner. 'Top Pop Boffin', The Architects' Journal, Vol.127, No.3286, 20 February 1958.

Banham, Reyner. 'Space, Fiction and Architecture', The Architects' Journal, Vol.127, No.3294, 17 April 1958.

Banham, Reyner. 'Ideal Interiors', Architectiral Review, Vol.123, No,734, March 1958.

Banham, Reyner. 'Glass Paradise', Architectural Review, Vol.125, No.745, February 1959.

Banham, Reyner. 'Neo-Liberty: the Italian Retreat from Modern Architecture', Architectural Review, Vol.125, No.747, April 1959.

Banham, Reyner. 'Futurist Manifesto', Architectural Review, Vol.126, No. 751, August 1959.

Banham, Reyner. 'New Towers of London', Motif, No.3, September 1959.

Banham, Reyner. 'Architecture from 1800 to 1950', Burlington Magazine, Vol.101, No.752, September 1959.

Banham, Reyner. 'Machine Aesthetic. Industrial Design and Popular Art', Industrial Design, March 1960.

Banham, Reyner. 'History and Psychiatry', Architectural Review, Vol.127, No.759, May 1960.

Banham, Reyner. 'Perret Ascending', Architectural Review, Vol.127, No.760, June 1960.

Banham, Reyner. 'The Return Curve: Gaudi and Le Corbusier', Motif, No.6, Spring 1961.

Banham, Reyner. 'Design by Choice 1951-61: an Alphabetical Chronicle of Landmarks and Influences', Architectural Review, Vol.130, No.773, July 1961.

Banham, Reyner. 'Apropos the Smithsons', New Statesman, Vol.62, No.1591, 8 September 1961.

Banham, Reyner. 'Who is this Pop?', Motif, No.10, Winter 1962.

Banham, Reyner. 'Department of Visual Uproar', New Statesman, Vol.65, No.1677, 3 May 1963.

Banham, Reyner. 'The Atavism of the Short-Distance Mini-Cyclist', Living Arts, No.3, 1964.

Banham, Reyner. 'Pop and the Body Critical', New Society, 16 December 1965.

Banham, Reyner. 'Aesthetic of the Yellow Pages', New Society, 18 August 1966.

Banham, Reyner. 'Representations in Protest', New Society, 8 May 1969.

Banham, Reyner. 'The Guttenberg Backlash', New Society, 10 July 1969.

Barnett,J. 'Review of Theory and Design in the First Machine Age', Architectural Review, Vol.128, No.762, August 1960.

Bowen, Denis. 'New Vision Remembered', Art and Artists, No.222, March 1985.

Bowness, Alan. 'London. Smith, Denny, Rumney in Place', Arts, Vol.34, December 1959.

Boyd, R. 'The Sad End of New Brutalism', Architectural Review, Vol.142, No.845, July 1967.

Brown, David. 'Refugee Artists in Britain', Art and Artists, No.211, April 1984.

Burstow, Robert. 'Angst and Iron', Art and Artists, No.213, June 1984.

Cherry, Colin. 'Communication and the Growth of Societies', Cambridge Opinion, No.17, 1959.

Coleman, Roger. '...And on the Shady', Ark, No.18, November 1956.

Coleman, Roger. 'Dream Worlds Assorted', Ark, No.19, March 1957.

Coleman, Roger. 'One of the Family', Ark, No.20, Autumn 1957.

Coleman, Roger. 'Two Painters - Robyn Denny and Richard Smith', Ark, No.20, Autumn 1957.

Coleman, Roger. 'Toys, Manipulation and Make-Believe', Design, No.108, December 1957.

Coleman, Roger. 'The Content of Environment', Architectural Design, Vol.29, No.12, December 1959.

Collis, Maurice. 'Art Patronage - Modern Style', Vogue, Vol.104, No.2, February 1948.

Colquhoun, Alan. 'A Criticism of the TWA Terminal Building, Idlewild, New York', Architectural Design, Vol.32, No.10, October 1962.

Colquhoun, Alan. 'Symbolic and Literal Aspects of Technology', Architectural Design, Vol.32, No.11, November 1962.

Cook, Peter. 'Introduction. Our Belief in the City as a Unique Organism Underlies the Whole Project', Living Arts, No.2 , 1963.

Cordell, Frank. 'Gold Pan Alley - A Survey of the Popular Song Field', Ark, No. 19, March 1957.

Crosby, Theo. 'Parallel of Life and Art', Architectural Design, Vol.23, No.9, September 1953.

Crosby, Theo. 'Parallel of Life and Art', Architectural Design, Vol.23, No.10, October 1953.

Crosby, Theo. 'This is Tomorrow. An Exhibition at the Whitechapel Art Gallery', Architectural Design, Vol.26, No.9, September 1956.

Crosby, Theo. 'This is Tomorrow. Whitechapel Art Gallery', Architectural Design, Vol.26, No.10, October 1956.

Crosby, Theo. 'A Slight Case of Aesthetic Control', Architectural Design, Vol.27, No.4, April 1957.

Crosby, Theo. 'The Paris Biennale', Architectural Design, Vol.31, No.11, November 1961.

Crosby, Theo. 'International Union of Architects Congress Building, South Bank, London', Architectural Design, Vol.31, No.11, November 1961.

Crosby, Theo. 'Art', Architectural Design, Vol.32, No.3, March 1962.

Crosby, Theo. 'Editorial', Living Arts, No.1, 1963.

Deighton, Len. 'Impressions of New York', Ark, No.13, March 1955.

Dunnett,H. McG. 'Tomorrow's Furniture at the ICA', Architectural Review, Vol.112, No.668, August 1952.

Fletcher, Alan. 'Letter from America', Ark, No.19, March 1957.

Forge, Andrew. 'Drawings at the ICA', Art News and Review, 20 February 1954.

Finch, Christopher. 'Richard Hamilton', Art International, Vol.10, No.8, October 1966.

Freeman, Robert. 'Five Freshmen. Art Exhibition, Scroope Terrace', Varsity, May 1958.

Freeman, Robert. 'Living with the 60s', Cambridge Opinion, No.17, 1959.

Freeman, Robert. 'The Ecology of Cambridge', Lady Clare, Vol.45, June 1960.

Glaser, Bruce. 'Three British Artists in New York', Studio International, Vol.170,No.871, November 1965.

Greutzner, Anna. 'Some Early Activities of the Surrealist Group in England', Artscribe, No.10, January 1978.

Hamilton, Richard. 'Acrylic Environment. Exhibit, Composed of Suspended Acrylic Panels at King's College, Newcastle', Art News, (New York)Vol.56. September 1957.

Hamilton, Richard. 'Hommage à Chrysler Corp', Architectural Design, Vol.28, No.3, March 1958.

Hamilton, Richard. 'Towards a Typographical Rendering of the Green Box', Uppercase, No.2, 1959.

Hamilton, Richard. 'Persuading Image', Design, No.134, February 1960.

Hamilton, Richard. 'FOB + 10', Design, No.149, May 1961.

Hamilton, Richard. 'For the Finest Art Try - POP', Gazette, No.1, 1961.

Hamilton, Richard. 'Statement on Glorious Techniculture', Architectural Design, Vol.31, No.11, November 1961.

Hamilton, Richard. 'About Art Teaching, Basically', Motif, No.8, Winter 1961.

Hamilton, Richard. 'An Exposition of $he', Architectural Design, Vol.32, No.10, October 1962.

Hamilton, Richard. 'Text and Illustrations on the Commissioned Theme of Incidence and Selection of Images Experienced in Daily Life', Ark, No.34, Summer 1963.

Hamilton, Richard. 'Urbane Image', Living Arts, No.2, 1963.

Hamilton, Richard. 'Duchamp', Art International, Vol.7, No.10, 16 January 1964.

Hamilton, Richard, and Mario Amaya. 'Son of the Bride Stripped Bare', Art and Artists, Vol.1, No.4, July 1966.

Hamilton, Richard. 'Photography and Painting', Studio International, Vol.177, No,909, March 1969.

Hebdige, Dick. 'In Poor Taste. Notes on Pop', Blok, No.8, 1983.

Henderson, Nigel. 'Memories of London', Uppercase, No.3, 1961.

Hodin, J.P. 'International News and Correspondence: England', Journal of Aesthetics, Vol.12, No.2, December 1953.

Holroyd, Geoffrey.'F.H.K. Henrion', Architectural Design, Vol.30, No.5, May 1960.

Hyman, Timothy. 'Paolozzi: Barbarian and Mandarin', Artscribe, No.8, September 1977.

Interiors, 'Britain's Future Furniture', No.112, February 1953.

Jencks, Charles. 'Pop - Non Pop', Architectural Association Quarterly, Vol.1, No.1, January 1969.

Jencks, Charles, 'Pop - Non Pop', Architectural Association Quarterly, Vol.1, No,2, April 1969.

Jenkins, Ronald. 'Stresses and Strains', Architectural Design, Vol.27, No.1, January 1957.

Johnstone, William. 'Tomorrow's Furniture', Art News and Review, Vol.4, No.10, 14 June 1952.

Kenedy, R.C. 'Richard Hamilton Visited', Art and Artists, Vol.4, March 1970.

Kozloff, Max. 'Pop Culture, Metaphysical Disgust and the New Vulgarians', Art International, Vol.6, No.2, February 1962.

Kunstwerk. Special issue on 'Pop-Art Discussion', April 1964.

Lannoy, Richard. 'Two Buildings in India - Corbusier's Mill Owners' Association Building and Museum at Ahmedabad', Architectural Design, Vol.26, No.1, January 1956.

Lannoy, Richard. 'Indian Architecture', Architectural Design, Vol.26, No.12, December 1956.

Levy, Mervin. 'Pop Art for Admass', Studio, Vol.161, No.847, November 1963.

Lewis, Adrian. 'British Avant-Garde Painting 1945-56. Part 1', Artscribe, No.34, June 1982.

Lewis, Adrian. 'British Avant-Garde Painting 1945-56. Part 2', Artscribe, No.35, July 1982.

Lewis, Adrian. 'British Avant-Garde Painting 1945-56. Part 3', Artscribe, No.36, August 1982.

Lewis, David. 'The Constructive Idea', Architectural Design, Vol.26, No.9, September 1956.

Lynton, Norbert. 'American Pop Art and Richard Smith', Art International, Vol.8, No.1, February 1964.

Massey, Anne. 'Cold War Culture and the ICA', Art and Artists, No.213, June 1984.

Massey, Anne. 'The Independent Group and Modernism in Britain 1951-56', Association of Art Historians Bulletin, June 1984.

Massey, Anne. 'The Independent Group as Design Theorists' in From Spitfire to Microchip, Design Council, London, 1985.

Massey, Anne and Penny Sparke. 'The Myth of the Independent Group', Blok, No.10, 1985.

McHale, John. 'Josef Albers', Architectural Design, Vol.26, No.6, June 1956.

McHale, John. 'Technology and the Home', Ark, No.19, March 1957.

McHale, John. 'Marginalia', Architectural Review, Vol.121, No.724, May 1957.

McHale, John. 'The Expendable Ikon 1', Architectural Design, Vol.29, No.2, February 1959.

McHale, John. 'The Expendable Ikon 2', Architectural Design, Vol.29, No,3, March 1959.

McHale, John. 'The Fine Arts in the Mass Media', Cambridge Opinion, No.17, 1959.

McHale, John. 'Universal Requirements. Check List - Buckminster Fuller', Architectural Design, Vol.30, No.3, March 1960.

McHale, John. 'Richard Buckminster Fuller', Architectural Design, Vol.31, No.7, July 1961.

McHale, John. 'Education in Progress: Design Department, Southern Illinois University', Architectural Design, Vol.31, No.7, July 1961.

McHale, John.'The Plastic Parthenon', Dotzero Magazine , Spring 1967.

McHale, John and Alvin Toffler. 'The Future and the Functions of Art. A Conversation Between Alvin Toffler and John McHale,' Art News (New York), Vol.72, No,2, February 1973.

Meller, James. 'Don't Knock the Rock', Cambridge Opinion, No.17, 1959.

Melville, Robert. 'Exhibitions of the Institute and Notes on New Premises at Dover Street', Studio, Vol.141, April 1951.

Melville, Robert. 'The New Sculptors', Harpers Bazaar, Vol.46, No.4, January 1952.

Melville, Robert. 'Exhibitions', Architectural Review, Vol.113, No.677, May 1953.

Melville, Robert. 'Exhibition at the ICA of Five Young Painters', Architectural Review, Vol.123, No.735, April 1958.

Melville, Robert. 'Eduardo Paolozzi', Motif, No.2, February 1959.

Melville, Robert. 'Paolozzi as Writer and Craftless Sculptor', Arts, Vol.33, February 1959.

Melville, Robert. 'Exhibition of Paintings called Place at the ICA', Architectural Review, Vol.126, No.754, December 1959.

Melville, Robert. 'Eduardo Paolozzi', Ceil, No.65, May 1960.

Melville, Robert. 'English Pop Art', Quadrum, No.17, 1964.

Middleton, H. 'Art', The Spectator, 18 January 1952.

Myers, Bernard S. 'The Inclined Plane. An Essay on Form and Flight', Ark, No.18, November 1956.

Myers, Bernard S. and Gordon Moore. 'Americana', Ark, No.19, March 1957.

Newby, Frank. 'The Work of Charles Eames', Architectural Design, Vol,24, No.2, February 1954.

Newby, Frank. 'Structural Engineering in the United States', Architectural Design, Vol.24, No.4, April 1954.

Newby, Frank. 'Prestressed Concrete', Architectural Design, Vol.25, No.6, June 1955.

Newby, Frank. 'On Cast Iron and Precast Concrete', Architectural Design, Vol.30, No.8, August 1960.

Proktor, Patrick. 'Techniculture', New Statesman, Vol.68, No.1756, 6 November 1964.

Reichardt, Jasia. 'Bill Turnbull at the Moulton Gallery', Apollo, Vol.72, No.426, August 1960.

Reichardt, Jasia. 'Pop Art and After', Art International, Vol.7, No.2, February 1963.

Reichardt, Jasia. 'Eduardo Paolozzi', Studio International, Vol.168, No.858, October 1964.

Reinish, James. 'An Interview with Lawrence Alloway', Studio International, Vol.186, No.958, September 1973.

Renzio, Toni del. 'Is There a British Art?', Art News and Review, Vol.5, No.6, 18 April 1953.

Renzio, Toni del. 'Portrait of the Artist No.120', Art News and Review, Vol.5, No.16, 5 September 1953.

Renzio, Toni del. 'The Grass Code of Art', Art News and Review, Vol.7, No.8, 14 May 1955.

Renzio, Toni del. 'Neutral Technology - Loaded Ideology', Art News and Review, Vol.7, No.13, 23 July 1955.

Renzio, Toni del. 'Shoes, Hair and Coffee', Ark, No.20, Autumn 1957.

Renzio, Toni del. 'After a Fashion', ICA Publication II, 1958.

Renzio, Toni del. 'Neo-Liberty', Architectural Design, Vol.30, No.9, September 1960.

Renzio, Toni del. 'Style, Technique and Iconography', Art and Artists, Vol.11, No.4, July 1976.

Renzio, Toni del. 'Pop', Art and Artists, Vol.11, No.5, August 1976.

Renzio, Toni del. 'Pioneers and Trendies', Art and Artists, No.209, February 1984.

Robertson, Bryan. 'Parallel of Life and Art', Art News and Review, Vol.5, No.17, 19 September 1953.

Roditi, Edward. 'Interview with Eduardo Paolozzi', Arts, Vol.33, May 1959.

Rouve, Pierre. 'Divorce of Two Minds', Art News and Review, Vol.8, No.15, 18 August 1956.

Sausmarez, Maurice de. 'Visual Grammar of Form', Motif, No.8, Winter 1961.

Sausmarez, Maurice de. 'William Turnbull Talks to Maurice de Sausmarez', Motif, No.8, Winter 1961.

Seckler, D.G. 'New Talent from Abroad', Art in America, Vol.47, No.1, Spring 1959.

Smith, Richard. 'Film Backgrounds: 1. The City. On the Sunny Side of the Street', Ark, No.18, November 1956.

Smith, Richard. 'Film Backgrounds: 2. At Home. Sitting in the Middle of Today', Ark, No.19, March 1957.

Smith, Richard. 'Man and He-Man', Ark, No.20, Autumn 1957.

Smith, Richard. 'New Readers Start Here', Ark, No.32, Summer 1962.

Smith, Richard. 'Trailer: Notes Additional to a Film', Living Arts, No.1 1963.

Smithson, Alison. 'Caravan - Embryo 'Appliance House'?', Architectural Design, Vol.29, No.8, August 1959.

Smithson, Alison. 'CIAM Team 10', Architectural Design, Vol.30, No.5, May 1960.

Smithson, Alison. 'Byelaws for Mental Health', Architectural Design, Vol.30, No.9, September 1960.

Smithson, Alison and Peter. 'Collective Housing in Morocco', Architectural Design, Vol.25, No.1, January 1955.

Smithson, Alison and Peter. 'The Built World: Urban Reidentification', Architectural Design, Vol.25, No.6, June 1955.

Smithson, Alison and Peter. 'The Background to CIAM 10', Architectural Design, Vol.25, No.9, September 1955.

Smithson, Alison and Peter. 'An Alternative to the Garden City Idea', Architectural Design, Vol.26, No.7, July 1956.

Smithson, Alison and Peter. 'Whither CIAM', Architectural Design, Vol.26, No.10, October 1956.

Smithson, Alison and Peter. 'But Today We Collect Ads', Ark, No.18, November 1956.

Smithson, Alison and Peter. 'Cluster Patterns : Images from a Scrapbook', Architecture and Building, No.31, July 1956.

Smithson, Alison and Peter. 'Cluster City: a New Shape for the Community', Architectural Review, Vol.122, No.730, November 1957.

Smithson, Alison and Peter. 'Aesthetics of Change', Architects' Year Book, No.8, November 1957.

Smithson, Alison and Peter. 'The Appliance House', Design, No.113, May 1958.

Smithson, Alison and Peter. 'Scatter', Architectural Design, Vol.29, No.4, April 1959.

Smithson, Alison and Peter. 'The Function of Architecture in Cultures-in-Change', Architectural Design, Vol.30, No.4, April 1960.

Smithson, Alison and Peter. 'Postscript Philadelphia and the London Roads', Architectural Design, Vol.32, No.8, August 1962.

Smithson, Peter. 'Modern Architecture in Holland', Architectural Design, Vol.24, No.8, August 1954.

Smithson, Peter. 'Poem, on the Occasion of the RIBA Gold Medal Being Presented to Sven Markelius', Architectural Design, Vol.32, No.4, April 1962.

Spencer, Charles. 'Richard Hamilton, Painter of 'Being Today'', Studio International, Vol.168, No.858, October 1964.

Stillman, J. and Eastwick-Field, J. 'This Was Yesterday', Architecture and Building, September 1956.

Stirling, James. 'Garches to Jaoul - Le Corbusier as Domestic Architect in 1927 and 1953', Architectural Review, Vol.118, No.705, September 1955.

Stirling, James. 'Ronchamp', Architectural Review, Vol.119, No.711, March 1956.

Studio. 'Sculpture and Painting in the Hanover Gallery', Vol.143, April 1952.

Sutton, Keith. 'Round the Art Galleries', The Listener, Vol.66, No.1705, 30 November 1961.

Sylvester, David. 'Art in a Coke Climate', Sunday Times Colour Magazine, 26 January 1964.

Thwaites, J.A. 'Notes on Some Young English Sculptors', Art Quarterly, Vol.15, No.3, 1952.

Turnbull, William. 'Images Without Temples', Living Arts, No.1, 1963.

Voelcker, John and Ruth Olitsky. 'Form and Mathematics', Architectural Design, Vol.24, No.10, October 1954.

Wilson, Colin St. John and J.L. Martin. 'Proposed Development for University College, Leicester', Architectural Design, Vol.27, No.8, August 1957.

c. Newspapers

Bone, Stephen. 'Work by Young Sculptors', Manchester Guardian, 10 January 1952.

Bone, Stephen. 'Collaboration of Painter, Sculptor and Architect', Manchester Guardian, 10 August 1956.

Bone, Stephen. 'All a Matter of 'Environment'', Manchester Guardian, 15 August 1957.

Braden, S. 'Malaise in the Mall', The Guardian, 23 June 1972.

Daily Mail, 9 August 1956. Whitechapel Art Gallery Archives.

East London Advertiser, 3 August 1956. Whitechapel Art Gallery Archives.

Hackney Gazette, 29 August 1956. Whitechapel Art Gallery Archives.

Hamilton, Richard. 'First Year Studies at Newcastle', Times Educational Supplement, May 1961.

Lynton, Norbert. 'Art Out of News', The Guardian, 25 April 1969.

McNay, M.G. 'Big Daddy of Pop', The Guardian, 25 July 1966.

Packer, William. 'Sir Roland Penrose and Lee Miller Remembered', Financial Times, 15 May 1984.

Radio Times, 10 August 1956. Whitechapel Art Gallery Archives.

Read, Herbert. 'Letter', The Times, 26 June 1947.

Renzio, Toni del. 'Mistaken Identities in the History of Design', Times Higher Education Supplement, 4 February 1977.

The Times. 'Architect and Artist. Ideal Realised', 9 August 1956. Whitechapel Art Gallery Archives.

Yorkshire Observer, 'See the Usual in a Way Unusual', 9 August 1956. Whitechapel Art Gallery Archives.

d. Film, Radio and Television

Arts Council of Great Britain. Fathers of Pop. A film by Reyner Banham and Julian Cooper. 1979.

BBC. Artists as Consumers: the Splendid Bargain (in the series Art - Anti-Art) Recorded 18 January 1960 and broadcast on the Third Programme on 11 March 1960. Produced by Leonie Cohn.

BBC. Richard Hamilton Interviewed by Andrew Forge. Recorded 3 November 1964 and broadcast on 5 April 1965 on the Third Programme as part of the programme New Comment. Produced by Leonie Cohn.

BBC. The Obsessive Image. (An interview with Richard Hamilton, Allen Jones, Christopher Finch and Anne Seymour). Recorded on 3 May 1968 and broadcast on 15 May 1968 on the Third Programme. Produced by Leonie Cohn.

BBC. Designs on Britain. Broadcast on BBC Television on 10 September 1985.

Open University. The Independent Group/The Impact of American Pop Culture in the Fifties. A talk by Richard Hamilton. Broadcast by BBC Radio.

e. Exhibition Catalogues

Amsterdam
Stedelijk Museum. Pop Kunst. Summer 1964.

Stedelijk Museum. Richard Hamilton. Prints and Multiples. February- March 1971.

Berlin
Galerie René Block. Richard Hamilton. July 1971.

Onnasch Galerie. Richard Hamilton. Complete Graphics. June 1970.

Buffalo
Albright-Knox Art Gallery. The Expendable Ikon - Works by John McHale. 12 May - 8 July 1984.

Cambridge
Cambridge Union. Class of '59. 7-19 February 1959.

Kettle's Yard. Nigel Henderson. Photographs, Collages, Paintings. 5-27 March 1977.

Carmarthen
Henry Thomas Gallery. Edward Wright. Graphic Work and Painting. 7 January - 25 January 1985.
(Also shown at Leicester Polytechnic; Kettle's Yard, Cambridge; Norwich School of Art; Museum of Modern Art, Oxford; Wrexham Library Arts Centre).

Hamburg
Galerie Hans Neuendorf. Richard Hamilton. Paintings and Graphics. November 1969.

Kunstverein in Hamburg. Pop Art in England. Beginnings of a New Figuration, 1947-1963. 7 February-21 March 1976.
(Also shown in Munich and York).

London
Anthony d'Offay. Nigel Henderson. Paintings, Collages and Photographs. 15 September - 22 October 1977.

Hanover Gallery. Magda Cordell. 1956.

Hanover Gallery. Richard Hamilton. Paintings 1951-55. January 1955.

Hanover Gallery. Richard Hamilton. Paintings 1956-64. 20 October - 20 November 1964.

Hayward Gallery. Dada and Surrealism Reviewed. 11 January - 27 March 1978.

Hayward Gallery. The Thirties. 25 October 1979 - 13 January 1980.

ICA. Growth and Form. 4 July - 31 August 1951.

ICA. Young Sculptors. 3 January - 3 February 1952.

ICA. Tomorrow's Furniture. 5-29 June 1952.

ICA. Eight Young Painters. 23 October - 22 November 1952.

ICA. Max Ernst. 10 December 1952 - 24 January 1953.

ICA. Opposing Forces. January - March 1953.

ICA. International Sculpture Exhibition. The Unknown Political Prisoner. 15-30 January 1953.

ICA. Wonder and Horror of the Human Head. An Anthology. 6 March - 19 April 1953.

ICA. Eleven British Painters. Recent Work. 3 July - 1 August 1953.

ICA. Parallel of Life and Art. 11 September - 18 October 1953.

ICA. Collectors Items from Artists' Studios. 5 August - 6 September 1953.

ICA. Painting into Textiles. 21 October - 14 November 1953.

ICA. Nigel Henderson. Photo-Images. 1953.

ICA. Recent British Drawings. 10 February - 27 March 1954.

ICA. Victor Pasmore. Paintings and Constructions 1944-54. 31 March - May 1954.

ICA. Items for Collectors' Exhibition. 5 August - 4 September 1954.

ICA. Sunday Painters. 8 September - 9 October 1954.

ICA. Collages and Objects. 13 October - 20 November 1954.

ICA. Picture Fair. 2-10 December 1954.

ICA. Francis Bacon. January - February 1955.

ICA. Mark Tobey. 4 May - 4 June 1955.

ICA. Man, Machine and Motion. 6-30 July 1955.(Also shown at the Hatton Gallery, King's College, University of Durham in May 1955).

ICA. New Sculptors. Painter - Sculptors. August - September 1955.

ICA. Picture Fair. 7-21 December 1955.

ICA. Mathieu. 4 July - 11 August 1956.

ICA. John Hultenberg. 2 October - 17 October 1956.

ICA. Picture Fair. 13-20 December 1956.

ICA. John McHale Collages. 27 November - 15 December 1956.

ICA. Statements. A Review of British Abstract Art in 1956. 16 January - 16 February 1956.

ICA. An Exhibit. 13-24 August 1957.

ICA. William Turnbull. New Sculptures and Paintings. August -September 1957.

ICA. Picture Fair. 12-19 December 1957.

ICA. Some Paintings from the E.J. Power Collection. 13 March - 19 April 1958.

ICA. Three Collagists. November 1958.

ICA. The Developing Process. April - May 1959.

ICA. Nigel Henderson. Recent Work. April - May 1961.

ICA. The Popular Image of the United States. October - November 1963.

ICA. A Continuing Process. 17 March - 19 April 1981. (Also shown at the Hatton Gallery, Newcastle; the Universities of Manchester, Lancaster, Liverpool, and Bretton Hall College, Yorkshire.)

New Vision Centre. Four Painters from Cambridge. February 1960.

O'Hana Gallery. Dimensions. British Abstract Art 1948-57. 1957.

RBA Galleries. Young Contemporaries 1961. February 1961.

Tate Gallery. Marcel Duchamp Retrospective. 18 June - 31 July 1966.

Tate Gallery. Richard Hamilton. 12 March - 19 April 1970. (Also shown in Eindhoven and Bern).

Tate Gallery. Eduardo Paolozzi. 22 September - 31 October 1971.

Tate Gallery. William Turnbull. Sculpture and Painting. 15 August - 7 October 1973.

Tate Gallery. Peter Blake. 9 February - 20 March 1983.

Waddington Galleries. Richard Hamilton. Interiors 1964-79. February 1980.

Waddington Galleries. Richard Hamilton. Prints 1939-83. A complete catalogue of Graphic Work. 1984.

Whitechapel Art Gallery. Black Eyes and Lemonade. 11 August - 6 October 1951.

Whitechapel Art Gallery. This is Tomorrow. 9 August - 9 September 1956.

Whitechapel Art Gallery. The New Generation. March 1964.

Whitechapel Art Gallery. Richard Smith. Paintings 1958-66. May 1966.

Whitechapel Art Gallery. British Sculpture in the Twentieth Century. Part 1: Image and Form. 11 September - 1 November 1981; Part 2: Symbol and Imagination. 27 November 1981 - 24 January 1982.

Milan
Palazzo Reale. English Art Today. February - May 1976.

Newcastle-upon-Tyne
Laing Gallery. Eduardo Paolozzi. Sculpture, Drawings, Collages and Graphics. 17 April - 16 May 1976. (Also shown at Scottish Arts Council Gallery, Edinburgh; Turnpike Gallery, Leigh; Municipal Art Gallery, Wolverhampton; Ferens Art Gallery, Hull; Art Gallery, Southampton; Chapter Arts Centre, Cardiff; Abbot Hall Art Gallery, Kendal).

New York
The Solomon R. Guggenheim Museum. Richard Hamilton. September 1973.

Norwich
Norwich School of Art. Heads Eye Wyn. 27 September - 23 October. (Also shown at Graves Art Gallery, Sheffield; Serpentine Gallery, London; John Hansard Gallery, Southampton; The Minories, Colchester).

Sheffield
Graves Art Gallery. The Forgotten Fifties. 31 March - 13 May 1984.(Also shown at Norwich Castle Museum; Herbert Art Gallery and Museum, Coventry; Camden Arts Centre, London).

f. Others

ICA Bulletins Nos. 42 (March 1954)
43 (April 1954)
45 (June 1954)
47 (September 1954)
48 (October 1954)
57 (July 1955)
60 (October 1955)
61 (November 1955)
63 (January 1956)
64 (February 1956)
71 (September 1956)
74 (March 1957)
76 (May 1957)
82 (December 1957)
91 (October 1958)
100 (July 1959)
109 (January/February 1961)
110 (March/April 1961)
115 (January/February 1962)
122 (December 1962)

Tate Gallery Report 1967/8. Documentation on Richard Hamilton's working methods.

Tate Gallery Report 1976/7. Supplement. Conversation and letters of Nigel Henderson.

ADDENDA

1.b.
Banham, Reyner. Letter to Bryan Robertson 30 March 1956. Whitechapel Art Gallery Archives

Munsing, Stefan P. Letter to the author 4 September 1984

2.a.
Emanuel, Muriel (editor) Contemporary Architects. London, 1980

Meller, James (editor) The Buckminster Fuller Reader. Harmondsworth 1972

Penrose, Sir Roland Scrapbook 1900-81. London 1981

2.b.
Alloway, Lawrence, 'The Robot and the Arts' Art News and Review Vol.8 No.16, 1 September 1956

2.e.
Brighton
University of Sussex. Roland Penrose. Recent Collages 3-31 May 1984

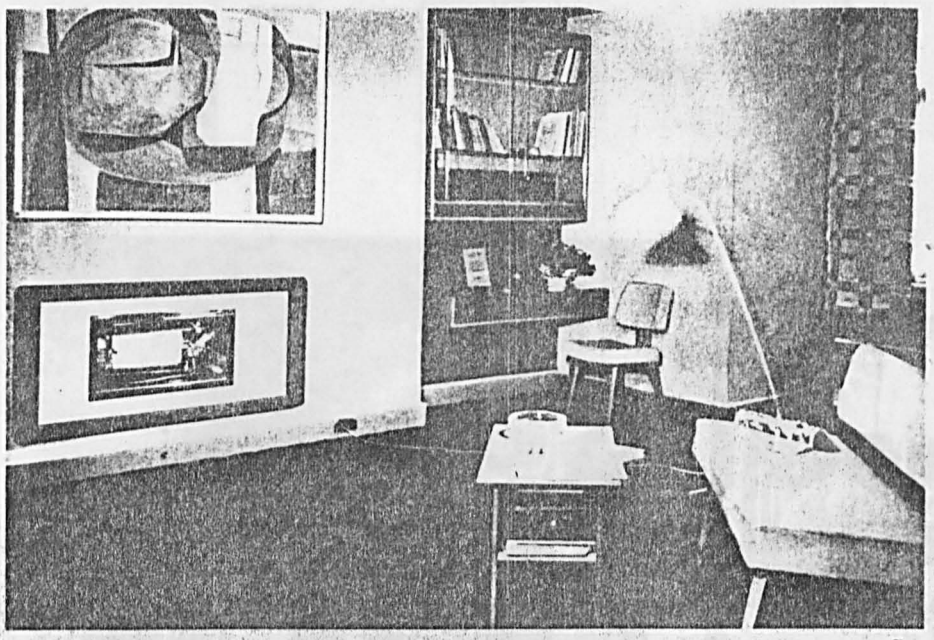
Edinburgh
Royal Scottish Academy. Eduardo Paolozzi. Recurring Themes 1984

London
Serpentine Gallery. Recalling the Fifties February 1985

Plates

1

2

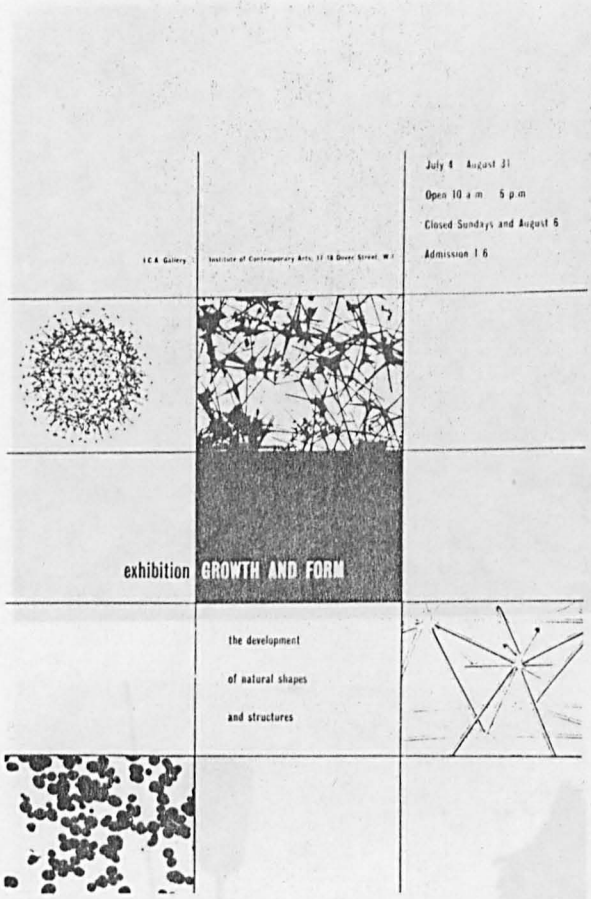


3

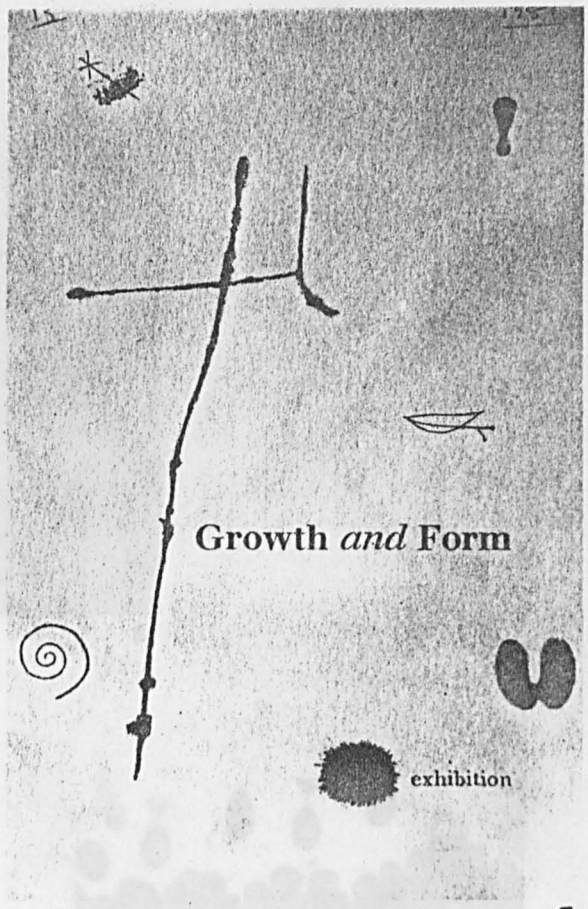
1. THE MAYOR GALLERY, CORK STREET, LONDON. W.1.. JUNE 1939.

2. ENTRANCE TO THE ICA EXHIBITION '40 YEARS OF MODERN ART' HELD IN THE BASEMENT OF THE ACADEMY CINEMA, OXFORD STREET, LONDON, W.1., FEBRUARY - MARCH 1948.

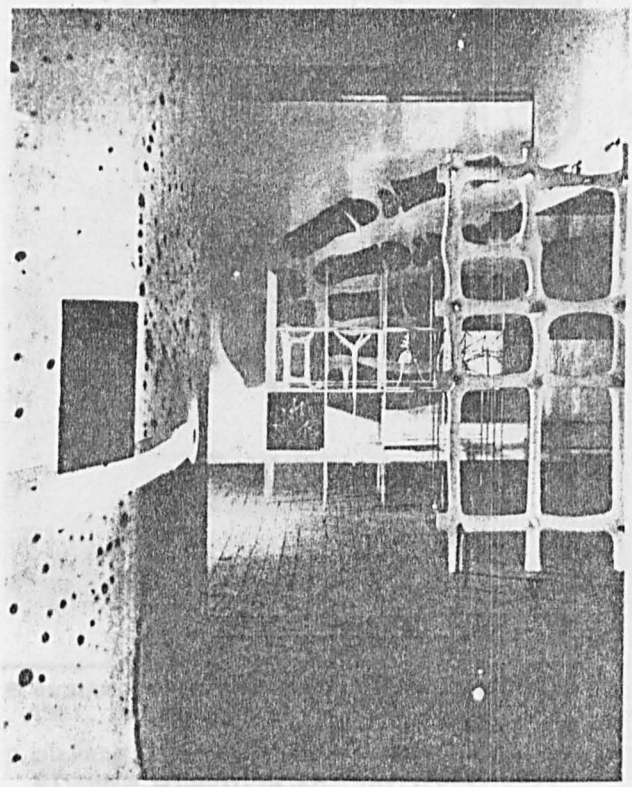
3. THE MEMBERS' ROOM AT THE ICA, 1951.



4



5



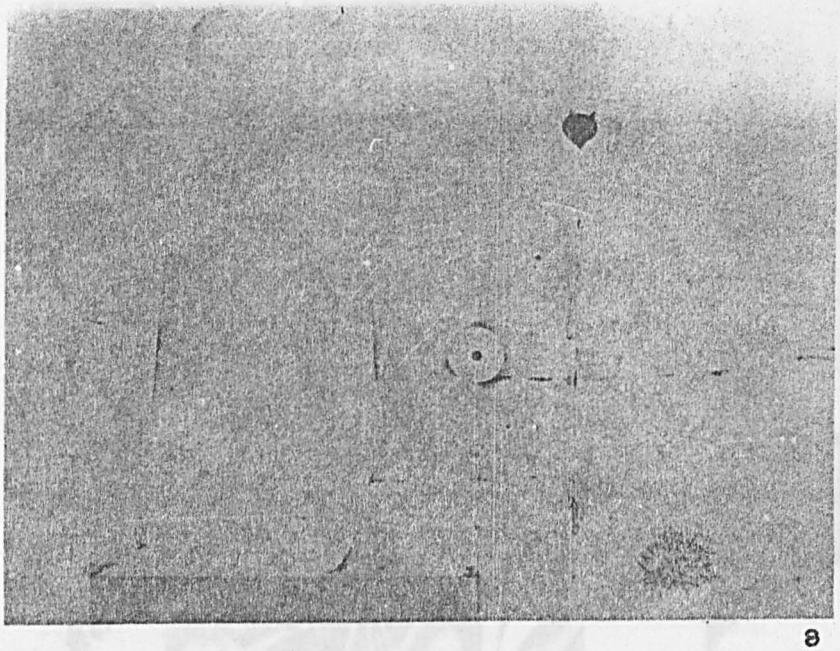
6

7

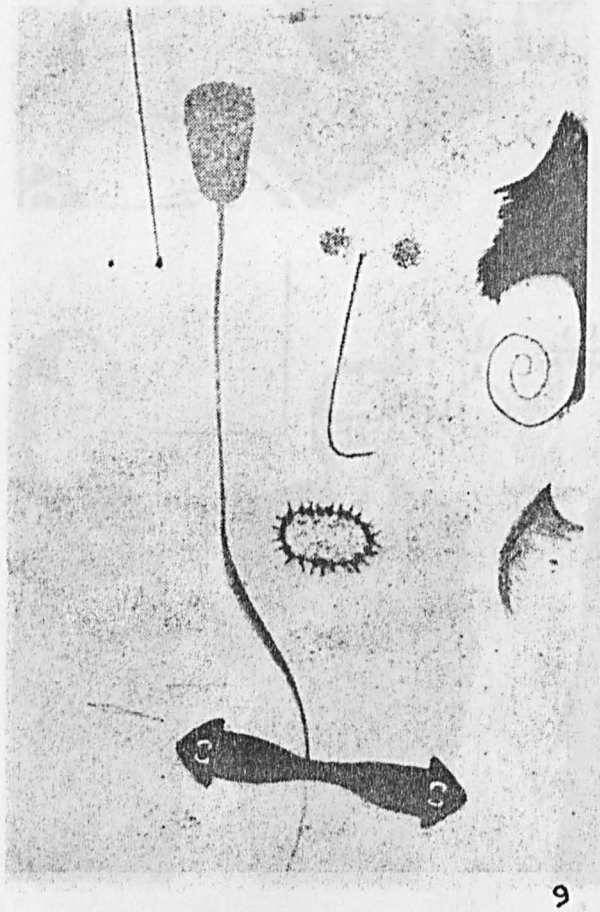
4. INVITATION CARD FOR THE EXHIBITION 'GROWTH AND FORM', JULY-AUGUST 1951.

5. CATALOGUE COVER FOR 'GROWTH AND FORM', ILLUSTRATED BY HAMILTON'S PRINT 'HETEROMORPHISM'.

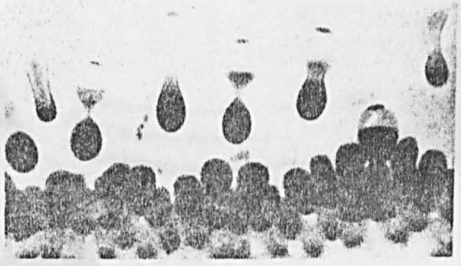
6.7. 'GROWTH AND FORM'. ICA. INSTALLATION VIEWS.

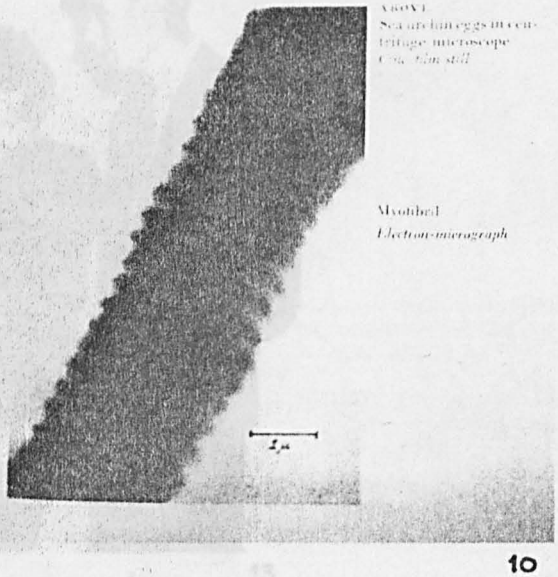


8



9





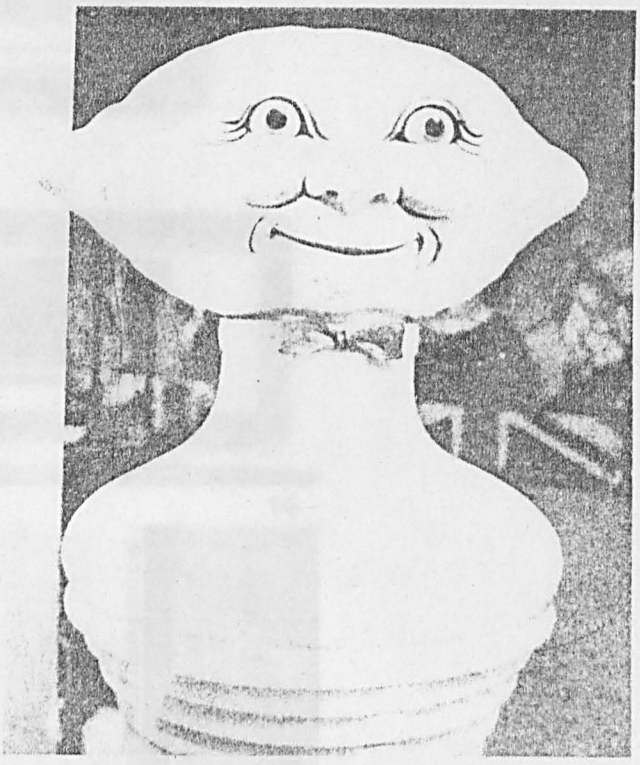
10

8. RICHARD HAMILTON 'PARTICULAR SYSTEM' 1951. OIL ON CANVAS.

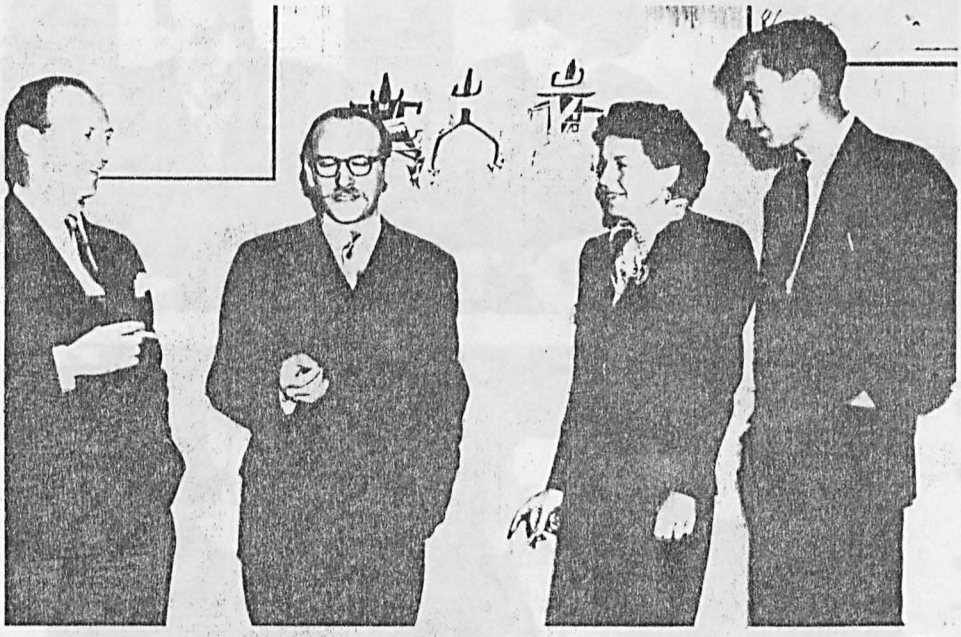
9. RICHARD HAMILTON 'SELF PORTRAIT' 1951. ETCHING, ENGRAVING, DRYPOINT, AQUATINT. 30 x 19·7 cm.

10. PAGE FROM 'GROWTH AND FORM' CATALOGUE

11



12

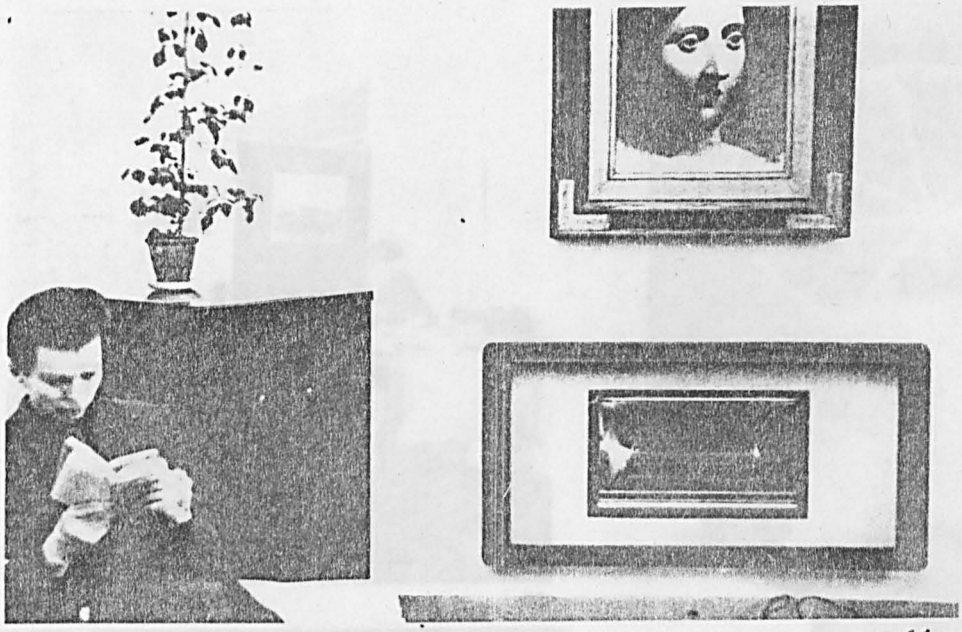


13

11. COVER OF 'NEW WORLDS. FICTION OF THE FUTURE', AUTUMN 1951. THE FESTIVAL OF BRITAIN ARCHITECTURE WAS THOUGHT FANTASTIC ENOUGH TO APPEAR IN A SCIENCE FICTION ILLUSTRATION

12. THE TALKING LEMON FROM THE WHITECHAPEL GALLERY'S 'BLACK EYES AND LEMONADE' 1951

13. LEFT TO RIGHT : ANTHONY KLOMAN (ICA's DIRECTOR OF PLANNING), SIR NORMAN REID (DIRECTOR OF THE TATE GALLERY), DOROTHY MORLAND (DIRECTOR OF THE ICA), PETER WATSON (OF THE ICA'S MANAGEMENT COMMITTEE) AT THE OPENING OF THE SAUL STEINBURG EXHIBITION, ICA, MAY 1952



14.

15

16

14. RICHARD LANNOY AT THE ICA c1951

15. TONI DEL RENZIO AND FREDA PAOLOZZI AT THE ICA c1953

16 PETER AND ALISON SMITHSON c1950

17

18

19

20

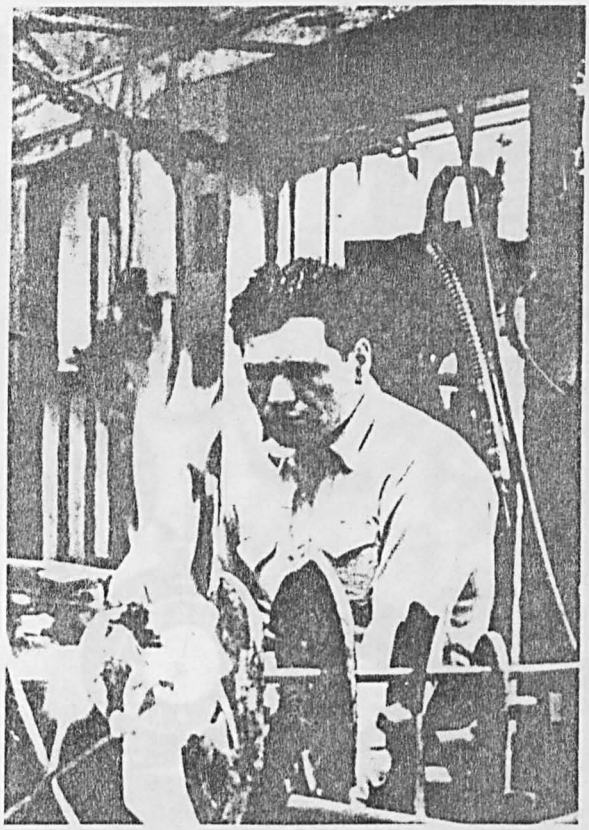
17. RICHARD LANNOY AT THE 'HUMPHREY JENNINGS' EXHIBITION, ICA, FEBRUARY 1951.

18. WILLIAM TURNBULL WITH 'HANGING SCULPTURE' 1949.

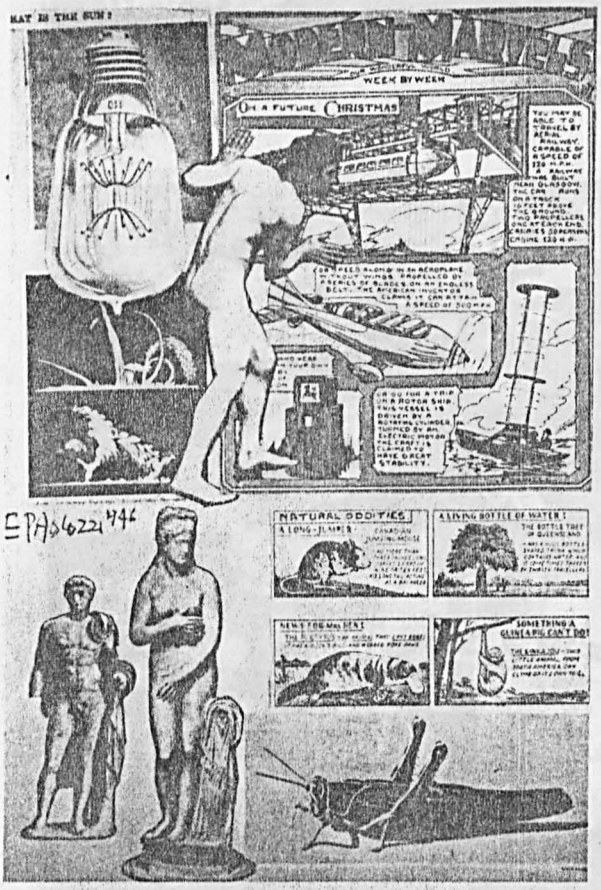
19. TONI DEL RENZIO AT THE 'TOMORROW'S FURNITURE' EXHIBITION, ICA, JUNE 1952.

20. NIGEL HENDERSON.

21



22



23

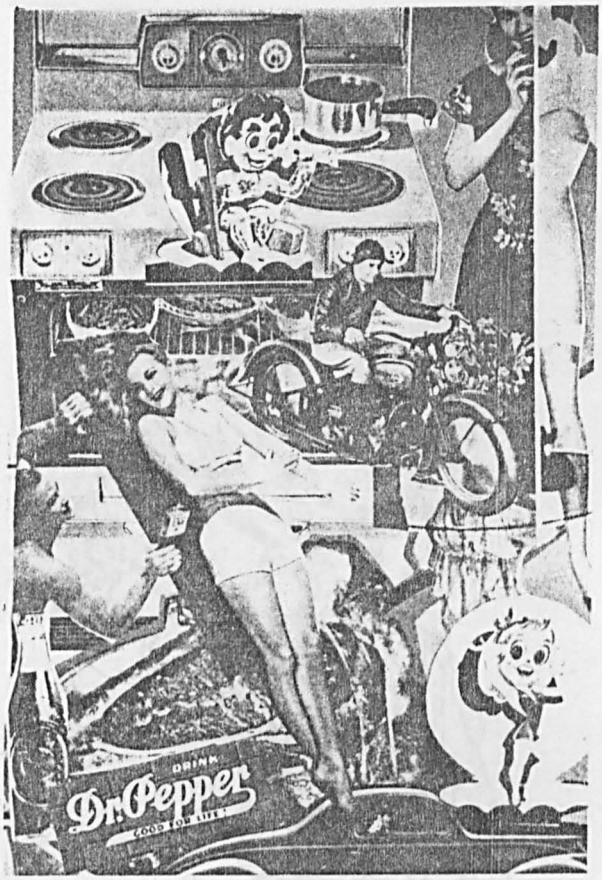
24

21. EDUARDO PAOLOZZI, FROM LORENZA MAZZETTI'S FILM 'TOGETHER', 1956.

22. EDUARDO PAOLOZZI SUPERVISING THE CASTING OF 'FORMS ON A BOW', 1949.

23. EDUARDO PAOLOZZI 'WHAT IS THE SUN?' 1948. COLLAGE, 35·75 × 23·75 CM..

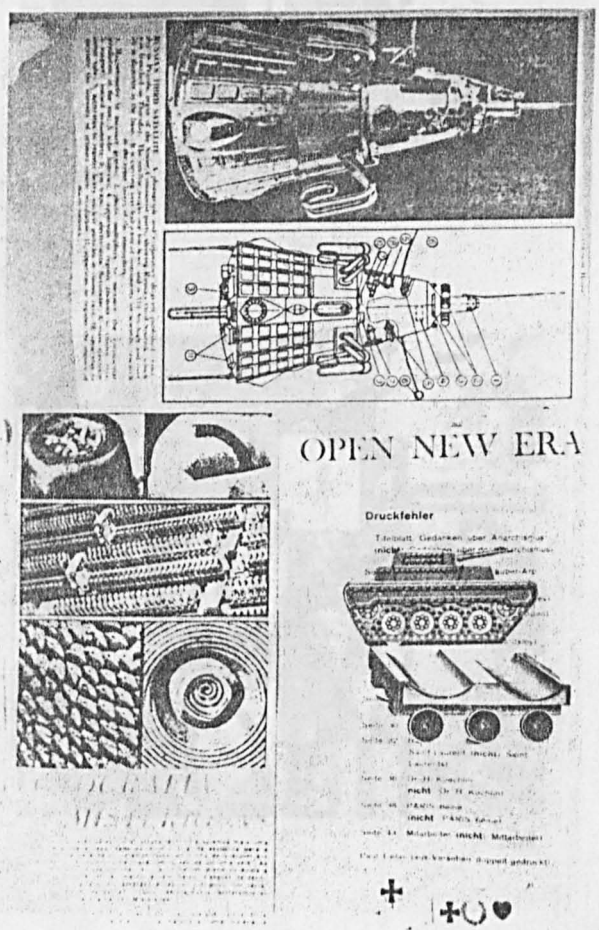
24. EDUARDO PAOLOZZI IN THE STUDIO HE SHARED WITH HENDERSON AT THORPE-LE-SOKEN, 1956.



25

26

27



28

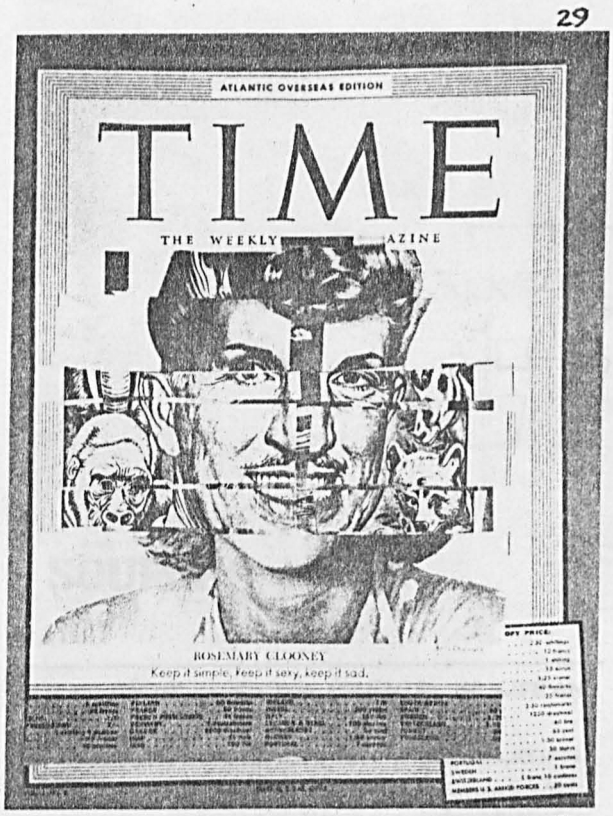
25 EDUARDO PAOLOZZI 'DRINK DR. PEPPER' 1948. COLLAGE. 35·75 x 23·75 cm.

26. EDUARDO PAOLOZZI 'STAR KISS' 1948. COLLAGE. 36 x 24 cm.

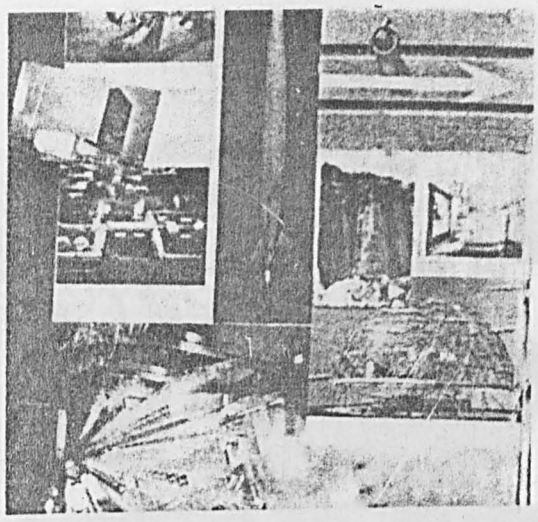
27. EDUARDO PAOLOZZI 'HEART'S DELIGHT' 1949. COLLAGE. 39 x 26 cm.

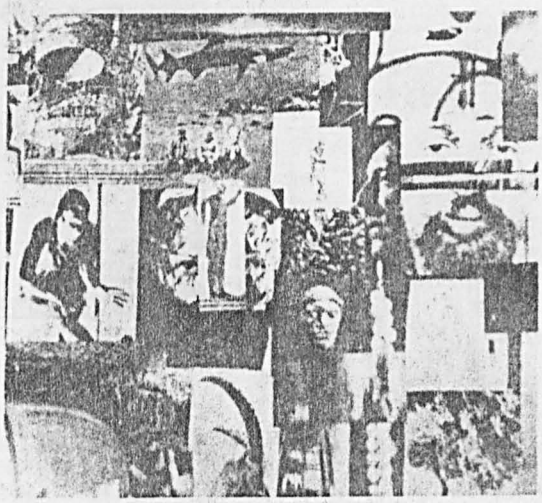
28. EDUARDO PAOLOZZI. WORK SHEET COLLAGE c1954.

29



30



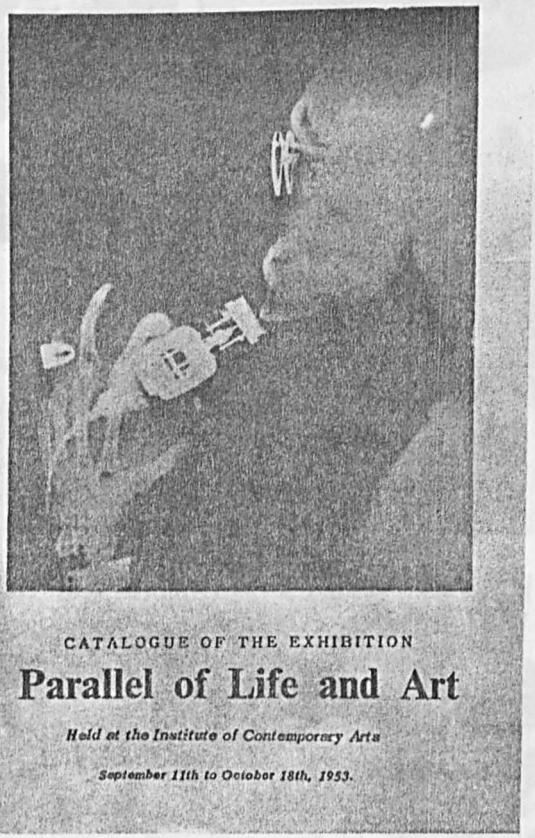


31

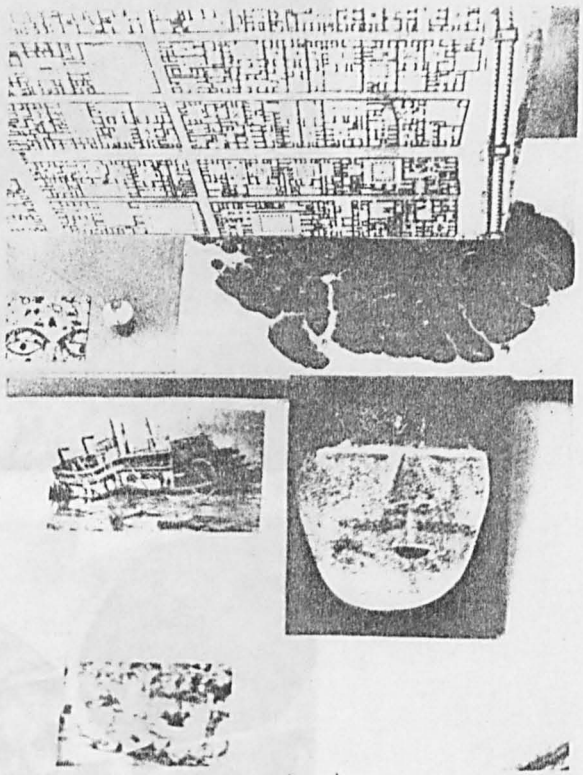
29. EDUARDO PAOLOZZI 'AUTOMOBILE HEAD' 1954. SCREENPRINT. 46 x 33 cm.

30. EDUARDO PAOLOZZI 'KEEP IT SIMPLE, KEEP IT SEXY, KEEP IT SAD'. 1952. COLLAGE, 28·25 x 21·5 cm.

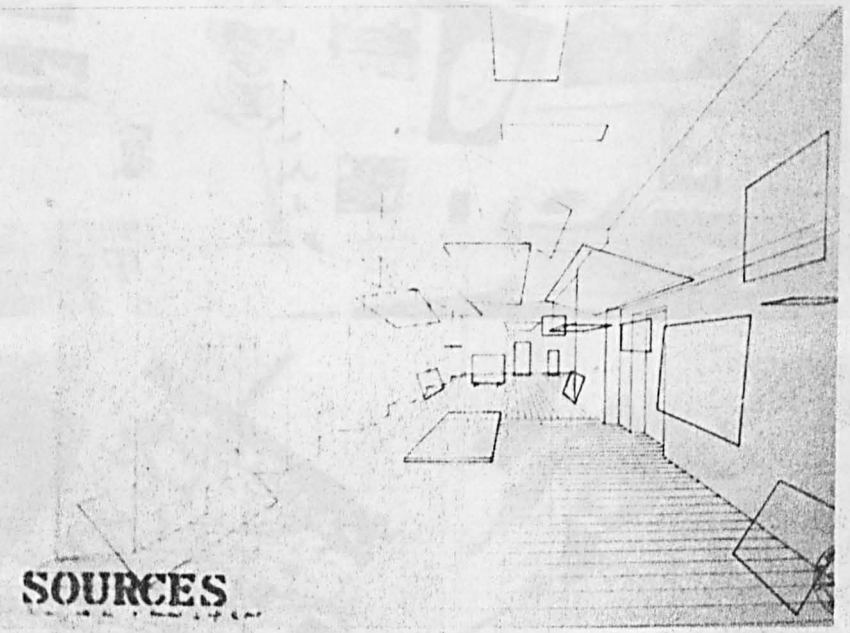
31. WALLS OF WILLIAM TURNBULL'S STUDIO c.1959



32



33



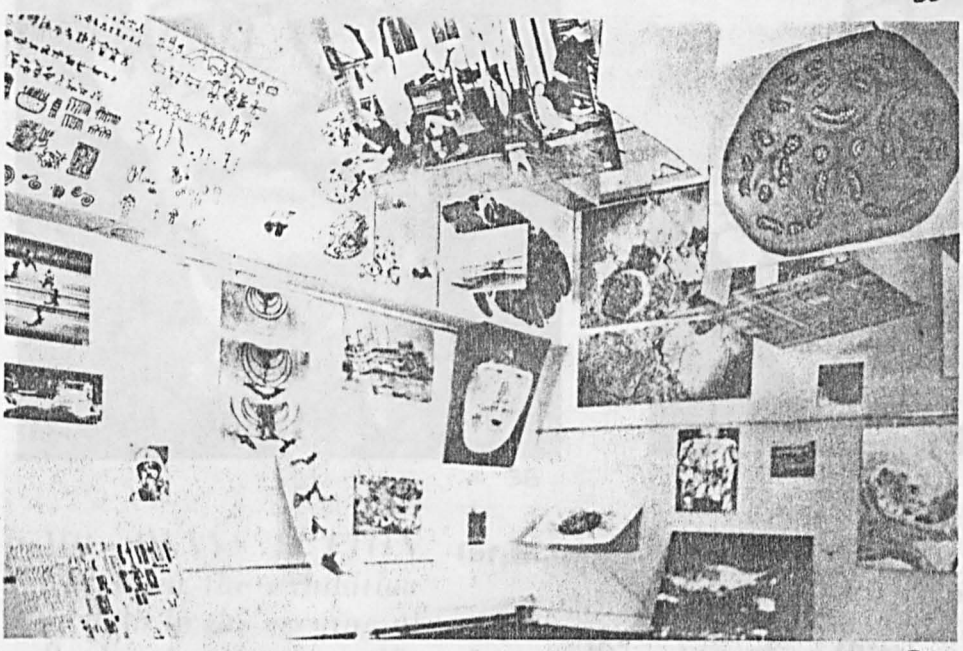
34

32. CATALOGUE COVER FOR 'PARALLEL OF LIFE AND ART' 1953.

33. 'PARALLEL OF LIFE AND ART'. INSTALLATION VIEW.

34. ALISON AND PETER SMITHSON. PERSPECTIVE DRAWING OF THE ARRANGEMENT OF EXHIBITS FOR 'PARALLEL OF LIFE AND ART'.

35

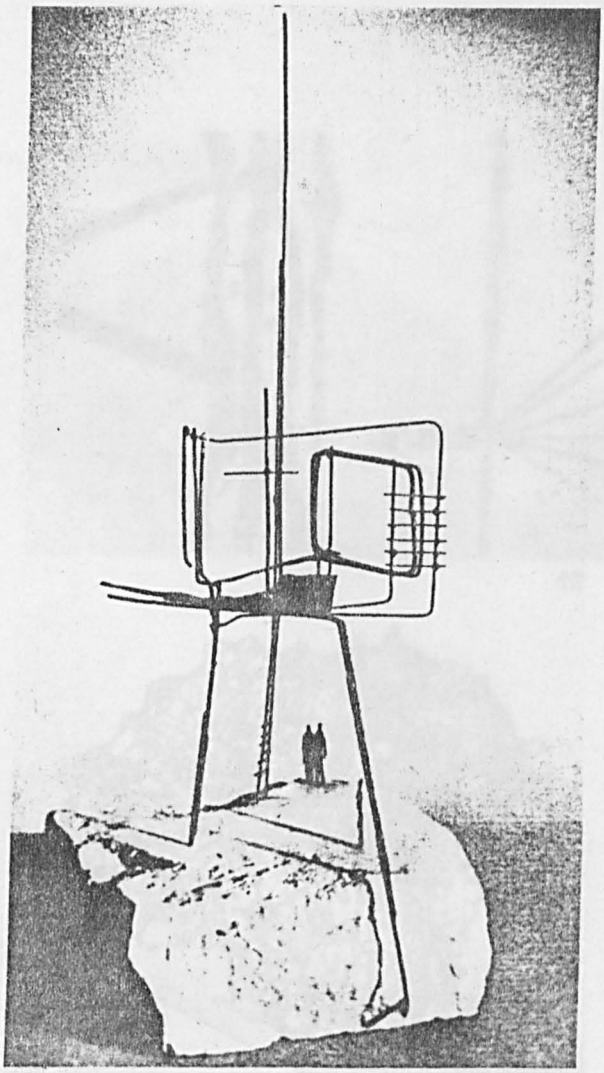


36

37

35.36.37. 'PARALLEL OF LIFE AND ART', 1953. INSTALLATION VIEWS.

38



39

MR. DENYS SUTTON will open the exhibition at 8.30 in the evening of Wednesday January 28. Open until February 28. daily at 11.00 a.m.. closing Tuesday to Friday at 6.00 p.m.. Saturday at 5.00 p.m.. closed all day Sunday and Monday

INSTITUTE OF CONTEMPORARY ARTS
17-18 *Dover Street, London W.1.*

Infra-objectivism
Amorphism
Abstract Meta-formalism
Non-form Non-expression
Aformalism
Intra-subjectivism
Abstract Objectivism Non-form Expression

Opposing Forces

Abstract Symbolism
Non-expression
Expressive Amorphism
Non-non-form
Meta-expressivity
Metamorphism
Abstract Expressionism
Organico-psychism
Form-expressivism

Francis . Mathieu . Michaux . Ossorio . Pollock . Riopelle . Serpan

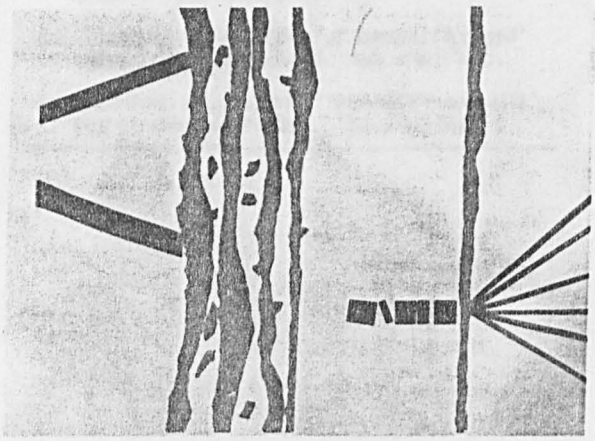
40

38. PETER REYNER BANHAM c 1956.

39. REG BUTLER. 'MAQUETTE FOR MONUMENT TO THE UNKNOWN POLITICAL PRISONER' 1951–2. BRONZE WIRE AND METAL WELDED ON TO A STONE BASE. HEIGHT 43·5 cm.

40. INVITATION CARD FOR 'OPPOSING FORCES' ICA, JANUARY–FEBRUARY 1953

41



42

43

44

41. JOHN MCHALE c. 1955

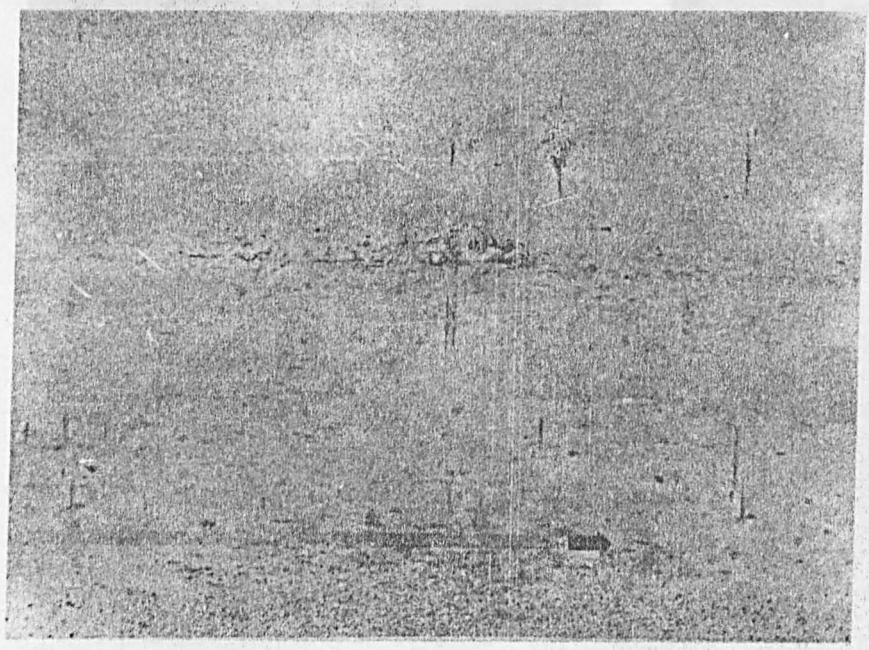
42. JOHN MCHALE 'TRANSISTOR N°·16' 1953

43. COVER OF 'COLLAGES AND OBJECTS' CATALOGUE ICA, OCTOBER-NOVEMBER 1954.

44. NIGEL HENDERSON 'COLLAGE' 1954. 30×36 ins.

45

46

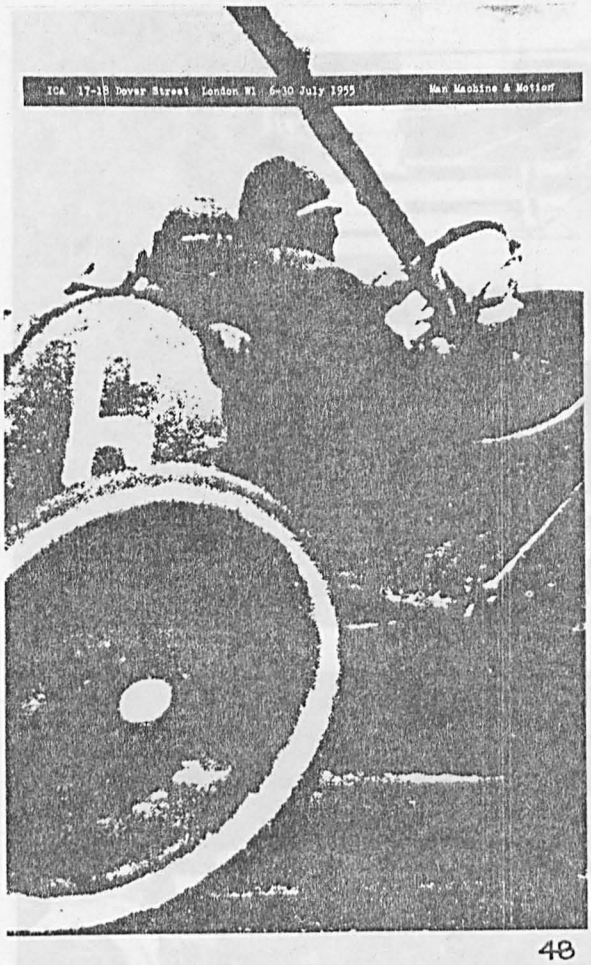


47

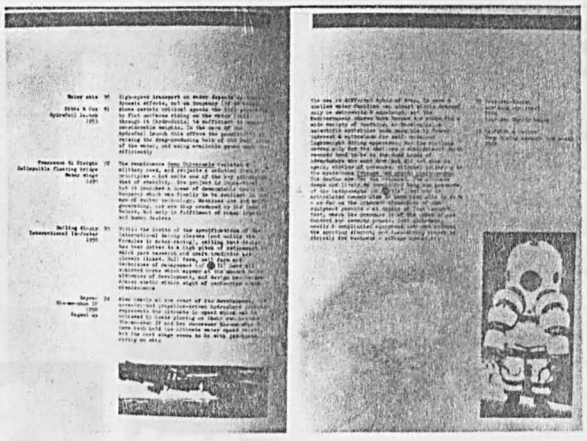
45. RICHARD AND TERRY HAMILTON REPAIRING A CHAIR AT ROLAND PENROSE'S HOUSE, c1953. (IN THE DOORWAY IS LEE MILLER, ROLAND PENROSE'S WIFE).

46. RICHARD HAMILTON, 'd'ORIENTATION' 1952, OIL ON BOARD. 46 x 63 ins..

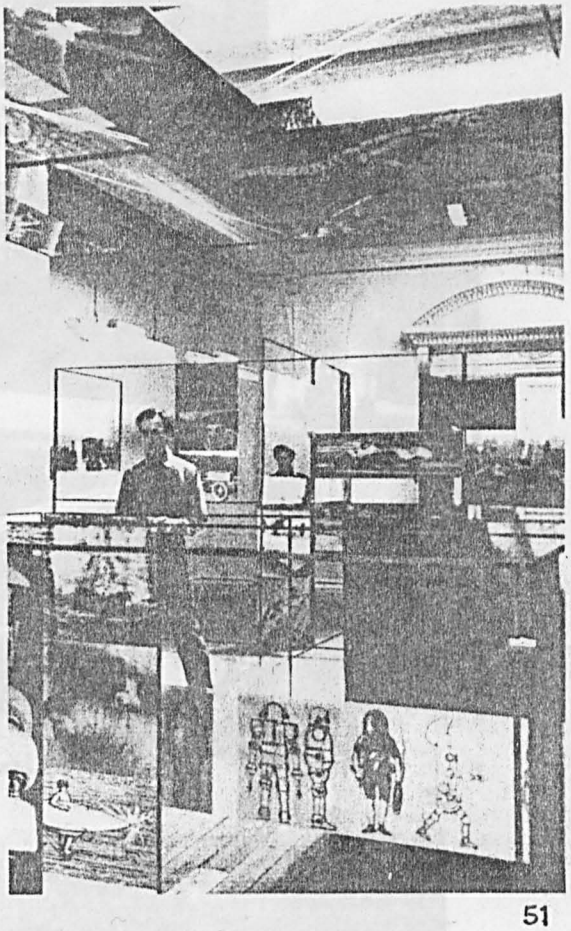
47. RICHARD HAMILTON, 'TRANSITION IIII', 1954. OIL ON PANEL. 36x48 ins..



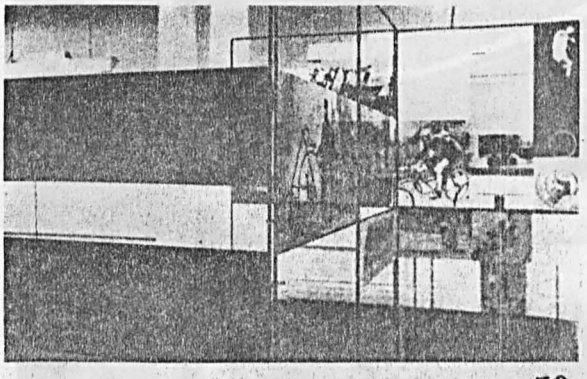
48



49



51



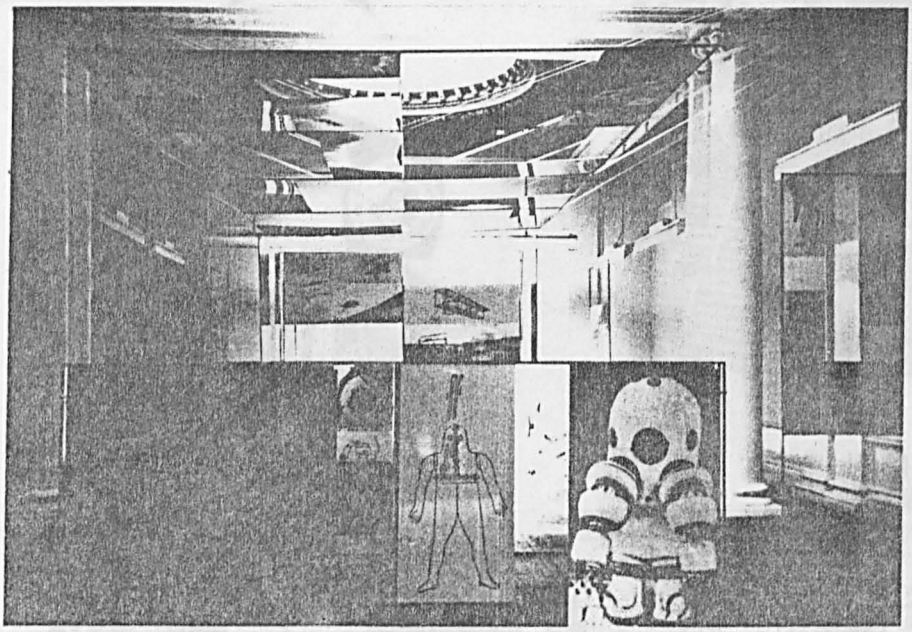
50

48. CATALOGUE COVER FOR 'MAN, MACHINE AND MOTION'. ICA, JULY 1955.

49. TWO PAGES FROM THE 'MAN, MACHINE AND MOTION' CATALOGUE.

50. 'MAN, MACHINE AND MOTION' AT THE ICA. INSTALLATION VIEW.

51. 'MAN, MACHINE AND MOTION' AT THE HATTON GALLERY, NEWCASTLE UPON TYNE, MAY 1955. RICHARD HAMILTON IS STANDING LEFT FOREGROUND.

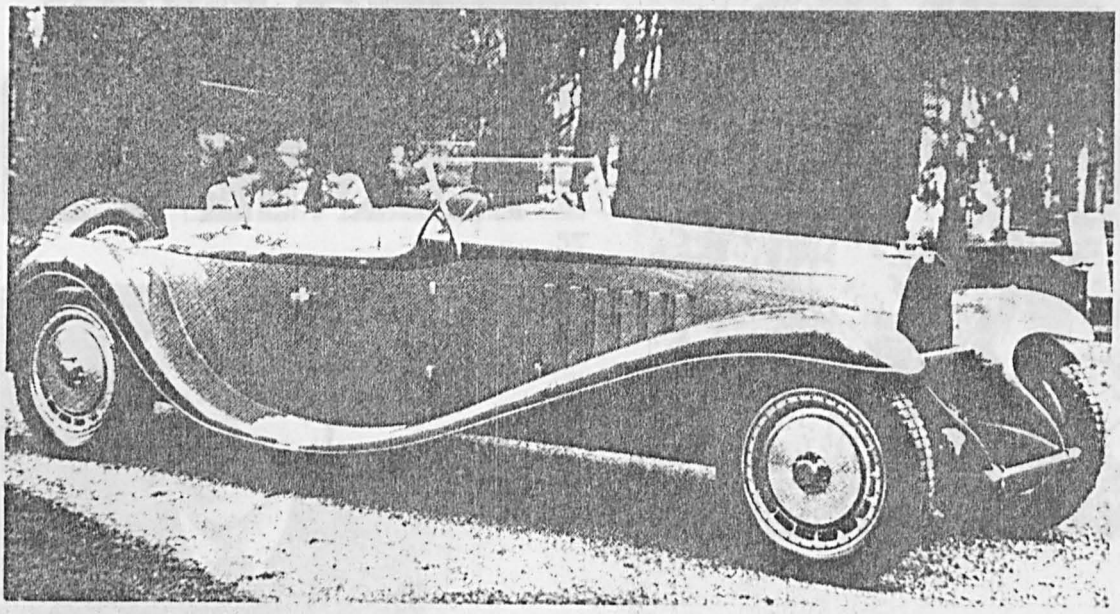


52

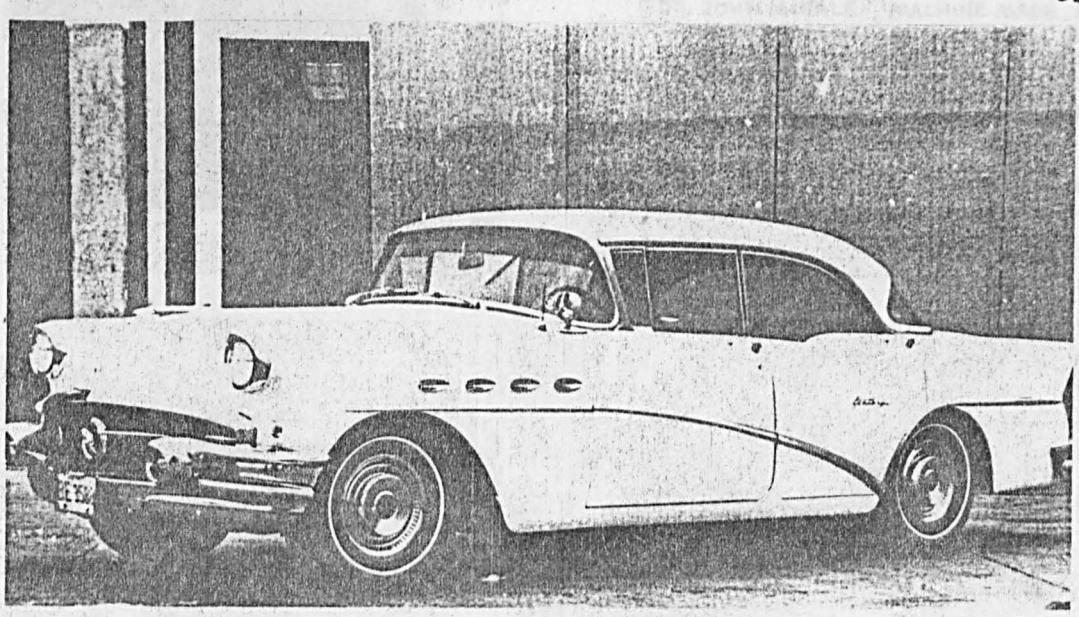
52. 'MAN, MACHINE AND MOTION. HATTON GALLERY INSTALLATION VIEW

53. BUGATTI ROYALE. TYPE 41. DESIGNED BY JEAN BUGATTI c1931

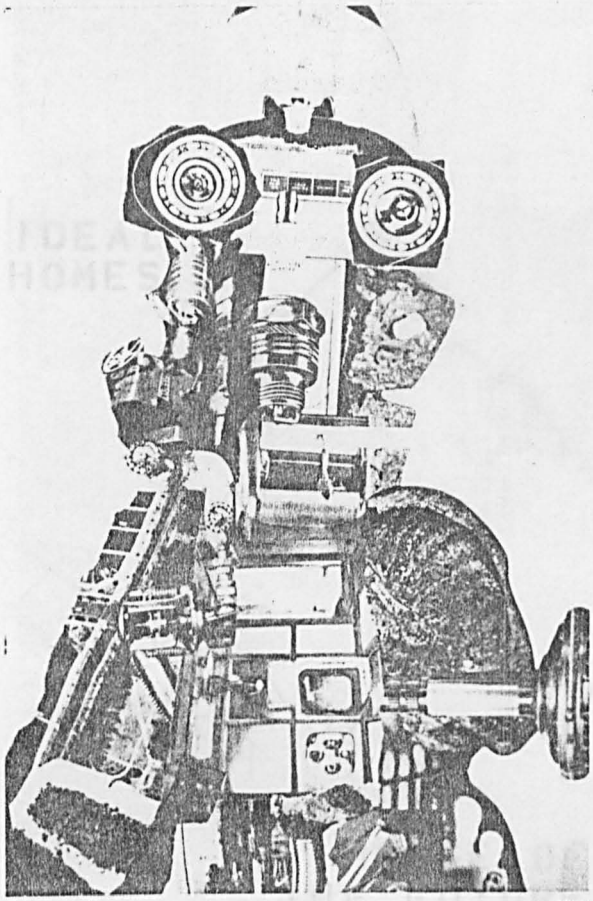
54. BUICK CENTURY DE LUX RIVIERA SEDAN. 1956.



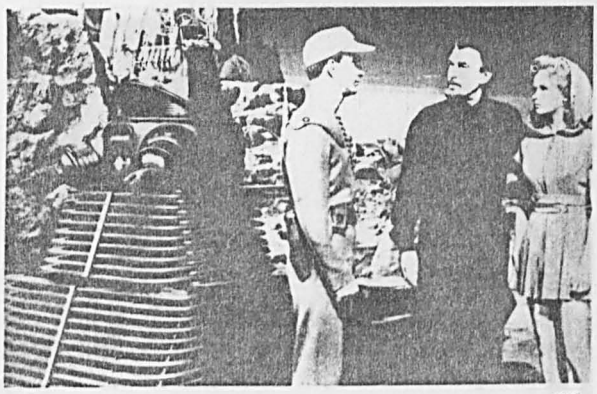
53



54



55



56

58

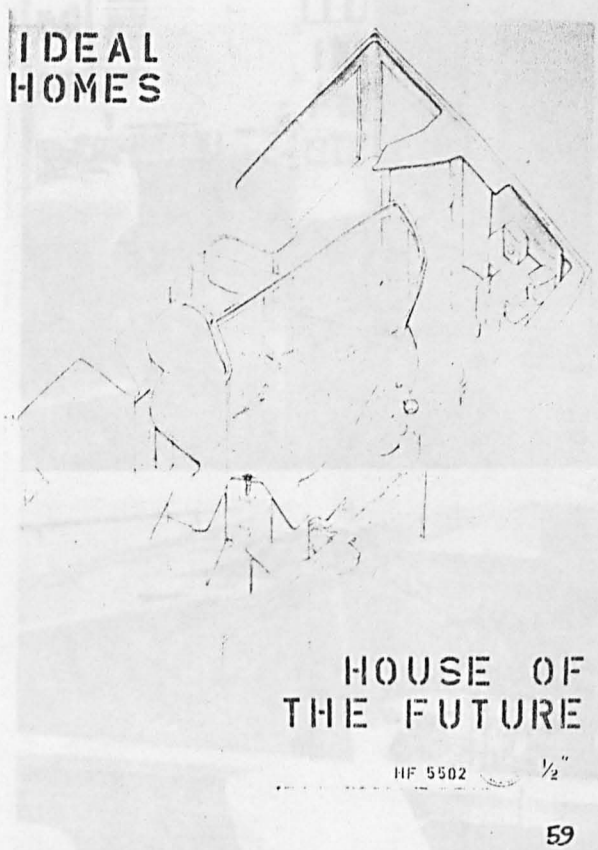
57

55. JOHN McHALE 'MACHINE MADE. AMERICA II' 1956, COLLAGE, 23 x 17 ins., BEARING A STRIKING RESEMBLANCE TO ROBBIE THE ROBOT IN THE FILM 'FORBIDDEN PLANET'.

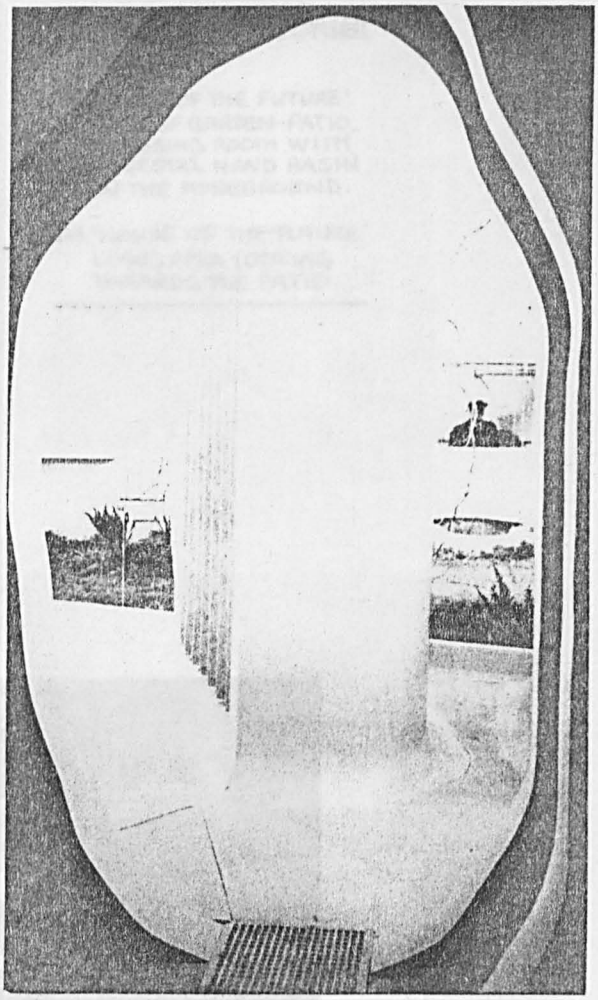
56. STILL FROM 'FORBIDDEN PLANET'

57. LAWRENCE ALLOWAY c 1959.

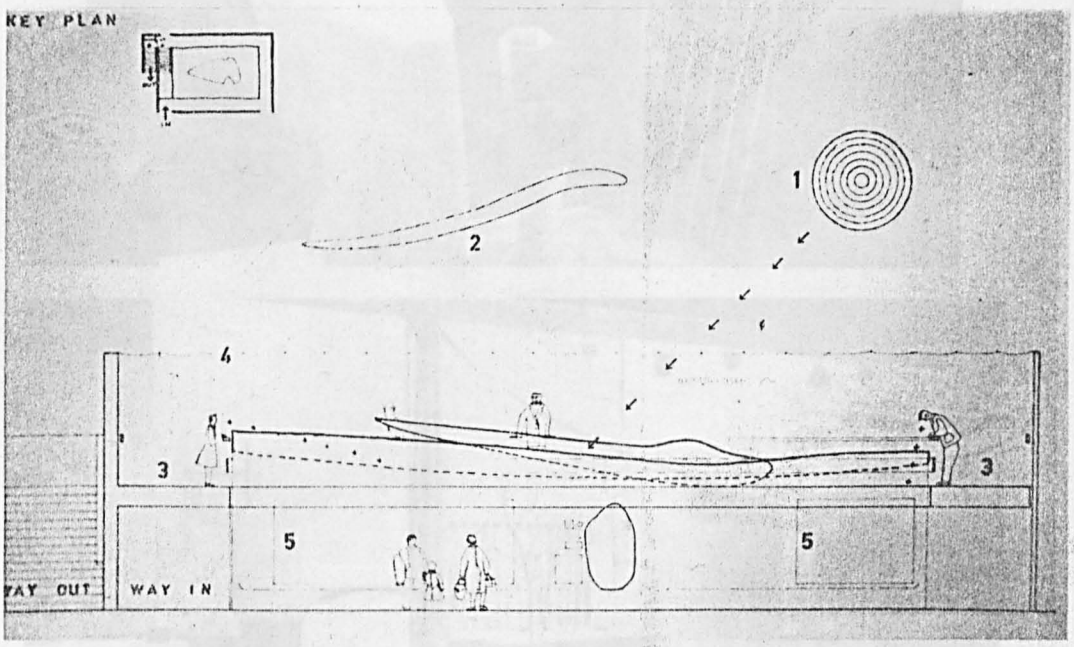
58. MAGDA CORDELL 'PAINTING.' c 1955



59



60

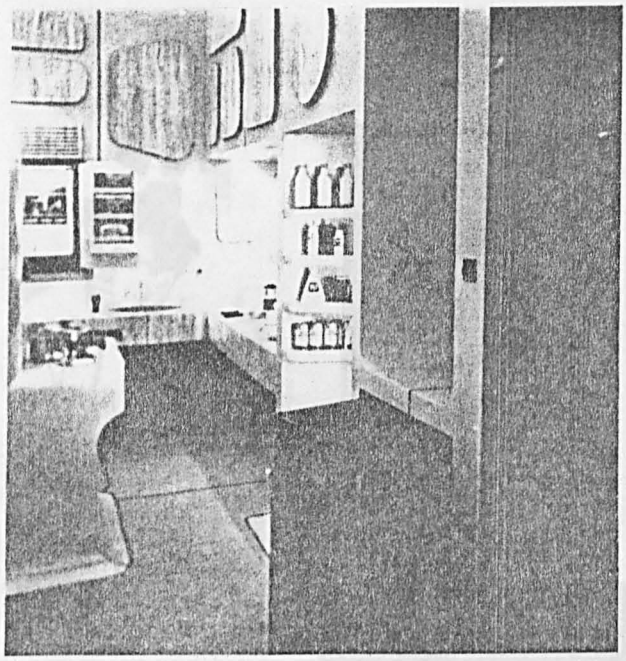


61

59. ALISON AND PETER SMITHSON 'HOUSE OF THE FUTURE' AXIOMETRIC DRAWING. 1956.

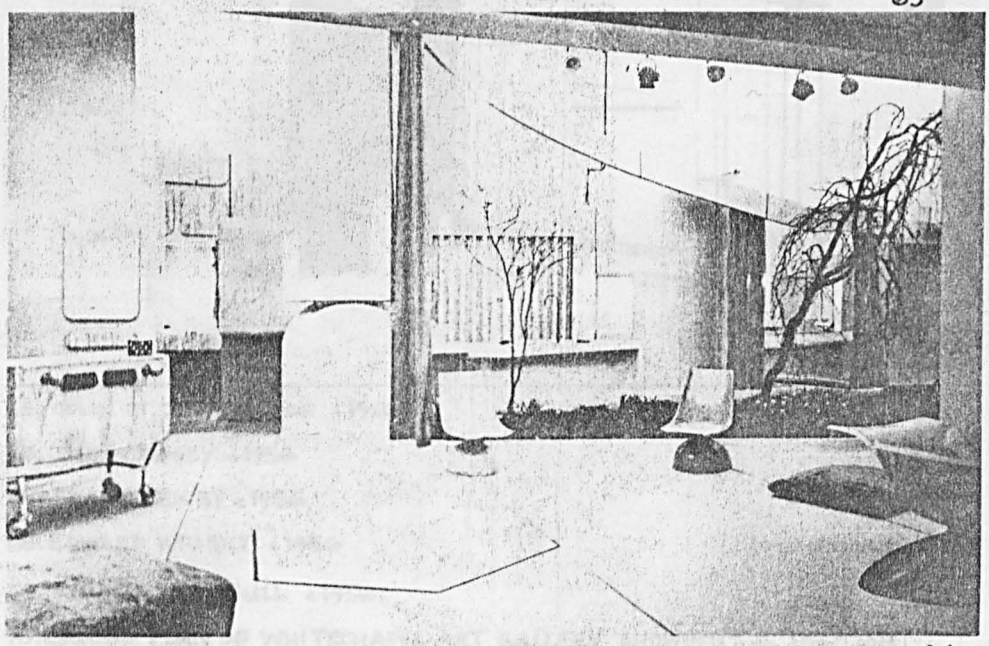
60. ENTRANCE TO THE 'HOUSE OF THE FUTURE'.

61. 'HOUSE OF THE FUTURE' SKETCH ELEVATION.



62

63



64

62. 'HOUSE OF THE FUTURE' KITCHEN.

63. 'HOUSE OF THE FUTURE' VIEW OF GARDEN-PATIO. DRESSING ROOM WITH PEDESTAL HAND BASIN IN THE FOREGROUND.

64. 'HOUSE OF THE FUTURE' LIVING AREA LOOKING TOWARDS THE PATIO.

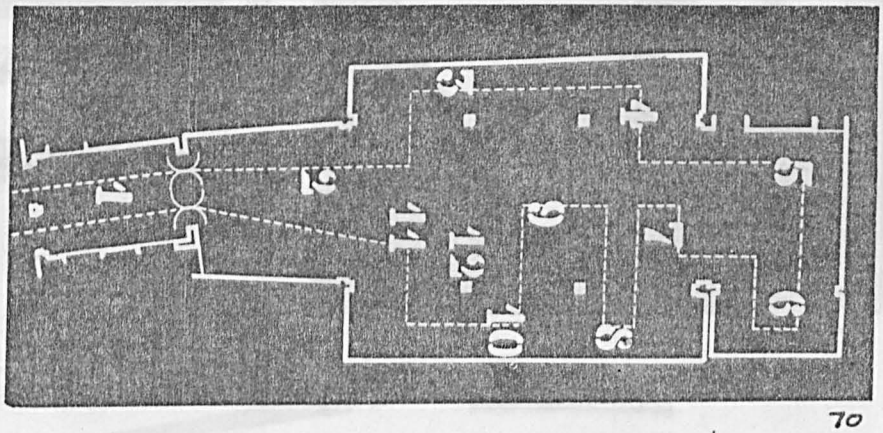
65

66

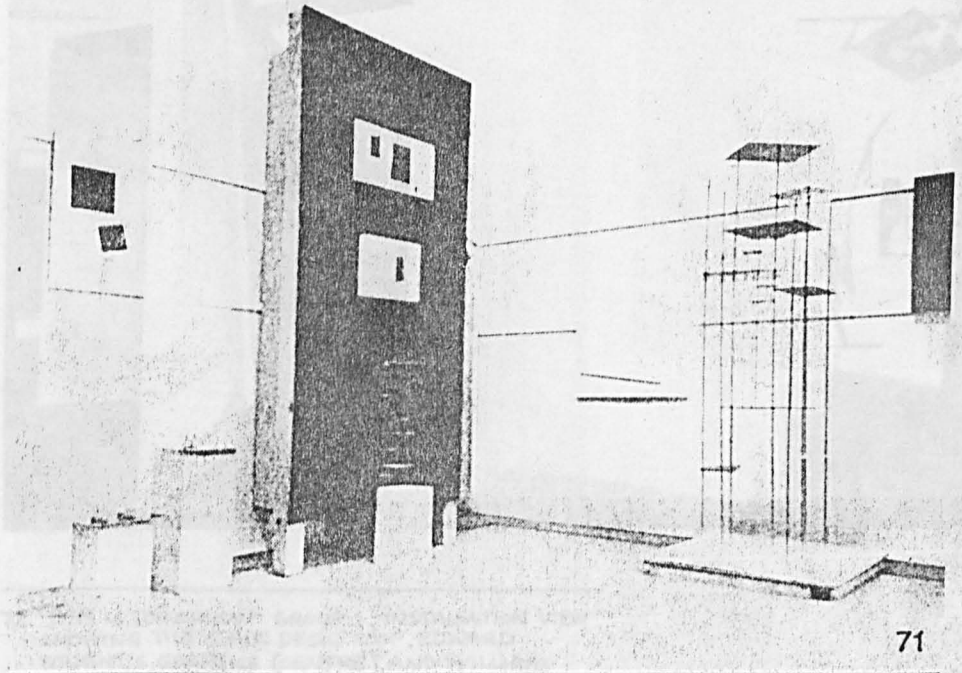
67

68

69



70



71

65. COLIN ST. JOHN WILSON c1956

66. THEO CROSBY c1956

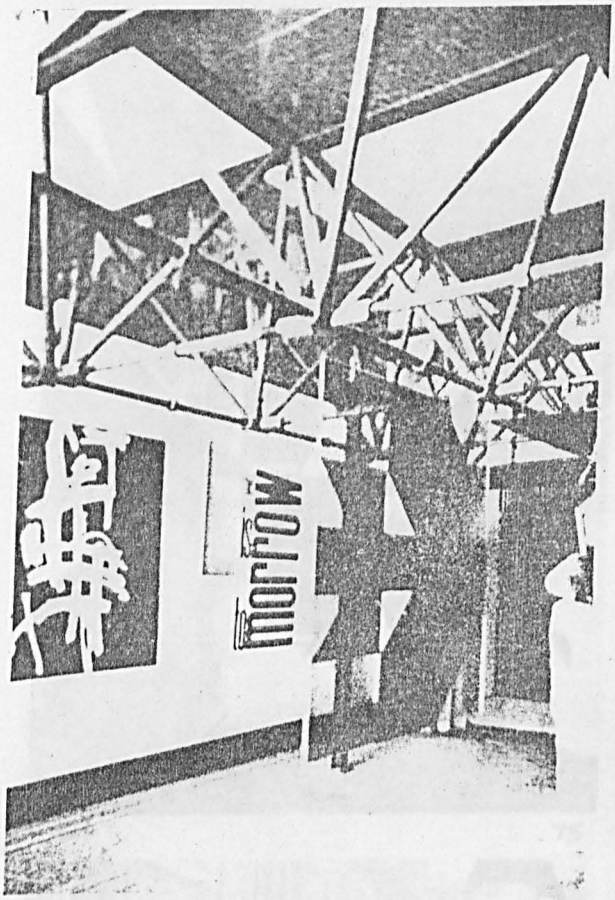
67. FRANK NEWBY c1956

68. EDWARD WRIGHT c1956

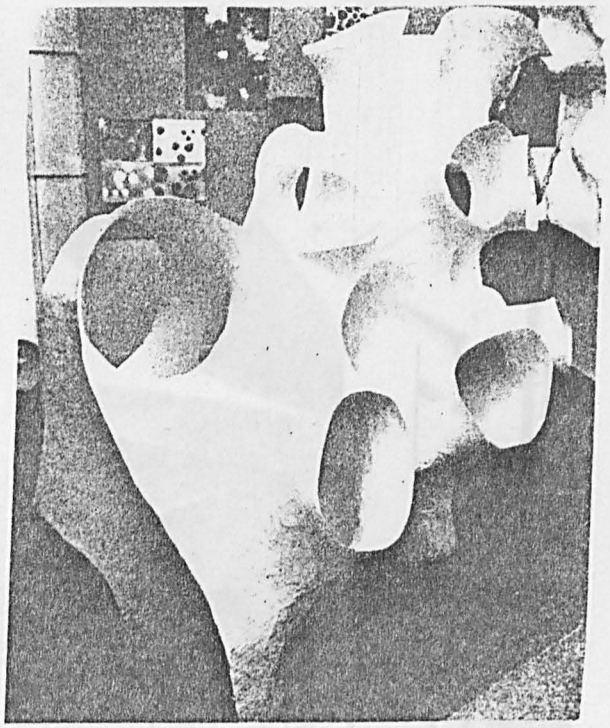
69. WILLIAM TURNBULL c1956

70. GROUND PLAN OF WHITECHAPEL ART GALLERY SHOWING THE POSITION OF EACH OF THE GROUPS FOR 'THIS IS TOMORROW'.

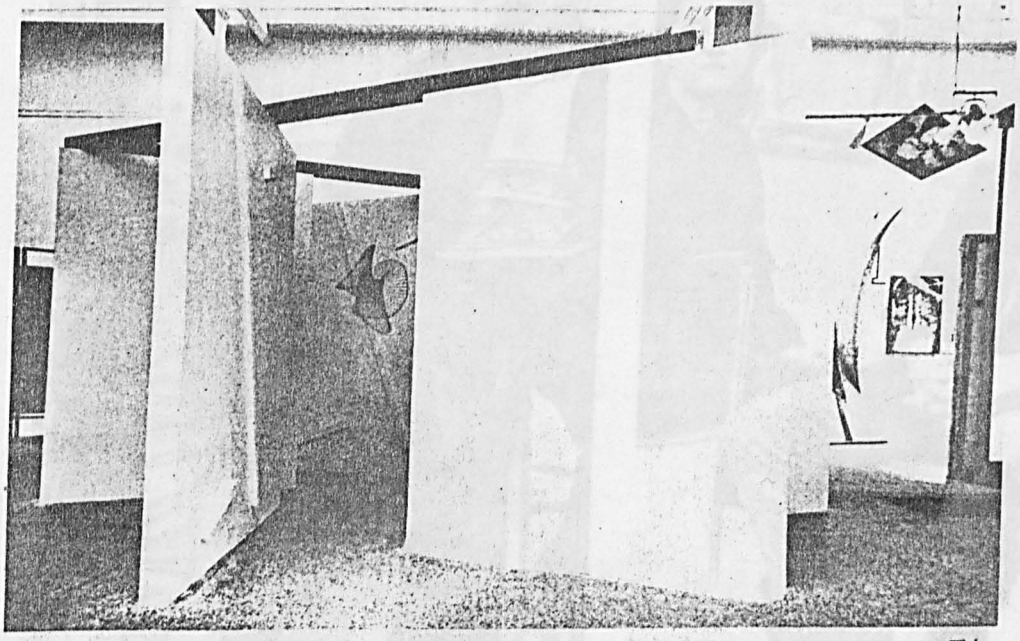
71. 'THIS IS TOMORROW' GROUP 5. INSTALLATION VIEW.



72



73

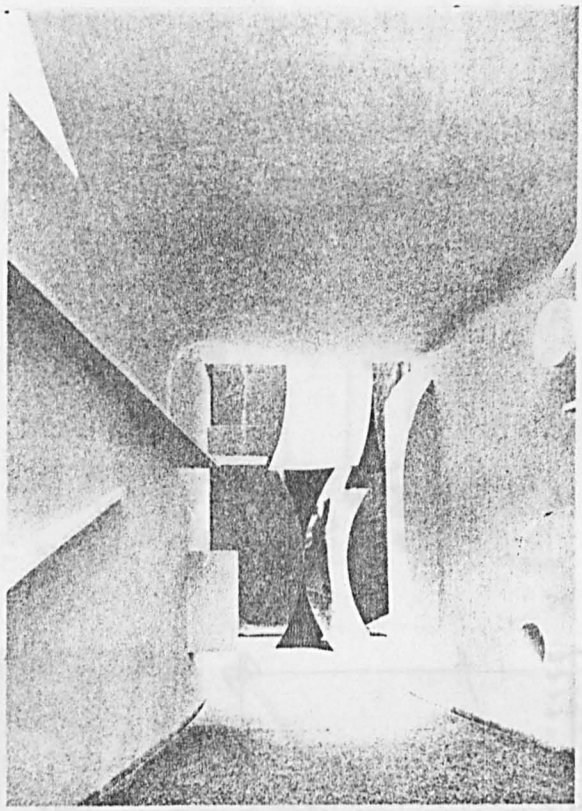


74

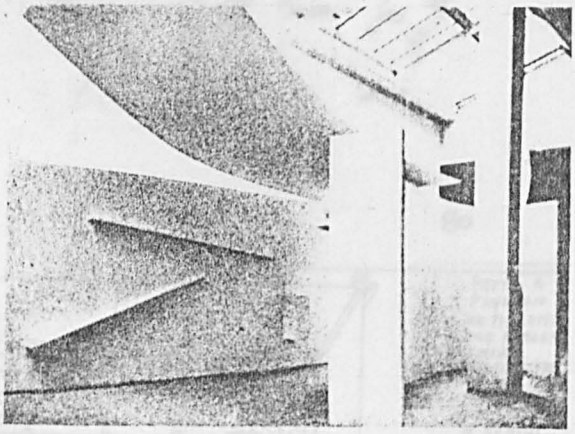
72. 'THIS IS TOMORROW' GROUP 1. INSTALLATION VIEW SHOWING THE 'SPACE DECK' ROOF, EDWARD WRIGHT'S GRAPHICS (CENTRE), AND WILLIAM TURNBULL'S SCULPTURE (EXTREME RIGHT).

73. 'THIS IS TOMORROW' GROUP 8. INSTALLATION VIEW SHOWING THE 'BUBBLE' SCULPTURE AND, BEHIND IT, THE DISPLAY OF SOURCE PHOTOGRAPHS.

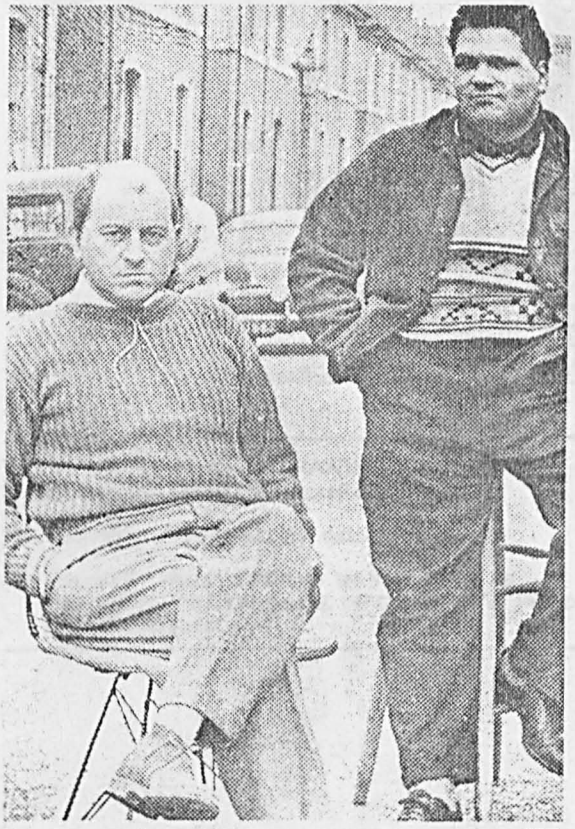
74. 'THIS IS TOMORROW' GROUP 9. INSTALLATION VIEW.



75



76



77

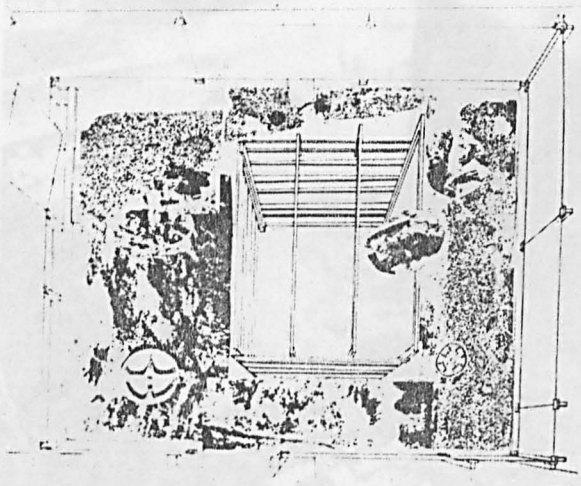
78

75. 'THIS IS TOMORROW' GROUP 10. INSTALLATION VIEW SHOWING THE TUNNEL EFFECT.

76. EXTERIOR VIEW OF GROUP 10 EXHIBIT.

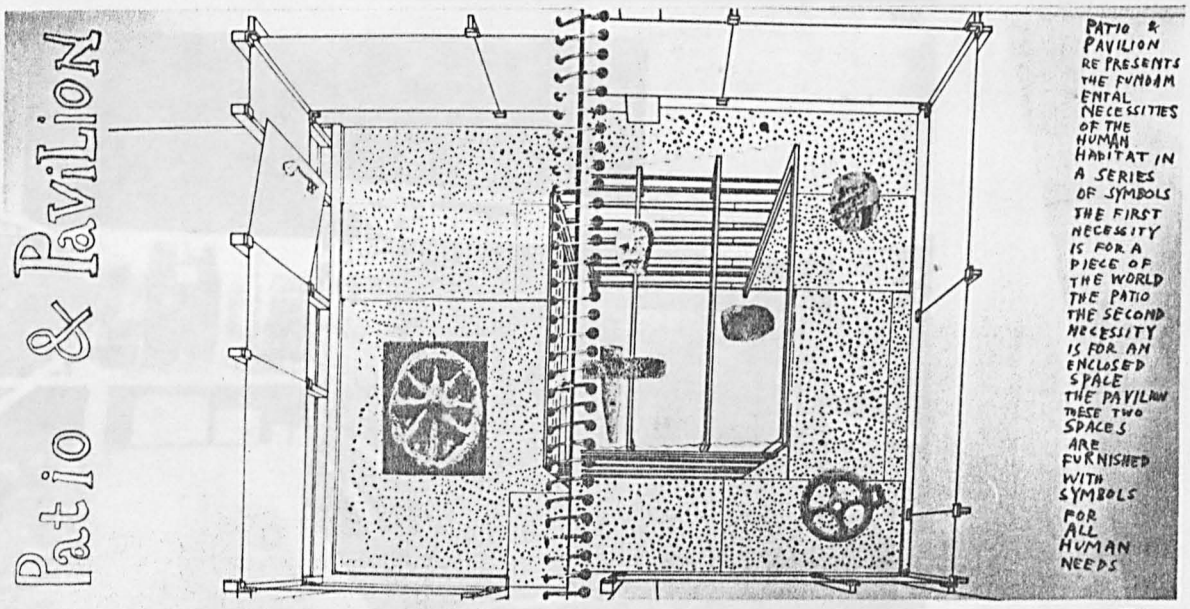
77. PETER SMITHSON AND EDUARDO PAOLOZZI c 1956

78. ALISON SMITHSON AND NIGEL HENDERSON c 1956



79

80

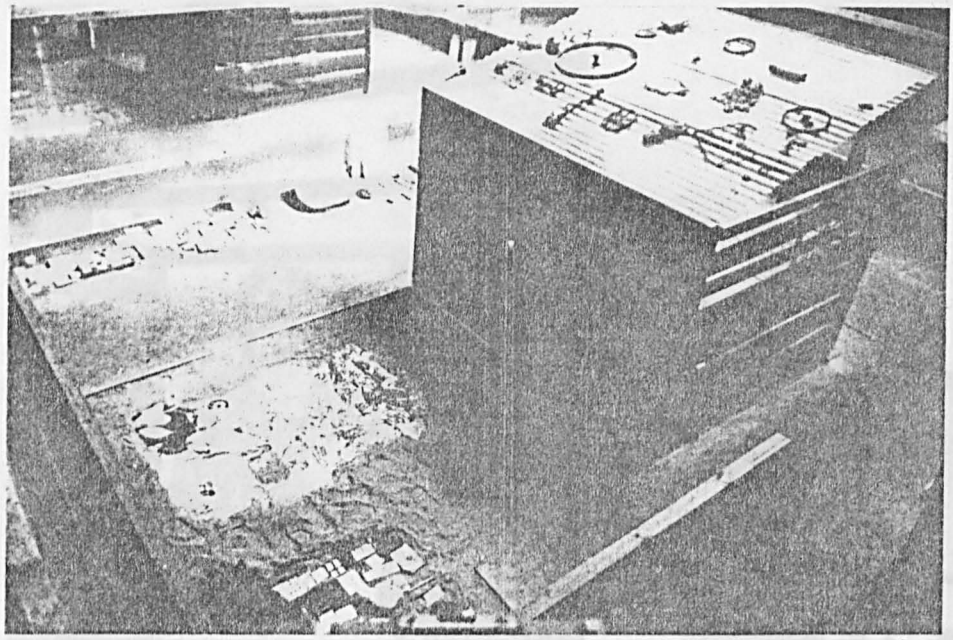


81

79. 'THIS IS TOMORROW'. DRAWING WITH COLLAGE OF AERIAL VIEW OF GROUP 6 EXHIBIT.

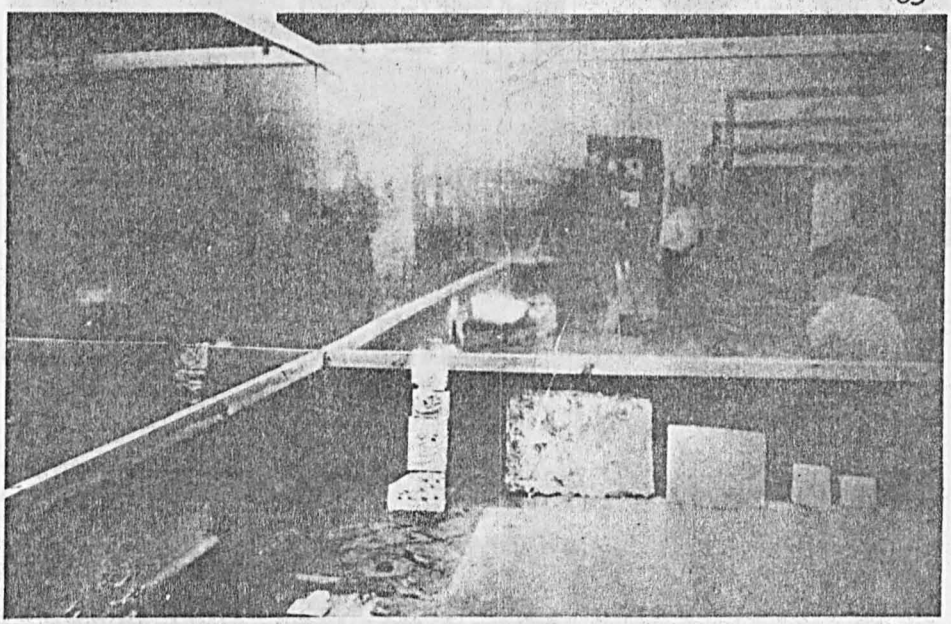
80. POSTER DESIGNED BY GROUP 6.

81. DOUBLE-PAGE SPREAD IN THE 'THIS IS TOMORROW' CATALOGUE OF GROUP 6's 'PATIO AND PAVILION'.



82

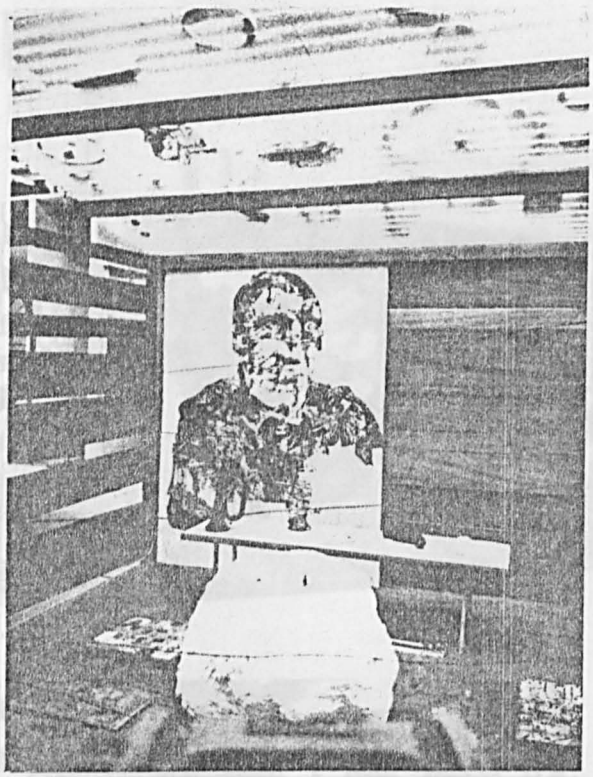
83



84

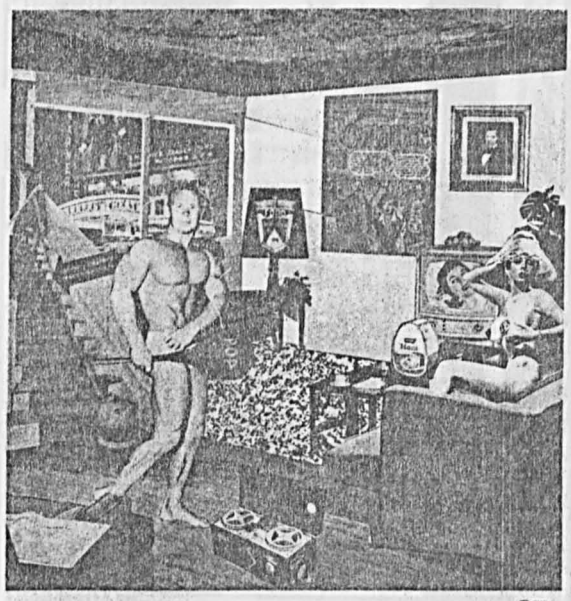
82,83. 'THIS IS TOMORROW' GROUP 6. GENERAL INSTALLATION VIEWS OF THE PATIO AND PAVILION

84. VIEW OF THE SIDE WALLS WITH THE ALUMINIUM-FACED PLYWOOD.



85

86



87

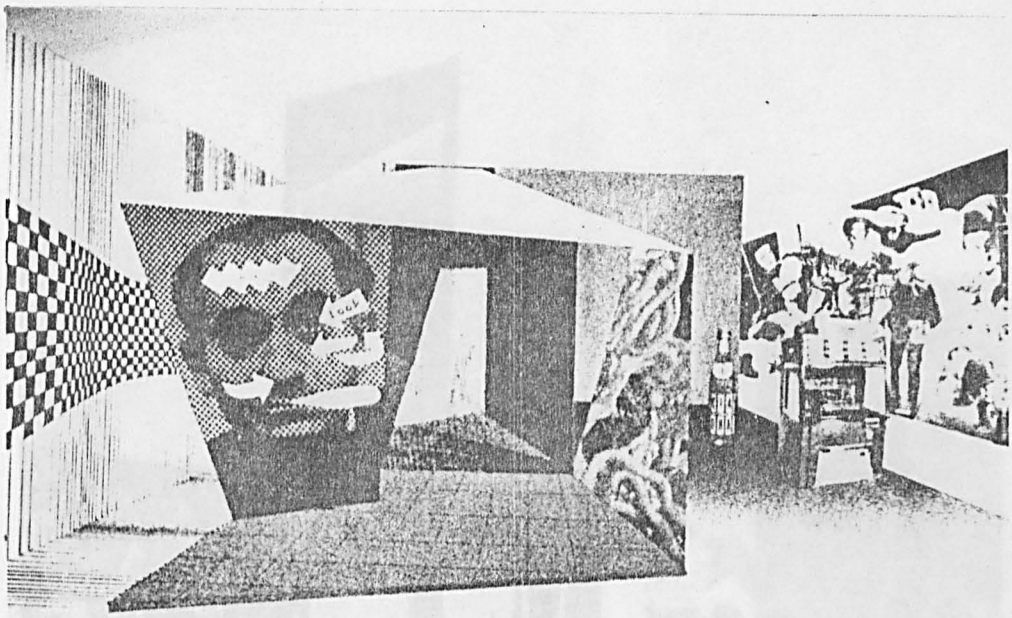
88

85. 'THIS IS TOMORROW' GROUP 6. VIEW SHOWING NIGEL HENDERSON'S PHOTO-COLLAGE 'HEAD OF A MAN' WHICH WAS HOUSED INSIDE THE PAVILION.

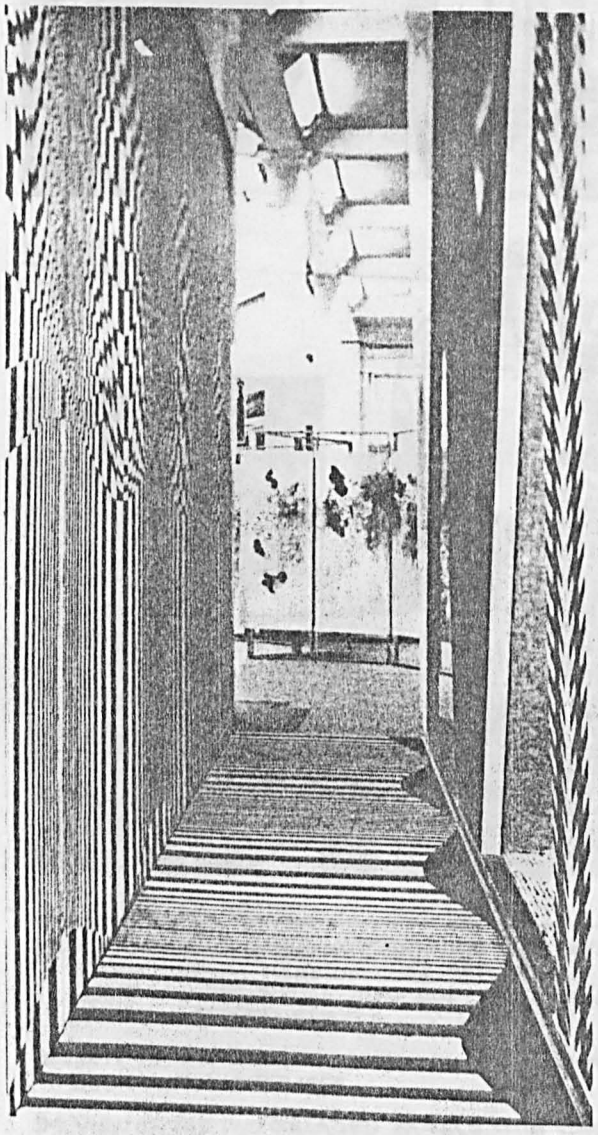
86. POSTERS DESIGNED BY GROUP 2.

87. RICHARD HAMILTON. 'JUST WHAT IS IT THAT MAKES TODAY'S HOMES SO DIFFERENT, SO APPEALING?' 1956. COLLAGE. 10¼ x 9¾ ins..

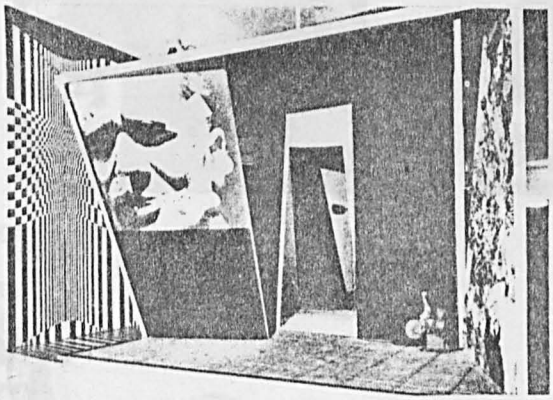
88. GROUP 2 WORKING ON THE INSTALLATION OF THEIR EXHIBIT. JOHN McHALE (ON LADDERS AT LEFT), RICHARD HAMILTON (ON LADDERS CENTRE), MAGDA CORDELL (ON LADDERS AT RIGHT), AND TERRY HAMILTON (HOLDING OPTICAL DESIGN AT EXTREME RIGHT).



89



90

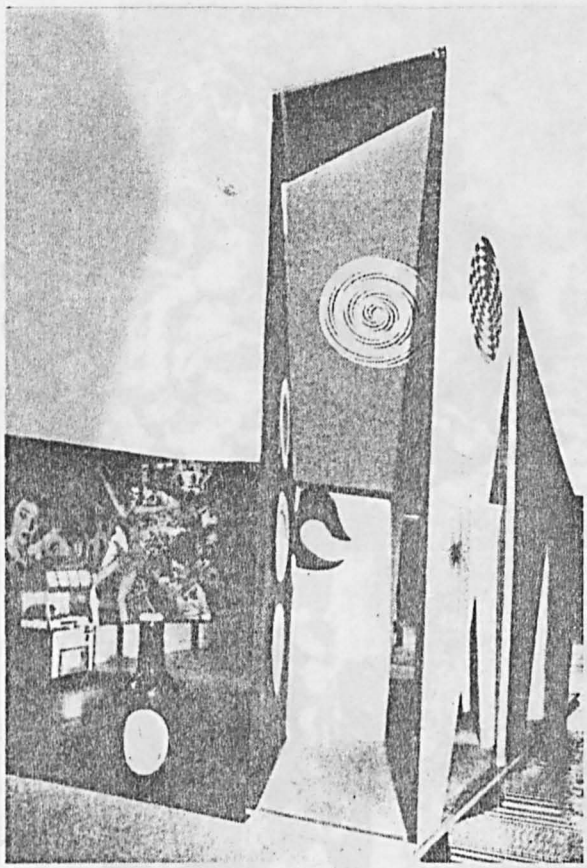


91

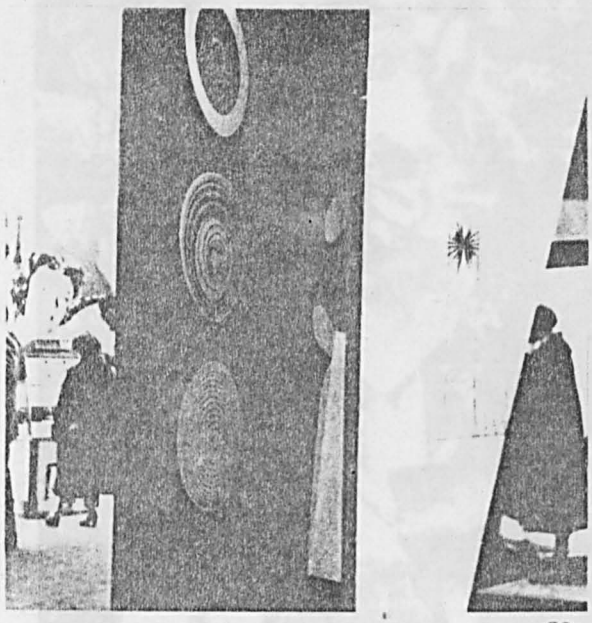
89. RICHARD HAMILTON. 'PERSPECTIVE OF GROUP 2's 'THIS IS TOMORROW' EXHIBIT.'

90. VIEW THROUGH THE OPTICAL ILLUSION CORRIDOR.

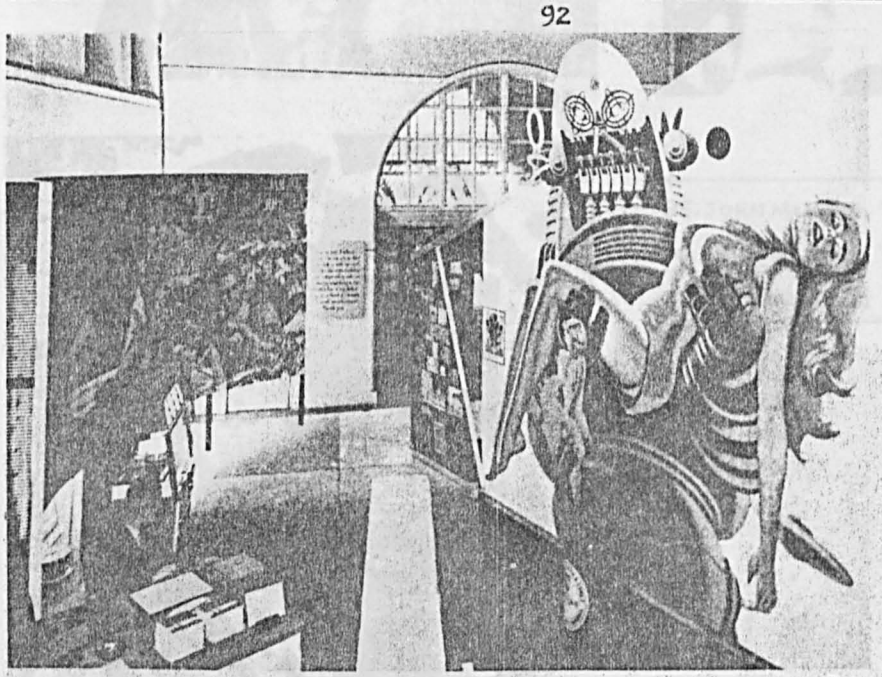
91. VIEW FROM THE ENTRANCE. THE OPTICAL ILLUSION CORRIDOR IS TO THE LEFT.



92



93



94

92. VIEW OF GROUP 2 EXHIBIT SHOWING THE EXIT TO THE OPTICAL ILLUSION CORRIDOR, THE GIANT GUINESS BOTTLE, JUKE BOX, AND ONE OF THE 'COLLAGED' PANELS.

93. EXIT TO THE CORRIDOR SHOWING DETAIL WITH DUCHAMP ROTORELIEFS.

94. VIEW OF THE TWO 'COLLAGED' PANELS WITH JUKE BOX, GIANT BOTTLE, AND CATALOGUE SALES. THE PANEL WITH ROBBIE THE ROBOT, MARILYN MONROE, VAN GOGH'S 'SUNFLOWERS', ETC. WAS THE OUTER WALL OF THE CORRIDOR.

95

96

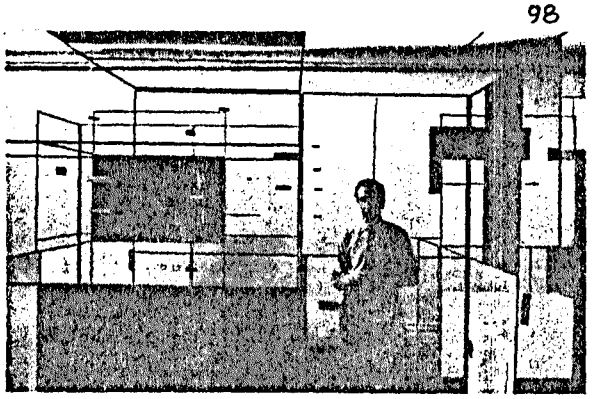
97

95. JOHN McHALE. 'DIAL' c 1956 COLLAGE.

96. JOHN McHALE. 'VIRGINIA IMPORTED' 1957. COLLAGE. 24×15 ins..

97. JOHN McHALE. 'OLIVE HEAD' c1956 COLLAGE.

98



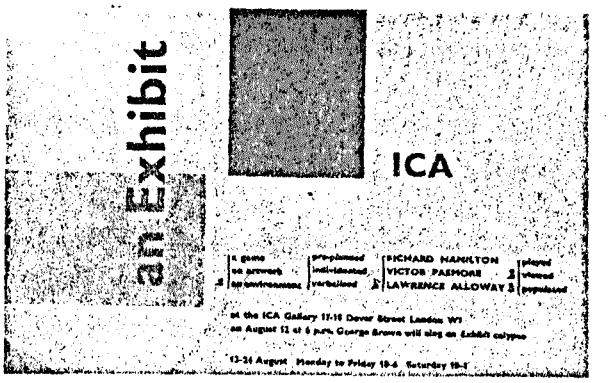
100

98. ROGER COLEMAN ©1956

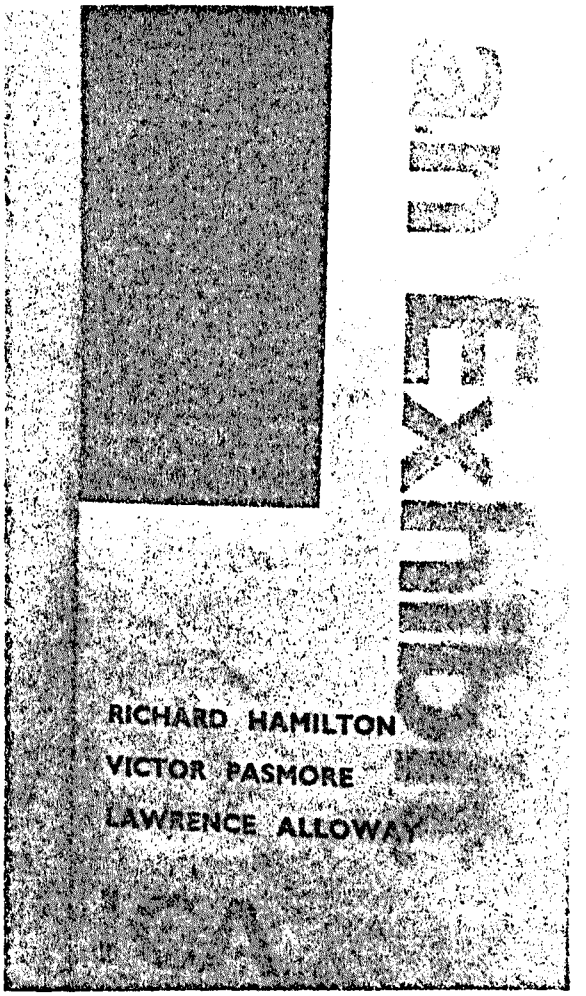
99. INVITATION TO THE PRIVATE VIEW OF 'AN EXHIBIT' ICA, AUGUST 1957.

100. RICHARD HAMILTON AT 'AN EXHIBIT'

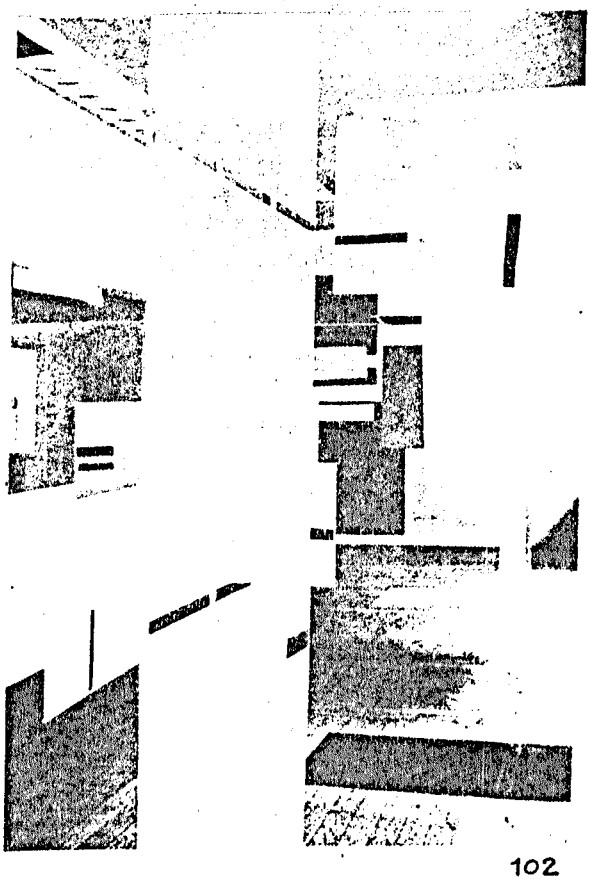
101. CATALOGUE COVER FOR 'AN EXHIBIT': PARTLY PRINTED ON THICK TRACING PAPER, PERHAPS TO RESEMBLE THE TRANSLUCENT SCREENS OF THE EXHIBITION.



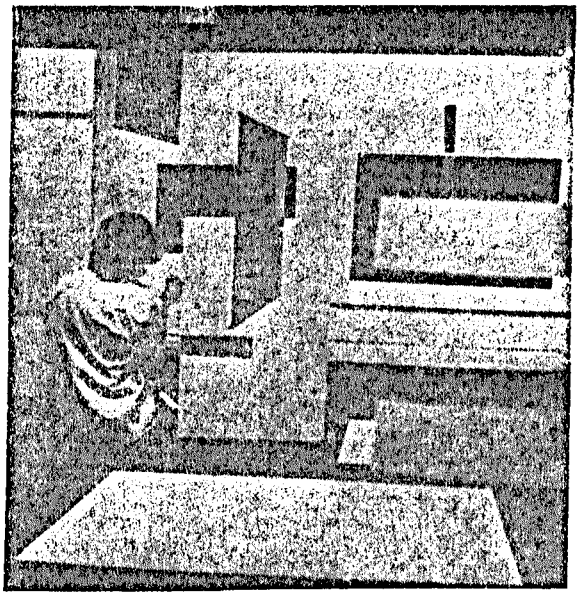
99



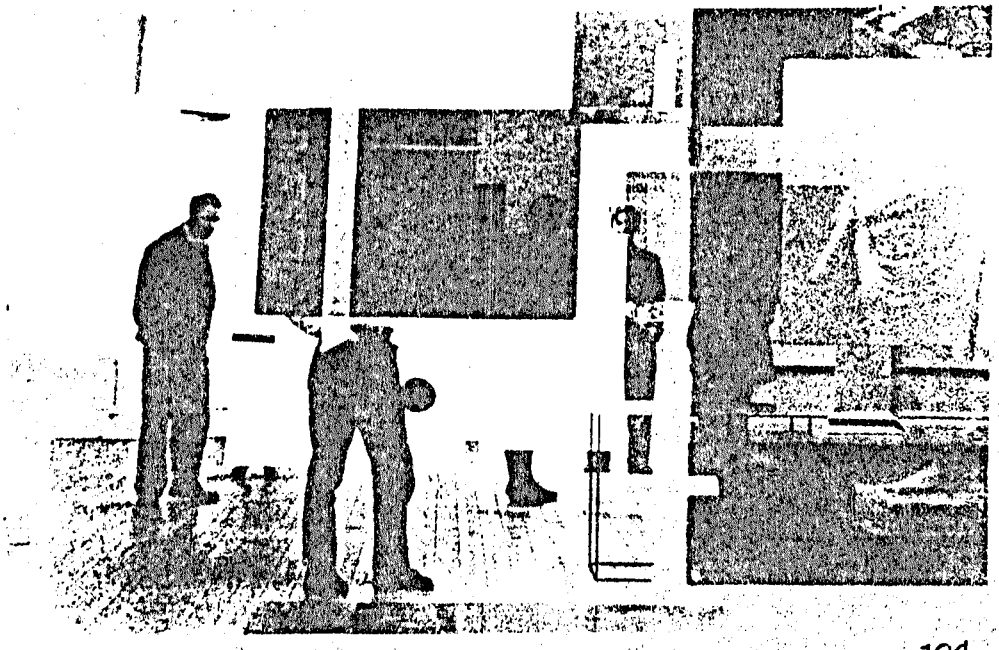
101



102



103



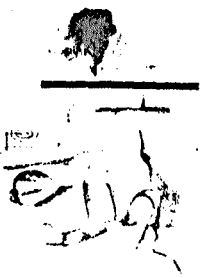
104

102. 103. 'AN EXHIBIT' ICA. INSTALLATION VIEWS.

104. 'AN EXHIBIT' HATTON GALLERY. VICTOR PASMORE AT LEFT.

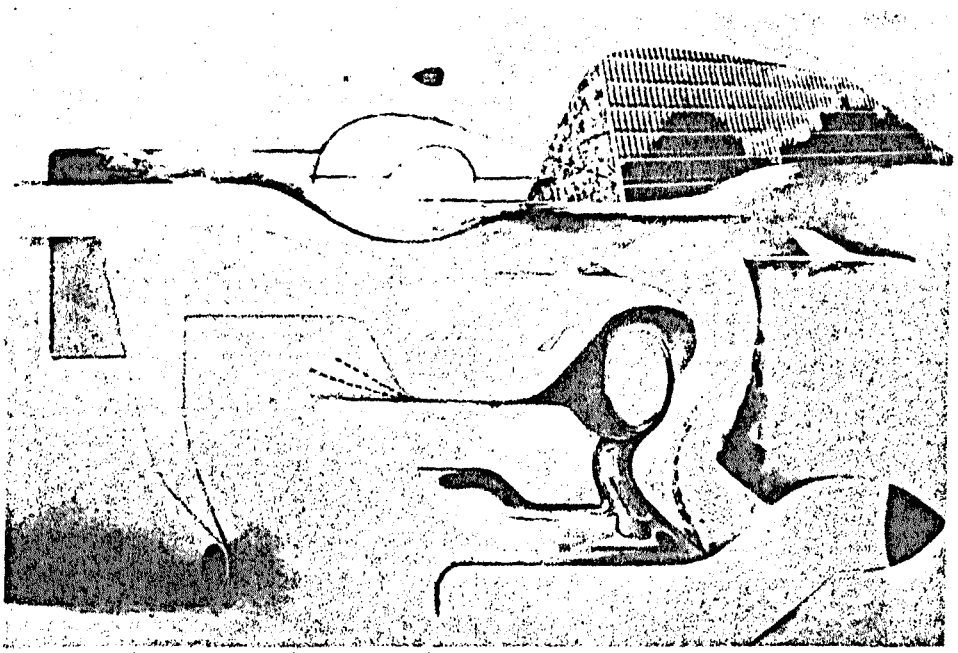
105

106



107

108



109

105. RICHARD HAMILTON 'HOMMAGE À CHRYSLER CORP' 1957. OIL, METAL FOIL AND COLLAGE ON PANEL. 48×32 ins.

106. RICHARD HAMILTON. STUDY FOR 'HOMMAGE À CHRYSLER CORP' 1957. PEN/INK/WATERCOLOUR/COLLAGE. 14 × 9½ ins.

107. RICHARD HAMILTON. STUDY FOR 'HOMMAGE À CHRYSLER CORP' 1957. PEN, INK, GOUACHE, COLLAGE. 13½ × 8½ ins.

108. RICHARD HAMILTON. STUDY FOR 'HOMMAGE À CHRYSLER CORP' 1957. INK/COLLAGE/WATERCOLOUR 9 × 13 ins.

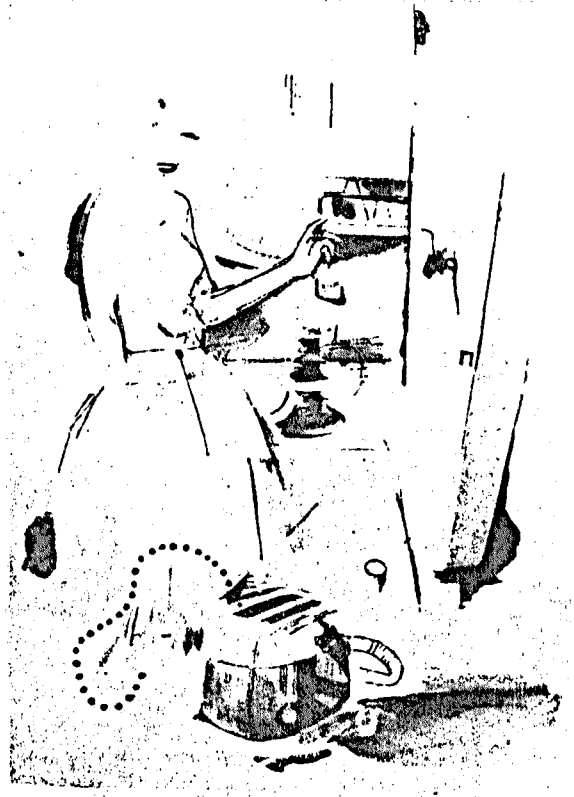
109. RICHARD HAMILTON. 'HERS IS A LUSH SITUATION' 1958. OIL, CELLULOSE, METAL FOIL, COLLAGE ON PANEL. 32 × 48 ins.

110. RICHARD HAMILTON. ' $HE ' 1958-61. OIL, CELLULOSE, COLLAGE ON PANEL 48 x 32 ins.

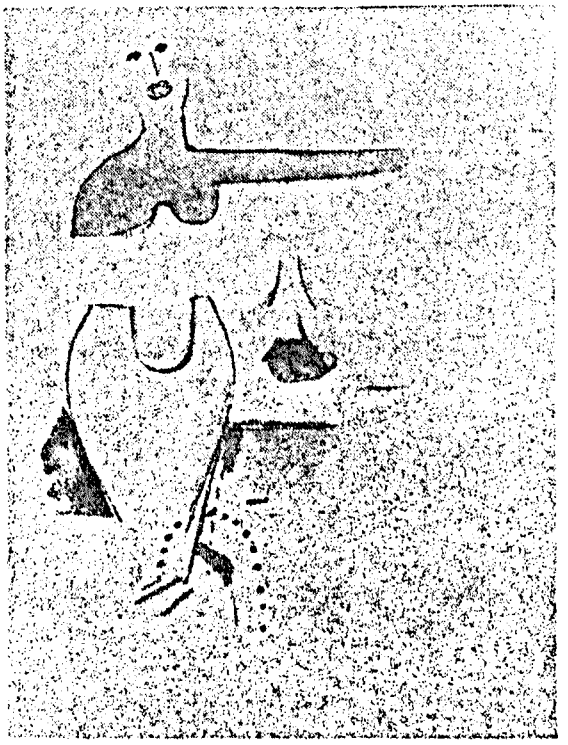
111. RICHARD HAMILTON. STUDY FOR '$HE'. PENCIL/ INK/WATERCOLOUR/ GOUACHE 10x8 ins.. 1958

112. RICHARD HAMILTON. STUDY FOR '$HE'. 1958. INK/GOUACHE 10x7½ ins..

110



111



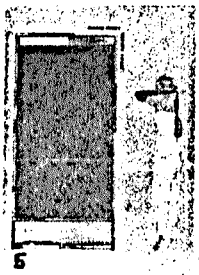
112

1

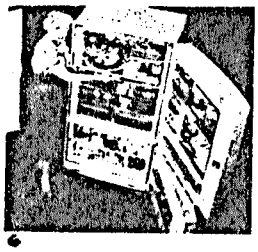
2

3

4



5

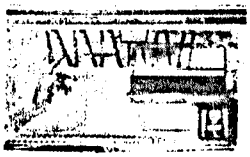


6

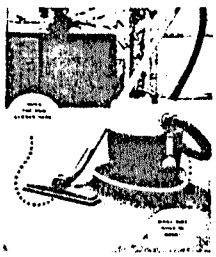
113

113. SOURCE MATERIAL FOR '$HE'.
"1. THE CARESS. CHARACTERISTIC POSTURE: INCLINATION TOWARDS THE APPLIANCE IN A GESTURE OF AFFECTIONATE GENUFLEXION. POSSESSIVE BUT ALSO BESTOWING. SHE OFFERS THE DELIGHTS OF THE APPLIANCE ALONG WITH HER OTHER CONSIDERABLE ATTRIBUTES. 2. A JOB LIKE DAD'S. MUM TOO HAS A UNIFORM, DISCREETLY FLORAL APRON EQUALS PIN-STRIPE OR GREY FLANNEL. BELL PROVIDES THE COMMUNICATION SYSTEM TO PLUG HER INTO THE HOME INDUSTRY NETWORK. 3. EMPIRE BUILDER. STOCK-PILED CAKE MIXES FILED FOR EASY REFERENCE: SHE COMMANDS THE LOT. 4 AND 5. IS IT ME? THE APPLIANCE IS 'DESIGNED WITH YOU IN MIND'— BUT ARE YOU THE GIRL NEXT DOOR IN A PARTY HAT OR THE SVELTE JOB THAT GOES WITH 'SHEER LOOK'? WITHIN A FEW YEARS THE FRIGIDAIRE IMAGE OF ITSELF CAN CHANGE QUITE A BIT. 6. THE SOURCE OF THE OVERALL LAYOUT OF '$HE' IS THIS BRILLIANT HIGH SHOT OF THE CORNUCOPIC REFRIGERATOR..."

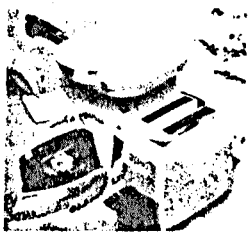
7



8



9



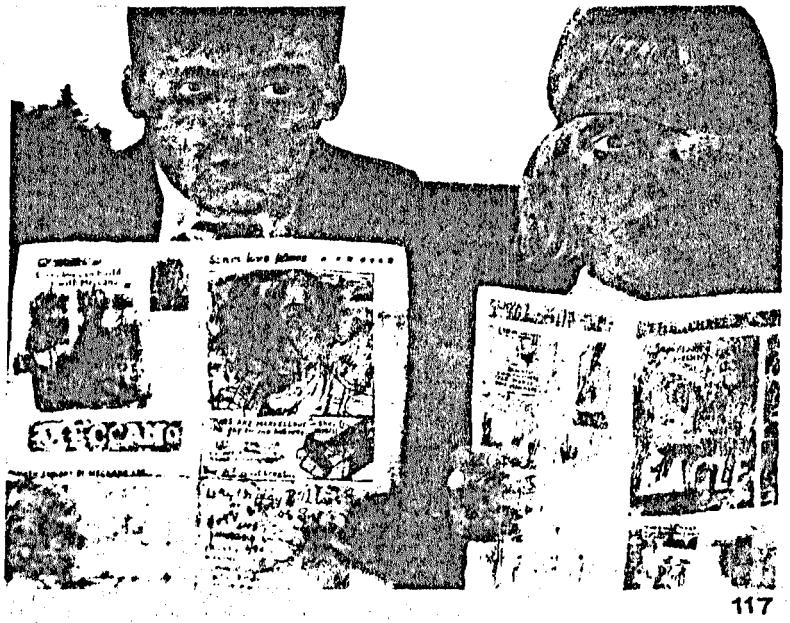
10

114

114. "7. AN 'ESQUIRE' PHOTOGRAPH OF 'STARLET'(?) VIKKY DOUGAN... A SUPPLEMENTARY DETAIL FROM THE DOUBLE-SPREAD AD WHICH CONTAINED 6 WAS THE AUTOMATIC DEFROSTING SYSTEM 8... TWO OTHER ADVERTISEMENTS, 9 THE WESTINGHOUSE VACUUM CLEANER AND, 10, GENERAL ELECTRIC SMALL APPLIANCES..." (RICHARD HAMILTON. 'AN EXPOSITION OF '$HE'' ARCHITECTURAL DESIGN VOL. 32 N°10. OCTOBER 1962. PP. 485-6).

115

116



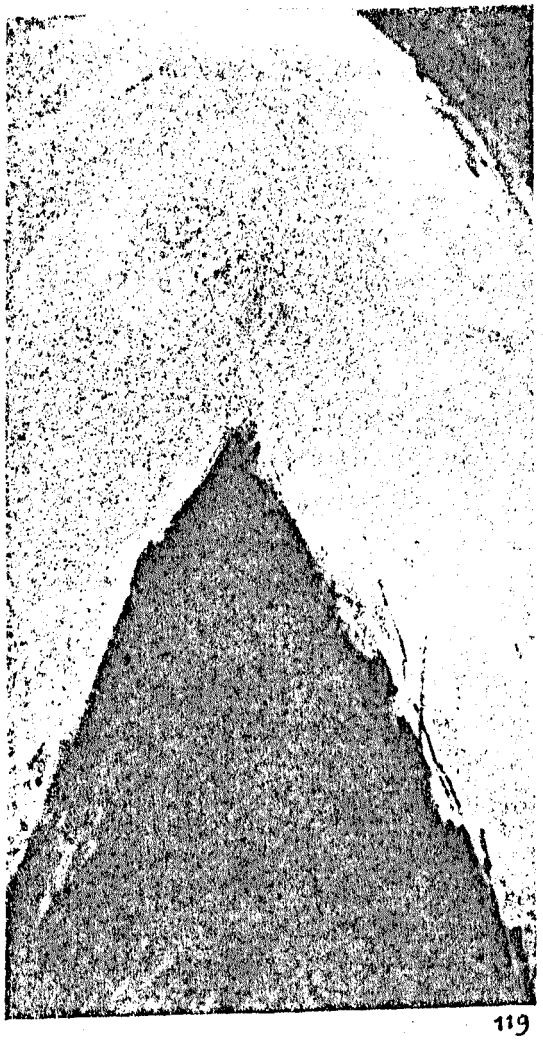
117

115. RICHARD SMITH 'SALEM' 1958. OIL ON CANVAS 72 x 72 ins..

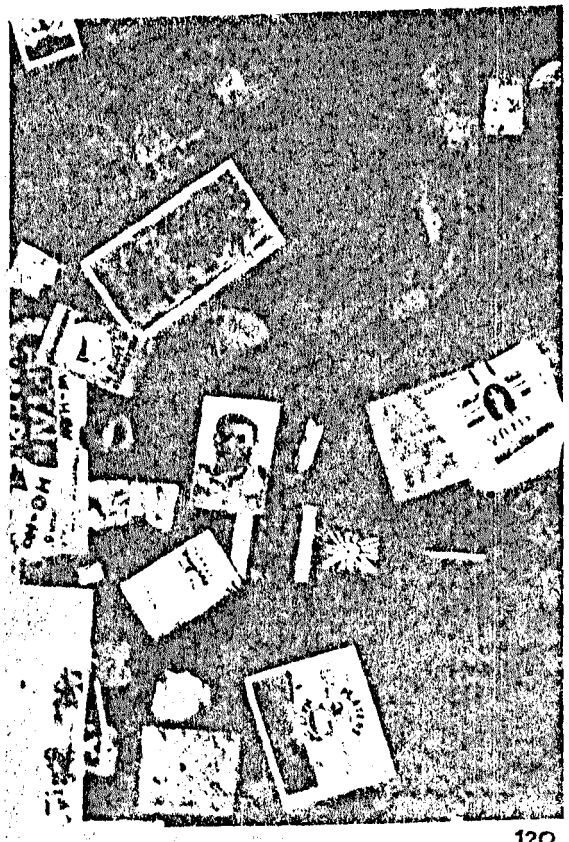
116. RICHARD SMITH 'SOMEWHERE OVER' OIL ON CANVAS 77½ x 84 ins..

117. PETER BLAKE 'CHILDREN READING COMICS' OIL ON HARDBOARD 14½ x 18½ ins..

118



119

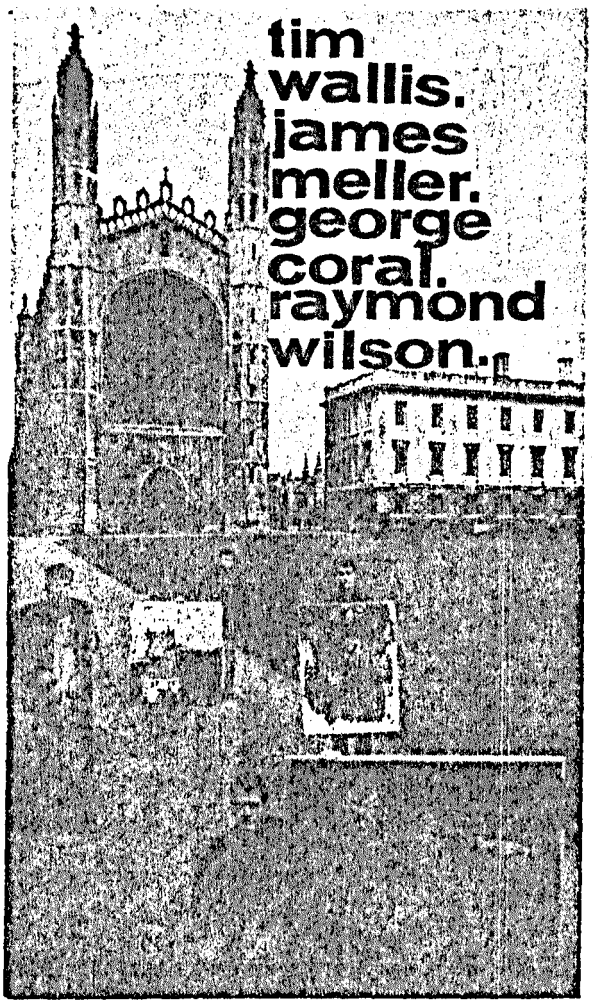


120

118. RICHARD SMITH 'PLACE I' 1959. OIL ON CANVAS 84 x 48 ins..

119. RICHARD SMITH 'PLACE 2' 1959. OIL ON CANVAS 84 x 48 ins..

120. PETER BLAKE 'LITTER' 1955. OIL ON BOARD 13½ x 9½ ins..



121

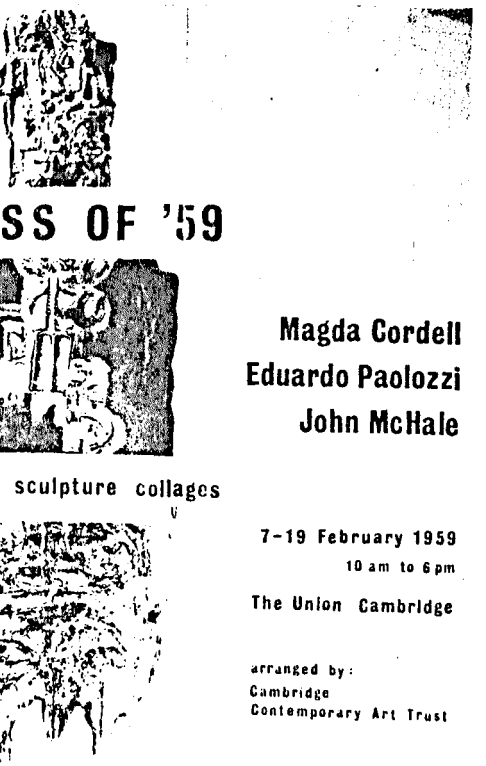
123

121. INVITATION CARD TO THE SCROOPE GROUP'S EXHIBITION AT THE NEW VISION CENTRE, 1960

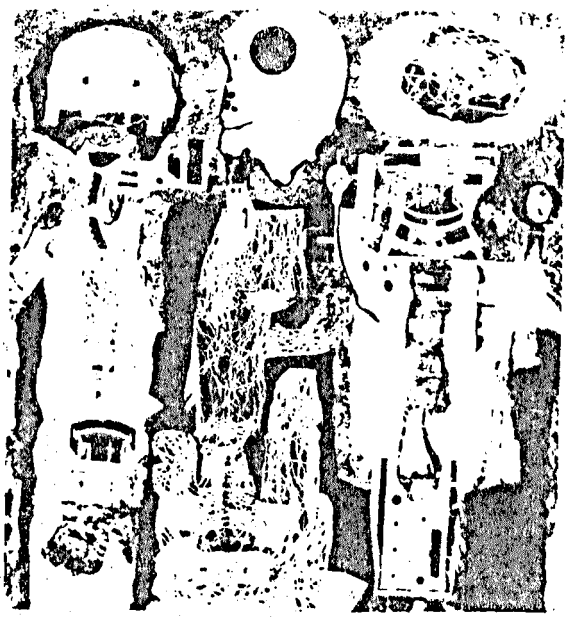
122. CATALOGUE COVER OF 'CLASS OF '59', FEBRUARY 1960.

123. POLAROID TAKEN BY RICHARD HAMILTON OF AN AUDIENCE AT CAMBRIDGE UNIVERSITY. JAMES MELLER IS FIRST ON RIGHT, THIRD ROW FROM THE FRONT.

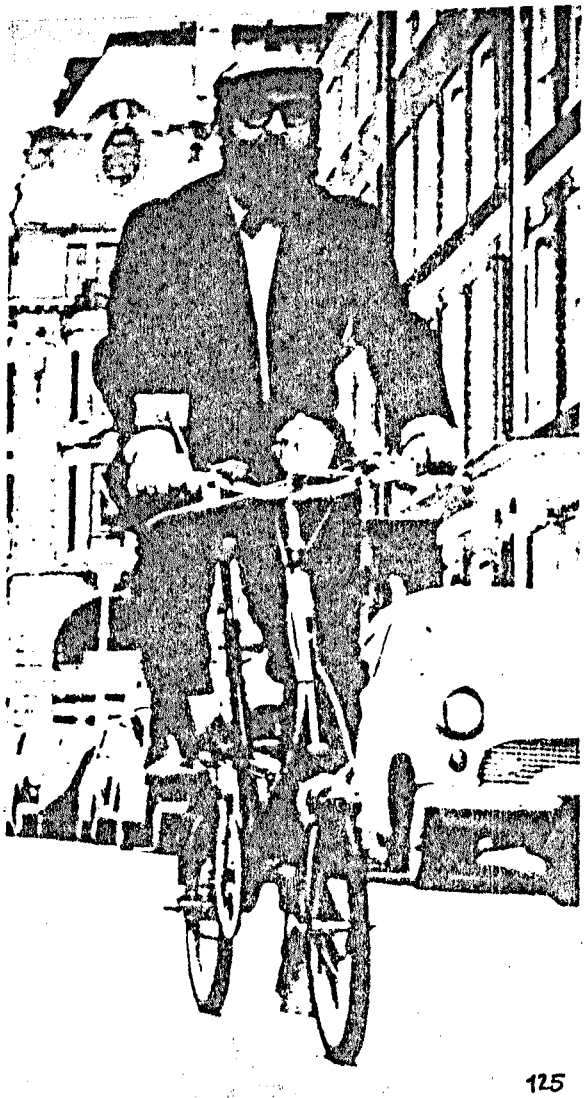
124. JOHN McHALE 'e.v. ONE' 1958. COLLAGE 48¾ x 44 ins..



122



124



125

126

127

128

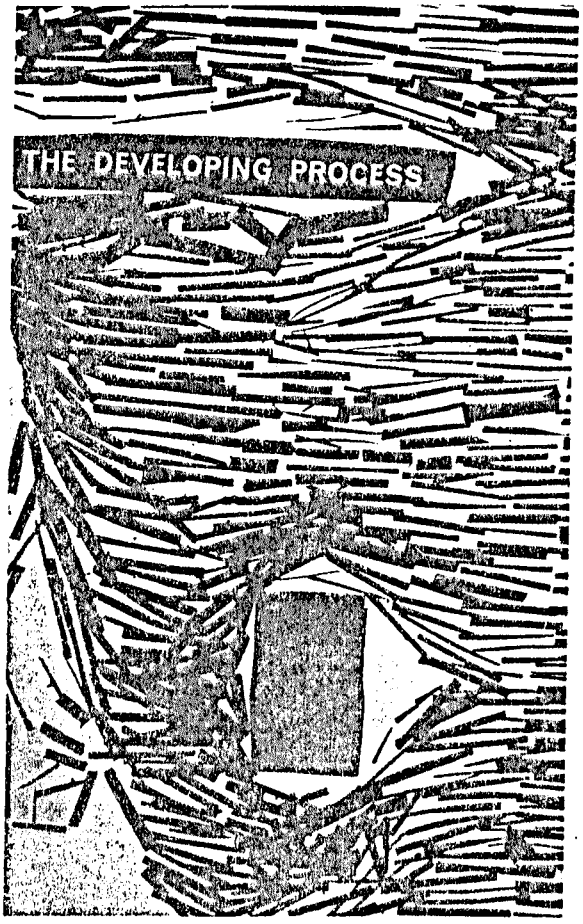
125. PETER REYNER BANHAM c. 1963

126. POLAROID TAKEN BY RICHARD HAMILTON OF AN ICA AUDIENCE. 1960. ROLAND PENROSE IS SECOND ROW, SECOND FROM LEFT; TONI DEL RENZIO IS FOURTH ROW, FIRST ON LEFT.

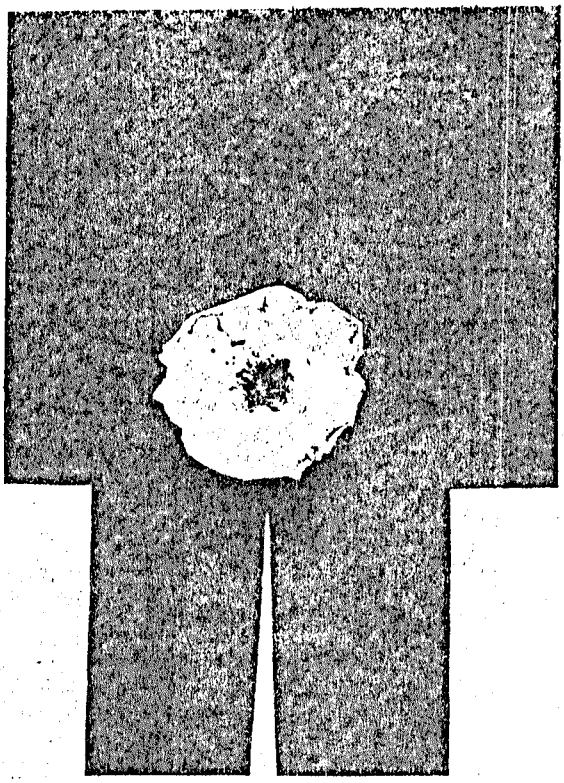
127. NIGEL HENDERSON c 1961.

128. LAWRENCE ALLOWAY c 1959

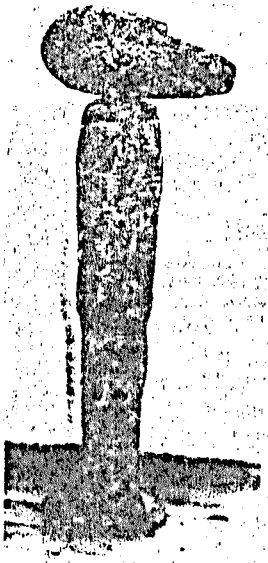
129



130



131



132

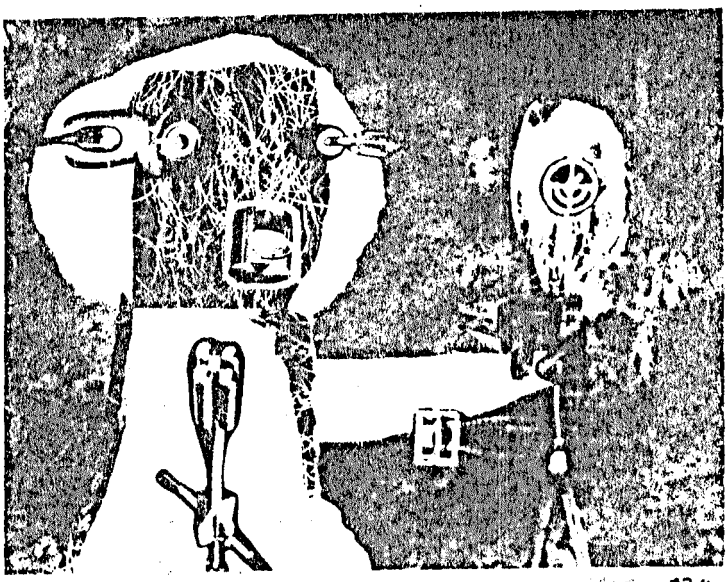
129. MAGDA CORDELL 'FIGURE' 1958. 60 x 40 ins..

130. COVER FOR THE CATALOGUE 'THE DEVELOPING PROCESS'. ICA APRIL–MAY, 1959.

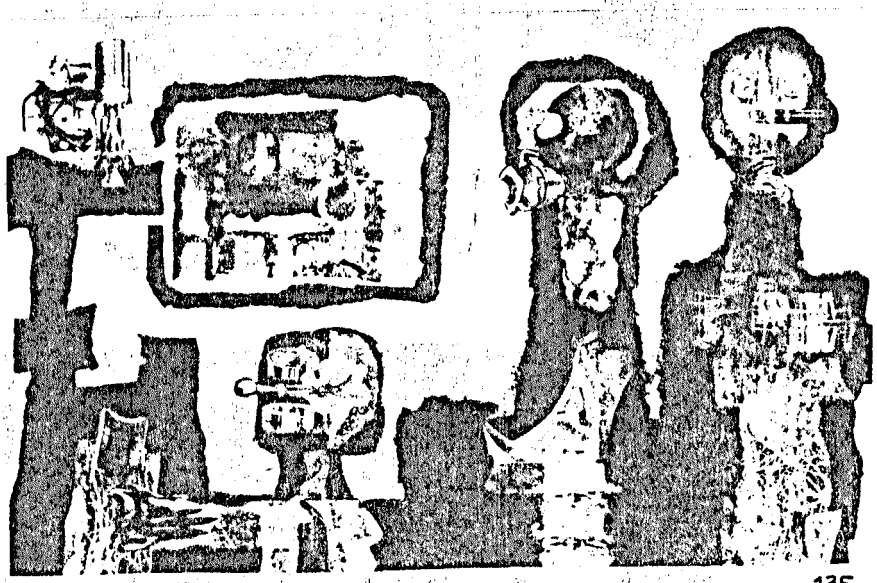
131. JOHN McHALE 'PANDORA' 1960. OIL AND COLLAGE ON CANVAS 60 x 40 ins..

132. WILLIAM TURNBULL 'SUNGAZER' 1956. BRONZE. 60 x 15 x 23 ins..

133



134



135

133. JOHN MCHALE WITH SELF-PORTRAIT 1956.

134. JOHN MCHALE 'TELEMATH VIII' 1958. COLLAGE. 36 x 40 ins..

135. JOHN MCHALE 'FIRST CONTACT' 1958. COLLAGE. 48 x 72¼ ins..

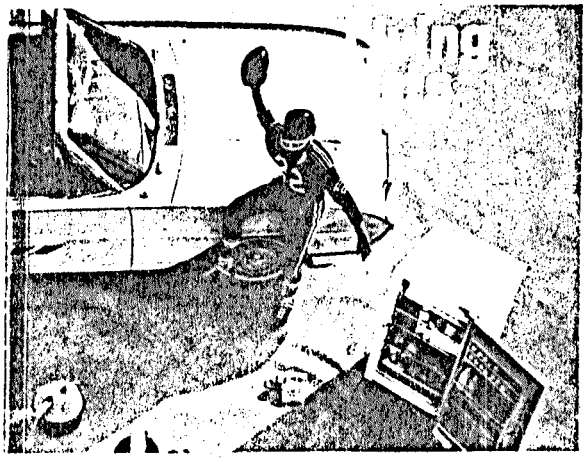
136

137

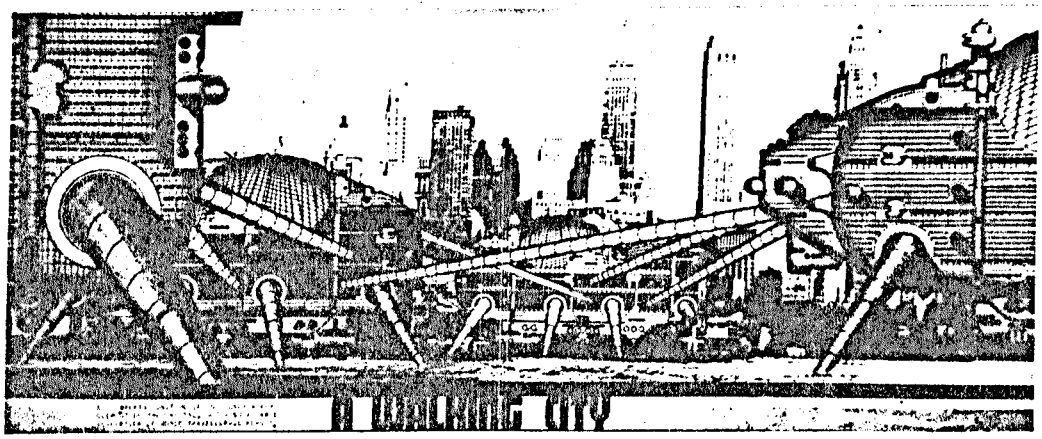
136 RICHARD HAMILTON 'PIN-UP' 1961. OIL, CELLULOSE, COLLAGE ON PANEL. 48 x 32 ins.

137. RICHARD HAMILTON. FOUR STUDIES FOR 'PIN-UP'.

138. COVER FOR 'LIVING ARTS' N°.2, 1963, SHOWING RICHARD HAMILTON WITH U.S./TECHNOLOGICAL 'GOODIES'. PHOTOGRAPHED BY ROBERT FREEMAN.



138

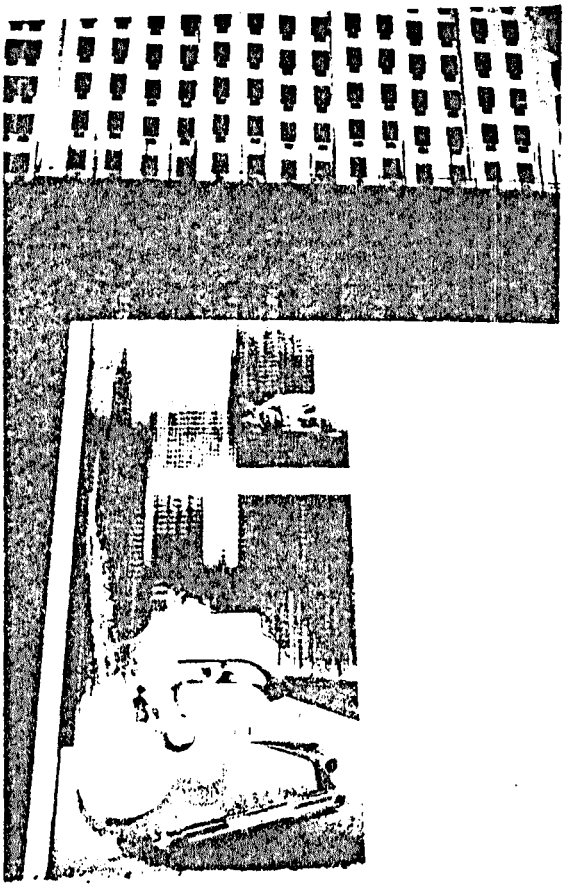


139

140

139. RON HERRON 'WALKING CITY' 1964.

140. WARREN CHALK. 'ARCHIGRAM 4'. 1964.



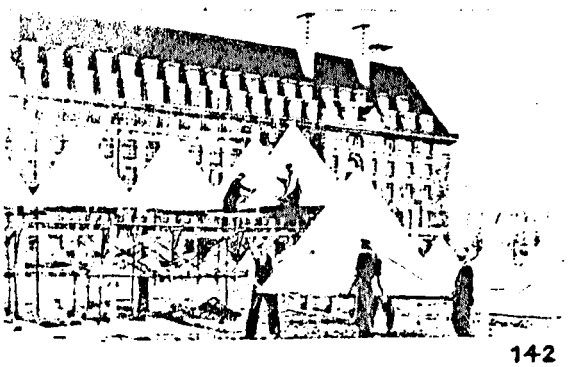
141

141. RICHARD HAMILTON 'GLORIOUS TECHNICULTURE' 1961. OIL AND COLLAGE ON ASBESTOS PANEL. 96 x 48 ins.. AT IUA CONGRESS BUILDING.

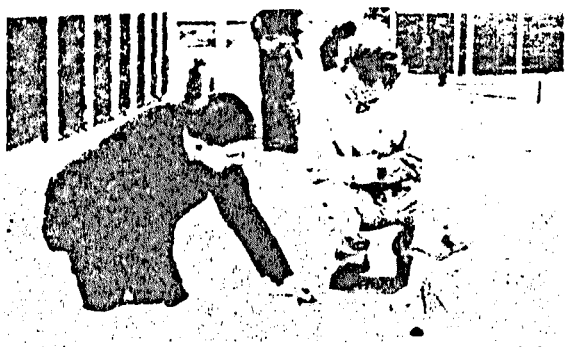
142. CONSTRUCTION OF IUA CONGRESS BUILDING. 1961. ARCHITECT: THEO CROSBY.

143. EDWARD WRIGHT INSTRUCTING A SIGN PAINTER ON SITE. 1961.

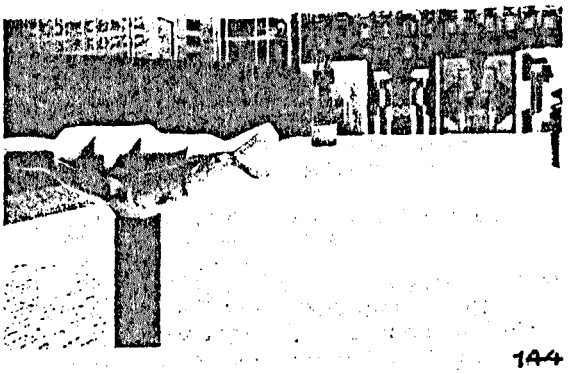
144. COURT AT THE IUA BUILDING. MURALS BY PETER STROUD AND BERNARD COHEN. SCULPTURES BY THEO CROSBY, EDUARDO PAOLOZZI AND WILLIAM TURNBULL



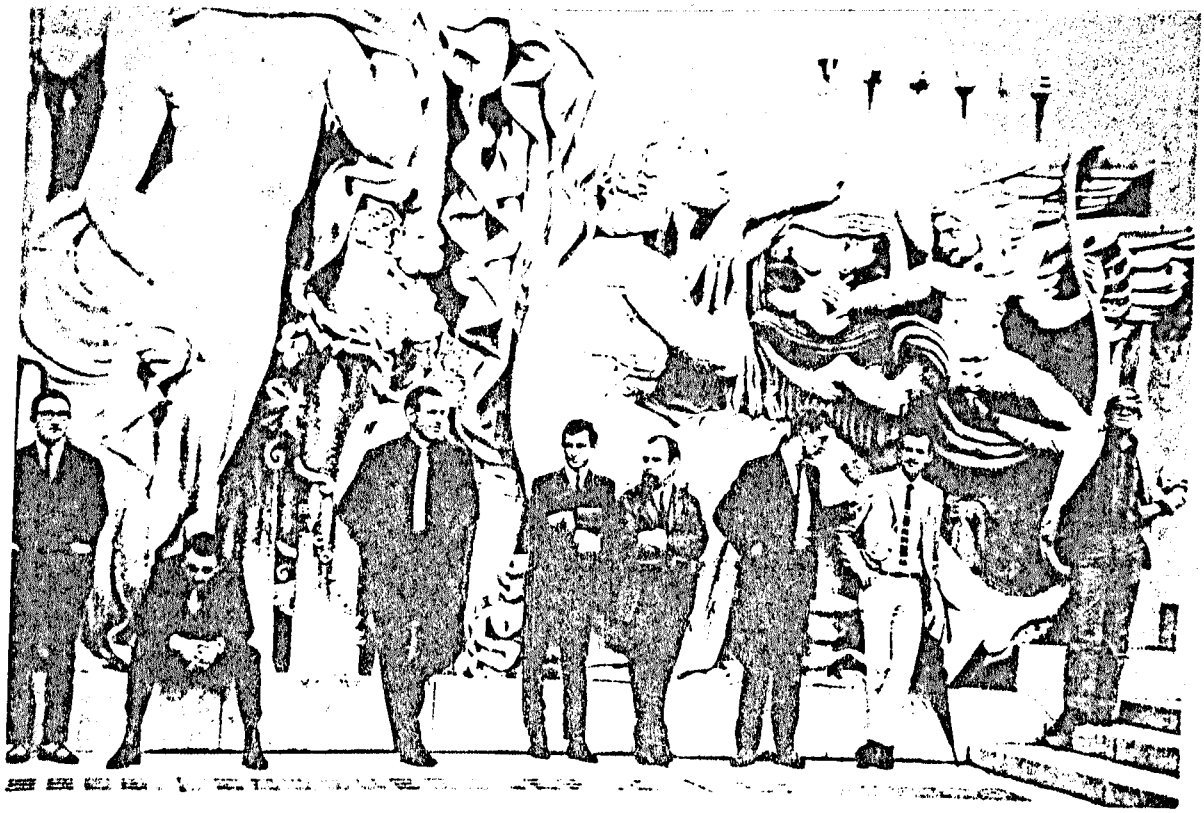
142



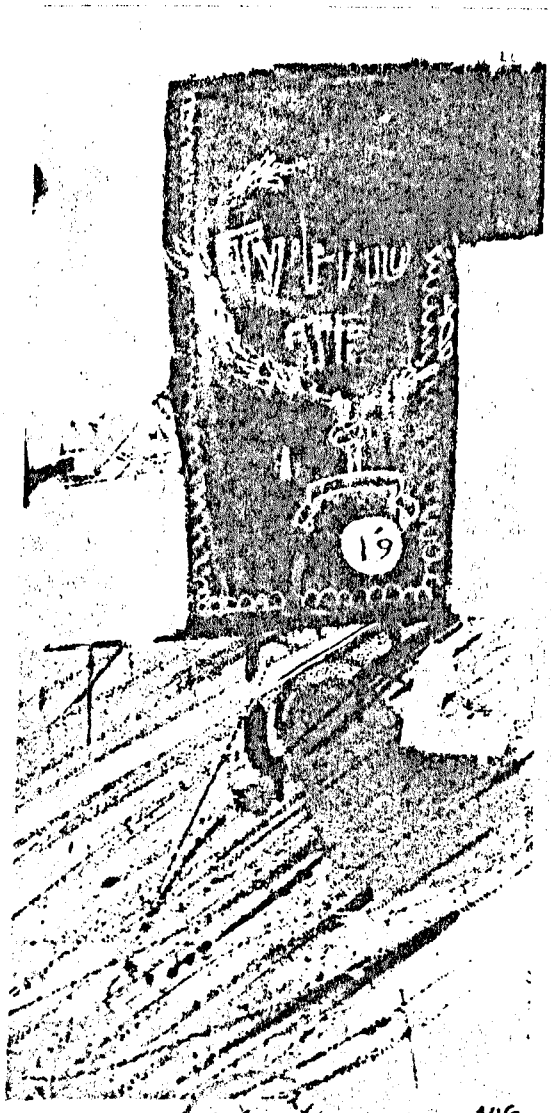
143



144



145



146

147

145. BRITISH 'POP ARTISTS' AT THE THIRD PARIS BIENNALE OF YOUNG ARTISTS. 1963. LEFT TO RIGHT: JOE TILSON. GERALD LAING. FRANCIS MORLAND. PETER PHILLIPS. PETER BLAKE. DEREK BOSHIER. ALLEN JONES. DAVID HOCKNEY.

146. DAVID HOCKNEY 'FIRST TEA PAINTING' 1960. OIL ON CANVAS 29½ x 13 ins.. EXHIBITED AT THE 1961 YOUNG CONTEMPORARIES.

147. DAVID HOCKNEY 'DOLL BOY' 1960-1. OIL ON CANVAS 60 x 48 ins.. EXHIBITED AT THE 1961 YOUNG CONTEMPORARIES.