



**Eduardo Paolozzi. Lots of Pictures – Lots of Fun**  
**09.02.–28.05.2018**

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**Eduardo Paolozzi. Lots of Pictures – Lots of Fun**  
**09.02.–28.05.2018**

**PRESS CONFERENCE**  
**08.02.2018, 11 am (in German)**

Welcome reception and introduction to the exhibition and accompanying catalogue  
Dr. Thomas Köhler, Director Berlinische Galerie

Introduction to the exhibition  
Dr. Stefanie Heckmann, head of the visual art collection and curator of the exhibition

Followed by a tour to the exhibition  
with Dr. Stefanie Heckmann and Daniel F. Herrmann, initiator and curator of the Whitechapel  
Gallery exhibition, who has been appointed curator of special projects at the National Gallery  
London

**OPENING**  
**08.02.2018, 7 pm (in German)**

Speakers:

Dr. Thomas Köhler, Director Berlinische Galerie  
Sir Sebastian Wood, British ambassador in Germany  
Dr. Stefanie Heckmann, Head of Department Fine Arts, curator of the exhibition

Followed by music by DJ Cambel Nomi

The admission to the event starts at 6 pm.



BERLINISCHE GALERIE

LANDESMUSEUM FÜR MODERNE  
KUNST, FOTOGRAFIE UND ARCHITEKTUR  
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## PRESS RELEASE

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Berlin, February 2018

### Eduardo Paolozzi Lots of Pictures – Lots of Fun 09.02.–28.05.2018

Press conference: 08.02.2018, 11 AM, Opening: 08.02.2018, 7 PM,  
Children's Opening: 11.02.2018, 3–5 PM



Eduardo Paolozzi, *Bunk: Evadne in Green Dimension*, 1952–1972  
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Born in Edinburgh, the sculptor and graphic artist Eduardo Paolozzi (1924–2005) was one of the most innovative and irreverent artists of the British postwar period. He co-founded the influential London Independent Group, a union of British artists from different disciplines formed during the war that broke with the conventions of aesthetic and academic practice. In 1974 and 1975, Paolozzi spent a productive year in West Berlin on the invitation of the German Academic Exchange Service (DAAD).

This exhibition is based on Whitechapel Gallery's 2017 Eduardo Paolozzi retrospective in London which showed the complete works of the artist. In contrast to the London show, the Berlinische Galerie focuses on his idiosyncratic and experimental work of the 1940s to the 1970s with which the artist attracted much international acclaim. The exhibition brings together his most significant works from private and public collections worldwide, joined by numerous works from the collection of the Berlinische Galerie.

Paolozzi was one of the first to embrace consumer culture and mass production in the UK. In his glued pictorial worlds, modern cards, aliens, pin up girls and figures from comic books collide upon one another – a diverse mix rendered in brash colours that was soon to make art history as Pop Art.

In the following years, Paolozzi used the collage technique as an artistic strategy, innovatively applying it to the mediums of sculpture and print. His expressive works explore the intersections between man and machine. The product of the artist's particular interest in science and technology, they are part of his search for a new visual language and iconography for mass culture and industrialised society.

The first chapter of the exhibition focuses on Paolozzi's early work. His drawings and sculptures from the early 1950s are influenced by Surrealism. Paolozzi was inspired by the art



of Pablo Picasso and Alberto Giacometti. He also took an early interest in popular culture and mined American magazines and comics for his early pop collages.

**Paolozzi's intention to break with tradition and use new materials and industrial processes in his sculptures and print work is the theme of the second chapter.** This radicalisation of sculpture started in the 1950s with his development of brutalist bronze pieces that recalled the wounds of war. Their charred and eroded looking surfaces gave them their aesthetic impact and accusatory tone. Later Paolozzi created metal sculptures made from industrially produced elements, some of which he painted. He also broke new ground in print and was one of the first to use silkscreen printing in art. Its commercial use and the number of copies it allowed made silkscreen printing the medium of the masses. This appealed to Paolozzi, whose aim was to eradicate the boundaries between high culture and popular art.

**The third chapter of the exhibition centres around Paolozzi's productive stay in Berlin in 1974/75.** In his studio in Kreuzberg around Kottbusser Damm, the artist developed new series of graphic works inspired by music like *The Ravel Suite* and *Calcium Light Night*. Here, graphic and linear elements merged to form abstracts compositions reminiscent of cityscapes from a bird's eye perspective, topographic maps and circuit boards. In his reliefs from this time he translated the formal language of silkscreen printing into three dimensional space. The artist also left traces in the cityscape and its large public collections. For instance, he painted a monumental black and white mural in Kurfürstenstraße which has not been preserved.

**The final chapter of the exhibition is dedicated to Paolozzi's pioneering spirit.** His irreverent approach to art continues to inspire young artists and graphic designers. His broad definition of collage, early forms of sampling, print and presentation techniques, innovative film piece and passion for mass media and for the technology of his time paved the way for a new kind of understanding of art that shapes us to this day.

The exhibition is accompanied by a comprehensive German catalogue (270 pages, 200 colour plates, Deutscher Kunstverlag, 29.80 €). It draws on Whitechapel Gallery's English catalogue, featuring a selection of essays and an additional chapter on Berlin. The catalogue places the artist into an international context and reevaluates his oeuvre as a whole using notable academics' latest research, including that of Daniel F. Herrmann, Hal Foster and Jon Wood.

For the first time, the Berlinische Galerie will host a **children's opening** on Sunday 11.02 from 3 PM to 5 PM. Families are warmly invited to attend. In cooperation with Jugend im Museum e.V., free entrance (no need to register)

The exhibition *Eduardo Paolozzi. Lots of Pictures - Lots of Fun* is organised by the Whitechapel Gallery, London in cooperation with the Berlinische Galerie. The exhibition is under the patronage of Sir Sebastian Wood, British ambassador in Germany. Exhibition architecture and colour design: david saik studio



#EduardoPaolozziBG #berlinischegalerie

Cooperation and media partners

Wall, ArtReview, Exberliner Magazine, Monopol – Magazin für Kunst und Leben, WELTKUNST



**Eduardo Paolozzi. Lots of Pictures – Lots of Fun**  
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**BIOGRAPHY EDUARDO PAOLOZZI**

- 1924 Eduardo Luigi Paolozzi was born in Scotland to Italian parents in Leith, Edinburgh.
- 1941–1947 Studied at various art schools in Edinburgh, Oxford and London.
- 1947–1949 Worked in Paris. Met – among others – Hans Arp, Tristan Tzara, Peggy Guggenheim and Alberto Giacometti.
- 1949 Return to London. Taught textile design at the Central School of Arts and Crafts.
- 1952 Co-founded the Independent Group at the Institute of Contemporary Arts (ICA), London. Paolozzi's legendary Bunk! lecture with an epidiascope and the projection of Pop collages.  
Contributed to the XXVI. Biennale di Venezia.
- 1954 Contributed to the XXVII. Biennale di Venezia.  
Founded Hammer Prints Ltd with Nigel Henderson.
- 1956 Contributed to This is Tomorrow at Whitechapel Gallery, London.
- 1959 Contributed to II. documenta, Kassel.
- 1960–1962 Visiting professor at the University of Fine Arts (HFBK), Hamburg. Contributed to the XXX. Biennale di Venezia.
- 1964 Contributed to documenta III, Kassel.
- 1968 First solo exhibition in Germany at the Städtische Kunsthalle in Düsseldorf.  
Contributed to 4. documenta, Kassel.
- 1974–1975 West Berlin residency on a DAAD grant.  
Retrospective shown at Nationalgalerie Berlin and Kupferstichkabinett.
- 1976–1977 Painted a mural on Kurfürstenstrasse 87, West Berlin.
- 1977–1991 Taught at German universities: Professor of Ceramics at Cologne University of Applied Sciences. From 1981 Professor of Sculpture at the Academy of Fine Arts, Munich.
- 1977 Contributed to documenta 6, Kassel.
- 1988 Knighted by Queen Elizabeth II.
- 2005 Death of Paolozzi in London.



## **Eduardo Paolozzi. Lots of Pictures – Lots of Fun** **09.02.–28.05.2018**

### **EXHIBITION TEXTS**

#### **Eduardo Paolozzi**

##### **Lots of Pictures – Lots of Fun**

The sculptor and print-maker Eduardo Paolozzi (1924–2005) was one of the most innovative and irreverent artists in modernist post-war Britain. In 1974/75 he spent a productive year in West Berlin, and that is why the Berlinische Galerie has devoted this exhibition to him.

In his day Paolozzi was seen as a revolutionary pendant to the British sculptor Henry Moore. In London he belonged to the *Independent Group*, an informal association of younger-generation artists. During the 1950s they met at the vibrant Institute of Contemporary Arts (ICA). Paolozzi was one of the first artists in the United Kingdom to take an interest in the visual world of consumer culture and mass media, and he opened the door to British Pop Art. This movement emerged separately in the UK and the USA in the mid-1950s. A major theme of Paolozzi's vivacious sculptures, collages and prints, which attracted international attention in the 1960s and 1970s, was the relationship between humans and machines. Drawing on his avid interest in science and technology, they express a quest for a new formal idiom and an iconography to suit mass industrial society.

This presentation follows on from the Eduardo Paolozzi exhibition at the Whitechapel Gallery in London. The focus of the Berlin show is on Paolozzi's experimental periods between the 1940s and the 1970s, including his formative stay in Berlin in 1974/75.

#### **“perfect, colourful, after the grey life of London”**

##### **London, Paris, London: the early years**

When Eduardo Paolozzi left war-torn London for Paris in 1947 at the age of 22, he swore he would never return to England. In Paris, capital of the pre-war avant garde, Paolozzi took a particular interest in surrealism. He and his London friends met many of the artists he so admired, among them Jean Arp, Georges Braque, Alexander Calder, Alberto Giacometti and Tristan Tzara. “It seemed quite reasonable to look up Brancusi's address in the telephone book and ask if a small visit was possible,” recounted Paolozzi. His early drawings and sculptures, produced in London and Paris, betray the influence of Picasso, Giacometti and even Jean Dubuffet. While in Paris, Paolozzi also began to make collages (from French *coller*, to glue), cutting out the pieces from sources like American magazines, comics and newspapers and re-arranging them. Paolozzi recalls this time in Paris enthusiastically in his memoirs: “perfect, colourful, after the grey life ... of London”.

Back in London, Paolozzi and his friend Nigel Henderson founded the company Hammer Prints Ltd to design interior furnishings like wallpaper, textiles and ceramics. The company was intended to ensure a regular income, but its success in that department was modest. Working on the designs, however, gave the artists a chance to try things out. Paolozzi's later prints were to benefit from the collage technique explored here and his experiments with silkscreen.

#### **“Wrecking yards as hunting grounds”**

##### **Paolozzi's sculptures**

Eduardo Paolozzi rebelled in the early 1950s against traditions in art. Like the London *Independent Group* to which he belonged, he no longer saw the point of distinguishing between art and popular culture: “We favoured rough surfaces, human images, space, machinery, ignoble materials and what we termed ‘non-art’.”



Paolozzi's radicalisation in sculpture began in the 1950s with bronze brutalism. His works resemble burnt-out machine-men or robots, evoking the wounds and devastations of war. They are composed from impressions of real-world vestiges – broken toys and instruments, loose nuts and washers.

In the early 1960s Paolozzi moved away from bronze casts. With the help of skilled workers, he began welding together metal sculptures from industrially prefabricated parts. He was inspired here by shipbuilding, vehicle manufacturing and aircraft technology. During this period, Paolozzi consistently avoided any hint of traditional craftsmanship. These sculptures exude the anonymity of factory products. In the early 1970s, he satirised American movements like Pop Art and Minimal Art – increasingly popular around the world – with works like *Friendly Dog* and *100% F\*ART*.

### **“bringing together the modern world using the modern technique”**

#### **Paolozzi's prints**

In the 1960s Eduardo Paolozzi regarded himself increasingly as an artist-engineer. He used prefabricated elements for his sculptures and fostered close links with the metalworking industry. His prints in the 1960s were likewise the result of a fruitful professional collaboration, this time with silkscreen printers at Kelpra Studio in London. Silkscreen was seen as a mass medium because of its commercial uses and long print runs. Pop Art discovered the technique as a means of artistic expression.

Paolozzi had already experimented with silkscreen for his Hammer Prints in the early 1950s. Working closely with Chris Prater at Kelpra Studio in the 1960s, Paolozzi produced sophisticated silkscreen cycles based on his collages. His series *As is When* (1965) is a firework display full of colour, shapes and complex patterns. This series had a huge influence on the development of silkscreen art in Britain and the USA and ranks even today as a masterpiece.

The twelve-sheet folder illustrates Paolozzi's interest in appropriating popular themes and imagery and his fascination with technical processes and methods. In Paolozzi's own words, this was all about “bringing together the modern world using the modern technique”.

### **“the most prolific year of my life”**

#### **Paolozzi in West Berlin, 1974/75**

Eduardo Paolozzi lived in West Berlin from April 1974 until April 1975. He had been invited by the DAAD to join its Artists-in-Berlin programme, which funded residencies for many major international artists from 1963 onwards. He had a big studio in Kreuzberg, a floor in a former factory building on Kottbusser Damm surrounded by manual trades and workshops. According to Karl Ruhrberg, then head of the programme, the studio with its tools, templates and fragments looked “like a witches' kitchen, but there was still enough room for table tennis and a big table with space for a lot of friends and an amazing amount of food and drink”.

Here in the Kreuzberg studio, inspired by music, a new – and for the first time totally abstract – oeuvre took shape, embracing models for sculpture and relief and a plethora of new prints. In Berlin Paolozzi maintained close links with current and previous DAAD grant-holders. One of these was Edward Kienholz, and he literally cast Paolozzi as a figure in his big environment *The Art Show* (1963–1977, Berlinische Galerie). In 1977 the artist went on to implement his monumental mural, no longer extant, for no. 87 on Kurfürstenstrasse. The Nationalgalerie Berlin and the Museum of Prints and Drawings paid tribute to the artist in 1975 with a sizeable retrospective. Paolozzi compared his time in Berlin with the happy period in Paris, calling it in an interview the most prolific year of his life.



**“modern experience is one big collage”**

**The collage principle**

Thanks to his multi-faceted use of collage, Eduardo Paolozzi's work remains fresh and contemporary. For Paolozzi, collage – rather like sampling today – was more than just an artistic technique. He saw all modern experience as one big collage, and his works were a response to that.

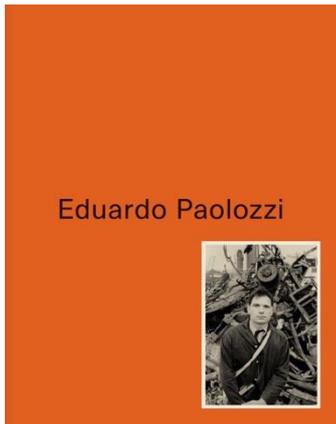
What Paolozzi began with his Pop collages he continued in his sculptures, reliefs, silkscreen prints and the innovative films which are simultaneously sound collages. Paolozzi's charred-looking bronzes of the 1950s can be read as early applications of the collage principle to sculpture. The artist would roll out clods of clay and make impressions with found objects: everyday utensils, cogs, piano keys, toys. He then poured hot wax over the clay bed. Paolozzi was able to cut and bend these thick layers of wax and assemble them collage-fashion before having the sculptures cast in bronze. Later the artist began combining industrially prefabricated aluminium shapes into big sculptures. Collage was also behind the silkscreens he made with the aid of professional printers from the 1960s onwards. Even his Berlin studio of 1974/75, where he created abstract relief based on a modular principle, was like an enormous abstract collage in its own right.

Paolozzi's notable portfolio *Bunk!* in the early 1970s was the culmination and final flourish in his flamboyant fling with Pop Art. Using a lavish silkscreen technique combined with elements of collage, the artist reproduced his early Pop collages of the 1950s which kick-started British Pop Art in London.



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## EXHIBITION CATALOGUE



The exhibition catalogue of the exhibition Eduardo Paolozzi in the White Chapel Gallery, London (16 February–14 May 2017) will be available at the museum shop of the Berlinische Galerie.

Edited by Daniel F. Herrmann. With contributions by Assemble, Dawn Ades, Mariana Castillo Deball, Hal Foster, Lisa Maddigan Newby, Beth Williamson and Jon Wood.

The Scottish sculptor and graphic artist Eduardo Paolozzi (1924–2005) was a co-founder of British Pop Art. In the 1950s he was already causing sensations with innovative collages in which he integrated pictorial motifs from popular culture and advertising – and he wrote art history from then on.

His internationally successful and sometimes perplexing works frequently teeter on the edge between man and machine, testifying to his interests in science and technology. Using unusual artistic methods like silkscreen printing or sampling, he challenged more than just the aesthetic conventions of his time. His graphics and sculptures also show Paolozzi's intensive search for an iconography of a consumer and industrial society.

272 pages, 290 colour plates, 20,1 x 25 cm, foldout  
ISBN: 978-3-422-07471-2  
29,80 €



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**EDUCATION PROGRAMME**

**Children's Opening: Eduardo Paolozzi. Lots of Pictures – Lots of Fun**

After the curator Dr. Stefanie Heckmann's welcoming speech (in German), the young guests are taken on a creative journey of discovery through the museum. They will make their own sculptures from colourful paper, cardboard and wire which are then brought to life as shadow puppets. Lemonade and sweet snacks are provided as sustenance.

**Sun 11.02.2018, 3 pm – 5 pm.**

For families with children aged 3 and up. Free of charge. No need to register.

**Tours by the Curator 2018 (in German)**

**Mon 12.02., 05.03., 19.03., 09.04.2018 at 2 pm**

Included in museum admission

**Public Guided Tour in English**

**Mon 05.3., 07.05.2018, 3 pm**

Every first Monday of the month at 3 pm public guided tours in English are given by experienced museum's guides. Tour is included in Happy-Monday-admission.

**Group Tours for groups of up to 22 people**

Price: 60 € for 60 minutes, 80 € for 90 minutes plus admission to museum (individual tickets at concessionary rate). Tours can also be booked in English, French and Italian (10 € extra).

**Booking and further details: Museumsinformation at Kulturprojekte Berlin GmbH,**

**Tel +49 (0)30 247 49 888**



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**PRESSE IMAGES**



Eduardo Paolozzi, *Bunk: Evadne in Green Dimension*, 1952 – 1972  
 © Trustees of the Paolozzi Foundation, Licensed by/VG Bild-Kunst, Bonn 2018



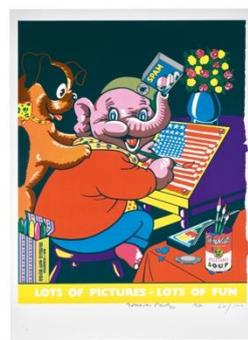
Eduardo Paolozzi, *Bunk: Take Off*, 1950 – 1972 © Trustees of the Paolozzi Foundation, Licensed by/VG Bild-Kunst, Bonn 2018



Eduardo Paolozzi, *His Majesty the Wheel*, 1958–1959 © Trustees of the Paolozzi Foundation, Licensed by/VG Bild-Kunst, Bonn 2018



Eduardo Paolozzi, *Parrot*, 1964  
 © Trustees of the Paolozzi Foundation, Licensed by/VG Bild-Kunst, Bonn 2018



Eduardo Paolozzi, *Pop Art Redefined (Lots of Pictures – Lots of Fun)*, 1971 © Trustees of the Paolozzi Foundation, Licensed by/VG Bild-Kunst, Bonn 2018



Eduardo Paolozzi, *Bunk: Take Off*, 1950 – 1972 © Trustees of the Paolozzi Foundation, Licensed by/VG Bild-Kunst, Bonn 2018



Eduardo Paolozzi, *Bunk: Vogue Gorilla with Miss Harper*, 1950 – 1972 © Trustees of the Paolozzi Foundation, Licensed by/VG Bild-Kunst, Bonn 2018



Eduardo Paolozzi, *As is When: Wittgenstein the Soldier*, 1965 © Trustees of the Paolozzi Foundation, Licensed by/VG Bild-Kunst, Bonn 2018



Eduardo Paolozzi, *As is When: Wittgenstein in New York*, 1965 © Trustees of the Paolozzi Foundation, Licensed by/VG Bild-Kunst, Bonn 2018



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## **PRESSEBILDER**



Paolozzi, Portrait, 1961 © Ulrich Mack