



INTERNATIONAL

POP

Amelias

INTERNATIONAL POP

15 JUNE – 29 JULY 2020

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**THE
MAYOR
GALLERY**

- | | | | |
|----|--------------------------------|----|-------------------------|
| 4 | BILLY APPLE | 42 | WALLY HEDRICK |
| 8 | ARMAN | 44 | JAN HENDERIKSE |
| 10 | EVELYNE AXELL | 46 | KEY HIRAGA |
| 12 | IMRE BAK | 48 | ALLEN JONES |
| 14 | RAFAEL CANOGAR | 52 | LUO BROTHERS |
| 16 | SISTER MARY CORITA KENT | 54 | ROBERT MALLARY |
| 18 | GERARD DESCHAMPS | 56 | DÉCIO NOVIELLO |
| 20 | ANTONY DONALDSON | 58 | MARIO SCHIFANO |
| 22 | ERRÓ | 60 | COLIN SELF |
| 26 | FERDI | 62 | BOB STANLEY |
| 28 | STANO FILKO | 64 | EMILIO TADINI |
| 30 | CLAUDE GILLI | 66 | SHINKICHI TAJIRI |
| 34 | JOE GOODE | 68 | JOHN TWEDDLE |
| 38 | RICHARD HAMILTON | 70 | ANDY WARHOL |
| 40 | JANN HAWORTH | 72 | LIST OF WORKS |

b. 1935 Auckland, New Zealand

Born in New Zealand in 1935, Apple (then known as Barrie Bates) studied at the Royal College of Art between 1959 and 1962 exhibiting alongside fellow artists such as David Hockney, Derek Boshier and Pauline Boty in the annual Young Contemporaries exhibitions.

In 1962 after graduating he notoriously changed his name and altered his appearance becoming 'Billy Apple®' in a self-conscious art action that doubled as a canny exercise in re-branding. In 1964 he moved to New York working with Andy Warhol in the pivotal exhibition *The American Supermarket* including Oldenburg, Wesselmann and Johns. In 1969, the artist opened Apple at 161 West 23rd Street, one of the six not-for-profit spaces that established New York's Conceptual Art movement.

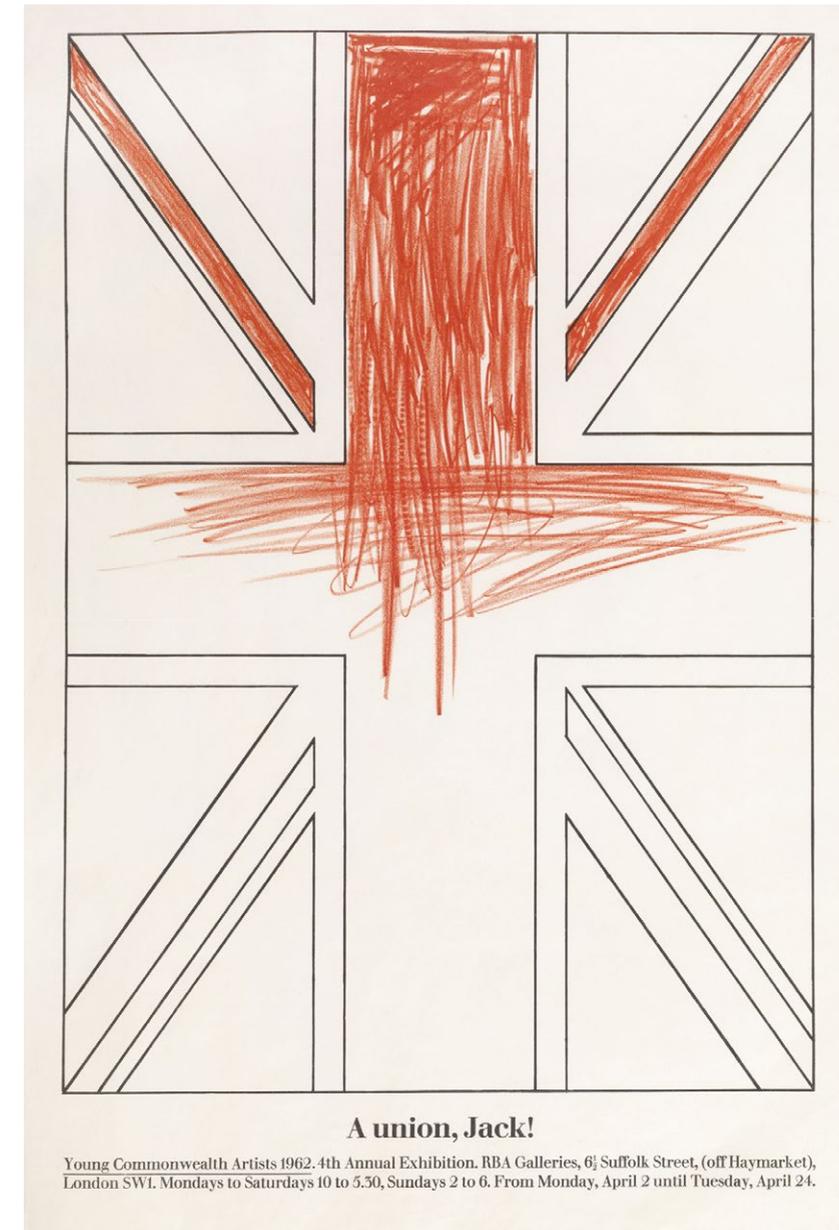
Exploring new consumer technologies, he was a pioneer in using a Xerox machine and Neon signage. During the 1980s, Apple's practice focused on the economics of the art world. In 1983 he produced a solid gold apple for the former Auckland Coin & Bullion Exchange Director – a significant precursor to Damien Hirst's 2007 diamond skull *For the Love of God*. By 2007 Billy Apple® was a registered brand.

In 1974, Apple's first major survey exhibition was held at the Serpentine Gallery in London: *From Barrie Bates to Billy Apple®* (temporarily shut down due to complaints of indecency) Recent exhibitions include the Walker Art Center, Minneapolis, *International Pop*, touring to Dallas Museum of Art and the Philadelphia Museum of Art, 2015-2016, and a retrospective at the Auckland Art Gallery, *Billy Apple®, The Artist has to live like everybody else*, 2015. Billy Apple® lives and works in Auckland, New Zealand.

Provenance:
Acquired directly from the artist

Exhibited:
London, Hilton Hotel, British D&AD Professional Awards, 1963
London, RBA Galleries, 2 April – 24 April 1962
London, Victoria and Albert Museum, *Rewind: 40 years of Design and Advertising from the D&AD Awards*, 7 November 2002 – 2 February 2003, ill. in cat. p. 81
Wellington, Adam Art Gallery at Victoria University and The Gus Fisher Gallery at The University of Auckland, *The Expatriates: Frances Hodgkins / Barrie Bates*, 23 October – 13 February 2005, 29 September – 9 December 2005. ill in cat. p. 26
Rotterdam, Witte de With Center for Contemporary Art, *A History of the Brand*, 31–13 September 2009
London, The Mayor Gallery, *Billy Apple: British and American Works 1960-1969*, 16 September – 30 October 2010, ill. in cat. p. 39

Literature:
Byrt, Anthony, Brand, New, 2012:
<https://frieze.com/article/billy-apple-brand-new>
Lillington, David, Review of Billy Apple®: *British and American Works, 1960–1969*, The Mayor Gallery, London, 2010
Billy Apple®: *Apple Brand; Interviews-Artists*, ed Nicholas James, Cv/Visual Arts Research Archive, Cv Publications, London 2012



BILLY APPLE®

A Union, Jack! Young Commonwealth Artists

1962

Offset lithography on paper

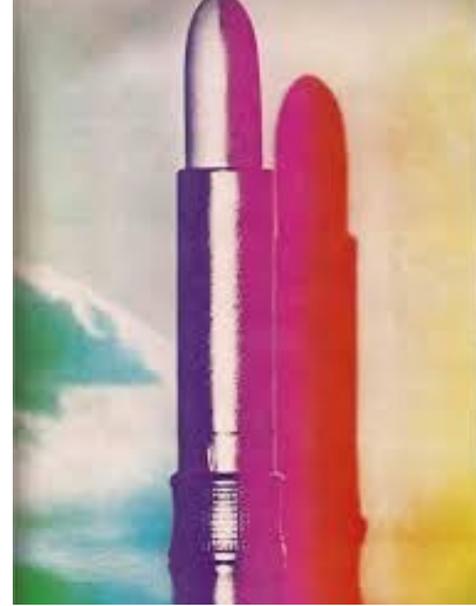
30 x 20 inches (76.3 x 50.7 cm) (Framed 88.5 x 62.5cm)

In a conversation published in Nicolas James' 2010 London and shown at the Witte de With, Billy Apple explains that he worked on a photo of Bill Silano for the issue of Harper's Bazaar April 1968:

The image was made for "an issue of Harper's Bazaar from 1968. Marshall McLuhan looked at fashion, The Mirror is the Message. It was an issue devoted to his thinking. I was invited to contribute and did two works for it. Bill Silano was a photographer used regularly by Harper's Bazaar and Vogue; he was assigned for me to work with. The first image I settled on was a large lipstick, a black and white photograph. I had Harper's Bazaar do the full page as split fountain printing using split rollers, which means every issue is slightly different.

There was another full page of a model; it was a lovely photo of a woman with a flower on the side of her head. My instruction to the printer was to cut the colour film separations in half and move the right side of the CMYK tints over three quarters sequentially, so you could see the colour bars. Therefore you'd get multiple eyes and multiple flowers. It's lovely.

Billy Apple, *Self-Portrait*, 1962



Max Factor did an ad campaign and took the same idea and used it. No artist's rights, copyrights, no fee, nothing. They didn't use that model but the concept was the same — I couldn't believe it; they just did it."

Billy also noticed recently that the artist Richard Philipps also copied his work without acknowledgment to Billy in a painting called Spectrum in 1998.

When Silano's died in the editor of The Villager in the 14th May 2014 used his and Billy's work of their Flower woman to illustrate the obituary.

This artwork is is the large set of scale originals which Harper's used – offset photo-lithographic works on paper. It's one of his progressive series printed using CMY minus the K (black). Each work is framed including the top page of the box they were stored in (Master Eagle, Progressive Proof, 16 Feb, 1968). It is the only large and unique set available with certificate.

Provenance:
Acquired directly from the artist



BILLY APPLE

Wild Flower Face: Colour Progressives: Set of 6
16 February 1968
Offset lithography on paper
30 3/8 x 16 1/2 inches (77 x 42 cm) each framed

ARMAN

b. Armand Pierre Fernandez, 1928 Nice, France
– d. 2005 New York City, United States

Initially an abstract painter, Arman became more interested in the ideas surrounding the emergence of Pop Art and in 1960 he formed, with his close friend Yves Klein, the Nouveau Réalisme group along with Raymond Hains, Jean Tinguely and Jacques Village, latterly joined by Niki de Saint Phalle and Christo amongst others. Nouveau Réalisme represented France's response to the American Pop Art movement and reassessed the concept of art and the artist for a 20th-century consumer society.

Fascinated with the New York art scene Arman began a part time residency there in 1961 eventually becoming an American citizen in 1973. Inspired by Pop and the Dada concept of the readymade he produced work which was a critique of consumerism, waste, and mass production. His *Poubelles* (trash cans) of collected refuse and *Accumulations* which were made up of large assemblages of mass produced objects including tools, toys and the ephemera of daily life, were often arranged in polyester castings or within Plexiglas cases to deliver a powerful and chilling rejection of modernization, the culture of mass consumption and the resulting waste when these objects are ultimately discarded. The *Coupes* and the *Colères* series focused on the act of destruction: obliterated objects such as musical instruments and clocks are sliced, burned, or smashed and arranged on canvas revealing the interior of the object to a hauntingly beautiful effect.

Arman created many large scale public art sculptures and his works are held in the collections of The Museum of Modern Art in New York, the National Gallery of Art, Washington, D.C., the Tate Gallery, London and the Centre Pompidou, Paris, amongst others.

Provenance:
Acquired directly from the artist

Exhibited:
Amsterdam, Stedelijk Museum, Arman, 22 September – 2 November 1964, no. 75.
London, The Mayor Gallery, Arman Works From 1955 - 1989, July - August 1989, illustrated in colour p. 27
Lisbon, Fundacao dos Descobertas, Centro Cultural De Belém, Pop '60s: Transatlantic Crossing, 11 September - 17 November 1997, illustrated in colour p. 217 no. 200
Copenhagen, ARKEN Museum of Modern Art, EuroPop: A dialogue with the US, 30 January - 2 May 1999, illustrated in colour p. 16
Wolverhampton Art Gallery, Pop Europe! 5 July 2014 - 7 February 2015, ill. in colour p. 19
The Lightbox, Woking, Warhol and the World of Pop Art, 25 July - 1 Nov. 2015
MAMAC, Nice, A propos de Nice 1947-1967, 24 June - 22 Oct 2017, ill. in colour p. 64

Literature:
Denyse Durand-Ruel, Edition de la Différence, Paris 1994, Catalogue Raisonné no. 3 des oeuvres d'Arman, illustrated no. 307



ARMAN

Plan of Obsolescence

1965

Sliced toy cars in polyester

47 1/4 x 35 3/8 inches (120 x 90 x 5 cm)

EVELYNE AXELL

b. 1935 Namur – d. 1972 Gent, Belgium

After studying pottery at the Namur School of Art in 1953, Axell switched to drama and began a successful career as an actress starring in several films. Her film director husband, Jean Antoine, specialised in art documentaries introducing her to the Belgian avant-garde and many of the English Pop artists including Allen Jones, Pauline Boty, Peter Blake and Patrick Caulfield. In 1964 Axell quit her promising acting career to pursue painting, enlisting family friend René Magritte to be her artistic mentor, and created her own unique style of Pop art.

Colourful, provocatively erotic imagery depicting unashamedly naked women express a desire for female freedom both sexually and politically. Axell's early Erotomobile series combines the naked female form with the manufactured masculine object to create literally, an Erotomobile.

Axell evolved a ground-breaking signature technique of cutting female silhouettes into translucent plastic sheets painted with enamel. Along with her contemporaries Rosalind Drexler and Pauline Boty, Axell critiqued the male gaze and challenged the existing concepts of female sexuality, further explored in her Happenings. In 1967, she had her first solo exhibition at the Palais des Beaux-Arts in Brussels and won the Young Belgian Painters Prize in 1969.

In only the seven years she worked until her tragic death in 1972, Axell became a pioneer of Pop art with many exhibitions worldwide, finding new recognition in the 2015 exhibitions *The World Goes Pop* at Tate Modern, London, and *International Pop*, Walker Art Center, Minneapolis and Dallas Museum of Art, USA. A major solo exhibition was recently held at the Maison de la Culture de Namur, Belgium in 2019 which included *Erotomobile III*.

Signed lower right Axell; signed, titled and dated on reverse

Provenance:

Collection of the artist's widow
The Mayor Gallery, London
Private Collection, USA
The Mayor Gallery, London

Exhibited:

London, England, The Mayor Gallery, Evelyne Axell-
Erotomobiles, 2003, ill. pl. 15, p. 37
Namur, Belgium, Evelyne Axell, *From Pop Art to Paradise*, 8 Sept -20 Oct 2004, ill. pl. 24, p. 71
Namur, Belgium, Evelyne Axell, *Méthodes Pop*, 21 Sept 2019 - 26 Jan 2020 (ex cat.)



EVELYNE AXELL

Erotomobile III

1966

Oil on canvas

49 1/4 x 35 1/2 x 2 inches (125 x 90 x 5 cm)

IMRE BAK

b. 1939 Budapest, Hungary

Imre Bak was one of the artists involved in the creation and development of two leading Hungarian neo-avant-garde groups of the second half of the Twentieth century; Iparterv and Budapesti műhely. Part of the group of young 'self-educated' Hungarian contemporary artists from the 1960s, Bak departed from the drab browns and greys of Hungarian realism and was strongly inspired by the vivid palette of Impressionism and the forms of Cubism. In 1962 Bak travelled to Moscow and St Petersburg, where he saw for the first time works by Matisse, Picasso, Léger and Kandinski. Bak became increasingly attracted to geometrical abstract and hard edge painting. Inspired by the German Concretists, the Signal artists and American and British representatives of geometrical abstraction and pop art, Bak focused on non-figurative painting, exploring both strong, pure colour and strictly structured, sharp forms and lines in his works. By fusing the universal symbolism of European and Central American cultures with some of the lessons he drew from conceptual art, Imre Bak fashioned a unique form of emblematic representation in his works from the 1970s.

Imre Bak has exhibited widely in Germany, Poland, Switzerland, Austria, Hungary and the USA since 1966, and his works are in numerous public collections, including Tate Modern, London, Neue Nationalgalerie, Berlin, MUMOK, Vienna, Musée d'Art Contemporain, Lyon, and the Museum of Contemporary Art, Budapest.

Imre Bak lives and works in Budapest.

Provenance:
The artist
Private collection, Hungary
acb Gallery

Exhibited:
London, The Mayor Gallery, Imre Bak: Works
1967 - 1981, ill. in cat. p. 21



IMRE BAK

Composition

1967

Acrylic on canvas

47 1/4 x 47 1/4 inches (120 x 120 cm)

RAFAEL CONOGAR

b. 1935 Toledo, Spain

Canogar began his training as a young man with painter Daniel Vázquez Díaz inspired by Georges Braque and Pablo Picasso. In 1954 Canogar began to experiment with abstraction and informalism, looking at the material itself as a form of expression. Canogar applied paint directly on to the canvas then filling the scratches and furrows he made with his hands with liquid paint. "It's part of my landscape, the earth ploughed by the worker, who ploughs, leaving his mark on the earth."

His canvases, increasingly monochromatic, sought to achieve a balance between form and matter, between formal and informal painting. Canogar formed the El Paso group (1957–1960) alongside Manuel Rivera and Antonio Saura among others. Influenced by Action painting the Spanish artists sought an informal aesthetic produced with a sense of passion and urgency which celebrated the freedom of the opening of Franco's Spain to the international scene.

Following a trip to the USA in the early 1960s Canogar began a second figurative period. Using a vocabulary of narrative, socio-political mass media imagery such as police brutality and the assassination of JFK, his paintings were visually comparable with Rauschenberg's iconic photo collage screen-prints but with an added ethical and critical dimension that Canogar describes as 'Realism' rather than classic American Pop.

In 1967 his work evolved further; using wood, polyester and fiberglass he broke down the barriers of painting and sculpture pushing into 3 dimensions disturbing the physical space of the viewer.

Retrospectives were held at the National Museum of Fine Arts, Buenos Aires, 2003, the Valencian Institute of Modern Art (IVAM), Valencia, 2013 and Reina Sofía National Museum, Madrid in 2001. More recently his work was included in the 2014 Tate Modern exhibition 'The World Goes Pop'. Rafael Canogar currently lives and works in Madrid.

Signed and dated on the reverse

Provenance:

Gallery L'Attico, Rome
Private Collection, 1992
Private Collection, 1993
Private Collection, Madrid, 2009

Exhibited:

Madrid, Finarte Spain, El Paso, Review of the El Paso group on its fortieth anniversary, April 22 - May 14 1997, traveling to London, Finarte, SA and Milan (Italy), Finarte Casa d'Aste SpA
Bilbao, Exhibition Hall BBK, El Paso, Forty Years, 1997



RAFAEL CONOGAR

Pisas umbral de la muerte (You Walk the Threshold of Death)

1963

Oil on canvas

78 3/4 x 58 5/8 inches (200 x 149 cm)

SISTER MARY CORITA KENT

b. 1918 Iowa – d. 1986 Boston, Massachusetts, United States

Sister Corita Kent was an artist, educator, and advocate for social justice. At age 18 she entered the religious order Immaculate Heart of Mary, eventually teaching in and then heading up the art department at Immaculate Heart College. Her work evolved from figurative and religious to incorporating advertising images and slogans, popular song lyrics, biblical verses, and literature. Throughout the '60s, her work became increasingly political, urging viewers to consider poverty, racism, and injustice. In 1968 she left the order and moved to Boston. After 1970, her work evolved into a sparser, introspective style, influenced by living in a new environment, a secular life, and her battles with cancer. She remained active in social causes until her death in 1986. At the time of her death, she had created almost 800 serigraph editions, thousands of watercolours, and innumerable public and private commissions.

A major retrospective of Corita's was shown at the deCordova Museum in Massachusetts in 1980. Many public institutions and private collectors around the world hold Corita's work including The Hammer Museum in Los Angeles that has a very comprehensive collection. Corita also has her own print company situated in Hollywood selling Corita's prints and merchandise as well as an Art Center that has played host to exhibitions of Corita's and an educational program based on her methods.

Serigraphs from her *Circus Alphabet* series, 1968 were part of the seminal exhibition on female Pop artists, *Power Up* at Kunsthal, Vienna in Nov 2010 – Feb 2011.

Provenance:
Private collection, London



SISTER MARY CORITA KENT

Damn / Everything / But The / Circus

1968-1970

Set of four silkscreens on paper

22 3/4 x 22 3/4 inches (58 x 58 cm) each

GÉRARD DESCHAMPS

b. 1937 Lyon, France

A self-taught artist, Gérard Deschamps had his first exhibition in 1955 at the Gallery Fachetti in Paris. At this time he had abandoned oil painting and turned to collages of images from catalogues. In November 1957, he was sent to fight in the Algerian War for 27 months, where on his return in 1960, he met Raymond Hains and Jacques Villeglé and officially joined the Nouveau Réalisme group in 1961. A French counterpart to the American Pop Art, the group which included Yves Klein, Arman and Christo were united in their interest and critique of the 20th century pop consumer society with the use of readymades and assemblages of everyday objects.

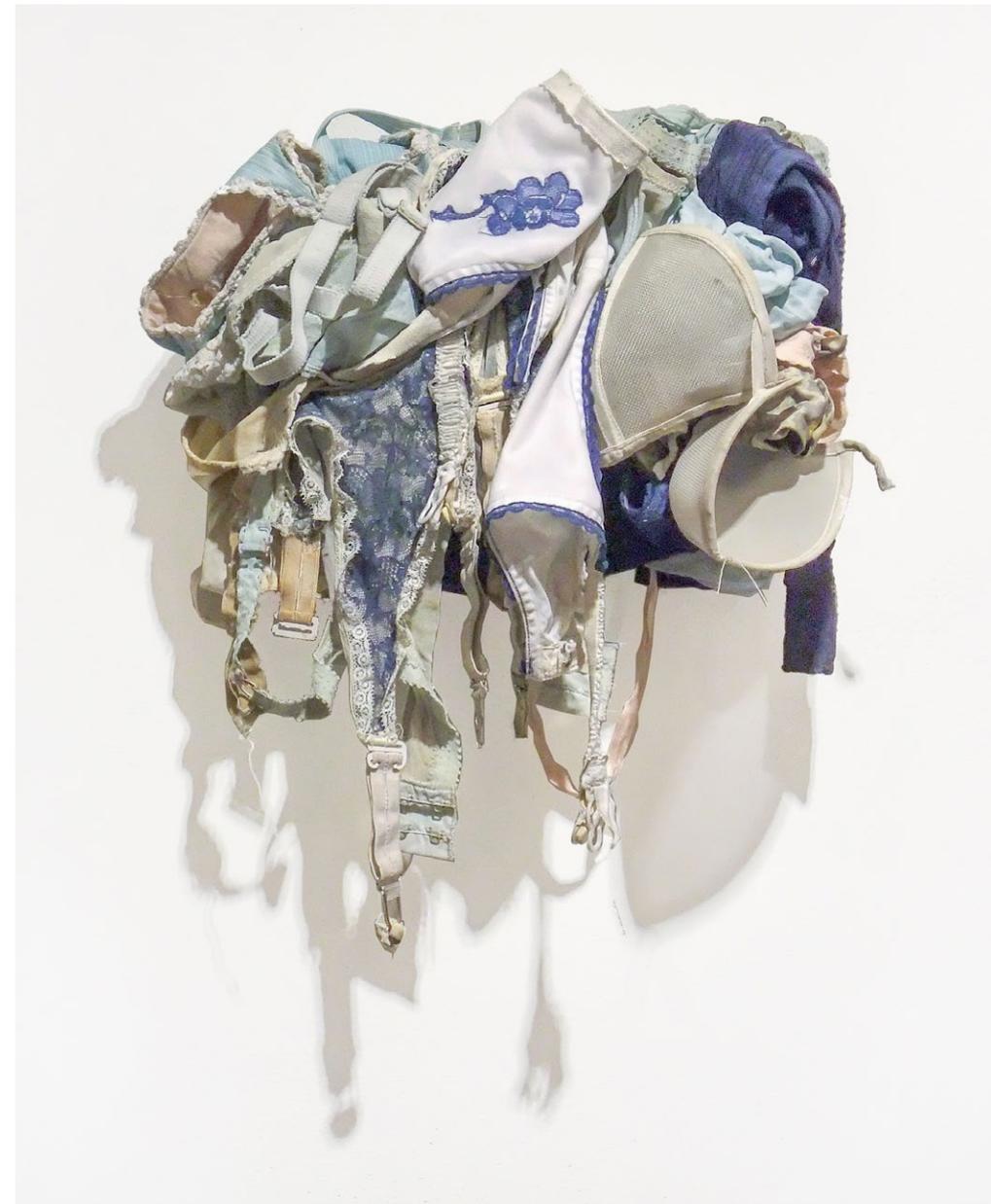
Deschamps turned to the use of rags, Japanese advertising fabrics and particularly women's under-wear; assemblages of panties, corsets, bras, girdles and garters which were often worn and soiled. Both extremely personal and mass produced, the items of underwear presented a unique duality of the individual and the masses and were the subject of numerous scandals.

The artist describes himself as both an archaeologist and as a historian. His approach is "to account for an era". Marked by his military experience, he produced powerful imagery working with U.S army tarps, armour plates riddled with bullets, burnt iridescent metal sheeting and large scale sculptures of pieces of aircraft.

A major figure of Nouveau Réalisme, Deschamps has been exhibited widely including at the MoMA, New York and is in the collections of museums such as the Centre Pompidou, Paris.

Signed titled and dated on reverse

Provenance:
Galerie Mathias Fels, Paris
Rosemarie Delil, Olpe, Germany
Estate of Rosemarie Delil



GÉRARD DESCHAMPS

Ice Cream Escrime

1961

Female undergarments mounted on board

16 1/2 x 14 1/2 x 7 1/2 inches (42.3 x 36.8 x 19.3 cm)

ANTONY DONALDSON

b. 1939 Surrey, England

"I liked Tony immediately because he's smart and cultured, but he speaks his mind in a very direct way, and that's unusual for the English," the artist Joe Goode has said of his friend of over 50 years.

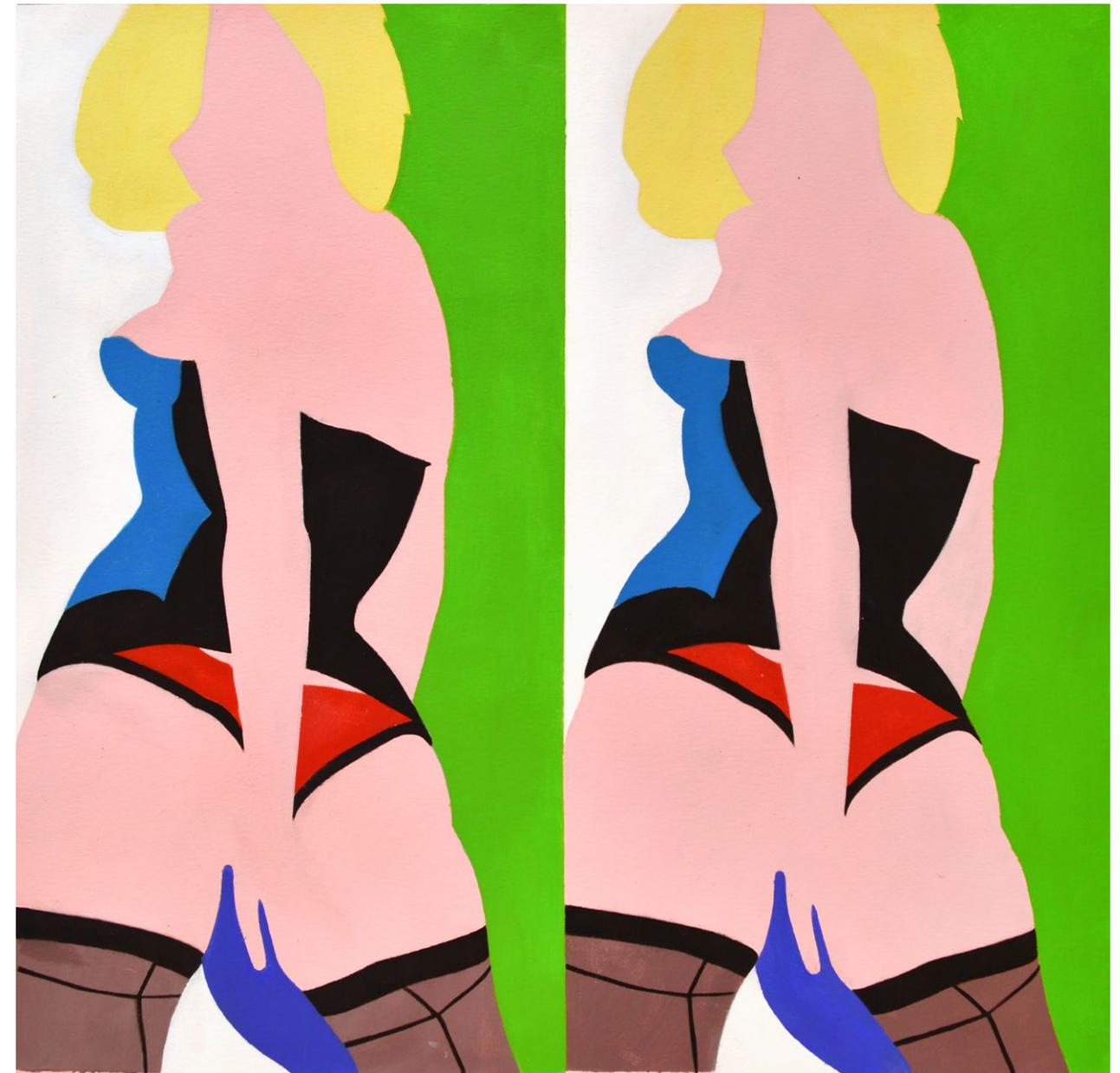
Donaldson's art is indeed smart - it questions ceaselessly and scrupulously subverts clichés. It is cultured, in the breadth of its reference, and it is erotic to the nth degree of refinement, which is indeed most un-English. Pre-1960 there wasn't much English art that dwelt on female sensuality. Donaldson was in the vanguard of that change and as the ultimate authority Marco Livingstone has written, far from objectifying women in a male-dominated society his female images, early and late, while 'sexually alluring' also 'exude a certain innocence'. Other subjects - racing cars, planes, searchlight beams - are no less sensually described.

From the Slade years where Donaldson won the top degree meant he had a further year of paid study. The end of British national service coincided, as Donaldson says, in London and beyond with an 'amazing explosion which transformed cinema, writing, poetry and art in the years he was at art school'.

In 1964 Donaldson was chosen for the landmark *New Generation* exhibition at the Whitechapel Gallery which included Allen Jones and David Hockney. Donaldson was also the first Pop Artist to have sold work to the Tate. In later years Donaldson took up sculpture in a variety of media, including carving in marble. His most famous piece is the giant Buddha-like head of Alfred Hitchcock, *Master of Suspense* in the courtyard of the Gainsborough Film Studios. Antony Donaldson lives and works in France.

Provenance:
Acquired directly from the artist

Exhibited:
London, The Mayor Gallery, Antony Donaldson:
Paperwork: 1990-2019, 8 - 31 January 2020,
ill in cat. p. 23



ANTONY DONALDSON

Early Blue Films

1963

Acrylic on paper

27 1/2 x 27 1/2 inches (70 x 70 cm)

b. 1932 Ólafsvík, Iceland

Gudmundur Gudmundsson, who later adopted the pseudonym Erró, is one of the most significant contemporary Icelandic artists. After studying in Norway and Italy, he settled in Paris in 1958, where with encouragement from his friend and neighbour Jean-Jacques Lebel, he associated with Surrealist artists such as Matta, Masson and Man Ray. Later his work became part of the Figuration Narrative movement, and Erró ranked among the radical artists of the 1960's whose views on art and politics were those of a new generation – people who embraced representational art and were critical of society.

Erró accumulates cuttings from various paper-based sources- newspapers, magazines, advertisements, packaging, postcards and comics from his trips around the world. It was his 1963 visit to New York however, which left an enduring mark on the artist and cemented him with American imagery and Pop art. The reassembled images create narrative compositions, where then they would often be enlarged onto canvas.

Works by Léger, Picasso and Van Gogh are utilised as pop imagery in the same breath as Disney cartoons and Marilyn Monroe, an exaggerated world where Superheroes battle the social issues of politics, war, science, art and sexuality. The collages often bring, with much irony, awareness on the absurdity of over consumerism, Americanisation and commercialised eroticism. Superficially humorous and glossy, on closer inspection they can also be deeply unsettling.

Erró has been exhibited internationally in both commercial galleries and museums, with many retrospectives. In 2010, the Centre Pompidou displayed 66 collages by the artist and in 2014 the Musée des Beaux-Arts de Lyon held a retrospective of his work.

Signed and dated on the reverse

Provenance:
Acquired directly from the artist

Exhibited:
London, The Mayor Gallery, Erró: 60 Years of Collage,
2 April- 30 May 2014
Woking, The Lightbox, Warhol and the World of Pop
Art, 25 July - 1 Nov 2015



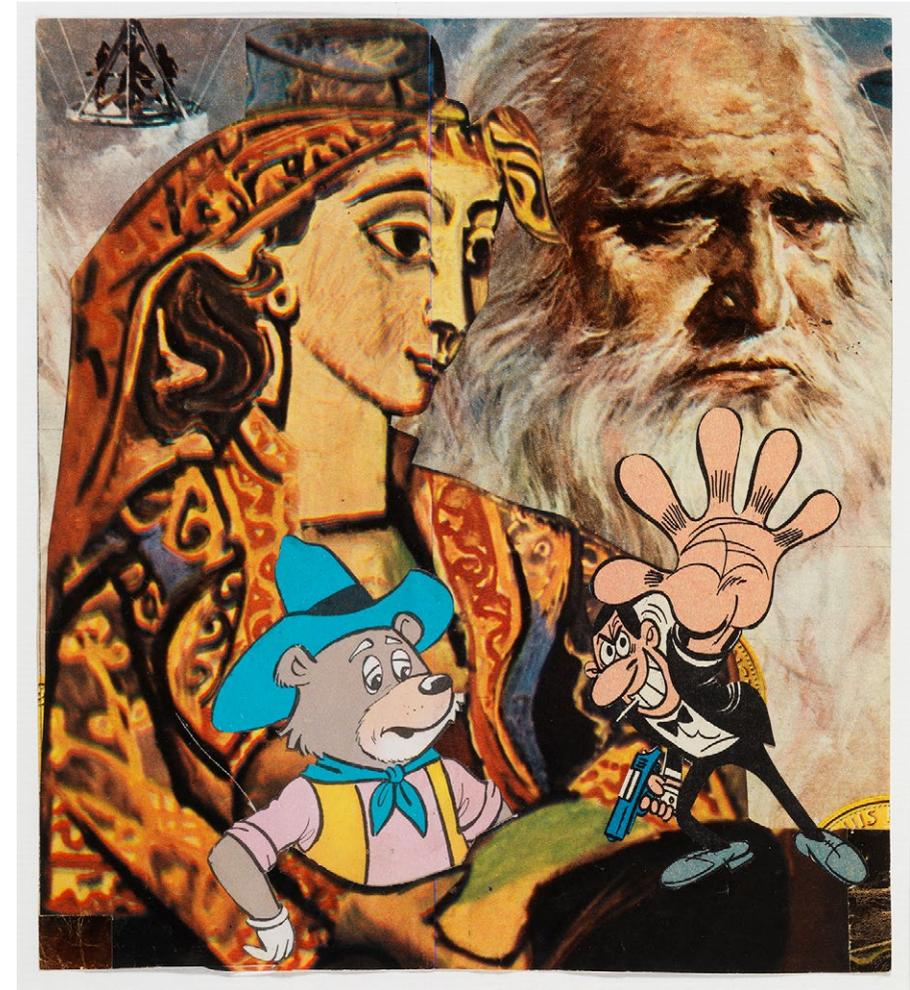
ERRÓ

Canon Underwear

1958

Collage

12 5/8 x 9 7/8 inches (32 x 25 cm)



Provenance:
Acquired directly from the artist

Exhibited:
London, The Mayor Gallery, Erró: 60 Years of Collage,
2 April- 30 May 2014

ERRÓ
Leonardo
1991
Collage
7 x 6 1/2 inches (18 x 16.5 cm)

FERDI

b. 1927 Arnhem – d. 1969 Baarlo, The Netherlands

Ferdi (Ferdina Jansen) left for Paris in 1950 to develop her interest in fine art attending sculpture workshops run by the sculptor Ossip Zadkine. There she met her partner Shinkichi Tajiri, the Japanese American sculptor, who taught her how to weld. Ferdi made striking jewellery and compositions from welded iron inspired by studying the symmetrical body of insects.

Both her and her husband were members of CoBrA (1948 – 1951) formed in Paris by expat artists from Copenhagen, Brussels and Amsterdam including Karel Appel and Constant. Based on spontaneity and experiment, they drew their inspiration in particular from children's drawings, primitive art forms and from the work of Paul Klee and Joan Miró.

In 1956, they left Paris and moved to Amsterdam later moving to Castle Scheres in Baarlo, a small village in the Netherlands giving them both space to work and raise their family. During a trip to Mexico in 1964, Ferdi found inspiration that took her work in a new direction and began experimenting with sculptural forms. This was the beginning of her Hortisculptures series; large scale sculptures built around a wire mesh, which was covered with foam plastic and then finished with brightly coloured synthetic fur. The sexual symbolism of these tactile sculptures such as Wombtomb, 1968, are overt and playful.

Ferdi did not like to label herself a feminist yet her work is associated with the struggle in the 1960s for sexual equality and freedom for women. Ferdi has been included in many CoBrA, Pop and sculpture exhibitions in Europe and is in the permanent collection of the Rijksmuseum, Amsterdam.

Provenance:

The estate of the artist

Exhibited:

Amsterdam, Stedelijk Museum, Hortisculpture, 1968
Rotterdam, Kunstzaal De Doelen, 1969
Gemeentemuseum Arnhem, travelling solo exhibition, 1970
Presentation of the book *Ferdi - a Monument in Print* by Shinkichi Tajiri, De Monriaan, Den Bosch / Raadhuis, Heerlen / De Vaart, Hilversum / Van Abbemuseum, Eindhoven / Groninger museum, Groningen Nijmegen, Museum Het Valkhof, Ferdi Hortisculpture, 2008

Literature:

Leonard Freed in collaboration with Shinkichi Tajiri, photobook, *Wie der Bildhauer Tajiri Mädchen und Metall zähmt*, Verlag Bärmeier & Nickel, 1968
Delta magazine / Spring 1971, p. 83-96, Ferdi's Hortisculpture by Dick Hillenius
Tajiri by Ben Verbong, short film about Shinkichi Tajiri, featuring Ferdi's work
Ferdi Hortisculpture, oeuvre catalogue, TASHA BV, 2008
Nieuwe Nuances, *Vrouwelijke Kunstenaars in en Rondom, Cobra*, ill. p. 4



FERDI

Untitled (Needle & Thread)

1968

Iron, foam rubber, 'Borg fabrics' fake fur
66 1/8 x 37 3/4 x 24 1/2 inches (168 x 96 x 62 cm)

STANO FILKO

b. 1937 Trenčín – d. 2015 Bratislava, Slovakia

Filko studied at the Academy of Fine Arts in Bratislava and attracted attention in the 1960s with a series of international exhibitions, including shows in Cologne and Paris in 1968 and was one of the few Czech and Slovak artists invited to participate in documenta 7 in Kassel, in 1982.

Belonging to one of the most radical avant-garde Slovak art scenes who pioneered the use of the environment and installation, happenings and events, his broad oeuvre reflected all the major contemporary trends, including Pop Art, Neo-realism, Fluxus, and Conceptual art. Influenced by wide ranging subjects such as modernist architecture, mathematical algorithms and the cosmos, they are both the subject and the medium of Filko's paintings, collages, and assemblages.

His highly acclaimed *Altar* assemblages created between 1964 – 1965, use imagery expressing lust for power and sexual desire. Another series of work; the Bombs; realistic sculptures painted a variety of unrealistic colours such as pink and red, reflect candidly the concern of war. In between 1965 and 1970, inspired by Marcel Duchamp he created prolific collections of prints, film, happenings, objects, manifestos and documentation. Appropriating maps as ready-made canvases and creating work influenced by Concrete and Constructivist artists his intricate visual systems created diagrams from everyday objects that were rich in symbolic meaning.

Provenance:
The Estate of the artist

Exhibited:
London, The Arts Club, Displacements: Avant-Garde
Eastern & Central European Art from the Cold War
Period, Sept 2016 - Jan 2017



STANO FILKO

World Map

1967

Monotype on map

37 1/2 x 16 1/2 inches (95.2 x 42 cm)

CLAUDE GILLI

b. 1936 – d. 2015 Nice, France

A common rejection of traditional art and an anti-conformist attitude led Claude Gilli to establish the École de Nice, along with friends and fellow artists such as Arman, Ben, César, Yves Klein, Martial Raysse and Bernard Venet. Travelling between Nice and Paris, Gilli and his friends were entranced by the new wave of American culture; jazz, movies and artists such as Mark Rothko. Gilli naturally collaborated with the Nouveau Réalisme movement and became one of the most active exponents.

From 1961 Gilli worked on his renowned Ex-voto and Souvenir series. Found objects: family mementos, salvaged photographic memories and kitsch religious items are gathered together with popular images of 'Pin-Ups' in boxed votive offerings. Fragments of memory, desire and identity are richly assembled to resemble religious shrines to the everyday, identity and consumer society.

After experimenting with new materials such as Plexiglas and participating in happenings including painting snails and letting them loose over a canvas, Gilli found his long term medium of 3D wood cut-outs painted in the novel material of car lacquer. Vibrant sculptural paintings depicting women, consumer objects and landscapes are both provocative and poetic.

Claude Gilli has had major retrospectives at MAMAC, Nice, Musée des Beaux Arts, Bordeaux and Villa Tamaris, P.A.C.A. and his work has been exhibited throughout the world.

Signed and dated in the centre; signed, titled and dated on the reverse

Provenance:
Acquired directly from the artist

Exhibited:
London, The Mayor Gallery, Claude Gilli - Works from 1963-1966, 28 March-18 May 2007, cat. 15
Woking, The Lightbox, Warhol and the World of Pop Art, 25 July - 1 Nov. 2015

Literature:
M. Roudillon, Claude Gilli - Works from 1963-1966, The Mayor Gallery, London, 2007, cat. 15, p. 45



CLAUDE GILLI

Ex Voto Laghet

1965

Mixed media

50 3/4 x 32 3/4 x 2 1/8 inches (129.2 x 83.4 x 5.5 cm)

Signed in centre

Provenance:
Acquired directly from the artist

Exhibited:
London, The Mayor Gallery, Claude Gilli - Works from
1963-1966, 28 March -18 May 2007, cat. 9
Wolverhampton Art Gallery, Pop Europe! 5 July 2014 -
7 February 2015, ill. in colour p. 42
Woking, The Lightbox, Warhol and the World of Pop
Art, 25 July - 1 Nov. 2015

Literature:
M. Roudillon, Claude Gilli - Works from 1963-1966,
The Mayor Gallery, London, 2007, cat. 9, ill. p. 33



CLAUDE GILLI

Fragile Vase de Vallauris

1963

Mixed media

40 1/2 x 21 5/8 x 8 1/4 inches (75.5 x 54 x 15.5 cm)

JOE GOODE

b. 1937 Oklahoma, United States

Joe Goode is an American artist who contributed to the Pop Art movement with his paintings of everyday objects, skies and oceans examining the abstract qualities inherent in their forms. Though focusing on elemental subjects like light and space associated with the West Coast Minimalists, which includes Robert Irwin and James Turrell, Goode is commonly grouped with his fellow Pop artists.

Born in 1937 in Oklahoma City, he attended the Chouinard Institute in Los Angeles. In 1962, he was included alongside Ed Ruscha, Andy Warhol, Jim Dine, and Wayne Thiebaud in the historic exhibition *New Painting of Common Objects* at The Pasadena Art Museum.

Goode's paintings walk the line between abstraction and representation. He alludes to recognisable forms in nature with subtle gradations of colour and paint texture to stimulate viewers to question their own perceptual experiences.

Goode's work has been featured in museum exhibitions at the Whitney Museum of American Art and The Museum of Modern Art in New York. His work can also be found in numerous museum collections, including The Art Institute of Chicago, The National Gallery London, The Museum of Contemporary Art in Los Angeles. Joe Goode lives and works in Los Angeles.



JOE GOODE

Glass and Spoon

1967

Oil on canvas

60 x 60 inches (152 x 152 cm)

FONS HAAGMANS

b. 1948, Schinnen, The Netherlands

Haagmans has exhibited extensively throughout Europe, with individual exhibitions at the Kunsthalle in Bern, Switzerland and Galerie Onst in Amsterdam, as well as being selected to participate in Gary Hume's Summer Show at the Royal Academy.

Born in Schinnen in 1948, Haagmans currently lives and works in Maastricht, producing iconographic work which references both modern life, as well as evoking the spirit of the medieval carnivale.

Using a stencilling technique, Haagmans creates stylized motifs, often used in repetition, as symbols. Patterns of numbers and graphic designs, wine glasses and food scraps; immortalised as icons of everyday existence, sit side-by-side strange characters and animals, dancing and celebrating as they did in the works of the Dutch Masters. Haagmans marries the iconography of Pop Art with classic symbols of excess - purging their sins in an incarnation of the Catholic celebration of human frivolity.

Drawing influence from such a variety of sources, his compositions are at once understated and powerful.

Provenance:
Acquired directly from the artist



FONS HAAGMANS

Milk and Porridge

2008

Household emulsion on canvas

27 1/2 x 39 3/8 inches (70 x 100 cm)

RICHARD HAMILTON

b. 1922 – d. 2011 London, England

Richard Hamilton was one of the most influential artists of the twentieth century. In the 1950s after studying at the Royal and Slade Schools of Fine Art and his time working as a draughtsman for the government, Hamilton helped to produce several important exhibitions including *Growth and Form* and *Man, Machine & Motion* for the ICA in London. Most notably he collaborated on *This is Tomorrow* at the Whitechapel Gallery in 1956, for which he produced his seminal image *Just what is it that makes today's homes so different, so appealing?* (1956) A collage comprised of modernist iconography culled from American magazines, the central muscle man figure holds a paddle with the word 'POP' on it, thus giving birth to the 'Pop Art' movement and defining consumer society in Post-War Britain.

Hamilton drew directly upon the social changes of the time, reflecting on the rise of Americanised mass consumption or on the changing political landscape. Heavily inspired by Duchamp and his Readymades, his paintings and in particular his prints, consistently challenged and worked to eradicate the boundary between 'high' and 'low' art. For Hamilton, all art was of equal value whether it was a tabloid Paparazzi photograph of a handcuffed Mick Jagger or illustrations for James Joyce's *Ulysses*.

His iconic series of portraits of the Guggenheim museum transformed the building into a Pop icon; a symbol which foreshadowed the now omnipresent corporate branding through logos.

Throughout his career Hamilton has exhibited internationally. Major retrospective exhibitions have been organised by the Tate Gallery, London, 1970 and 1992, Solomon R. Guggenheim Museum, New York, 1973, MACBA, Barcelona, and Museum Ludwig, Cologne, 2003. He was Britain's representative at the 1993 Venice Biennale and Hamilton's work is held by almost every major museum in the world.

Unique coloured variant from series of 20
Signed, dated and inscribed 'Metalflake Goldflake' on reverse

Provenance:
Alan Koppel Gallery, Chicago



RICHARD HAMILTON

The Solomon R Guggenheim

1965/76

Metal flax sprayed vacuum formed Plexiglas relief

23 1/8 x 23 1/8 x 4 inches (59.3 x 59.3 x 10.2 cm)

JANN HAWORTH

b. 1942 Hollywood, United States

Haworth arrived in London from Hollywood in the early 60s studying at Slade School of Fine Art and at The Courtauld Institute London. Influenced by her Hollywood production designer father and by her mother who taught her to sew from a young age Haworth became a leading figure of British Pop Art making 'soft sculptures' referencing 1960s Americana. Doughnuts, cowboys and old Hollywood (such as Portrait of Mae West) are sewn out of cloth, to create three-dimensional works that challenge the conventional perception on form and appropriate subject matter for sculpture as well as riling against the prevailing sexist prejudice of the time to become a pioneer of the feminist movement.

The subject of female domesticity through the use of the gendered 'female' medium of fabric and craft—particularly evident in *Old Lady with the quilt* and hand knitted shawl draped over the figure, is challenging gendered stereotypes while emphasising the importance of having a female identity.

Her first major exhibition was *4 Young Artists* at the ICA in 1963 and was featured in the Hayward Gallery's landmark exhibition of Pop Art in 1968 and exhibited regularly at the Robert Fraser Gallery. She and her then-husband, Pop artist Peter Blake, won a Grammy for their iconic album cover design of The Beatles' *Sgt. Pepper's Lonely-Hearts Club Band*.

Haworth's work has featured in many large-scale group exhibitions in Europe and the US including *Art and the 60's*, The Tate, London (2004), *International POP*, Walker Art Center and Dallas Museum of Art, and in

2018, *Pop Art*, at Pallant House, Chichester, England. After living in the UK for 30 years she now lives and works in Salt Lake City and Sundance UT. She is The Creative Director of The Leonardo Museum SLC. Pallant House held an exhibition *Close Up* in which *Old Lady II* was exhibited.

Provenance:
The artist

Exhibited:
London, Robert Fraser Gallery, 1969
New York, Sidney Janis Gallery, 1971
Bristol, Arnolfini Gallery, 1972
London, Waddington Gallery, 1974
London, The Mayor Gallery, *Artist's Cut*, June 2006, cat. 6, illustrated p.15
Wolverhampton Art Gallery, *POP Jann Haworth*, 26th October 2009 – 10th April 2010, ill in cat.
Vienna, Kunsthalle, *Power Up – Female Pop Art*, 5 Nov 2010 – 20 Feb 2011, ill. p.206
Hamburg, Phoenix Art/ Stiftung Falkenberg-Bissingen with Deichtorhallen, 2011
Bietigheim, Germany, Städtische Galerie 2011
Provo, Utah, USA, Museum of Art Brigham Young University, 2013
Denver, USA, Emmanuel Gallery, University of Colorado, 2017
Chichester, Pallant House, *Jann Haworth: Close Up*, 2 Nov 2019-23 Feb 2020



JANN HAWORTH

Old Lady II

1967

Fabric, thread, wood, stuffing, leather and rocking chair
40 1/8 x 38 1/2 x 20 inches (102 x 98 x 51 cm)

WALLY HEDRICK

b. 1928 Pasadena – d. 2003 Bodega Bay,
United States

A Korean War veteran Hedrick was an anti-establishment artist protesting the Korean and Cold War, mass media, the art market, and consumer culture. He was one of the first American artists to publicly denounce US intervention in South Vietnam with his series of monotone Black Paintings and Flag paintings in 1953 on which were written cutting slogans such as 'Burn Me!' and 'Peace' preceding Jasper Johns. Hedrick was a key figure in the San Francisco Beat scene, close friends with Jerry Garcia of The Grateful Dead who had been taught by Hedrick at the San Francisco Art Institute. To Garcia, Hedrick was a genuine beatnik. "Wally taught me that art is not only something you do, but something you are." In 1954, Hedrick co-founded The Six Gallery in San Francisco (a crucial focal point for Californian counterculture) where his friend Allen Ginsberg first read his seminal poem Howl.

The spontaneous exhibitions and performance events there were the precursors of the 'Happenings' of the 1960s. Hedrick was an early action painter, employed at the 'beatnik' Vesuvio Cafe, to sit in the window to create improvisational drawings and paintings while jazz musicians performed. Between 1952 and 1958 Hedrick began his kinetic junk assemblage and beer can sculptures, becoming a key figure in Junk art. Later in his life, he was a recognised forerunner in Happenings, Conceptual Art and Pop Art.

Hedrick exhibited in the 1959 *Sixteen Americans* show at the Museum of Modern Art in New York City, NY with Jasper Johns, Ellsworth Kelly, Robert Rauschenberg, and Robert Mallery and in 1995 at the Whitney Museum

of American Art's, *Beat Culture and the New America: 1950-1965*. His work resides in public collections which include The Smithsonian Institution, The San Francisco Museum of Modern Art, and The M. H. de Young Memorial Museum.



Original source material for Hedrick's painting
O.D.J.B.

Provenance:
Acquired directly from the estate of Wally Hendrick

Exhibited:
London, The Mayor Gallery, Wally Hedrick & William
T. Wiley, 8 June - 29 July 2011, ill. in catalogue



WALLY HEDRICK

O.D.J.B

1977

Oil on canvas

35 x 53 inches (89 x 135 cm)

JAN HENDERIKSE

b. 1937 Delft, Netherlands

Henderikse moved to Dusseldorf in 1959, one of the epicentres of the post-war European avant-garde, and became part of the circle of international ZERO artists. In 1961 Henderikse formed the Dutch Nul Group together with Armando, Henk Peeters and Jan Schoonhoven where he exhibited a wall of beer crates in the landmark exhibition *Nul* at the Amsterdam Stedelijk Museum in 1962.

He left his hometown in 1959 for Düsseldorf, Germany and from there he moved to Curaçao in 1962. In 1968 he moved to New York and lived for a few years in the iconic Chelsea Hotel. He embraced New York as his new hometown while maintaining studios in Berlin and Antwerp.

Henderikse was well aware of the new developments in the New York art scene with which he immediately felt an affinity with. In 1962 the legendary Sidney Janis Gallery presented 'The New Realists', an exhibition with Andy Warhol, Roy Lichtenstein, Claes Oldenburg and George Segal in combination with their European 'Nouveau Realisme' counterparts Yves Klein, Jean Tinguely, Arman and Daniel Spoerri. Henderikse knew his European colleagues quite well, having exhibited with them in the early days. They all shared similar ideas and felt the same in creating and welcoming this 'New Realisme'. For them, no more old-fashioned painting, but instead now facing New Reality.

After all, Henderikse's ideas originate from the ZERO movement in the late fifties, where they all found common ground in this rejection of traditional painting. Henderikse is a founding member of NUL, the Dutch branch of ZERO, and remained a lifelong friend of the equally Delft born Jan Schoonhoven.

Provenance:
Acquired directly from the artist

Exhibited:
Miami, Pérez Art Museum, Caribbean: Crossroads of the World, April - August 2014
Stedelijk Museum, Schiedam, Jan Henderikse - Too much is not Enough, 3 March - 10 June 2018

Literature:
Jan Henderikse, *Acheiropoieta*, 2010, Hatje Cantz, illustrated p. 172



JAN HENDERIKSE

Untitled

1964

Green plastic bottles on painted wooden panel
24 x 24 x 7 7/8 inches (61 x 61 x 20 cm)

KEY HIRAGA

b. 1936 Tokyo – d. 2000, Kyoto, Japan

Key Hiraga's vibrant "Pop" paintings are as fresh today as when they were painted. Combining a contemporary palette with traditional Japanese techniques, Hiraga's provocative, exuberant canvases explore a world laced with erotic joie de vivre.

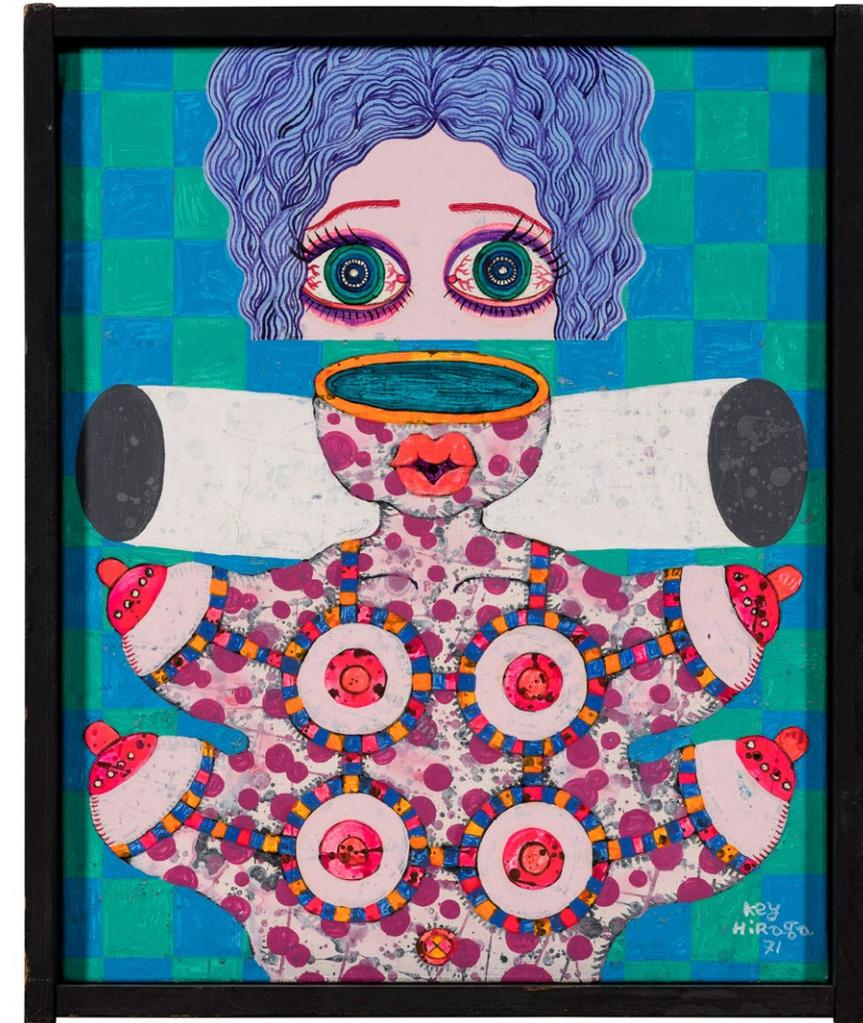
Born in Tokyo in 1936, Hiraga divided his career between Japan and Europe. Selected for the First Asian Young Artists Exhibition in 1957, his work created a sensation amongst Japanese and International critics. In 1964 he was awarded the New Artist Prize at the National Exhibition, Tokyo Metropolitan Museum and also was granted the Grand Prix to study in Paris.

Lauded by William Lieberman, curator of the Museum of Modern Art in New York, his work was added to the collection and in 1965 included in the ground breaking exhibition New Japanese Painting and Sculpture which toured eight US museums between 1965 and 1967.

Throughout his career, Hiraga's work has been exhibited extensively throughout Europe and Japan. In 2000, shortly before his death, the Hiraga Key Museum was established near his home in Hakone Yumote in honour of this fascinating artist's life work.

Signed and dated lower right

Provenance:
Private collection, The Netherlands



KEY HIRAGA

The Crazy World of Mr K

1971

Acrylic on canvas

11 3/8 x 9 3/8 inches (29 x 24 cm)

ALLEN JONES

b. 1937 Southampton, England

Allen Jones studied painting and print making at Hornsey College of Art, London, from 1955 to 1959 and at the Royal College of Art, where fellow students included Peter Phillips, David Hockney and R.B. Kitaj. Jones was included in the seminal 1961 "Young Contemporaries" exhibition, credited with launching the British Pop Art movement. He moved to New York in 1964, where he began developing his signature erotic aesthetic.

Jones's work is characterised by its overtly sexual imagery; in traditional male and female power dynamics, fetishes and BDSM practices. His erotic fibreglass sculptures such as *Hatstand*, *Table*, and *Chair*, 1970,—three furniture pieces constructed out of female BDSM mannequins and made famous by their reference in Stanley Kubrick's 1971 film *A Clockwork Orange*, were met with strong protests for their perceived misogyny. Whether Jones's work is celebrating or critiquing is left up to the viewer, with Jones ultimately left successful in his aim to offend and provoke.

Jones's later work gives way to a more nuanced depiction of sexuality; colourfully kitsch scenes explore ideas of cross-dressing, of the dominate female and the submissive male through movement and dance.

Aside from the numerous pop art surveys, considered one of the fathers of British Pop, Jones has had many solo exhibitions including at Royal Academy of Arts, London (2014, 2007) and Kunsthalle Tübingen, Germany (2012). In

1979 a touring retrospective opened at Walker Art Gallery, Liverpool and toured to Serpentine Gallery, London, Sunderland Museum and Art Gallery, Staatliche Kunsthalle, Baden-Baden and Kunsthalle, Bielefeld.

His work is held by numerous museum collections including the Tate, London, National Portrait Gallery, London, Stedelijk Museum, Amsterdam, Museum of Modern Art, New York and Nagaoka Museum, Japan.

Allen Jones lives and works in London.

Ed. 2/75
Printed by Matthieu AG, Zurich
Published by Marlborough Graphics, London

Provenance:
Estate of Ray Hughes, Australia



ALLEN JONES
Untitled (Women in circle)
1971
Lithograph on Rives paper
25 1/4 x 22 7/8 inches (64 x 58 cm)

Ed. 13/100
Published by Petersburg Press

Signed and dated lower right
Numbered lower left

Provenance:
Estate of Ray Hughes, Australia



ALLEN JONES
Untitled (Shoe 7)
1968
Lithograph on Rives paper
14 1/8 x 11 inches (36 x 28 cm)

LUO BROTHERS

Luo Wei Dong b. 1963, Luo Wei Bing b. 1964
and Luo Wei Guo b. 1972, Nanning, China

The brothers come from the Guangxi Autonomous Region of China and attended the Guangxi Academy of Art, the Guangzhou Academy of Fine Art, and the Central Academy of Applied Arts. They began to work together in 1996 whilst living in Beijing.

In the late 1980s the visibility of American Pop art such as Robert Rauschenberg and Jeff Koons in China proved to be a powerful influence on the Luo Brothers' development of yansu, or "gaudy," art. Born around the time of the Cultural Revolution, they witnessed the break-neck speed of economic development of China, as well as an increased emphasis on material possessions.

Part of the Political Pop movement in China, their artistic style draws from the kitsch propaganda used during the Cultural Revolution; juxtaposing images of Mao iconography with Western consumerism. They depict happy fat baby cherubs holding aloft soda cans, fast food and TV screens, adopting figures from Chinese advertisements which promote these icons of the West and immortalise them in paintings and fibreglass monuments.

Rather than a critique of either Communism or Capitalism, their work is instead intended to serve as a barometer of the socio-economic and cultural change in China. Their work is unarguably fun, packed full of intense explosions of colour and imagery, and is seen as one of the earliest influences of Chinese contemporary art in the artistic communities of the West.

Their works are in the collections of the Denver Art Museum, the San Francisco Museum of Modern Art, and the Fukuoka Art Museum in Japan amongst others. They have been exhibited internationally in both solo and group exhibitions.

Provenance:
Acquired directly from the artist

Exhibited:
London, The Mayor Gallery, 7 Characters New Art
from China, 2 November -14 December 2007



LUO BROTHERS
World Famous Brands Series (Television!)
2007
Polychromed fibreglas
30 x 19 x 17 3/4 inches (76 x 48 x 45 cm)

ROBERT MALLARY

b. 1917 Toledo – d. 1997 Northampton,
United States

In the early 1960's Mallary was a prominent member of the Neo-Dada or Junk art movement, following on the heels of Abstract Expressionism along with American artists such as John Chamberlain, Richard Stankiewicz and Claes Oldenburg.

Mallary developed a unique and experimental style capturing fragile found urban detritus - discarded pieces of cardboard, wood, cloth rags, and later, Tuxedos, casting them in resin to become hard and permanent.

Experimenting as early as the 1930s with plastics, he began in the mid 1950s making reliefs of sand and straw mixed with polyester resin. The dark and moody reliefs alluded to the region's landscape and as with most of his oeuvre had undercurrents of doom, both in the imagery and in the titles sourced from classical mythology, political and philosophical ideas. After discovering the health risks of resin he became interested in the computer's potential as an artistic tool. In 1968, he exhibited in London a work that is considered one of the first computer-designed sculptures. From 1967 until his retirement Mallary taught art at the University of Massachusetts.

In 1959 Mallary was included in two Museum of Modern Art exhibitions; Sculpture U.S.A. and Sixteen Americans, followed by a 1960 Guggenheim International Award and exhibition, and the Museum of Modern Art's 1961 Art of

Assemblage exhibition. By 1968, Mallary was also included in five annuals at the Whitney Museum of American Art, the VII Biennial de Sao Paulo and had a retrospective at SUNY Purchase. A recent group exhibition was the ground breaking show at the MOCA, Los Angeles: Destroy the picture: painting the void, 1949-1962 in 2013.

Cliffhanger, to which this is the maquette, was commissioned for the 1964 World's Fair by Philip Johnson for the outside his pavilion which also included Lichtenstein, Rosenquist and Warhol amongst others.

Provenance:
Estate of the artist

This is the maquette for Cliffhangers which was one of the works along with Warhol's 13 Most wanted Men and Rosenquist's mural displayed on the Philip Johnson's New York State Pavilion for the World's Fair in Queens, NY in 1964.



ROBERT MALLARY

Cliffhangers - Maquette

1963-64

Mixed media

27 x 19 1/2 x 8 1/2 inches (68.6 x 49.5 x 21.6 cm)

DÉCIO NOVIELLO

b. 1929 – d. 2019 Belo Horizonte, Brazil

Decio Novello, began his creative life in the 1960s as a costume designer and a scenographer at carnival parades. Today he is a historically renowned name in the Brazilian visual artworld who heavily featured in the Sao Paulo International Biennials of the late 60s early 70s. Novello was also a key player among the artists included the landmark show *Do corpo à terra (From the Body to the Earth)* which took place during the inauguration of the Palácio das Artes, in April 1970. Showcasing the 'Neo-Vanguard Brazilian', this exhibition is now considered a milestone in the investigations concerning the environmental and experimentalist art of the avant-garde movement in Brazil.

Experimenting with methods unusual to the time, Novello organised 'happenings' where he would use heavily pigmented smoke pyrotechnics to send out colours into the air. Known today as 'Expanded field painting' Novello pushed boundaries in this gesture of expanding the technique of painting.



Décio Novello, *Ação no Parque Municipal (Action at the Municipal Park)*, Belo Horizonte, 1970

Signed and dated lower centre

Provenance:
Galeria Berenice Alviani, Brazil

Literature:
Décio Novello, edited by Fernando Pedro da Silva and Marília Andrés Ribeiro, *Circuito Atelier*, Belo Horizonte, 2011, ill. p. 40



DÉCIO NOVIELLO

Untitled (Circular composition)

1969

Acrylic on canvas

40 1/8 x 40 1/8 inches (102 x 102 cm)

MARIO SCHIFANO

b. 1934 Khoms, Libya – d.1998 Rome, Italy

A radical and charismatic figure, Mario Schifano was in the centre of the avant-garde social life of Rome; mixing with aristocrats, actors, crooks, writers and Rock 'n Roll musicians. Eschewing his earlier 'Monochrome' paintings in the early 1960s Schifano started to bring in iconic 'Pop' advertising logos and text such as his 'Coca-Cola' and 'Esso' works and in 1962 exhibited alongside Andy Warhol, Roy Lichtenstein and Tom Wesselmann at Sidney Janis Gallery in 'The New Realists' exhibition.

By 1968 inspired by the mass socialist movements which spread across Europe Schifano's interest in social change and contemporary history was realised both in his film making tackling subjects such as the Vietnam War and particularly in his *Compagni, compagni* series.

In this series, Communist motifs of the hammer and sickle and political slogans are spray painted boldly in black using templates - reminiscent of the banner and placards used in the protests. The rounded corners of the canvas, often covered with Plexiglas, resembled the frame of a slide producing a cinematic quality, with the lack of overt traditional artistic ability reflecting the democratic nature of the ideology. Using the same slogans calling for fairer solutions to social and political contradictions, he is inviting the viewer to react to the serialisation and mass utilisation of political mantra.

Provenance:
Studio Marconi, Milan (no. 30)
Galleria Gian Enzo Sperone, Turin
Private Collection, Turin

Exhibited:
Galleria Il Ponte, Florence, Roma-London-Paris, 2004,
n.p., no. 11, illustrated in colour
The Mayor Gallery, London, *Compagni, compagni*
1968, ill. p. 25



MARIO SCHIFANO

Compagni Compagni

1968

Enamel and spray paint on canvas and corrugated Plexiglas
51 1/2 x 39 3/4 inches (131 x 101 cm)

COLIN SELF

b. 1941 Norfolk, England

Colin Self studied at Norwich School of Art and the Slade in London during the early 1960s where he met fellow artists David Hockney and Peter Blake. Born during World War II, his earlier work demonstrated a sensibility to political issues and nuclear paranoia, making him the only British Pop artist to refer explicitly to the Cold War.

Known for his paper collages, his work features the detritus of everyday life; train tickets, pizza boxes, stamps and postcards form new icons of our modern consumerist society such as Hot Dogs and comic book scenes. Filled with wit and humour they can also, at times, convey an unexpected atmosphere of violence and threat. His intention was to produce a detailed record of his society, which, in the event of its destruction, would convey its essential qualities to anyone coming across his work in the future. His work is a form of historical archaeology where scraps from the past are collected as clues to our modern times. "Who knows if they owe a little something to Kurt Schwitters, when I see his collages I am left wondering who dropped the tram tickets on the street for him to pick up like clues for a detective..."

Suspicious of the commercial art world, in 1965 Self returned permanently to Norwich where his subject matter and his repertoire of techniques continued to expand, taking in atmospheric Norfolk landscapes, still-lives and studies of human behaviour.

Recent exhibitions include The World Goes Pop, Tate Modern and International Pop; a touring exhibition at the Walker Art Centre, Dallas Museum of Art and Philadelphia Museum of Art, both 2015-2016.

Signed and dated lower right

Provenance:
Acquired directly from the artist

Exhibited:
London, The Mayor Gallery, Three Wise Men: Antony Donaldson, Patrick O'Reilly and Colin Self,
6 – 20 December 2017



COLIN SELF

Hot-Dog (Sainsbury's 'try something new today')

2012

Collage on paper

14 3/4 x 14 inches (37.5 x 35.5 cm)

BOB STANLEY

b. 1932 – d. 1997 New York, United States

Bob Stanley, an American painter whose gritty works on canvas adapted commercial imagery and newspaper photographs, had his first solo show at Paul Bianchini in 1965 and has exhibited regularly in New York City and Europe ever since. Stanley first worked in collage before he began to base his paintings on images clipped from newspapers and magazines, following the example of Pop artists like Andy Warhol and Roy Lichtenstein, in the early 1960's.

Enlarged and often done in two saturated colours, Stanley's paintings balanced between the abstract and the powerfully explicit. His subjects included musicians, sporting events and pornography. In the late 1960's Stanley started using his own photographs, basing paintings on images of tree branches or life-drawing models at New York's School of Visual Arts, where he taught for 16 years.

Stanley's work is represented in many public collections, including the Museum of Modern Art, the Metropolitan Museum of Art and the Whitney Museum of American Art in Manhattan; the Fort Worth Museum of Modern Art, the Corcoran Gallery of Art in Washington and the Milwaukee Art Museum.

Provenance:
Private collection



BOB STANLEY

Red Blue Erotic

1963

Oil on canvas

49 x 61 inches (124.5 x 155 cm)

EMILIO TADINI

b. 1927 – d. 2002 Milan, Italy

Emilio Tadini is considered one of the most original personalities of Italy's post- World War II cultural landscape. A Poet, novelist, essayist, art critic, journalist and painter, he is, in the words of friend and contemporary Umberto Eco, "A writer who paints, a painter who writes."

In 1947 he debuted with a poem in Elio Vittorini's magazine *Politecnico*, which was followed by intense critical and theoretical writings on art. From 1963 to 1993 Tadini published four novels and a volume of poems. It was alongside his critical and literary work, from the late 1950s Tadini began to paint. His first solo exhibition was in 1961 at the Galleria del Cavallino in Venice, and then in 1965, in a group show, together with Mario Schifano, Valerio Adami and Lucio Del Pezzo at the newly opened Studio Marconi in Milan.

Although stylistically 'Pop' Tadini, rather than the superficial gloss of American Pop Art, was greater interested in the more introspective, personal, and at times intellectual British Pop Art such as Peter Blake, David Hockney and Allen Jones, but also to that of Francis Bacon, Patrick Caufield, Ronald Kitaj, and the figurative narratives of Valerio Adami and Hervé Télémaque.

During the 1970s he had solo exhibitions in Paris, Stockholm, Brussels, London, Antwerp, the United States and Latin America, both in private galleries and museums. In 1978 and 1982 Tadini participated in the Venice Biennale, and in 1986 he had a large solo exhibition at the Rotonda

di via Besana in Milan. From autumn 1995 to the summer of 1996 a major retrospective took place in the museums of Stralsund, Bochum and Darmstadt. In spring 2005, the Villa dei Cedri Museum in Bellinzona had a large posthumous retrospective of his work.

Provenance:
Studio Marconi, Milan

Exhibited:
London, The Mayor Gallery, Emilio Tadini,
5 Feb - 27 March 2020



EMILIO TADINI

Archeologia / Archaeology

1972

Acrylic on canvas

39 3/8 x 31 1/2 inches (100 x 80 cm)

SHINKICHI TAJIRI

b. 1923 Los Angeles, United States – d. 2009
Baarlo, The Netherlands

Primarily a sculptor, Tajiri also made a number of award-winning films, videos, photographic series, works on paper and latterly, Computer Art.

Residing in The Netherlands from 1956 onwards, he was a child of first-generation immigrants to the USA from Japan, and grew up in the U.S. Following the Japanese attack in Hawaii the Tajiri family were one of many who were detained in a US internment camp and lost their family home. More to escape the camp than out of Patriotism Tajiri enlisted in the all-Japanese American regiment of the American Army. His recurrent imagery of the *Knot* and *The Warrior* and these themes of war and violence were a way of Tajiri crystalising the horrors he had personally experienced. Documenting the Berlin wall would later become a central project for him.

In 1949 he moved to Paris and studied with Ossip Zadkine and Fernand Léger. He met Karel Appel and Corneille in Paris and showed at the 1949 CoBrA exhibition at the Stedelijk Museum, Amsterdam. In 1951 he went to Germany and taught at the Werkkunstschule Wuppertal. He exhibited at the famous Kassel II. documenta, 1959; III, 1964 and IV in 1968.

In 2018 the artist was included in the Reina Sofia exhibition in Madrid, *Loved, Lost and Loose* in Paris: Foreign Artists in Paris 1944-1968.

Provenance:
Estate of Shinkichi Tajiri

Literature:
Shinkichi Tajiri, *Universal Paradoxes*, page 30: at the bottom of the page it mentions when he started the Ronin series. The commission by the Dutch Ministry of Defence in 1995 lead to the placing of the Sentinel on the Nassauplein (in 1996) in The Hague. Page 38: second column Helen writes about the Ronin of course the pages 34-37 about the Warrior theme lead up to what eventually became the Ronin and the Sentinels. The Sentinels on the bridge over the river Maas by Venlo unveiled in 2007 by Queen Beatrix were the last of the series.

This series of smaller sculptures originally made in Centa Foam and later cast in bronze started in 1995 and one was chosen by the Dutch Ministry of Defence to commemorate the end of the Dutch Draft.



SHINKICHI TAJIRI

Ronin

1995

Bronze, unique

36 1/4 x 9 1/2 x 7 7/8 inches (92 x 24 x 20 cm)

JOHN TWEDDLE

b. 1938, Pinckneyville, Kentucky, United States

John Tweddle moved to New York from his Kentucky hometown in 1969. Considered by most as an 'outsider artist', his works mostly explore ideas of class and his own identity growing up as a Southerner. Drawing a lot from the culture of his era, Tweddle's paintings often depict naked women, trucks and peace signs.

Influential art advocate Robert Scull, among the first to champion artists like Andy Warhol, Jasper Johns, Robert Rauschenberg, and James Rosenquist avidly collected many of Tweddle's naive, folkloric paintings and drawings. Strongly coloured and patterned with recurring motifs like dollar signs and crosshatching, Tweddle drew liberally from the "low art" traditions of cartoons and comic books while mounting an intellectually rigorous exploration of capitalism, iconography and the counterculture revolution.

Tweddle's authentic representation of the American experience far removed from the New York's cultural establishment highlighted a growing concern with the interplay of art and commerce. By 1980, Tweddle had retreated from New York's cultural milieu, preferring instead to work in relative isolation.

John Tweddle has exhibited at such institutions as MoMA P.S.1 and the Museum of Modern Art in New York and the Bonnefantenmuseum, Maastricht and his work can be found in the permanent collection of the Metropolitan Museum of Art in New York. Tweddle, who has twice received grants from national endowment for the Arts, lives and works in New Mexico.

Provenance:

Acquired from the artist
The Estate of Robert C. Scull

Exhibited:

London, S|2, House of the Sleeping Beauties, 14 Feb
- 28 Mar 2019, ill. in cat. p. 187



JOHN TWEDDLE

Untitled (2 Women)

1967

Oil on canvas

35 1/4 x 48 inches (90 x 122 cm)

ANDY WARHOL

b. 1928 Pittsburg – d. 1987 New York,
United States

American artist, film director, and producer who was a leading figure in the visual art movement known as pop art. Like his contemporaries Roy Lichtenstein and Robert Rauschenberg, Warhol's work explores the relationship between artistic expression, advertising and celebrity culture that flourished by the 1960s. His work spanned a variety of media, including painting, silkscreening, photography, film and sculpture. This body of work depicting cultural and consumer icons—including Marilyn Monroe, Elizabeth Taylor, Campbell's Soup Cans, and Brillo Boxes made him one of the most famous artists of his generation.

Warhol initially pursued a successful career as a commercial illustrator working for magazines such as *Vogue* and *Glamour*. After exhibiting his work in several galleries in the late 1950s, he began to receive recognition as an influential and controversial artist. His New York studio on East 47th street in Midtown Manhattan would later be known as The Factory and became a well-known gathering place that brought together distinguished intellectuals, drag queens, playwrights, Bohemian street people, Hollywood celebrities, and wealthy patrons.

The artist died tragically following complications from routine surgery at the age of 58, in New York, 1987. After his death, the artist's estate became The Andy Warhol Foundation. Warhol has been the subject of numerous retrospective exhibitions, books, and feature and documentary films. The Andy Warhol Museum in his native city of Pittsburgh, which holds an extensive permanent collection of art and archives, is the largest museum in the United States dedicated to a single artist.

Signed and dated 1974 on the overlap

Provenance:

Acquired from the artist
Galleria Il Fauno, Milan
Gilardino Collection, Milan
Matteo Lampertico, Milan
The Mayor Gallery, London
Private Collection, New York

Exhibited:

Milan, Galleria Il Fauno, Alexander Iolas. *Ritratti di Man Ray Eseguiti da Andy Warhol*, 1974, illus. in colour in the catalogue
Paris, Grand Palais, *Le Grand Monde d'Andy Warhol*, 2009, no. 232. Illus. in colour p. 204
New York, Paul Kasmin Gallery, *Alexander the Great, The Iolas Gallery: 1955-1987*, March 6 - April 26 2014
Chicago, *Andy Warhol - From A to B and Back Again*, November 12 2018 - January 26, 2020

Literature:

Le Grand Monde d'Andy Warhol, exh. cat., Paris, Grand Palais, p. 204, cat. no. 232 (illustrated in colour). G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné, Paintings and Sculptures 1970-74*, Vol. III, New York, 2004, pp. 382 and 387, cat. no. 2634 (illustrated in colour). *Alexander the Great: The Iolas Gallery 1955-1987*, exh. cat., Paul Kasmin Gallery, New York, 2014, pp. 107, 119 and 122 (illustrated in colour). D. De Salvo, ed., *Andy Warhol-From A to B and Back Again*, exh. cat., New York, Whitney Museum of American Art, 2019, pp. 366, 392 and 402 (illustrated in colour)



ANDY WARHOL

Man Ray

1974

Acrylic and silkscreen on canvas
40 x 40 inches (101.6 x 101.6 cm)

LIST OF WORKS

BILLY APPLE®

A Union, Jack! Young Commonwealth Artists, 1962
Offset lithography on paper
30 x 20 inches (76.3 x 50.7 cm)

BILLY APPLE®

Wild Flower Face, 1968
Offset lithography on paper
30 3/8 x 16 1/2 inches (77 x 42 cm) each framed

ARMAN

Plan of Obsolescence, 1965
Sliced toy cars in polyester
47 1/4 x 35 3/8 inches (120 x 90 x 5 cm)

EVELYNE AXELL

Erotomobile III, 1966
Oil on canvas
49 1/4 x 35 1/2 x 2 inches (125 x 90 x 5 cm)

IMRE BAK

Composition, 1967
Acrylic on canvas
47 1/4 x 47 1/4 inches (120 x 120 cm)

RAFAEL CANOGAR

Pisas umbral de la muerte, 1963
Oil on canvas
78 3/4 x 58 5/8 inches (200 x 149 cm)

SISTER MARY CORITA KENT

Damn / Everything / But The / Circus, 1968-1970
Set of four silkscreens on paper
22 3/4 x 22 3/4 inches (58 x 58 cm) each

GÉRARD DESCHAMPS

Ice Cream Escrime, 1961
Female undergarments mounted on board
16 1/2 x 14 1/2 x 7 1/2 inches (42.3 x 36.8 x 19.3 cm)

ANTONY DONALDSON

Early Blue Films, 1963
Acrylic on paper
27 1/2 x 27 1/2 inches (70 x 70 cm)

ERRÓ

Canon Underwear, 1958
Collage
12 5/8 x 9 7/8 inches (32 x 25 cm)

ERRÓ

Leonardo, 1991
Collage
7 x 6 1/2 inches (18 x 16.5 cm)

STANO FILKO

World Map, 1967
Monotype on map
37 1/2 x 16 1/2 inches (95.2 x 42 cm)

FERDI

Untitled (Needle & Thread), 1968
Iron, foam rubber, 'Borg fabrics' fake fur
66 1/8 x 37 3/4 x 24 1/2 inches (168 x 96 x 62 cm)

CLAUDE GILLI

Ex Voto Laghet, 1965
Mixed media
50 3/4 x 32 3/4 x 2 1/8 inches (129.2 x 83.4 x 5.5 cm)

CLAUDE GILLI

Fragile Vase de Vallauris, 1963
Mixed media
40 1/2 x 21 5/8 x 8 1/4 inches (75.5 x 54 x 15.5 cm)

JOE GOODE

Glass and Spoon, 1967
Oil on canvas
60 x 60 inches (152 x 152 cm)

FONS HAAGMANS

Milk and Porridge, 2008
Household emulsion on canvas
27 1/2 x 39 3/8 inches (70 x 100 cm)

RICHARD HAMILTON

The Solomon R Guggenheim, 1965/76
Metal flax sprayed vacuum formed Plexiglas relief
23 1/8 x 23 1/8 x 4 inches (59.3 x 59.3 x 10.2 cm)

JANN HAWORTH

Old Lady II, 1967
Fabric, thread, wood, stuffing, leather, rocking chair
40 1/8 x 38 1/2 x 20 inches (102 x 98 x 51 cm)

WALLY HEDRICK

O.D.J.B, 1977
Oil on canvas
35 x 53 inches (89 x 135 cm)

JAN HENDERIKSE

Untitled, 1964
Green plastic bottles on painted wooden panel
24 x 24 x 7 7/8 inches (61 x 61 x 20 cm)

KEY HIRAGA

The Crazy World of Mr K, 1971
Acrylic on canvas
11 3/8 x 9 3/8 inches (29 x 24 cm)

ALLEN JONES

Untitled (Women in circle), 1971
Lithograph on Rives paper
25 1/4 x 22 7/8 inches (64 x 58 cm)

ALLEN JONES

Untitled (Shoe 7), 1968
Lithograph on Rives paper
14 1/8 x 11 inches (36 x 28 cm)

LUO BROTHERS

World Famous Brands Series (Television!), 2007
Polychromed fibreglas
30 x 19 x 17 3/4 inches (76 x 48 x 45 cm)

ROBERT MALLARY

Cliffhangers - Maquette, 1963-64
Mixed media
27 x 19 1/2 x 8 1/2 inches (68.6 x 49.5 x 21.6 cm)

DÉCIO NOVIELLO

Untitled (Circular composition), 1969
Acrylic on canvas
40 1/8 x 40 1/8 inches (102 x 102 cm)

MARIO SCHIFANO

Compagni Compagni, 1968
Enamel spray paint and corrugated Plexiglas
51 1/2 x 39 3/4 inches (131 x 101 cm)

COLIN SELF

Hot-Dog (Sainsbury's 'try something new today')

2012, Collage on paper

14 3/4 x 14 inches (37.5 x 35.5 cm)

BOB STANLEY

Red Blue Erotic, 1963

Oil on canvas

49 x 61 inches (124.5 x 155 cm)

EMILIO TADINI

Archeologia / Archaeology, 1972

Acrylic on canvas

39 3/8 x 31 1/2 inches (100 x 80 cm)

SHINKICHI TAJIRI

Ronin, 1995

Bronze, unique

36 1/4 x 9 1/2 x 7 7/8 inches (92 x 24 x 20 cm)

JOHN TWEDDLE

Untitled (2 Women), 1967

Oil on canvas

35 1/4 x 48 inches (90 x 122 cm)

ANDY WARHOL

Man Ray, 1974

Acrylic and silkscreen on canvas

40 x 40 inches (101.6 x 101.6 cm)

THE MAYOR GALLERY since 1925

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