

## SPEAKERS' ABSTRACTS

### **David Brittain**

'Eduardo Paolozzi at New Worlds magazine'

In the late 60s New Worlds magazine defied convention, using advanced design and reprographics to expand the territory of science fiction (SF) beyond that of being a literary genre about an exotic future to being visual with a focus on the present-as-future. The title enlisted Eduardo Paolozzi to participate and to encourage writers to embrace a so-called "new sensibility" in art. This paper re-reads the graphics of the New Worlds period through the lens of a new wave discourse of technology and change and examines the role of McLuhan's "extensions of man" in creating a climate and a context in which significant convergences and reciprocities can be detected between the artist and his new wave collaborators.

### **Prof Allen Fisher**

'Keep it Simple, Keep it Sexy, Keep it Sad:  
Eduardo Paolozzi thinking through Consumer *logos*'

Paolozzi collected images and objects from a consumer *logos* initially derived from a post-1945, American popular culture. The assemblage and display of these collections, and the facture they demonstrate, provide insights into both Paolozzi's thought and his preparations for sculpture. This brief paper begins to consider these matters using a paper assemblage titled *Keep it Simple, Keep it Sexy, Keep it Sad* from 1953. The paper leads also considers indications of exemplary examples from 1964 and 1970 and leaves the discussion open for further work.

### **Dr Christa-Maria Lerme Hayes**

'Literary Art Exhibitions: Paolozzi and Joyce'

The visual art exhibition is a largely European format that has a fairly staid history that has latterly been invigorated as an exciting tri-disciplinary field of interest for artists, for some institutions (and for David Brittain and myself). In my research towards the attempt to add an instalment to that history – 'Joyce in Art', Dublin 2004 - I found a collage of a figure of Joyce by Eduardo Paolozzi and reproduced it in the book that accompanied the exhibition (or vice versa). Pop art featured strongly in the history of Joyce's visual legacies that I was tracing. Richard Hamilton is a central player. The Pop credentials of Joyce are, however, not quite as unproblematic as it would seem - neither is British Pop. Sketching these histories provides the basis for some speculation as to what might have been that Paolozzi is likely to have found of value in Joyce's work. Furthermore, the fact that Paolozzi was a writer, artist and art historian, lets him appear at the very centre of the "literary art exhibition" theme, and may point towards him taking a place in a future project on Joyce's effects on art history.

### **Dr Joanne Murray**

'"Planes Intersect": Eduardo Paolozzi, New Brutalism and J.G. Ballard'

This paper will explore the shared aesthetic strategies that exist between Eduardo Paolozzi and J.G. Ballard, focusing in particular on the New Brutalist installations *Parallel of Life and Art* (1953) and *Patio*

*and Pavilion*, which was one of the twelve environments that made up the infamous *This is Tomorrow* exhibition that Ballard visited in 1956. These two installations are arguably foundational in the formation of Ballard's method, which like that of the New Brutalists, exercised an 'as found' approach to historical, material and cultural circumstance, which, as will be discussed, resulted in forms that enact a modality of temporal and formal 'equivalence' that can be read as an articulation of 'aftermath culture.'

## **Prof Jon Oberlander**

'Eyeing up Eduardo Paolozzi's visual literature: A case study'

How do people read Paolozzi's graphic works? Indeed, does looking at the pages of a 'magazine of literature and art' really resemble reading, as we know it? We address these questions via a pilot study using state-of-the-art eye-tracking methods, originally developed to study the processes involved in conventional reading, to probe the ways in which an individual viewer looks at a set of two-page visual literature spreads by Paolozzi. Compared with standard texts or standard visual images, collage as a form challenges the reader to weave together disparate elements into a coherent whole, or to try and fail. Paolozzi's visual literature collages are varied in kind, and include pieces roughly balancing text and images, using the format of journal or newspaper, and others which are almost purely image-based, with more or less regular grids of photographic images, and still others mixing photography with monochrome reproductions of screenprints. Eye-tracking offers a unique cognitive insight into Ballard's "jigs and props of our consciousness", and lets us replay and analyse precisely what happens as people try to make sense of, and appreciate, the visual world and visual art. The six representative samples used in the pilot study range from *Moonstrips-General DYNAMIC F.U.N.* in *Ambit 33*, to *The Vietnam Symphony* in *Ambit 63*. Our primary goal is to establish whether the viewer is 'reading' Paolozzi, in the sense in which we read written texts, or 'scanning' him, in the sense in which we survey conventional images—or is being forced by each spread to combine these two strategies in distinctive ways. Secondly, we aim to isolate specific moments when the viewer is confounded by challenging textual and visual juxtapositions. Thirdly, we test whether tracking the viewer's eye as they scan a work can here predict their reported level of appreciation. Finally, we explore whether visual literature can provoke, as other forms seem to, a "turn to the left", with the viewer spreading their attention asymmetrically across the collage. The pilot results reported are intriguing, but we cannot draw general conclusions from a single-viewer pilot; we therefore conclude by seeking suggestions as to how to focus a larger study.

## **Dr John Sears**

'Image Maze: Paolozzi, Burroughs, Ballard'

In experimental writing of the 1950s and 1960s science fiction offered a template signifying a desired disruption, a displacement and redefinition of formal possibilities. Paolozzi and Burroughs developed, independently of each other, cut-up techniques as textual responses to the persistence of tradition and the prevalence of contemporary mass media, transforming in the process image-text differences. Ballard, working in the direct wake of these two experimenters and of Surrealist innovations, developed a science fiction style that differed from but bears the traces of such innovatory techniques. Ballard's science fiction expresses his 'dissatisfaction with linear systems of narrative' (Jones 1970: 52), a dissatisfaction that culminates in the 'Image Maze' of *The Atrocity Exhibition* but which is apparent earlier in his fiction.

Ballard's deployment in SF narrative of what Paolozzi calls the 'multi-evocative image' (Kirkpatrick, 1970: 120) and what Burroughs calls 'a time section montage' (Burroughs 1966: 82) is key here: science fiction as 'image maze' affords, for Ballard, the possibility of a text that reflects a new perception of a contemporary Real in which 'a whole stream of random events is taking place' (Jones 1970: 53), a 'stream' (narrative) nevertheless susceptible to the 'snap-shot quality' (Ballard 2001: ix) or image-making potential of fiction. Such connections at the level of image-narrative relations are evident elsewhere, for example in the influence of Paolozzi's sculpture *Crash* (1964) on Ballard's novel of the same title (1975). Taking the notional New SF's formal innovations as a starting point for re-imagining the cross-overs and links between specific works by each, this essay will explore the influences and textual afterlives, and the implications for narrative temporality and linearity in Ballard's writing, of the cut-up and verbal-sculptural methods use in texts by Paolozzi and Burroughs.

## **Robin Spencer**

'Gallery tour of *GENERAL DYNAMIC F.U.N.* (Eduardo Paolozzi 1965-70)'

Art historian and curator, Robin Spencer will speak from personal experience of having collaborated closely with Paolozzi. This included overseeing the transfer of objects from the artist's collections, including personal clippings files to the University of St Andrews (known as the Krazy Kat Arkive).

## **Andrea Zapp**

'"A metamorphosis of quite ordinary things": material and digital practices'

A short visual presentation that retrospectively 're-reads' my own media art work in relation to Paolozzi's. I will draw parallels from my installations, mixed media narratives and most recent analogue-digital artefacts in textile - all of which reflect Digital Networks as the Everyday and as a collage of multiple existences - to his ideas of technology, popular culture, in-between media and image processing.