

RICHARD HAMILTON

BIOGRAPHICAL CHRONOLOGY

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BIOGRAPHICAL CHRONOLOGY

A complete list of Richard Hamilton's one-man exhibitions is given in the Bibliography.

1922

24 February: Richard William Hamilton born at Bendall Street (now a continuation of Bell Street), Marylebone, London. Father, Albert William Hamilton (occupation, motor driver). Mother, Constance Elizabeth, *née* Ellerbeck.



Family group, including R.H.'s father (in uniform), grandmother and step-grandfather

1929

Parents moved to Victoria. Attended primary school, St Peter's, Eaton Square.

1934

Attended evening classes in art at local LCC adult education centres in Pimlico and Southwark, though under age, with the generous encouragement of the teacher, Mr Smith.

1935

Recommended by Sir Guy Dawber for interview with Sir Walter Russell who advised applying for studentship at the Royal Academy Schools when sixteen.



Hamilton family outing to Southend-on-Sea (R.H. at left)

1936

Left elementary school. Worked for a year as office boy in advertising department of electrical engineering firm. Attended evening classes in art at Westminster School of Art, Vincent Square (teachers included Mark Gertler and Bernard Meninsky) and St Martin's School of Art (teachers included William Roberts).

1937

Employed in display department of Reimann School of Art, Regency Street, London SW 1 (commercial art school studios) where he was allowed to draw in the life class in his free time. Teachers included Merlyn Evans and Matvyn Wright. The instructor in stage design, Prof. Haas-Heye, became a mentor; under his guidance saw exhibitions of Picasso's 'Guernica', Man Ray and other modern artists, and met Lady Ottoline Morrell.



R.H. as a schoolboy

1938

Student of painting at Royal Academy Schools (to 1940). Teachers included F. Ernest Jackson, Sir Walter Russell and Walter Bayes. Attended evening classes in etching and lithography at the Central School of Arts and Crafts. Made copies from old masters at National Gallery. Student friends included Michael Greenwood and James Tower. Attended avant-garde theatre and dance.



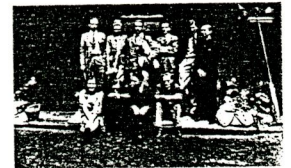
Professor Haas-Heye in Berlin, with model

1939

Travelled to France for summer vacation. Returned in time to hear Chamberlain's declaration of war.

1940

Too young for conscription when the Royal Academy Schools closed. Sent to a Government Training Centre for nine months to learn engineering draughtsmanship.



Group of students at R.A. Schools, 1940. R.H. front row, second from left; Michael Greenwood back row far right, standing next to James Tower

1941

Employed as jig and tool draughtsman; at Design Unit Group, a bogus engineering design office set up with Jack Jackson (the band leader) as director (to 1942); at EMI (Electrical & Musical Industries), Hayes (1942-45). Rented flat in Newman Street, Soho. Drank at the Wheatsheaf and Fitzroy Tavern with Nina Hamnett, Dylan Thomas, Tambimuttu, etc. First met David Sylvester.

1942

Moved to Paddington and stayed there through the Blitz. Organised music club at EMI for weekly lunch-time concerts of recorded music from HMV archives.

1943

Involved with acoustical engineers, as spare time enthusiasts, in the design of moving-coil pickups and horn speakers. Attended first and many subsequent meetings of the Society for the Promotion of New Music.

1944

Met Terry O'Reilly, a research assistant in the chemistry laboratory at EMI. Around this time had his interest in printmaking stimulated by displays of French artists' books (included publications by Volland) in foyer of National Gallery.

1945

Awestruck by the exhibitions of Matisse and of Picasso's large war-time canvases at the Victoria and Albert Museum. Attended many concerts at the Wigmore Hall and elsewhere, especially those organised by the French Institute.

1946

Denied permission to leave reserved occupation to return to his art studies, applied to Hardship Tribunal and was permitted to return to re-opened Royal Academy Schools (January). Alfred Munnings had become President of the R.A., new teachers included Philip Connard and Thomas Monnington. Expelled (July) for 'not profiting from the instruction given in the Painting School' – as a consequence made liable to call-up. 'Dragged screaming' into 18 months' military service in Royal Engineers. Read English classics (Chaucer to Hardy) from the regimental library and his own two-volume Odyssey Press edition of James Joyce's *Ulysses*.



R.H. (right), 1946, with group around André Lhote at Anglo-French Art Centre, St John's Wood, which R.H. visited occasionally

1947

Began to make studies for illustrations to *Ulysses*. Completed camouflage course (which involved making models of landscapes from an aerial viewpoint) and Army Education Corps. Instructors course. Married Terry O'Reilly (September).

1948

Studied painting at Slade School of Art (to 1951): worked mainly in life class and etching studio (teacher John Buckland Wright). Slade student Nigel Henderson introduced him to his fellow students Eduardo Paolozzi and William Turnbull, to D'Arcy Wentworth Thompson's book *On Growth and Form*, to Marcel Duchamp's *Green Box* and to Roland Penrose, who subsequently commended his idea of an exhibition on the subject of growth and form to the Institute of Contemporary Arts, London.

1949

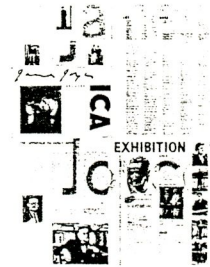
Siegfried Giedion's *Mechanization Takes Command* became a significant source book. Giedion saw agricultural machinery as being at the interface between technology and nature. Hamilton went to the cinema about three times a week and found a rich source of imagery in the Hollywood films of the period. Invited by art director of *Vogue* magazine to join weekly studio sessions for budding fashion artists; after some months his results were assessed as too artistic. Made models for industrial and government exhibitions. Birth of daughter, Dominy.

1950

Visited Paolozzi in Paris, who took him to Giacometti's studio. Made trip to Chartres and to the Dordogne to look at cave art. Travelled the Pyrenees and first met, by chance, Benn Levy and his wife Constance Cummings, forming a lasting friendship. Designed catalogue poster (first venture into typography) for ICA exhibition *James Joyce: His Life and Work* and helped to install the show. Exhibition of engravings *Variations on the theme of a reaper* explored different engraving techniques. Gimpel Fils (February). Purchasers included Roland Penrose, Arthur Waley and Lynn Chadwick. Discussed *Growth and Form* exhibition, and collected material from J. D. Bernal, C. H. Waddington, Kathleen Lonsdale, Joseph Needham, Jacob Bronowski, etc. Lived in Abbey Road, St John's Wood; near neighbours, Edward Wright, Lucian Freud and Gerard Dillon. First met Peter Watson and Sonia Orwell, *nee* Brownell.

1951

With the help of Peter Gregory (Managing Director of Lund Humphries and one of the small group of founder patrons of the ICA) met T. S. Eliot at Faber and Faber to discuss the possibility of publishing an illustrated *Ulysses*. Eliot pointed out the difficulty of resetting *Ulysses* for a limited edition. Aided by his wife, made map-models of Harlow, Speke, Stevenage, Basildon, etc. for the Festival of Britain and collaborated with Elidir Davies on the design of the house in Hurst Avenue, Highgate, which he occupied from 1952. Met Jean Hélon. Devised and designed *Growth and Form* exhibition, opened by Le Corbusier, ICA (July–August). First met Reynier Banham.



Catalogue/poster for exhibition *James Joyce: His Life and Work* 1950

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1952

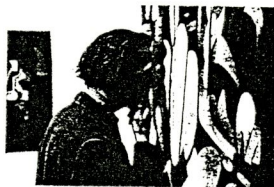
Taught ideas developed from *Growth and Form* to students from various craft departments at the Central School of Arts and Crafts, London (to 1953). Fellow teachers included Eduardo Paolozzi, William Turnbull, Victor Pasmore and Anton Ehrenzweig. Founder member of the Independent Group formed at the ICA; others included Lawrence Alloway, Reyner Banham, John McHale (convertors), Toni del Renzio, Eduardo Paolozzi, William Turnbull, Nigel Henderson, Colin St John Wilson, James Stirling, Theo Crosby, Alison and Peter Smithson, Magda and Frank Cordell (see in particular catalogue of Independent Group retrospective exhibition, 1990, in bib., section E).

1953

Appointed lecturer, Fine Art Department, King's College, University of Durham (later University of Newcastle-upon-Tyne), Newcastle-upon-Tyne (to 1966), under Lawrence Gowing, and taught fundamentals of design to first year students. Researched devices which extend man's mobility, with help of student, Arthur Pulford. Restored lapsed etching and lithography facilities in Newcastle, instituted evening classes in the subject and began again to make his own etchings. Commuted weekly from London to Newcastle for the next thirteen years. Installed *Wonder and Horror of the Human Head*, an exhibition of material collected by Roland Penrose and Lee Miller, at the ICA. Studied the representation of motion in Muybridge, Marey, the Futurists, Cubists and Duchamp. Endeavoured to develop a perspective convention to describe a moving spectator.

1954

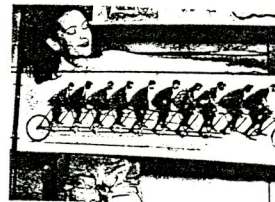
With the Independent Group discussed the ideas of Korzybski, Norbert Wiener, Claude Shannon, von Neumann and van Vogt. Read science fiction avidly. Victor Pasmore appointed Master of Painting in Newcastle. From now until 1966 one of Hamilton's main roles was to organise and install, with the help of students, exhibitions in the Fine Art Department's Hatton Gallery. Designed catalogues and posters, and produced them using the small resources of the University printing section.



R.H. at the *Masterpieces of Modern Art* exhibition, Tate Gallery 1952 (photograph by R. Saidman)

1955

Exhibited *Paintings 1951-55*, Hanover Gallery, London (January). Devised and designed *Man, Machine & Motion* exhibition and worked with Anthony Froshaug on the design of a catalogue for which Reyner Banham wrote the notes, Hatton Gallery, Newcastle-upon-Tyne (May) and ICA (July). Worked for Sidney Bernstein as a consultant designer for Granada Television before the company began transmissions. Birth of son, Roderic.



Terry Hamilton with 'A bicycle made for 10', *Man, Machine & Motion*, 1955

1956

With John McHale and John Voelcker, devised an environment on the twin themes of perception and popular imagery as part of *This is Tomorrow* exhibition, Whitechapel Art Gallery (August-September). Theo Crosby masterminded the exhibition, for which 36 artists grouped into teams of three (ideally painter, sculptor and architect). Talked at the ICA on Marcel Duchamp's 'Large Glass' using a diagram he had made of the glass and its relationship to the *Green Box* notes. Wrote to Duchamp enclosing a copy of his diagram with request for correction or confirmation (April). On the recommendation of David Sylvester, worked as designer for *Encounter* magazine. Worked as consultant designer for Churchill Gear Machines, Blaydon-on-Tyne, Co. Durham (to 1962).



Terry Hamilton outside the Highgate house, c.1957



R.H. and Terry Hamilton, John McHale and Magda Cordell constructing their stand for *This is Tomorrow*, 1956

1957

Answered a question from Peter and Alison Smithson with a proposal (January) for an exhibition of work based on compliance with the principles of Pop art. He suggested:

- Pop Art is:
- Popular (designed for a mass audience)
- Transient (short-term solution)
- Expendable (easily forgotten)
- Low cost
- Mass produced
- Young (aimed at youth)
- Witty
- Sexy
- Gimmicky
- Glamorous
- Big business

In absence of response from Smithsons began work on 'Homage a Chrysler Corp.' to examine his own proposition. Received reply from Duchamp (May) to his letter of the previous year, inviting him to collaborate with George Heard Hamilton, Professor in the History of Art, Yale University, on a complete English



Installing an Exhibit at the ICA London, 1957. R.H. and Victor Pasmore, with Terry Hamilton behind (photograph by Roger Mayne)

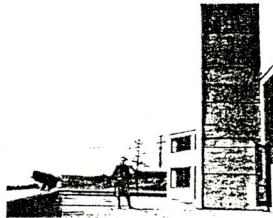
version of *Green Box* notes. With Alloway and Pasmore devised and organised *an Exhibit*, Hatton Gallery, Newcastle-upon-Tyne (June) and a revised installation, ICA (August). Began, at the invitation of Hugh Casson, to teach Interior Design one day a week at Royal College of Art (to 1961). Listened to Buckminster Fuller. First met Richard Smith and Peter Blake.

1958

Corresponded regularly with Duchamp on *Green Box* project. Designed *A Gallery for a Collector*. Ideal Home Exhibition, Olympia (March). Central living unit and chairs (made from design by Harley Earl) transferred to Hamilton's home. Visited the Hochschule für Gestaltung, Ulm, at the invitation of Tomas Maldonado. Kenneth Rowntree took over the Professorship from Lawrence Gowing at Newcastle and Hamilton's teaching was merged with the basic studies set up by Victor Pasmore. Important roots of the course lay in their experience at the Central School (see 1952). Saw the Levys often and met at their home refugees from the Hollywood of the McCarthy era: Carl Foreman, Donald Ogden Stewart, Joseph Losey as well as Labour MPs Aneurin Bevan, Jennie Lee and Michael Foot.

1959

Erected, with Victor Pasmore, a free-standing version of *an Exhibit* called *Exhibit 2*, combining the *Man, Machine & Motion* frame system with the panels of acrylic used for *an Exhibit*. Hatton Gallery, Newcastle-upon-Tyne. Lectured on technical developments in the entertainment industry 'Glorious Technicolor. Breathhtaking CinemaScope and Stereophonic Sound' in Newcastle, the ICA, Cambridge and at the Royal College; demonstrated Polaroid camera to each audience by taking a photograph of it. Lectured on 'The Design Image of the Fifties'. *The Developing Process* exhibition held in the Hatton Gallery, Newcastle-upon-Tyne (and national tour), on the basic courses in Newcastle and Leeds. Met Marcel and Teeny Duchamp for the first time at dinner arranged by William and Noma Copley at their house at Longpont, near Paris. Other guests included Jean and Eva Tinguely and Man and Julie Ray. Published illustrated essay on the problems of translating Duchamp into type in *Upper-case 2*. Interviewed Marcel Duchamp for BBC Third Programme.



R.H. at the Hochschule für Gestaltung, Ulm. 1958

1960

Received William and Noma Copley Award. Typographic version of Marcel Duchamp's *Green Box* published by Lund Humphries. *Green Box* book reviewed by Jasper Johns. Wrote to Dieter Rot (Dieter Roth) after installing the Edition MAT exhibition in Newcastle, to which he contributed: correspondence and friendship continues.



R.H. on CND Polaris protest. Holy Loch. 1961

1961

Invited by students of the Royal College of Art Painting School to give criticism of their paintings. Saw the work of RCA 'Pop art' students for the first time. Awarded prize to David Hockney. First met R.B. Kitaj. First met Cedric Price. Corresponded with Dieter Roth. Began to edit monographs for the William and Noma Copley Foundation (to 1965): *Hans Bellmer* was the first. Wrote article on 'The books of Dieter Rot' for *Typographica*. In prison (with many other CND protestors) after anti-Polaris demonstration at Holy Loch.



Terry Hamilton in the Highgate house. 1962

1962

Interviewed Marcel Duchamp for BBC TV, 'Monitor' programme. First showing of Pop paintings, with Hockney, Kitaj, Peter Blake, etc. at Arthur Jeffress Gallery. First met Emmett Williams, Robert Fillou, Ben Vautier and other Fluxus members on the occasion of the *Festival of Misfits* exhibition at Gallery One, London, and the ICA. Death of wife Terry in car accident (November). Reyner Banham wrote of her 'She was, among other things, protest-oriented, but one of the beautiful, electric protestors, not one of the drips' (In 'Representations in protest', *New Society*, 8 May 1969).



R.H. with Richard Smith (left) teaching in Newcastle foundation year, c.1962

1963

Invited by Duchamps to visit them in Cadaqués, Spain. First visit to USA, to attend the Marcel Duchamp retrospective at the Pasadena Museum, California (October), at the invitation of Walter Hopps, the exhibition's organiser. Lectured on the 'Large Glass' at the Guggenheim Museum, New York, Yale University, Pasadena and Boston. Travelled with Duchamps from New York to California. First meetings with Warhol and Oldenburg, who both had important exhibitions in Los Angeles, made acquaintance with Larry Bell, Billy Al Bengston, Joe Goode, Bob Irwin and Alison Knowles. Weekend outing to Las Vegas with Duchamps and party.



At the Stardust Hotel, Las Vegas. 1963. Left to right: Teeny Duchamp, R.H., Betty Factor, William N. Copley, Donald Factor, Walter Hopps, Betty Asher, Marcel Duchamp

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Visited Pacific Ocean Park and purchased button-badge with legend 'SLIP IT TO ME'. Spent a day with Joseph Cornell in Utopia. First screenprints made with Christopher Prater. Began 'Five Tyres', a complex perspective problem, and abandoned it. Went regularly to poetry readings at the Morden Tower in Newcastle where Tom Pickard conducted readings by Basil Bunting, Allen Ginsberg, Lawrence Ferlinghetti, Robert Creeley, etc.

1964

Exhibited *Paintings etc.* '56-64. Hanover Gallery (October–November). Went, at the request of the Arts Council, to investigate the condition of the Schwitters Merzbarn at Ambleside. Hamilton recommended extensive protective measures, that the work should be restored in situ and taken under the stewardship of the Arts Council but this was deemed impossible. Began to experiment with extreme close up. With Ronald Hunt, organised first Picabia retrospective, Hatton Gallery, Newcastle. Worked with Nancy Thomas on BBC TV 'Monitor' film on Jean Tinguely. First met Dieter Roth and through him Nam June Paik. Asked by Arts Council of Great Britain to organise Duchamp retrospective.

1965

Further deterioration of the Schwitters Merzbarn made it essential to move the work from Ambleside and Hamilton persuaded Newcastle University to allocate funds for the purpose. Began reconstruction of Duchamp's 'Large Glass' and of the studies made between 1912 and 1915. Designed first edition of *The Spoils* for Basil Bunting. Publication of Eduardo Paolozzi's *Key* and the Dieter Roth *Copley Book*, edited by R.H. for the William and Noma Copley Foundation. First met Jasper Johns, John Cage, Merce Cunningham and Jim Dine.

1966

Finished reconstruction of the 'Large Glass' and presented it with all the studies in the Hatton Gallery. Wrote notes for the catalogue designed by Gordon House and installed *The Almost Complete Works of Marcel Duchamp* at the Tate Gallery (June). First exhibition at Robert Fraser Gallery, London (October). Gave up full-time teaching to become professional artist. Students had included: Adrian Henri, Ian Stephenson, Noel Forster,



R.H. with Marcel Duchamp at the Museum of Modern Art, New York, 1963 (photograph by George Cserna)



R.H. as a baseball player with Apollo capsule, 1963. Photograph by Betsy Scherman in connection with cover for *Living Arts*



R.H. in Schwitters Merzbarn, Ambleside, 1965 (photograph by Mark Lancaster)

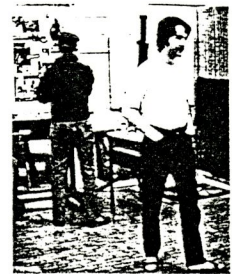


Rita Donagh in Diane Logan hat, 1965 (photograph by Richard Hamilton)

Matt Rugg, John A. Walker, John Walters, Rita Donagh, Mark Lancaster, Mary Webb, Stephen Buckley, Tony Carter, Mali Morris, Bryan Ferry, Tim Head, Nick de Ville. Attended 'Destruction in Art Symposium'; first met Gustav Metzger, Wolf Vostell, Hermann Nitsch, Yoko Ono. Schwitters Merzbarn arrived in Newcastle.

1967

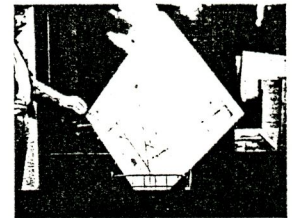
First exhibition in Germany (March). First New York exhibition (May). First exhibition in Italy (November). First screenprint with Domberger, Stuttgart. Met John Heartfield.



R.H. in Highgate studio with Paul McCartney, 1968, while working on insert for 'the white album' (photograph by Rita Donagh)

1968

Began series of *Polaroid Portraits* after being photographed by Roy Lichtenstein in Lichtenstein's New York studio (March); the project consists of R.H. offering a Polaroid camera to an artist friend or acquaintance with the request, 'take a photograph of me'. Designed sleeve and inserts for *The Beatles*, known also as 'the white album', presenting it as a mock small press publication in a limited edition of 5,000,000. Showed in Documenta 4 in Kassel where first met Marcel Broodthaers. Worked in Milan with various printers, including etching with Grafica Uno. First collaboration with Dieter Roth. Visited Joseph Beuys in Düsseldorf after seeing his exhibition in Eindhoven. Saw M.C. Escher retrospective, Gemeentemuseum, The Hague. Completed edition of Marcel Duchamp's 'The oculist witnesses'. Marcel Duchamp died. Visited Canada as juror for the exhibition *Canadian artists '68*, met Greg Curnoe, Iain Baxter and General Idea.



R.H. cremating a painting for Clive Barker's 'Urn', 1969 (photograph by Rita Donagh)

1969

Bought a ruin in Cadaqués and began restoration. First dye-transfer print with Creative Colour, Hamburg. Awarded joint first prize (with Mary Martin) in John Moores exhibition, Liverpool. Cremated one of his own paintings for a Clive Barker sculpture to be placed in an 'Urn'. Attended Gilbert and George's performance 'Underneath the Arches' in Cable Street.



Location shot by R.H. for final sequence in James Scott's film on him for Maya Productions, 1969

1970

First museum retrospective (Tate Gallery, March–April). First screenprint with Dieter Dietz. Lengmoos, Bavaria. First colotype with Heinz Häffner. Stuttgart. The shooting of students by National Guardsmen at Kent State University, Ohio shocked R.H. into making a screenprint on the subject in an edition of 5000. Awarded Talens Prize international by jury of Dutch museum directors.



Interior of Hamilton's house, Cadaqués, 1970

1971

Returned to Five Tyres subject, using computer programming to solve the perspective problem. Completed edition of Marcel Duchamp's 'Sieves'. Invited by Barbara Rose to participate in Marcel Duchamp symposium at University of California, Irvine. Taught at University of Wisconsin, Madison, for one semester. Designed an adjustable jointing device for the mitres of canvas stretchers and applied for a provisional patent.



R.H. with Joseph Beuys at the Tate Gallery, 1972

1972

Made a print for Release, an organisation providing legal support for people accused of infringements of drug laws.

1973

First of many prints with Aldo Crommelynck, 'Picasso's meninas', for publication of sixty prints by different artists intended as a homage to Picasso on his 90th birthday in 1971. Began 'Trichromatic Flower-piece' with Crommelynck as an experiment in three-colour printing with hand-etched plates (until 1974).



R.H. at Café Melton, Cadaqués, with 'Sign' (photograph by Bob Janz)

1974

First exhibition in Spain (July); made postcard based on 'Chicago Project' in homage to John Cage. First visit to Japan, to discuss commission by Lux Corporation of hi-fi painting (March). Stayed briefly in Berlin under DAAD scheme. First met James Lee Byars and Mario Merz.



R.H. with Marcel Broodthaers, Cadaqués, c.1974 (photograph by Maria Gilissen)

1975

Lithograph with Ken Tyler experimented further with the possibilities of manual colour separation and trichromatic registration.

1976

'Collaborations' made with Dieter Roth in Cadaqués (summer). First exhibition in Canada. Bought derelict farm complex in Oxfordshire and began the process of restoration and adaptation with the help of architect Stephen Mullin.



R.H. with Dieter Roth, 1977

1977

'INTERFACES' begun with Dieter Roth in Cadaqués (summer), completed in London (autumn).

1978

Moved home to Oxfordshire. At the National Gallery, selected paintings from the collection and created an installation for them. This exhibition, *The artist's eye*, incorporated an ironing board, a working television set and chairs by Breuer and Eames.



The artist's eye installation, National Gallery, 1978

1979

First experiments with photogravure.

1980

First use of large format Polaroid camera in Amsterdam to make an edition of 'Instant painting'. Made TV 'commercial' for 'The critic laughs' for the BBC series 'Shock of the New'. Invited to open major exhibition of the work of Dieter Rams at the Internationales Design Zentrum, Berlin.



R.H. with Rita Donagh and Shem at Northend, 1978 (photograph by Greg Curnoel)

1981

With Aldo Crommelynck in Paris made etching 'In Home's house', to honour Joyce centenary; this initiated resumed activity on the *Ulysses* series of illustrations. First Polaroid 'Self-portraits' made by photographing through paint on glass.

1982

Collected Words published. It brings together, in one volume, the full range of Hamilton's writings and lectures. Started to use Epson laptop computer.

1983

'The citizen' first shown at the Guggenheim Museum, New York, in an exhibition titled *Aspects of Postwar Painting in Europe*. From New York it went to the Orchard Gallery, London-derry, to join Rita Donagh's 'Irish' work in the exhibition *A Cellular Maze*. World Print Council Award.



R.H. with Jean Tinguely at the Tate Gallery, 1982

1984

First exhibition in Sweden. Acquired Altos computer and began to use the UNIX operating system: the process of programming his own environment continues. Asked to design OHIO scientific computer for a Swedish computer company (Isotron), he proposed a set of stacked boxes with separate functions. Participated in Arts Council touring exhibition, *Four Rooms*, with Anthony Caro, Marc Camille Chaimowicz and Howard Hodgkin.



R.H. with Francis Bacon. 1983
(photograph by Barry Joule)

1986

First print with Kurt Zein. First showing of OHIO prototype computer at Riverside Studios.

1987

Participated in a group of films. 'Painting with Light', made for the BBC by Griffin Film productions in which six artists were invited to experiment with the Quantel TV Paintbox. Hamilton took the opportunity to treat a subject complementary to his painting 'The citizen', using the Paintbox to 'collage' media images of Orange parades. *This is Tomorrow* 'fun house' reconstructed for exhibition at the Clocktower, New York.



R.H. with Aldo Crommelynck. 1985

1988

Reworked the Orangeman painting on Quantel Graphic Paintbox, at higher resolution, as study for 'The subject'.



R.H. Digital Logo for his computer.
1986

1989

Diab computer, based on the OHIO concept, completed and exhibited at the Moderna Museet, Stockholm.

1990

Reconstructed a version of an *Exhibit* for the exhibition *The Independent Group: Postwar Britain and the Aesthetics of Plenty* for the showing in Valencia.

1991

Delivered the William Townsend Memorial Lecture at University College London, on the *The Hard Copy Problem*, which discussed the proliferating technology of the computer paintbox and the questions it poses for artists. Married Rita Donagh (July).