Richard Hamilton: Installations
Richard Hamilton: Ulysses

Exhibition 19 March- 1 May 1988
Admission Free

Richard Hamilton: Installations

Richard Hamilton has been a vital and influential figure on the international scene both as an artist and a teacher since the 1950's. his work has been characterised by the constant vigour of its invention, its striving for technical perfection and its commitment to the exploration of new available media.

The interior as a subject has played a key role in Hamilton's work. Its attraction for him has been as a means of characterising his own era. The interior for Hamilton has been the forum where mass-media, technology and consumer products meet and exert their most powerful influence on modern mankind. Four distinct interior spaces have been created in the lower gallery for the exhibition. Each space exists either as a complete room in its own right or extends an already existing work into the real space of the spectator.

All the installations are characterised by their impersonal nature. None more so than *Treatment Room*, created for an Arts council of Great Britain touring exhibition in 1984 and embracing the Orwellian overtones of the ominous date. A clinical atmosphere is created by the sparse X-ray type table. The surveillance window and the overhead monitor with its looming image of The Prime Minister create an ambiguity where hospital treatment turns into a metaphor for modern surveillance and indoctrination. Impersonal, public space is again the subject in *Lobby* (1985-7). The atmosphere of the contemporary hotel is rendered in meticulous detail with rigorously calculated mathematical perspective. Hamilton uses mirrors in both the painting and the installation to subvert the rational order and to simultaneously confuse and involve the spectator.

Unlike both the above installations *The citizen* (1982-3) derives its central image from a human figure rather than a careful selection of artefacts. The figure is the archetypal image of the news coverage of the period which focused on the 'dirty protests' in Northern Irish prisons. Hamilton weds the transitory, topical image to the iconic image of the Christian martyr.

Accompanying the installations are a selection of related works. These are displayed in an office/reception space. Information regarding the exhibition will be made available on the OHIO computer which the artist himself has designed.

Richard Hamilton Installations will continue to The Museum of Modern Art, Oxford later this year.

Richard Hamilton: Ulysses

James Joyce's literary tour de force *Ulysses* has been an enduring influence on Richard Hamilton's work in terms of its technical genius and its dexterity in blending the historic and the contemporary within its epic form. The forty-two works in the exhibition offer an opportunity to compare Hamilton's response to this subject in both the early and the mature periods of his work.

This exhibition is originated by The Orchard Gallery, Derry and will be shown there and at subsequent venues later in 1988.

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