Richard Yeomans  
The Pedagogy of Victor Pasmore and Richard Hamilton

Victor Pasmore and Richard Hamilton were two of the leading figures in the Basic Design movement in British art education which was to have such a radical impact during the post-war period of the fifties and sixties. The Basic Design movement represented a very loose dissemination of educational ideas and principles inspired by the Bauhaus and European constructivism which challenged the prevailing Impressionist realism, propagated by the Euston Road painters, who dominated the teaching of many of the British art schools. The new movement emanated from a number of artists who taught at the Central School of Arts and Crafts in London, but as a teaching philosophy it crystalized in the North of England, where it was led by Victor Pasmore and Richard Hamilton in Newcastle-on-Tyne and Harry Thubron and Tom Hudson in Leeds. Many other British artists, such as Terry Frost, Alan Davie, Hubert Dalwood, Maurice de Sausmarez, and William Turnbull were involved, and the movement reflects something of the bewildering diversity and creative preoccupations of the artists concerned. It was not a monolithic movement, and it never set out with any fixed pedagogic precepts, nor was it advocated as a recipe for art education. It began as an ad hoc, spontaneous attempt to introduce a more open-ended and experimental mode of working which was more in tune with the radical spirit of European and American modernism.

Victor Pasmore had been a leading member of the Euston Road school of painting which had been established in 1937, promoting an objective form of Impressionist realism, which in many ways expressed a continuity of British realism stemming from Sickert and the Camden Town school of painters to the Impressionism of Degas. By 1945 Pasmore had established a preeminent position in British art as a lyrical Impressionist painter whose views of the Thames at Hammersmith and Chiswick were seen within the time-honoured tradition of Whistler and Turner. By the late 1940s, however, Victor Pasmore's art had undergone a radical transition, and he was to pursue the cause of abstract art with an uncompromising missionary zeal, which was to stimulate a number of like-minded artists who formed a nucleus in a new wave of British abstraction and constructivism. It was while Pasmore was consorting with such contemporaries as Kenneth and Mary Martin, Anthony Hill, Adrian Heath, and Terry Frost, as well as reading the works of Hambidge (1948), Power (1933), Ghyka (1946), and Biederman (1948), that Pasmore began to evolve a new pedagogy appropriate for a new art. Like Charles Biederman, Pasmore had an evolutionary belief in art and he saw abstraction as the only future direction in which all the visual arts could find a new unity. He believed that British art education was following practices which were essentially rooted in the nineteenth century and that the time was ripe for radical change.
Richard Hamilton had spent most of the immediate post-war years at the Slade school in London
where most of his energies, as a student, were spent designing the exhibition Growth and Form which
was a celebration of the work of the naturalist D'Arcy Thompson. Thompson's book On Growth and
Form, first published in 1917, is a study of morphology dealing with the causative relationship
between form and function, and the inherent beauty of nature's processes, and was to exert a powerful
influence on a number of artists, designers, and teachers. The exhibition was put up as a part of the
Festival of Britain celebrations of 1951 at the Institute of Contemporary Arts in London, and opened
by Le Corbusier. Hamilton's own art had moved from the literary preoccupations of the late forties,
manifest in the Ulysses series, towards a brief period of near-abstraction when Hamilton reduced his
painting to a minimal form of notation, in which he explored the most fundamental elements of mark
making and how these simple forms construct the picture surface. Paul Klee's influence is apparent in
his work of the early fifties, and Hamilton's researches into D'Arcy Thompson, and his collaboration
with a number of leading British scientists in preparation for the Growth and Form exhibition, let him
away from the rigours and austerity of his near-abstract works towards an exploration of the structure
and inner workings of nature. Hamilton's interest in Marcel Duchamp, the chronophotography of
Muybridge and Marey, and the writings of J. J. Gibson and the Gestalt psychologists, extended his
interest in exploring the natural world, leading him to speculate on the problems of depth perception
and motion perspective. He became not just concerned with the penetration of the natural world but
also with the mechanics of our perception. It is ironic that while Hamilton was departing from
abstraction and seeking new ways of analyzing the visual world, Victor Pasmore was disengaging
from representation and moving towards abstraction.

Pasmore and Hamilton represented polarities in their creative interests. Both rejected Realism and that
other significant expression of contemporary British art, Neo-Romanticism, and both sought to extend
the frontiers of abstraction on the one hand and figuration on the other. Pasmore's abstraction was to
take him into the realm of the constructed relief, sculpture, and architecture where he had a Bauhaus
vision of the total unity of the arts. Hamilton, through his contact with the Independent Group in
London, sought to widen the vocabulary and content of art, moving from the natural world to the
man-made world of the machine (expressed in exhibitions such as Man, Machine and Motion), and
then to broader considerations of the urban landscape and urban culture. This was ultimately to lead
him into the new figuration of Pop and the ‘heroism of modern life’ encountered in the cinema,
advertising, new technology, the mass media, and all those other categories of modern living. Victor
Pasmore and Richard Hamilton, as personalities, complemented each other in their creative
preoccupations and in their teaching styles. They represented an unlikely partnership when they came
together at the University of Newcastle-on-Tyne (at that time known as King’s College, the largest of the Durham University colleges), but they initiated new ways of art educational thinking which were to have a major impact on the art schools, polytechnics, and secondary schools of Britain, well into the sixties and seventies.

Victor Pasmore arrived at Newcastle in 1954 as Master of Painting and introduced his pedagogic method based on formal analysis to students within the school of painting. His intention was to devise a form of visual grammar which could provide an objective basis for abstract art, and as his course evolved he gradually widened the base and involved Richard Hamilton who had previously been introducing experimental teaching methods to students within the design school. Geoffrey Dudley from the sculpture school was later involved and the course eventually expanded into a full foundation year common to all first year students who would then proceed to specialize in painting, sculpture, textiles, or stained glass. To some extent the course was influenced by the Bauhaus, but only to the extent that the Bauhaus provided a vague pointer in a formalist direction. In the early 1950s very little was known of the Bauhaus in Britain and the only information available was the 1939 Bauhaus catalogue by Gropius and Meyer, and the translations of Klee's Pedagogical Sketchbook (1953) and Kandinsky's Concerning the Spiritual in Art ([1914] 1977) and Point and Line to Plane (1947).

With the exception of Richard Hamilton, most of the teachers concerned with Basic Design only had a very vague knowledge of the Bauhaus. The Bauhaus acted as a modernist symbol, as an inspiration which made innovation possible, rather than a clearly laid down pedagogic method. Besides, all the artists concerned with Basic Design teaching were essentially motivated by their own creative needs. None more so than Victor Pasmore, who regarded his students as co-researchers into abstract form, and this close collaboration assisted him in working out his own creative problems through his teaching.

The foundation course as it emerged was initially concerned with formal values inspired by the point and line to plane method. The approach was analytical, looking at various internal processes and procedures in an open-ended and experimental manner which precluded any predetermined outcome. Pasmore was anxious to provide an objective basis for abstract art whereas Hamilton avoided any method which led to a predictable style or outcome. Hamilton's view was that you could analyze the grammar and syntax of art, but the onus was on the student to decide how he or she would use it and what they would ultimately say with it1 Such terms as grammar, syntax, and vocabulary of art, much
employed by those involved in Basic Design teaching, have to be accepted as working metaphors, indicating that there are underlying forms and structures which are amenable to analysis. Initially the emphasis was formal, and the formal elements, as the course evolved, broadly fit into the categories of point, line, shape, shape relationship, positive and negative, area division, space filling, surface developments, and colour. All these elements provided the basis for weekly or biweekly assignments, and as the course evolved under Hamilton's direction, other categories were introduced, including perception and illusion, transformations and projections, sign and situation, image, and analytical painting, drawing, and sculpture. Hamilton's broadening of the base allowed for the possibility of a figurative outcome towards the end of the course, thus complementing the dominantly formal nature of Pasmore's beginning.

The main difference between the teaching of Pasmore and Hamilton, with regard to formal analysis, was that Pasmore asked his students to investigate forms independently and dissociated from the natural world. Pasmore felt that the student should "take his cue from the palette", from the autonomy of the marks created rather than from observed phenomena, whereas Hamilton encouraged a balance between observation, invention, and free composition. A line could be observed from the convolutions of string, or the twist of wire, or from the contours of the life model, as well as being composed in an abstract, architectural, or melodic way. The exploration of point grouping would begin in a very elemental way, observing how one point placed off centre on a square can destabilize space and prompt a further balancing action which in turn creates another relationship. As further decisions create an accumulation of points on the surface, new directions and axes are formed which create lines, and as the density increases, shapes and masses appear.

It was very much an exercise concerned with going back to first principles, investigating the simple act of mark making, something which Hamilton had worked through himself during his abstract phase in the early fifties and expressed in such paintings as ‘Induction’ and ‘Chromatic Spiral’. Another example of the point grouping exercises concerned the element of chance, where students would trace and plot configurations based on the throw of drawing pins, matchsticks, darts, and dice. These aleatory processes reflect Hamilton's interest in Dada and Surrealism and his deep involvement in the work of Marcel Duchamp. Duchamp's chance procedures in ‘The Large Glass’, such as the nine cannon shots produced by paint dipped matchsticks fired from a toy cannon, and the subjugation of absolute forms and measurements, like the metre, and the gauze squares, to the vagaries of wind and air currents, provided the context of many of these ideas. Point and line exploration, in the hands of Pasmore, was concerned dominantly with the feel and quality of the mark, and his teaching had an intuitive dimension which was far removed from some of the conceptual concerns of Hamilton. The
teaching of both artists sprang from their own creative interests and had little in common with the highly conceptual, metaphysical, and whimsical character of Klee and Kandinsky in their dealings with these elements.

From point and line, the course systematically proceeded to shape and shape relationship, where some of the activities within the sculpture school, such as cube and cylinder making, bear a striking resemblance to the time-honoured academic practice of making and drawing solid geometric forms. Emphasis was given to the notion of building the shape from within so that the form grew naturally and organically and terminated when the shape felt right, rather than drawing a circumscribed line around a preconceived form. Shape making and shape relationship naturally led to concepts of pattern and pattern making, and one outcome of this mode of thinking was an exercise dealing with positive and negative factors in design. The positive and negative exercises were essentially pictorial problems concerned with the balance of shapes in such a way that no form took precedence or dominated the field. The origin of some of this thinking can be found in Hamilton's own interest in gestalt psychology. Edgar Rubin's image of the Claw had appeared in Hamilton's tableau for the exhibition This is Tomorrow (held at the Whitechapel Gallery in London in 1956), and this, along with the more famous Vase-Face image, provided exemplars of the ambiguities of visual perception, thus serving to set the agenda for the exercise. The emphasis was on how we read pattern, but there was a conceptual dimension to the positive-negative proposition which related to Duchamp's notion that objects and forms can be signified by their opposite or negative manifestations.

Duchamp and the Gestalt psychologists made their contributions to Hamilton's thinking, but probably the man whose observation squared most with Hamilton's experience, was the perceptual psychologist J. J. Gibson whose book Perception of the Visual World had a great impact on Hamilton's own work. Gibson, who had researched the problems of depth and motion perspective during the war, provided a lucid account of the dynamics of visual perception, explaining how we perceive the world through an infinite multiplicity of projections received by the constant scanning movements of the eye. If the constitution of the world is essentially dynamic, so, Gibson explained, are the mechanics of our perception of that world. This essentially dynamic view of the world echoes the writing of Paul Klee and parallels in scientific terms the work of those artists and movements, such as Monet, Degas, Muybridge, Marey, Cubism, and Futurism, concerned with delineating the process of change. The influence of Gibson on Richard Hamilton's own painting can be seen in ‘Transition III’, painted in 1954, which deals with the problems of motion perspective outlined in chapter seven of Gibson's book. Gibson's work provides the context for some of the foundation course work on perception and illusion where students would investigate the gradient of textural elements and how these contribute...
to depth perception. Most exercises were concerned with depth perception in relation to colour advance and recession. Diagrams would be produced in which forms presented in linear perspective were contradicted by the advance and recession of applied warm and cold colours. As all colours have tonal values, students considered the problems of whether colour denotes depth, by virtue of hue, intensity, tonality, or by a combination of several of these factors. The dominant preoccupation with ambiguity and contradiction was in some respects an extension of the positive and negative side and a recognition that the strongest visual images are at root paradoxical.

One distinctive feature of Richard Hamilton's course stems directly from D'Arcy Thompson and links with Gibson's observations on how we see the world through a series of projections and perspective deformations. The source of this idea can be seen in D'Arcy Thompson's chapter entitled ‘On the Theory of Transformation, or the Comparison with Related Forms’ which is concerned with the measurement and mapping of the relativity of form. Here D'Arcy Thompson put forward a method of coordinates, by which means a particular type of organism, such as a skull, could be related to other species, and the subtle transitions and differences, mapped and measured through the application of a series of grids placed over the drawn skulls. In so doing, a regular grid is placed over the first specimen skull and a similar grid with the same coordinates is then related to other skulls taking into account changes of proportion, length, breadth, axis, and direction. It was the alteration and the deformation of the Cartesian grids which defined in precise, and often dramatic ways, the subtle shifts of emphasis between one form and the next. The visual realization of some of these ideas in Hamilton's teaching were best realized in the life studio where grids were projected onto the model and the lines produced created strange ambiguities as they both defined and distorted the form. Other explorations of this idea might simply be observations of objects undergoing change like a squeezed toothpaste tube, a crumpled Coke can, the deformation of stripes on a football jersey or the stripes on the North American flag. It was not just a question of shape deformation but the notion of transformation and the possibility of all life forms being capable of change and adaption. In formal terms it might present the challenge of squaring the circle.

The exercises in perception and illusion created a degree of overlap with the colour project which played a major role in the course. Such investigations as warm and cold colour, and colour advance and recession, were explored in the context of perception and illusion and carried over into the colour project and extended into the field of optics, colour discord, colour harmony, colour relativity, and colour analysis through observation. Victor Pasmore insisted that all students make a colour wheel and Richard Hamilton was happy to go along with this and those areas covering optics and perception. However, colour, which is intellectually almost ungovernable, and which is so much the
prey of subjective taste and preference, represented a wayward and illusive target for Hamilton. For this reason, much of the work was delegated to distinguished colourists like Terry Frost and Richard Smith who made their contributions while holding temporary fellowships at the University. Richard Smith initiated an environmental project in the form of a rainbow room while Terry Frost extended colour into the three-dimensional realm of constructions. One particular contribution which Hamilton did make was in the field of colour association and symbolism, where he would indicate that certain colours had become brand colours and so we associate a particular pink with a Cadillac or Kleenex tissue, or ice blue with a Frigidaire Freezer. Such consideration usefully shifted the ground from the abstract and optical domain to the realm of object and artifact. In similar vein, Hamilton's semiological interests prompted a series of investigations into signs and symbols which helped to bridge the gap between abstract form and the iconic and figurative world.

Pasmore's teaching had been mainly concerned with abstract form proceeding logically through point, line, plane, shape, and shape relationship. The role of the sculpture studio was more important in his teaching as he felt that the manipulation of plane and solid form, expressing the concrete nature of the elements was paramount. Many of the results of these exercises took on a distinct architectonic character, with such assignments as area division where space was divided proportionately in a Mondrianesque manner and then constructed three-dimensionally as wooden space frames. It was no coincidence that Victor Pasmore was himself becoming more involved with architectural problems through his position as consultant designer for Peterlee New Town in County Durham. Pasmore was also involved in a number of commissions designing reliefs and murals for public buildings and for a time nurtured a belief in a new abstract unity of the arts. During the period of the sixties, Pasmore was designing projects in which architectural structures would combine murals and sculptural form in such a way that integration took place with painting and monumental sculpture on equal footing with architecture. Most of his teaching had a direct bearing on this vision of modernism, and although Pasmore has now moved away from architectural concerns, he still maintains the he is restating, through his painting, ideas contained in his original foundation course.

Pasmore unashamedly maintained that he used his students as his guinea pigs in his researches into abstract form. By contrast, Richard Hamilton was self-effacing with regard to his own creative work, being anxious to distance his own work form his teaching. What characterized most of his teaching was the persistent reference to the world of science and technology, using these sources as paradigms, rather than the world of art, which could only provide a model for imitation. Hamilton's first links with the scientific world occurred when he collaborated with a number of distinguished British scientists, including J. D. Bemal, Jacob Bronowski, Peter Medawar, Joseph Needham, and C. H.
Waddington, for the Growth and Form exhibition. Bringing the world of art and science together, and widening the content of art, had been a major preoccupation of the Independent Group, a gathering of artists and writers from many disciplines, who represented a major intellectual force within the Institute of Contemporary Arts in London. This group included Richard Hamilton, Eduardo Paolozzi, William Tumbull, Reyner Banham, Nigel Henderson, Alison and Peter Smithson, Lawrence Alloway, and many others, who convened meetings on such topics as car styling, popular music, cinema, communication theory, and advertising. By dwelling on topics as wide apart as logical positivism and Tom and Jerry, the Independent Group exploded new possibilities for art's content, embracing the modern world with an affirmation which was in stark contrast to the prevalent introversion of British Neo-Romanticism. It was in this outward-going attitude towards the modern urban environment and the newly emergent Pop dimension that Hamilton's teaching was to diverge from Victor Pasmore's.

The impact of this imagery from the wider world can be seen in the Image projects in Hamilton's course where we observe a distinct move from formal to figurative concerns. Image was broadly divided between invented and selected images. Invented imagery consisted of head images made of collage and assemblage, and the idea almost certainly stemmed from imagery explored by Nigel Henderson, Eduardo Paolozzi, and to some extent, Picasso. Hamilton was interested in the way in which any roughly spherical or oval shape, once anchored to a base, immediately assumes a head identity in our perception. Head images taken from collage material in colour magazines suggested all manner of visual punning and metaphor. Collage was no longer concerned with qualities of colour and texture, but with the free association of ideas in the Dada and Surrealist mould. Because of the nature of much of the source material in colour magazines, these images do reflect the Pop world which indirectly fostered them, but it was only in this area of the course that Hamilton's Pop identity is overtly manifest. The three-dimensional realisation of these ideas demonstrates a much firmer root in Dada and Surrealism, rather than Pop. Selected images were mainly concerned with the idea of the transformation of form by a process of selection and enlargement. A number of students would prevail on an advertising agency and bring into the studio large fragments of billboard posters which dramatically transformed the studio environment. The changed context of these huge fragments in the confined studio space produced a disquieting effect on the spectator, where common objects were enlarged out of recognition and food advertisements in particular assumed a menacing and sinister aspect. Enlargement revealed the inner landscape of the object and the character of the marks which constituted the image. The pointillist nature of the dots which make up the form brings us full circle back to the point exercises. Other researches which Hamilton was doing into photographic enlargement were concerned with how we infer meaning from the grainy marks which constitute the photographic print. From a few indeterminate grainy blobs we infer meaningful patterns and images,
thus endorsing the Gestalt theory of the brain's capacity to seize the pattern and grasp the whole. In such a manner Hamilton was able to extend this exercise back into the field of perception.

The final term of the foundation course was given over to analytical drawing, painting, and sculpture, which normally took the form of object analysis. The students were asked to select an object which had a particular interest and meaning to them on a personal level, rather than for any visual strength the object may have. The notion of object was applied liberally to such categories as the cricket match, cuckoo clocks, lemon squeezers, artificial limbs, paint boxes, spinning tops, and Charlie Chaplin's trousers. Most of the drawings which survive reflect a certain preference for a clear mechanistic and diagrammatic approach in the Duchampian and Picabian manner, exemplifying Hamilton's injunction that a good drawing should be ‘a diagram of thought processes.’ One student chose oranges (which were initially analyzed from billboard images revealing on an amplified scale their inner structure) and then made drawings investigating the surface texture of peel and the incomplete marks left by the Jaffa stamps. He collected the tissue wrapping papers and explored the advertising, presentation, packaging, and processing of the product. Most of these projects were realized in large scale paintings and sculptures and represented the only part of the foundation course where substantial works were realized, unlike the throw away, process-dominant attitude towards work which prevailed throughout the rest of the course. It can also be observed that the course which began with predominantly abstract concerns, climaxed with the realization of objects which were very much a part of the everyday visual world. So it was that the course as it evolved sought to expose the students to a range of visual possibilities which served the interests of the potential abstract or figurative artist.

This summary of certain aspects of the course is highly selective, and it is not within the scope of this paper to deal with the fuller context and those intangible elements which may more accurately explain events. Describing a series of formal exercises may project a rather dull picture in the absence of illustration, and even more to the point, fail to reach some assessment of the teaching persona of the figures involved. Victor Pasmore was a very charismatic personality whose belief and conviction for what he was doing carried the students along with him. His teaching method was demonstrative, as he introduced many of his ideas drawing on the blackboard, and it was the beauty and quality of the marks which he drew, which communicated his meaning rather than anything he said or wrote about retrospectively. Also, the course needs to be judged according to its context in post-war Britain, when for the average art student abstract art seemed an exciting but remote and impenetrable mystery, and Pasmore's teaching a unique opportunity of deciphering its meaning. When Richard Hamilton took over the course he knew that he could not step into the charismatic shoes of Victor Pasmore, and
therefore had to rely on reason rather than revelation in communicating his ideas and hence his more cerebral approach to teaching. However, Richard Hamilton also brought a certain sense of the mystique of modernism, not only through what he taught but through his close association with Marcel Duchamp and his intimate knowledge of a number of important artists both in Great Britain and the United States. All this contributed to a sense among the student body that a provincial university like Newcastle was at the sharp end of an existing modernism. Enterprising students, like Mark Lancaster, travelled to the United States, making contact with artists such as Andy Warhol and Jasper Johns, at a time in the early sixties when their work was little known in Great Britain. All these factors need to be understood in order to appreciate with hindsight why this course was so radical.

What happened at Newcastle was never intended as a prescription for art education in Britain, and Richard Hamilton was the first to condemn the application of Basic Design thinking in the newly emerging foundation courses which became established in the early sixties due to the recommendations of the Coldstream report. Richard Hamilton deplored the enforcement of teaching methods which had hitherto sprung from the personal commitments of the artists concerned, and expressed a genuine creative relationship between teacher and student. In many ways it was Victor Pasmore, through his influential position on the Coldstream committee, who was responsible for the wider dissemination of Basic Design thinking throughout the country. Pasmore's move to abstraction in the post-war years has been described by some as something like a religious conversion, and he likewise propagated his new educational thinking with a degree of evangelical zeal which many found quite irresistible. The wholesale spread of Basic Design methods inevitably led to a new academicism when it was severed from its creative roots, and the whole movement, to some extent, fell into disrepute.

The question remains as to how much of this art educational thinking should merely be consigned to the history of the fifties and sixties, and how much of it has enduring value. I would argue that some kind of formal study of the basic elements of line, shape, colour, and so forth is central to any art training and it is up to each generation to reinterpret this in its own way. The Newcastle course essentially reflects those abstract and figurative concerns of an avant-garde of the post-war period, and it was the active, creative commitment of those artists concerned which provided the animating spirit which kept academicism at bay. And yet there are enduring factors within the Newcastle course which arguably have precedence in eighteenth and nineteenth-century academic practice. Some of the line exercises could have come straight from Ruskin's Elements of Drawing, and it was Ruskin who promoted the idea of taking a line for a walk long before Paul Klee. As previously mentioned, cube and cylinder making relate in spirit to the academic practice of drawing solid geometrical bodies, and
perhaps the most enduring aspect of formal study is colour, which in certain principles, such as the analysis of complementary colours and discords, has changed little since Goethe and Chevreul. Much of the content of the Newcastle course remains constant, although changing contexts must determine the method of teaching.

Not all of the foundation course was concerned with formal analysis, and what distinguished the course was the open-ended and experimental manner in which the students were encouraged to work. Basic Design courses represented a distinct shift from technique-based teaching, towards one which encouraged experimental and critical attitudes. This drive towards experiment was spearheaded by Victor Pasmore who regarded the art studio as a laboratory where his teaching went hand in hand with his own creative research. The notion of the art laboratory is well stated in the writing of Kandinsky and formed the cornerstone of the Bauhaus along with the practice of establishing leading progressive artists working alongside their students. It was this dynamic relationship which Gropius described as the unique atmosphere which defined the Bauhaus, and for this reason the Bauhaus could never be revived or replicated. So it was with the early Basic Design courses, and for the same reason they cannot be repeated. What should be ensured, and what should remain a constant, is that similar critical and experimental attitudes be fostered, and above all, creative and committed artists work alongside their students.

Chapter Notes

1. Four statements by Richard Hamilton on teaching theory are brought together in an anthology of his essays and writings in his 1982 book Collected Works.

2. This is a quote from Van Gogh which Pasmore frequently used. During the war when Pasmore's studio was damaged by bombs, he began reading the letters of Cezanne and Van Gogh. Their expressed views on art's independence from nature had a great influence on him.

3. Richard Hamilton was very influential in disseminating Duchamp's work and ideas in Great Britain, collaborating with George Heard Hamilton on the translation and typographic version of the Green Box. In close association with Marcel Duchamp they produced a replica of The Large Glass now housed in the Tate Gallery, London, 1966.
4. Hamilton became interested in perceptual psychology through his association with the Independent Group. As early as 1951, people like Rudolf Arnheim had contributed to the publication Aspects of Form edited by L. Whyte. This publication came out of the symposium which was held in association with the exhibition "Growth and Form," Institute of Contemporary Arts, London, 1951.

5. The Coldstream committee consisted of Sir William Cold-stream, Sir John Summerson, Victor Pasmore, Eduardo Paolozzi, Robin Darwin, and a number of heads of provincial art schools. The main impact of their report was to upgrade art training in Great Britain to recognized degree levels. This caused a major change in the structure of art courses and initiated the prerequisite for the foundation courses which preceded main degree level work. The "Basic Design" courses quickly became used as models for foundation courses the length and breadth of Great Britain.

References


Hambidge, Jay. 1948. Dynamic Symmetry of Composition.


Whyte, L., ed. 1951. Aspects of Form
Richard Hamilton. An Experiment in Basic Art Education. Harry Thubron. After analyzing the effective way of instruction in network courses, this paper presents the model to implementing the pedagogy of problem-based learning (PBL) in network courses. According to the features of the network course and the pedagogy of PBL, this paper finishes the design on network course based on PBL. Read more.

Article. Edwin John Victor Pasmore, CH, CBE (3 December 1908 – 23 January 1998) was a British artist and architect. He pioneered the development of abstract art in Britain in the 1940s and 1950s. Pasmore was born in Chelsham, Surrey, on 3 December 1908. He studied at Summer Fields School in Oxford and Harrow in west London, but with the death of his father in 1927 he was forced to take an administrative job at the London County Council. He studied painting part-time at the Central School of Art and was. The 1957 exhibition titled an Exhibit, in which Richard Hamilton played a central conceptual role, might initially seem somewhat incongruous for the British Pop artist. Most famous for combining pictures of consumer goods from ads into highly charged but coolly meticulous composites, his work foregrounds the contingency of our visual world, its constant reformulations owing to the influences of mass media, technology, and science. And, indeed, all that visitors to an Exhibit, staged by Hamilton with fellow British artist Victor Pasmore, encountered were prefabricated acrylic panels of varying transparency and a limited color range (transparent, white, red, and black) that were hung at varying heights by piano wire from the ceiling. The pedagogy of Victor Pasmore and Richard Hamilton. In P. M. Amburgy, D. Soucy, M. A. Stankiewicz, B. Wilson & M. Wilson (Eds.), The history of art education: Proceedings from the second Penn State conference, 1989 (pp. 72–78). Reston, VA: National Art Education Association. Google Scholar. Young, R. J. C. (2001). Postcolonialism: An historic introduction. Oxford: Blackwell. Google Scholar. Young, R. J. C. (2003). Forthcoming “Richard Hamilton’s Mechanics of Form: Biology and Technology in Art and Pedagogy”. The Basic Design movement in British art education was a turning point in art training, an ideological shift in the wake of World War II. This article thus addresses the ways in which Hamilton’s creative ideology connected with the new age of technology and what this means for our readings of the Basic Design movement. In recent years there has been a resurgence of interest in Basic Design, with exhibitions taking place at the Tate (2013), the Hatton Gallery (2014) and Yorkshire Sculpture Park (2013). Victor Pasmore’s Architectures of Form: Biology, Structure and Process in Post-War British Abstraction.” The Structurist (winter 2019). Save to Library.