

MOONSTRIPS

Eduardo Paolozzi and the printed collage

17 February - 7 June 2015 | Fitzwilliam Museum, Cambridge

Dazzling Pop Art printed collages by Eduardo Paolozzi will be going on display at the Fitzwilliam Museum, Cambridge in a new exhibition featuring his print sets of the 1960s and 70s *Moonstrips Empire News* (1967), *General Dynamic F.U.N.* (1970), *Cloud Atomic Laboratory* (1971) and *Bunk!*(1972).

Eduardo Paolozzi's use of found images and words cut from popular magazines and scientific journals played a formative role in the development of British art in the 1950s and 60s. The act of making collages from prefabricated images and texts was central to Paolozzi's creativity. He tore cuttings from magazines and comics, overlaid them in scrapbooks with adverts and illustrations, book-jackets, technological handbooks, hand-drawn elements and, later on, sliced up fragments of his own prints. Later he declared that 'All human experience is one big collage'.

The two main print series in the exhibition, *Moonstrips Empire News* and *General Dynamic F.U.N.* are spectacular kaleidoscopic collections of brightly coloured patterns and abstracted images.

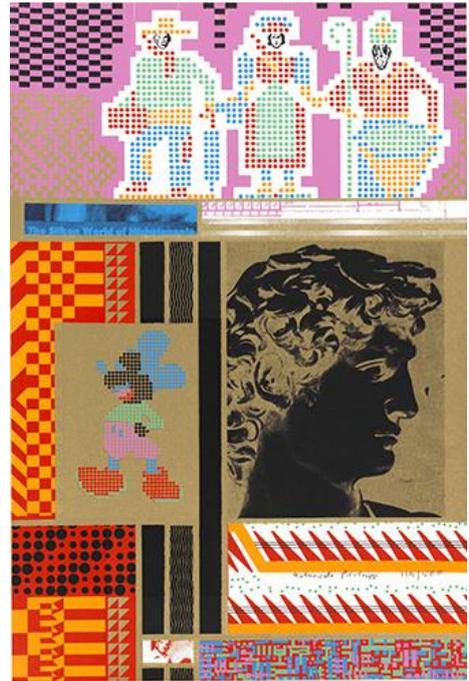
Paolozzi collaborated with master printers Chris and Rose Prater at Kelpra Studio in London to create screenprints of his collages. For Paolozzi, creating prints was a way of overcoming the collage's ephemeral nature, giving them a 'permanent quality'.

Paolozzi was particularly preoccupied with the machine age, American popular culture and the individual's place in that society. Through his collages he wanted to show that the traditional barriers that separate our high and low culture are meaningless in a modern, shrinking world. Repeated and reused, fine art, high fashion, technology, Disney characters and other aspects of popular culture all intermingle in the prints. These are unified through the superimposed overall colour of the screenprint.

Humour is an important part of the collages. Images are playfully set side-by-side (such as Mickey Mouse beside a detail of Michaelangelo's statue of David), and the works sport bizarre titles including 'Cary Grant as a male war bride' and 'Donald Duck meets Mondrian'. Some of the prints are pointedly satirical such as 'Jesus Colour by numbers', or prints reflecting advertising's tempting presence everywhere.

Despite being almost half a century old, the prints continue to resonate with today's audience, capturing the essence of the visual media we live with in the modern age.

- Ends -



Eduardo Paolozzi (1924-2005),
The Silken world of Michelangelo
from *Moonstrips Empire News* Volume I,
Screenprint, 1967.

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Notes to editors:

The Fitzwilliam Museum, Trumpington Street, Cambridge CB2 1RB
FREE ADMISSION

OPEN: Tuesday - Saturday: 10.00 - 17.00
Sundays and Bank Holiday Mondays: 12.00 - 17.00

CLOSED: 24-26 & 31 December, 1 January and Good Friday.

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