

Guide to the John McHale archive

MSS 60



YCBA Library Court. Photograph by Richard Caspole, YCBA, 2016.

compiled by Francis Lapka

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Department of Rare Books and Manuscripts

1080 Chapel Street

P. O. Box 208280

New Haven, CT 06520-8280

203-432-2814

ycba.rarebooks@yale.edu

<https://britishart.yale.edu/about-us/departments/rare-books-and-manuscripts>

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Collection Overview

REPOSITORY: Yale Center for British Art, Rare Books and Manuscripts
Department of Rare Books and Manuscripts
1080 Chapel Street
P. O. Box 208280
New Haven, CT 06520-8280
203-432-2814
ycba.rarebooks@yale.edu
<https://britishart.yale.edu/about-us/departments/rare-books-and-manuscripts>

CALL NUMBER: MSS 60

CREATOR: McHale, John

TITLE: John McHale archive

DATES: ca. 1950-1978.

PHYSICAL DESCRIPTION: 25 linear feet (7 boxes)

LANGUAGE: English

SUMMARY: The collection comprises collage books, collages, drawings, palettes, and posters by John McHale, with related printed material, including catalogs, periodicals, ephemera, and small posters.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/ycba.mss.0060>

Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/ycba.mss.0060>.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Yale Center for British Art, Gift of Magda Cordell McHale

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

The collection is the physical property of the Yale Center for British Art. Literary rights, including copyright, also belong to the Yale Center for British Art. For further information, consult the Curator of Rare Books and Manuscripts.

Preferred Citation

John McHale Archive. Yale Center for British Art, Gift of Magda Cordell McHale

Biographical / Historical

John McHale (1922-1978) was a British collage artist, art theorist, and sociologist. As a member of the Independent Group, formed at the Institute of Contemporary Arts in 1952, McHale helped to originate Pop Art in Britain, a movement rooted in American mass culture and modern technology.

McHale spent a year at Yale University in 1955-1956 and returned permanently to the US in 1962 to work with Richard Buckminster Fuller on ecological issues and environmental sustainability. With his wife, the artist Magda Cordell, McHale founded the Center for Integrative Studies (CIS) to consider the impact of modern industrialized world on human society and the environment.

In a 1984 retrospective of McHale's work, Charlotta Kotik wrote: "The unique oeuvre of John McHale results from both his special creative talents and his exceptional human qualities. John McHale was at once a visual artist, writer, educator and organizer; but most important, he was a humanist philosopher endowed with relentless energy to pursue innovations which were ultimately to result in changes beneficial to mankind. He looked toward the future with a mixture of optimism and skepticism, but above all with a great deal of realistic wisdom, making possible a clear formulation of our predicament, and the consequences of our behavior well in advance of the mainstream." (*The Expendable Ikon*, p. 9).

Scope and Contents

The collection comprises collage books, collages, drawings, palettes, and posters by John McHale, with related printed material, including catalogs, periodicals, ephemera, and small posters. The collage books include McHale's *Why I Took to the Washers in Luxury Flats* and his *Shoe-Life Stories*, both completed ca. 1954. The collages series includes McHale's *Transistor* (1954), *Aluminum Head* (1956) and *Untitled (Head)* (1977). The drawings series 14 drawings of geometric or abstract design and several studies for *Aluminum Head*. Among the printed material are posters and literature concerning exhibitions of work by John McHale or related exhibitions at the Institute for Contemporary Arts.

Bibliography

The Independent Group: postwar Britain and the aesthetics of plenty. Edited by David Robbins. Cambridge, Mass.: MIT Press, c1990

McHale, John. *The expendable ikon*. Buffalo, NY: Albright-Knox Art Gallery, 1984

Arrangement

The collection is arranged into eleven series: I. Collage Books; II. Collage Books, unfinished; III. Collages; IV. Collages, unfinished; V. Palettes; VI. Paintings; VII. Drawings; VIII. Notes on paintings and drawings; IX. Sheets prepared by McHale for discussion of lecture by E.W. 'Bingo' Meyer, entitled "Probability and Information Theory and their Application to the Visual Arts" given March 8, 1955, to the Independent Group at the Institute of Contemporary Arts; X. Posters; XI. Catalogs, periodicals, ephemera, and small posters.

Collection Contents

Series I: Collage Books

Much of McHale's works of the 1950s are devoted to (re)processing media information. There is a recurrent interest in the processing of information through communication systems (see McHale's lecture material). His collage books are best understood as efforts to enact/create such systems in a viewer-interactive form.

b. 4, item 1	<p data-bbox="337 552 824 642">Why I Took to the Washers in Luxury Flats <i>1 collage book ; 46 x 24 cm (closed)</i> McHale, John</p> <p data-bbox="337 653 1274 968">"McHale at this time abandoned the neural forms of his earlier work in order to emphasize the role of communications media. He wished to visualize how raw data (represented by torn bits of colored paper, newspapers, and magazines) might be organized by a human or mechanical brain into discrete messages. The collage books that he produced in 1954 (cat. no. 37) synthesized the themes of mass culture, information processing, and viewer participation. Each page of these books (one of which was shown in the ICA's <i>Collages and Objects</i> exhibition in 1954) is composed of a collage cut into strips, so that the volume becomes a bound series of variable collages to be 'read' however the viewer wishes."--Baas, Jacquelynn. "John McHale" In <i>The Independent Group: postwar Britain and the aesthetics of plenty</i>. Edited by David Robbins. Cambridge, Mass.: MIT Press, c1990.</p> <p data-bbox="337 989 1274 1045">Restricted fragile material. Use requires permission of the Curator of Rare Books and Manuscripts.</p> <p data-bbox="337 1066 787 1098">Signed on front cover: John McHale '54</p> <p data-bbox="365 1119 657 1234">Genres / Formats: Collage books Collages (visual works) Interactive art</p> <p data-bbox="365 1262 748 1350">Subjects: Human information processing Popular culture</p>	1954
b. 4, item 2a	<p data-bbox="337 1402 727 1486">Shoe-Life Stories <i>1 collage book ; 25 x 21 cm (closed)</i> McHale, John</p> <p data-bbox="337 1497 1274 1612">"Shoe-Life Stories (circa 1954) sliced reproductions of faces vertically and alternated these with textures of objects from a jeweler's catalog."--Buckley, Craig. <i>Graphic Assembly: Montage, Media, and Experimental Architecture in the 1960</i>. University of Minnesota Press, 2019, page 50.</p> <p data-bbox="337 1633 1274 1917">"McHale at this time abandoned the neural forms of his earlier work in order to emphasize the role of communications media. He wished to visualize how raw data (represented by torn bits of colored paper, newspapers, and magazines) might be organized by a human or mechanical brain into discrete messages. The collage books that he produced in 1954 (cat. no. 37) synthesized the themes of mass culture, information processing, and viewer participation. Each page of these books ... is composed of a collage cut into strips, so that the volume becomes a bound series of variable collages to be 'read' however the viewer wishes."--Baas, Jacquelynn. "John McHale" In <i>The Independent Group: postwar Britain and the aesthetics of plenty</i>. Edited by David Robbins. Cambridge, Mass.: MIT Press, c1990</p>	ca. 1954

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Genres / Formats:

Collage books
Collages (visual works)
Interactive art

Subjects:

Human information processing
Popular culture

b. 4, item 2b

Photographic copy of Shoe-Life Stories

ca. 1955?

9 sheets

McHale, John

A photographic copy of item 2a in the present collection.

Genres / Formats:

Collage books
Collages (visual works)
Photographs

Series II: Collage Books, unfinished

b. 5, item 3a	Untitled collage book (unfinished) <i>1 collage book (unfinished) : magazine tear sheets cut in strips and glued to heavy-stock paper ; 25 x 42 cm</i> McHale, John Unsigned. Genres / Formats: Collage books Collages (visual works) Interactive art Subjects: Human information processing Popular culture	1950s
b. 5, item 3b	Untitled collage book (unfinished) <i>1 collage book (unfinished) : magazine tear sheets cut in strips and glued to heavy-stock paper ; 30 x 46 cm</i> McHale, John Unsigned. Genres / Formats: Collage books Collages (visual works) Interactive art Subjects: Human information processing Popular culture	1950s

Series III: Collages

b. 5, item 4 Transistor 1954

1 collage : brown kraft paper, gray construction paper and yellow and black coated papers ; 19.5 x 59 cm

McHale, John

From a series of works called Transistors. These works serve as visual analogs to the processing of information. The invention of the transistor in 1948 led to the development of the electronic computer, as well as smaller radios and other communication devices. McHale's works relate to such new technological phenomena.

Signed: John McHale 1954.

Subjects:

Computers
Human information processing
Transistors

Genres / Formats:

Collages (visual works)

b. McHale Aluminum Head 1956
oversize, item 5

1 collage : black ink on white paper and aluminum foil ; 47.5 x 39.5 cm, in framed 65 x 56.5 cm

McHale, John

Aluminum was a lightweight construction material increasingly used in the 1950s by architects. It is sometimes associated with the New Pragmaticist architecture being built in Britain in these years. McHale's 'head-collages' of the 1950s, although they bear a superficial resemblance to Paolozzi's works, have been better described as images of the 'media-fed man' (Robert Freeman) -- figures that are "defined by what they consume." This consumerist conception of collage differs somewhat from its predecessors.

Signed: McHale '56

Subjects:

Aluminum
Consumption (Economics)
Mass media

Genres / Formats:

Collages (visual works)

Names:

Paolozzi, Eduardo, 1924-2005

b. 5, item 6

Untitled (Head)

1977

1 collage: orange yellow and white construction paper with black fiber-tip pen on white wove paper; 60.5 x 46 cm

McHale, John

McHale's 'head-collages' of the 1950s, although they bear a superficial resemblance to Paolozzi's works, have been better described as images of the 'media-fed man' (Robert Freeman) -- figures that are "defined by what they consume." This consumerist conception of collage differs somewhat from its predecessors.

Signed: McHale '77.

Subjects:

Consumption (Economics)
Mass media

Genres / Formats:

Collages (visual works)

Names:

Paolozzi, Eduardo, 1924-2005

Series IV: Collages, unfinished

b. 5, item 7	<p>Head</p> <p><i>1 collage: magazine and newspaper tear sheets and black construction paper on wove paper; 56.5 x 46 cm</i></p> <p>McHale, John</p> <p>McHale's 'head-collages' of the 1950s, although they bear a superficial resemblance to Paolozzi's works, have been better described as images of the 'media-fed man' (Robert Freeman) -- figures that are "defined by what they consume." This consumerist conception of collage differs somewhat from its predecessors.</p> <p>Unfinished. Unsigned.</p> <p>Subjects:</p> <ul style="list-style-type: none"> Consumption (Economics) Mass media <p>Genres / Formats:</p> <ul style="list-style-type: none"> Collages (visual works) <p>Names:</p> <ul style="list-style-type: none"> Paolozzi, Eduardo, 1924-2005 	1950s?
b. 5, item 8	<p>Untitled (Head)</p> <p><i>1 collage: magazine tear sheets on green construction paper, mounted on purple paper; 65 x 47.5</i></p> <p>McHale, John</p> <p>McHale's 'head-collages' of the 1950s, although they bear a superficial resemblance to Paolozzi's works, have been better described as images of the 'media-fed man' (Robert Freeman) -- figures that are "defined by what they consume." This consumerist conception of collage differs somewhat from its predecessors.</p> <p>Unfinished. Unsigned.</p> <p>Subjects:</p> <ul style="list-style-type: none"> Consumption (Economics) Mass media <p>Genres / Formats:</p> <ul style="list-style-type: none"> Collages (visual works) <p>Names:</p> <ul style="list-style-type: none"> Paolozzi, Eduardo, 1924-2005 	1978

Series V: Palettes

b. 2, item 9	<p>Palette #1 <i>97 items : magazine and newspaper tear sheets ; 26 x 10 - 27 x 36 cm</i> McHale, John</p> <p>Periodicals used include <i>Life</i>, <i>London Sunday Times</i>, <i>Look</i> and <i>Saturday Evening Post</i>. Includes "A 100 mile high portrait of Earth" (from <i>Life</i>) and an almost complete copy of <i>Life</i>, April 11, 1955. One advertisement in this issue is noted as being used in Richard Hamilton's <i>A-A-AH</i>.</p> <p>Genres / Formats: Tear sheets</p> <p>Subjects: Periodicals</p>	1950-1957
b. 3, item 10a	<p>Palette #2 <i>106 items : newspaper and magazine clippings, tear sheets, articles and a business card ; 10 x 15 - 27 x 36 cm</i> McHale, John</p> <p>Periodicals used include <i>Madison Avenue</i>, <i>New Yorker</i>, and <i>Time</i>. One of the photographs depicts McHale's <i>Virginia Imported</i>, 1957.</p> <p>Genres / Formats: Periodicals Tear sheets</p>	1955-1959
b. 3, item 10b	<p>Palette #2: seven drawings <i>7 drawings : graphite on paper ; 30 x 24 cm</i> McHale, John</p> <p>associated with palette #2</p> <p>Genres / Formats: Graphite drawings</p>	1955-1959
b. 3, item 10c	<p>Palette #2: unfinished collage book project. <i>7 items : collage pieces from tear sheets and paper; two photographs, one ink drawing (folded)</i> McHale, John</p> <p>Associated with palette #2. The photographs are probably related to the collage book project. The drawing illustrated a plan for the book format.</p> <p>Genres / Formats: Collage books Collages (visual works) Photographs Tear sheets</p>	1955-1959

b. 3, item 11a	<p>Palette #3 <i>127 items : magazine and newspaper tear sheets, construction paper</i> McHale, John</p> <p>The last working palette, although a number of tear sheets are dated earlier (1950s). Some are prepared for collage.</p> <p>Genres / Formats: Periodicals Tear sheets</p>	1971-1978
b. 5, item 11b	<p>Palette #3: oversized material <i>3 items : magazine and newspaper tear sheets, construction paper</i> McHale, John</p> <p>Partially assembled collage parts, pieces of construction paper, oversized palette material. Includes a portion of the <i>Houston Chronicle</i>, section 1, for September 1, 1977.</p>	1971-1978
b. 2, item 12	<p>Palette #4 <i>5 items : magazine and newspaper tear sheets, photograph</i> McHale, John</p> <p>Includes tearsheet from tackboard in John McHale's London studio c.1956, as depicted in the Sam Lambert photograph.</p> <p>Genres / Formats: Periodicals Photographs Tear sheets</p>	c1956

Series VI: Paintings

b. Paintings B1995.24.1	e.v.I <i>1 collage : paper collage mounted on masonite board ; 121.6 x 110.2 cm</i> McHale, John For a full description and image of this work, see the online catalogue of the Yale Center for British Art. Genres / Formats: Abstract art Collages (visual works)	1958
b. Paintings B1995.24.2	Pink Eyes <i>1 painting : oil and paper collage on canvas ; 152.4 x 101.6 cm</i> McHale, John For a full description and image of this work, see the online catalogue of the Yale Center for British Art. Genres / Formats: Abstract art Collages (visual works)	1959
b. Paintings B1995.24.3	11/60 <i>1 painting : oil and paper collage on canvas ; 152.1 x 101.3 cm</i> McHale, John For a full description and image of this work, see the online catalogue of the Yale Center for British Art. Genres / Formats: Abstract art Collages (visual works)	ca. 1960

Series VII: Drawings

b. 5, item 13a	<p>Untitled geometric drawing 1 <i>1 drawing : brush and black ink (possibly on japan paper) ; 56.5 x 44.5 cm</i> McHale, John</p> <p>One of three in a series of geometric drawings, 1952.</p> <p>Signed: McHale '52</p> <p>Genres / Formats: Drawings (visual works)</p>	1952
b. 5, item 13b	<p>Untitled geometric drawing 2 <i>1 drawing : brush and black ink on wove paper with deckled edges ; 60 x 43 cm</i> McHale, John</p> <p>One of three in a series of geometric drawings, 1952.</p> <p>Unsigned.</p> <p>Genres / Formats: Drawings (visual works)</p>	1952
b. 5, item 13c	<p>Untitled geometric drawing 3 <i>1 drawing : brush and black ink with collage, blue-gray construction paper on wove paper ; 58.5 x 46 cm</i> McHale, John</p> <p>One of three in a series of geometric drawings, 1952.</p> <p>Signed: John McHale '52.</p> <p>Genres / Formats: Drawings (visual works)</p>	1952
b. 5, item 14a	<p>Study for Aluminum Head <i>1 drawing : pen and black ink with gray wash ; 53.3 x 38</i> McHale, John</p> <p>Aluminum was a lightweight construction material increasingly used in the 1950s by architects. It is sometimes associated with the New Pragmaticist architecture being built in Britain in these years. McHale's 'head-collages' of the 1950s, although they bear a superficial resemblance to Paolozzi's works, have been better described as images of the 'media-fed man' (Robert Freeman) -- figures that are "defined by what they consume." This consumerist conception of collage differs somewhat from its predecessors.</p> <p>Signed: McH '54.</p> <p>Genres / Formats: Drawings (visual works)</p> <p>Subjects: Aluminum Consumption (Economics) Mass media</p>	1954

b. 6, item 14b	<p>Study for Aluminum Head <i>1 drawing : pen and brush, black ink and gray wash ; sheet 91 x 58.5 cm</i> McHale, John</p> <p>Aluminum was a lightweight construction material increasingly used in the 1950s by architects. It is sometimes associated with the New Pragmaticist architecture being built in Britain in these years. McHale's 'head-collages' of the 1950s, although they bear a superficial resemblance to Paolozzi's works, have been better described as images of the 'media-fed man' (Robert Freeman) -- figures that are "defined by what they consume." This consumerist conception of collage differs somewhat from its predecessors.</p> <p>Unsigned</p> <p>Genres / Formats: Drawings (visual works)</p> <p>Subjects: Aluminum Consumption (Economics) Mass media</p>	1954
b. 1, item 14c	<p>Sketch for Aluminum Head <i>1 drawing : pen and black ink (possibly on japan paper) ; 28 x 21 cm</i> McHale, John</p> <p>Aluminum was a lightweight construction material increasingly used in the 1950s by architects. It is sometimes associated with the New Pragmaticist architecture being built in Britain in these years. McHale's 'head-collages' of the 1950s, although they bear a superficial resemblance to Paolozzi's works, have been better described as images of the 'media-fed man' (Robert Freeman) -- figures that are "defined by what they consume." This consumerist conception of collage differs somewhat from its predecessors.</p> <p>Unsigned</p> <p>Genres / Formats: Drawings (visual works)</p> <p>Subjects: Aluminum Consumption (Economics) Mass media</p>	1954?
b. 6, item 15	<p>Untitled (Cross with two circles) <i>1 drawing : brush and black and red paint on shiny wove paper ; sheet 91.5 x 59.5 cm</i> McHale, John</p> <p>Unsigned</p> <p>Genres / Formats: Drawings (visual works)</p>	ca. 1960?

b. 5, item 16a	<p>Untitled (Abstract Drawing) 1960s</p> <p><i>1 drawing : black fiber-tip pen on shiny tearsheet from yearbook (photos on verso) ; 54 x 38 cm</i></p> <p>McHale, John</p> <p>From a series of large scale drawings using various pre-Columbian (?) and geometric motifs. The yearbook tearsheet on which these motifs are drawn is almost certainly of American origin.</p> <p>Unsigned</p> <p>Genres / Formats: Drawings (visual works)</p>
b. 6, item 16b	<p>Untitled (Abstract Drawing) 1960s</p> <p><i>1 drawing : brush and black poster paint and black fiber-tip pen on shiny tearsheet from yearbook (photos on verso) ; sheet 76 x 54 cm</i></p> <p>McHale, John</p> <p>From a series of large scale drawings using various pre-Columbian (?) and geometric motifs. The yearbook tearsheet on which these motifs are drawn is almost certainly of American origin.</p> <p>Unsigned</p> <p>Genres / Formats: Drawings (visual works)</p>
b. 6, item 16c	<p>Untitled (Abstract Drawing) 1960s</p> <p><i>1 drawing : black fiber-tip pen with red shiny construction paper on shiny tearsheet from yearbook (photos on verso) ; sheet 77 x 54 cm</i></p> <p>McHale, John</p> <p>From a series of large scale drawings using various pre-Columbian (?) and geometric motifs. The yearbook tearsheet on which these motifs are drawn is almost certainly of American origin.</p> <p>Unsigned</p> <p>Genres / Formats: Drawings (visual works)</p>
b. 6, item 16d	<p>Untitled (Abstract Drawing) 1960s</p> <p><i>1 drawing : black fiber-tip pen on shiny tearsheet from yearbook (photos on verso) ; sheet 78 x 54 cm</i></p> <p>McHale, John</p> <p>From a series of large scale drawings using various pre-Columbian (?) and geometric motifs. The yearbook tearsheet on which these motifs are drawn is almost certainly of American origin.</p> <p>Unsigned</p> <p>Genres / Formats: Drawings (visual works)</p>

b. 6, item 16e	<p>Untitled (Abstract Drawing) <i>1 drawing : brown fiber-tip pen on wove paper ; sheet 97 x 64 cm</i> McHale, John</p> <p>From a series of large scale drawings using various pre-Columbian (?) and geometric motifs. The yearbook tearsheet on which these motifs are drawn is almost certainly of American origin.</p> <p>Unsigned</p> <p>Genres / Formats: Drawings (visual works)</p>	1960s
b. 6, f. 16f	<p>Untitled (Abstract Drawing) <i>1 drawing : red and black fiber-tip pen on wove paper ; sheet 94 x 63.5 cm</i> McHale, John</p> <p>From a series of large scale drawings using various pre-Columbian (?) and geometric motifs. The yearbook tearsheet on which these motifs are drawn is almost certainly of American origin.</p> <p>Unsigned</p> <p>Genres / Formats: Drawings (visual works)</p>	1960s
b. 6, f. 16g	<p>Untitled (Abstract Drawing) <i>1 drawing : black fiber-tip pen on wove paper ; sheet 94 x 63.5 cm</i> McHale, John</p> <p>From a series of large scale drawings using various pre-Columbian (?) and geometric motifs. The yearbook tearsheet on which these motifs are drawn is almost certainly of American origin.</p> <p>Unsigned</p> <p>Genres / Formats: Drawings (visual works)</p>	1960s

Series VIII: Sketchbook

One sketchpad, with disbound leaves and 24 additional laid-in drawings; includes drawings in pen and ink or graphite; also includes four photocopies of drawings in pen and ink.

The majority of these drawings are probably preliminary sketches to the larger fiber-tip pen/poster paint drawings in the collection, although a few drawings from this collection of sketches seem to be unrelated. The ball point pen drawings in this series are revisions of earlier graphite sketches. There is also a drawing which is derived from a magazine tear-sheet in Palette #2; in the subsequent sketch the design is further abstracted and reintegrated back into a 'Head' composed of pre-Columbian motifs.

B1995.24.12

Unsigned

b. 1, item 17.1	Drawing 1 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.2	Drawing 2 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.3	Drawing 3 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.4	Drawing 4 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.5	Drawing 5 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.6	Drawing 6 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.7	Drawing 7 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.8	Drawing 8 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.9	Drawing 9 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.10	Drawing 10 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.11	Drawing 11 <i>1 drawing</i> McHale, John	ca. 1960?

b. 1, item 17.12	Drawing 12 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.13	Drawing 13 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.14	Drawing 14 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.15	Drawing 15 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.16	Drawing 16 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.17	Drawing 17 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.18	Drawing 18 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.19	Drawing 19 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.20	Drawing 20 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.21	Drawing 21 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.22	Drawing 22 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.23	Drawing 23 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.24	Drawing 24 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.25	Drawing 25 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.26	Drawing 26 <i>1 drawing</i> McHale, John	ca. 1960?

b. 1, item 17.27	Drawing 27 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.28	Drawing 28 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.29	Drawing 29 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.30	Drawing 30 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.31	Drawing 31 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.32	Drawing 32 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.33	Drawing 33 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.34	Drawing 34 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.35	Drawing 35 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.36	Drawing 36 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.37	Drawing 37 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.38	Drawing 38 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.39	Drawing 39 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.40	Drawing 40 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.41	Drawing 41 <i>1 drawing</i> McHale, John	ca. 1960?

b. 1, item 17.42	Drawing 42 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.43	Drawing 43 <i>1 drawing</i> McHale, John	ca. 1960?
b. 1, item 17.44	Drawing 44 <i>1 drawing</i> McHale, John	ca. 1960?

**Series IX: Sheets prepared by McHale for discussion of lecture by E.W. 'Bingo' Meyer,
entitled "Probability and Information Theory and their Application to the Visual Arts"
given March 8, 1955, to the Independent Group at the Institute of Contemporary Arts**

b. 6, item 18	<p>General Communication System <i>1 diagram : black and red fiber-tip pen with black construction paper ; sheet 58 x 91 cm</i> McHale, John Unsigned.</p> <p>Genres / Formats: Drawings (visual works)</p> <p>Subjects: Information theory Probabilities</p> <p>Names: Meyer, E. W.</p> <p>Corporate Bodies: Independent Group (Association : Great Britain) Institute of Contemporary Arts (London, England)</p>	1955
b. 6, item 19	<p>Coding <i>1 drawing : black fiber-tip pen ; sheet 91 x 58 cm</i> McHale, John Unsigned</p> <p>Genres / Formats: Drawings (visual works)</p> <p>Subjects: Information theory Probabilities</p> <p>Names: Meyer, E. W.</p> <p>Corporate Bodies: Independent Group (Association : Great Britain) Institute of Contemporary Arts (London, England)</p>	1955
b. 6, item 20	<p>Forms of Coding <i>1 drawing : black and red fiber-tip pen with blue-gray construction paper and magazine tear-sheets ; sheet 58 x 91 cm</i> McHale, John Unsigned</p> <p>Names: Meyer, E. W.</p> <p>Corporate Bodies: Independent Group (Association : Great Britain) Institute of Contemporary Arts (London, England)</p>	1955

b. 6, item 21 Coin Tossing 1955
1 graph : black, yellow, and blue fiber-tip pen and graphite ; sheet 91 x 58 cm
McHale, John
Unsigned

Genres / Formats:
Drawings (visual works)

Subjects:
Information theory
Probabilities

Names:
Meyer, E. W.

Corporate Bodies:
Independent Group (Association : Great Britain)
Institute of Contemporary Arts (London, England)

b. 6, item 22 Information on a Noisy Channel 1955
1 table : black, red, and green fiber-tip pen and blue-gray construction paper ; 91 x 58 cm
McHale, John
Unsigned

Genres / Formats:
Drawings (visual works)

Subjects:
Information theory
Probabilities

Names:
Meyer, E. W.

Corporate Bodies:
Independent Group (Association : Great Britain)
Institute of Contemporary Arts (London, England)

b. 6, item 23	Frequency of Occurrence of Letters in English in 1000 Letters <i>1 chart : black and red fiber-tip pen with graphite ; sheet 58 x 91 cm</i> McHale, John Unsigned Genres / Formats: Drawings (visual works) Subjects: Information theory Probabilities Names: Meyer, E. W. Corporate Bodies: Independent Group (Association : Great Britain) Institute of Contemporary Arts (London, England)	1955
b. 6, item 24	Order / Disorder <i>1 drawing : black fiber-tip pen with yellow and black construction paper ; sheet 91 x 58 cm</i> McHale, John Unsigned Genres / Formats: Drawings (visual works) Subjects: Information theory Probabilities Names: Meyer, E. W. Corporate Bodies: Independent Group (Association : Great Britain) Institute of Contemporary Arts (London, England)	1955

Series X: Posters

b. 6, item 25	<p>Paintings, Drawings, Sculptures by Jean Dubuffet <i>1 poster ; sheet 46 x 31 cm</i> McHale, John</p> <p>At the Institute of Contemporary Arts Gallery, 17-18 Dover Street, London W1, 30 March - 30 April.</p> <p>Genres / Formats: Exhibition announcements Posters</p> <p>Names: Dubuffet, Jean, 1901-1985</p> <p>Corporate Body: Institute of Contemporary Arts (London, England)</p>	1955
b. 6, item 26	<p>This is Tomorrow <i>1 poster : screen print with red and black ink ; sheet 51 x 76 cm</i> McHale, John</p> <p>The poster, designed by McHale, was produced for an exhibition at the Whitechapel Art Gallery, August 9-September 9, 1956.</p> <p>The exhibition was divided into various collaborative groups of architects and artists, each of which produced its own poster. This poster was likely produced independently from the group posters.</p> <p>Genres / Formats: Exhibition announcements Posters Screen prints</p> <p>Corporate Bodies: This Is Tomorrow (1956 : Whitechapel Art Gallery) Whitechapel Art Gallery</p>	1956
b. 6, item 27	<p>This is Tomorrow <i>1 poster ; screen print with black ink ; 77 x 51 cm</i> Hamilton, Richard, 1922-2011</p> <p>A screen print of Richard Hamilton's <i>Just what is it that makes today's homes so different, so appealing?</i>, produced for an exhibition at the Whitechapel Art Gallery, August 9-September 9, 1956.</p> <p>The exhibition was divided into various collaborative groups of architects and artists. Each of these groups produced its own poster for the exhibition. John McHale was in Group Two with Richard Hamilton and John Voelcker.</p> <p>Genres / Formats: Exhibition announcements Posters Screen prints</p> <p>Corporate Bodies: This Is Tomorrow (1956 : Whitechapel Art Gallery) Whitechapel Art Gallery</p>	1956

b. 6, item 28	<p>This is Tomorrow <i>1 exhibition poster : screen print with black ink</i> Henderson, Nigel, 1917-1985</p> <p>Poster by Nigel Henderson, for the exhibition at the Whitechapel Art Gallery, August 9-September 9, 1956. The design features an altered photograph of Peter Smithson, Eduardo Paolozzi, Alison Smithson, and Nigel Henderson.</p> <p>The exhibition was divided into various collaborative groups' of architects and artists. Each of these groups produced its own poster for the exhibition.</p> <p>Corporate Bodies: This Is Tomorrow (1956 : Whitechapel Art Gallery) Whitechapel Art Gallery</p> <p>Names: Henderson, Nigel, 1917-1985 Paolozzi, Eduardo, 1924-2005 Smithson, Alison, 1928-1993 Smithson, Peter, 1923-2003</p>	1956
b. 6, item 29	<p>Magda Cordell, John McHale <i>1 poster ; sheet 60 x 42 cm</i> House, Gordon</p> <p>Poster for an exhibition at the Institute of Contemporary Arts, September 6-October 13, 1962. Credit: Gordon House and Kelpira Studio Ltd., London</p> <p>Genres / Formats: Exhibition announcements Posters</p> <p>Names: McHale, John McHale, Magda Cordell</p> <p>Corporate Body: Institute of Contemporary Arts (London, England)</p>	1962
b. 6, item 30	<p>The Plastic Parthenon: Two <i>1 poster ; sheet 59 x 37 cm</i> Katayama, Toshihiro, 1928-</p> <p>Poster by Toshihiro Katayama, advertising a lecture by John McHale at the Carpenter Center for the Visual Arts, Harvard University, December 12, 1968.</p> <p>Genres / Formats: Posters</p> <p>Names: Carpenter Center for the Visual Arts McHale, John</p>	1968

Series XI: Catalogs, periodicals, ephemera, and small posters

b. 7, item 31	<p>Institute of Contemporary Arts : sculpture exhibition arranged by Lawrence Alloway <i>1 sheet ([1] page) ; 33 x 21 cm</i> Institute of Contemporary Arts (London, England)</p> <p>Lists works by Robert Adams, Kenneth Armitage, Trevor Bates, Reg Butler, Lynn Chadwick, Geoffrey Clarke, Elizabeth Frink, Barbara Hepworth, John McHale, Bernard Meadows, Henry Moore, Eduardo Paolozzi, William Turnbull, and Rosemary Young.</p> <p>Subjects: Sculpture, British -- 20th Century</p> <p>Corporate Body: Institute of Contemporary Arts (London, England)</p> <p>Names: Alloway, Lawrence, 1926-1990 McHale, John</p>	1954 or 1955?
b. 7, item 32	<p>Collages and objects <i>8 leaves : photocopy ; 22 x 28 cm</i> Institute of Contemporary Arts (London, England)</p> <p>Photocopy of the original brochure. "Exhibition organized by Lawrence Alloway; 13 October - 20 November 1954; London: Institute of Contemporary Arts, 1954."-- Leaf [2]. With a list of the 83 items exhibited, including two collages books by John McHale: Palimpsestuous (no. 81) and Secret Life of a Talisman (no. 82).</p> <p>Stapled in upper left corner.</p> <p>Genres / Formats: Brochures</p> <p>Subjects: Collage</p> <p>Names: Alloway, Lawrence, 1926-1990 McHale, John</p> <p>Corporate Body: Institute of Contemporary Arts (London, England)</p>	1954

b. 7, f. 33	<p>The Independent Group, schedule of seminars for Spring 1955 session <i>2 sheets ([2] pages) : mimeograph typescript ; 33 x 21 cm</i> Independent Group (Association : Great Britain)</p> <p>Seminar speakers include: Lawrence Alloway, Reyner Banham, Frank Cordell, Gillo Dorfles, Richard Hamilton, Anthony Hill, Donald Holmes, John McHale, E.W. Meyer, Eduardo Paolozzi, Tony del Renzio, and Peter Smithson.</p> <p>Corporate Bodies: Independent Group (Association : Great Britain) Institute of Contemporary Arts (London, England)</p> <p>Names: Alloway, Lawrence, 1926-1990 Hamilton, Richard, 1922-2011 McHale, John Paolozzi, Eduardo, 1924-2005</p>	1955
b. 7, item 34	<p>John McHale Collages <i>1 folded sheet : illustrations ; 16 x 37 cm, folded 16 x 13 cm</i> Institute of Contemporary Arts (London, England)</p> <p>Brochure. Subtitle: "27 November-15 December 1956. ICA Library, 17-18 Dover Street, London, W1." With an enumeration of the collages: "1. Zebra. 2. Puffhead. 3. Figurehead. 4. Rosehead. 5. Flexible head. 6. Chocolate head. 7. Dial. 8. Maphead. 9. Silverhead. 10. Furhead. 11. Olive head."</p> <p>Subjects: Collage</p> <p>Genres / Formats: Brochures</p> <p>Names: McHale, John</p> <p>Corporate Body: Institute of Contemporary Arts (London, England)</p>	1956
b. 7, item 35	<p>John McHale and Magda Cordell in studio, with tack board bearing tear sheets from McHale's Palette #4 <i>1 photograph : gelatin silver print ; 17 x 16 cm</i> The photograph is a reproduction, not the original.</p> <p>Genres / Formats: Gelatin silver prints Photographs</p> <p>Names: McHale, John McHale, Magda Cordell</p>	ca. 1956?

b. 7, item 35a	<p>Dimensions: British Abstract Art, 1948 to 1957 <i>1 sheet ; 10 x 21 cm</i> O'Hana Gallery Del Renzio, Toni</p> <p>Exhibition announcement, designed by Toni Del Renzio. "Arranged by Lawrence Alloway with the co-operation of the ICA at the O'Hana Gallery, 3 Carlos Place, Grosvenor Square W1, December 6 to 21 ..."</p> <p>Genres / Formats: Exhibition announcements</p> <p>Subjects: Art, Abstract</p> <p>Corporate Bodies: Institute of Contemporary Arts (London, England) O'Hana Gallery</p> <p>Names: Alloway, Lawrence, 1926-1990 McHale, John</p>	1957?
b. 7, item 36	<p>3 Collagists: New work by E.L.T Mesens, John McHale, Gwyther Irwin <i>1 poster ; sheet 40 x 25 cm</i> Institute of Contemporary Arts (London, England)</p> <p>Small exhibition poster. Institute of Contemporary Arts, 5-29 November 1958.</p> <p>Genres / Formats: Exhibition announcements Posters</p> <p>Subjects: Collage</p> <p>Names: Irwin, Gwyther, 1931-2008 McHale, John Mesens, E. L. T., 1903-1971 (Edouard Léon Théodore)</p> <p>Corporate Body: Institute of Contemporary Arts (London, England)</p>	1958

- b. 7, item 37 3 Collagists: list of exhibits 1958
1 folded sheet; 26 x 26 cm, folded to 10 x 26 cm
Institute of Contemporary Arts (London, England)
Brochure for an exhibition at the Institute of Contemporary Arts, 1958. Includes
artists' statements by Irwin, McHale, and Mesens.
- Subjects:
Collage
- Genres / Formats:
Brochures
- Names:
Irwin, Gwyther, 1931-2008
McHale, John
Mesens, E. L. T., 1903-1971 (Edouard Léon Théodore)
- Corporate Body:
Institute of Contemporary Arts (London, England)
-

- b. 7, item 38 Class of '59 : Magda Cordell, Eduardo Paolozzi, John McHale : paintings, sculpture, 1959
collages
1 folded sheet; 42 x 33 cm
Alloway, Lawrence, 1926-1990
Brochure for an exhibition at The Union, Cambridge, February 7-19, 1959. Arranged
by the Cambridge Contemporary Art Trust. One side of the sheet serves as a small
poster. The verso includes a checklist and a commentary by Lawrence Alloway.
- Subjects:
Collage
Painting, British
Sculpture, British
- Genres / Formats:
Brochures
- Names:
McHale, John
McHale, Magda Cordell
-

b. 7, item 39	<p>Lady Clare : a review : volume XLIV, June 1959 <i>18 pages : illustrations</i> Freeman, Robert, 1936-2019 McHale, John</p> <p>Includes "The Human Image" by Robert Freeman, pages 6-9, with commentary on the work of Magda Cordell and John McHale; and "Images of the mass media" by John McHale, pages 10-11.</p> <p>Subjects: Mass media</p> <p>Genres / Formats: Periodicals</p> <p>Names: McHale, John McHale, Magda Cordell</p>	1959
b. 7, item 40	<p>Painters' Carpets <i>1 poster ; 42 x 30 cm</i> Blackfriars Settlement</p> <p>"Presented by the Blackfriars Settlement ... at the Institute of Contemporary Arts ... 27 April to 12 May 1962 ... Louis le Brocquey, Anne Buchanan, John Ernest, Andrew Forge, John McHale, Sidney Nolan, John Plumb, William Scott, Peter Stroud, Joe Tilson, and William Turnbull." With text describing the Blackfriars Settlement.</p> <p>Corporate Bodies: Blackfriars Settlement Institute of Contemporary Arts (London, England)</p> <p>Names: McHale, John</p>	1962
b. 7, item 41	<p>Magda Cordell, John McHale <i>1 folded sheet (3 panels) ; 21 x 60 cm, folded to 21 x 20 cm</i> Institute of Contemporary Arts (London, England) Fuller, R. Buckminster (Richard Buckminster), 1895-1983 Banham, Reyner</p> <p>Brochure for an exhibition at the Institute of Contemporary Arts, 1962. Includes commentaries by R. Buckminster Fuller (on Magda Cordell's <i>Presences</i>) and Reyner Banham (on John McHale's <i>Transition</i>).</p> <p>Names: McHale, John McHale, Magda Cordell</p> <p>Corporate Body: Institute of Contemporary Arts (London, England)</p>	1962

- b. 7, item 42 Dot zero : no. 3, Spring 1967 1967
45, [3] pages : *illustrations* ; 31 cm
Includes "The Plastic Parthenon" by John McHale, pages 4-11.
- McHale writes: "The future of art seems no longer to lie with the creation of enduring masterworks but with defining alternative cultural strategies, through a series of communicative gestures in multi-media forms. As art and non-art become interchangeable, and the masterwork may only be a reel of punched or magnetized tape, the artist defines art less through any intrinsic value of the art object than by furnishing new conceptualities of life style and orientation ..."
- Genres / Formats:
Periodicals
- Names:
McHale, John
-

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Genres / Formats

Abstract art
Collage books
Collages (visual works)
Drawings (visual works)
Ephemera
Exhibition catalogs
Periodicals
Photographs
Posters
Sketchbooks
Tear sheets

Subjects

Art, Modern -- 20th Century
Art, Modern -- 20th Century -- Exhibitions
Collage -- 20th Century
Collage -- 20th Century -- Exhibitions
Information theory
Pop art
Pop art -- Exhibitions
Probabilities

Preferred Titles

Dot zero
Lady Clare magazine
McHale, John. Aluminum head.
McHale, John. Shoe-life stories
McHale, John. Transistor
McHale, John. Why I took to the washers in luxury flats

Names

Alloway, Lawrence, 1926-1990
Dubuffet, Jean, 1901-1985
Irwin, Gwyther, 1931-2008
McHale, John
McHale, Magda Cordell
Mesens, E. L. T., 1903-1971 (Edouard Léon Théodore)
Meyer, E. W.
Paolozzi, Eduardo, 1924-2005

Corporate Bodies

Independent Group (Association : Great Britain)
Institute of Contemporary Arts (London, England)
This Is Tomorrow (1956 : Whitechapel Art Gallery)
Whitechapel Art Gallery

Contributors

McHale, John
Del Renzio, Toni
Hamilton, Richard, 1922-2011
Henderson, Nigel, 1917-1985
Katayama, Toshihiro, 1928-
Independent Group (Association : Great Britain)
Institute of Contemporary Arts (London, England)