

Late Modernism 1950 – 1960

‘Reciprocal Depiction’

The study now turns to the second half of the twentieth century with a broad view of the stylistics of Modernism in place. As shown, the middle of the century represents a turning point for Modernism, where competing styles converge, then take new directions. The change earns a new but brief period. Late Modernism arises and so coincides with the lower end of the time frame for the study, but is no more significant for that. The transition is no more precise than the start of Modernism, which is to say it allows a margin of two or three years, but for convenience may be taken as starting at 1950, just as Modernism here has been rounded out to a starting point in 1912. Modernism gains a second period, as Late Modernism, and its first period consequently becomes Early Modernism. Period here also admits to a subtle shift of place. Where Early Modernism was more centred on Western Europe, Late Modernism centres more on New York and London, and marginalizes Eastern Europe, Germany and Spain. Late Modernism also involves competing styles and a version of abstraction, but ‘Overstyle’ and ‘Rerealism’ undergo more radical change and attention is firstly devoted to this departure.

The change in general terms is away from an affirmation of the magical, mystical and musical and toward a more brooding acceptance of their inconstancy. Work now stresses doubt, frustration, mistakes and revision. The disaffection is reflected in the distrust and dilution of preceding styles. As noted, abstraction and ‘simultaneous and successive depiction’ converge in some ways. But where ‘simultaneous and successive depiction’ accommodates abstraction amongst its rival picture planes or abstraction accommodates the ‘simultaneous and successive’ as a pattern of pictures, the combination cancels itself out. The result is in some respects more traditional in that objects are less abstract, the picture plane tending to the singular, but in other respects more radical in that object and picture plane variously

exhibit a new and puzzling incompleteness, an extreme supplementation of pigment and medium and a multiplicity beyond the simultaneous or successive. In fact construction now establishes a reciprocal relation between three-dimensionality and two, the abstract and the concrete, pattern and picture. What is sampled is the mutual dependence between materials and two-dimensionality, picture plane and object. The style is here termed 'Reciprocal Depiction'.

'Reciprocal Depiction' carries the rival projects of Early Modernism through to one further and final stage or style. But 'Reciprocal Depiction' does not just explain what becomes of the influence of Picasso, Klee and Miro on one hand, Ernst, Magritte and Dali on the other. In assimilating them it also sets in place a more complex sampling practice that rapidly suggests further projects for depiction and painting. This, as much as developments in abstraction, sets the agenda for subsequent periods to the century. However this chapter traces only the varieties of 'Reciprocal Depiction' for the period, while following chapters show how they arrive at a further break of period, of Post Modernism. This is, of course, only to delay considering the relation with abstraction in Late and Post-Modernism and a fuller view of the periods. But this course enables firstly a stronger grasp of 'Reciprocal Depiction', of features rarely associated or properly considered in other art histories.

To be clear on the terms, 'Reciprocal Depiction' is introduced as the name for a style of painting that arises at this time, that deals in less than full abstraction, more than traditional concrete depiction. It is not, as was the case with 'simultaneous and successive depiction', merely the name given to a more general category of picture, to which the historical variants of 'Overstyle' and 'Rerealism' can be assigned. 'Reciprocal Depiction' for just the period of Late Modernism, might aptly be called 'Ambistyle' or more pointedly perhaps, 'Disillusion', if discussion of the style in subsequent periods arises. But the task is firstly to outline the main traits of 'Reciprocal Depiction' and to set in place sub-styles for period as need arises. Here it is enough to appreciate its pervasive presence throughout the period, its influence.

'Reciprocal Depiction' arises in three ways. Firstly it uses an arrangement of discrete pictures and sometimes notation within a larger map-like scheme to sample patterns

between pictures and other elements. Or reciprocally, it samples pictures and other elements for such larger schemes or patterns. This is here termed 'layout', in contrast with traditional 'composition', understood as the organisation within a single picture. Secondly, it uses radical supplements to pigment and medium that require novel application or manipulation so that they sample qualities that resist standard depiction and objects, and reciprocally, samples depiction that nevertheless succeeds, that gains purchase or traction in such material. This is here termed 'traction'. Thirdly, it uses a fragmentation of object and picture plane that samples a kind of cross-section to the depictive process, an interrupted state in which completion or revision rest upon a range of reciprocal adjustments to material, picture plane and object. This is here termed 'interruption'. 'Interruption' may include 'layout' or 'traction' while also dealing in less complete or discrete pictures, more typical materials and techniques. All or some of these ways may be used in 'Reciprocal Depiction'.

The roots of 'layout' lie directly in certain works by Klee and Mirō where objects, pictures or notation alternate between literal and metaphorical relations. There are similar and stronger roots in Early Modernist photomontage, in works by Schwitters, Hoch or Ernst for example, and this practice is pursued by a wide range of artists in the fifties, from Englishmen, Eduardo Paolozzi (b.1924) and Richard Hamilton (b.1922), to New York-based Americans, Ray Johnson (b.1927) and Robert Rauschenberg (b.1925) to the West Coast-based, Bruce Connor (b.1923) for example, where fragmentation of a given photograph is less prominent than its entire inclusion within a greater whole. Roots are also found where 'Overstyle's orthogonal picture planes introduce biomorphic objects, their organic or cellular organisation and are augmented by pictograms and notational elements. These are prominent in the work of Gorky, de Kooning, Pollock, Motherwell and Adolph Gottlieb (1903-1974) throughout the forties. 'Reciprocal Depiction' arises where 'layout' is given added emphasis, by the self-contained or framed photograph in a larger arrangement, in painting by simpler and singular picture planes and broader range of objects depicted.

The paintings of the Cobra (or CoBrA) group (1949-51) frequently offer this range, favouring Klee-like masks or heads, figures, suns, buildings, boats and mythical

beasts, but generally reducing the more elaborate games of 'Overstyle', settling for the isolation of object and picture in primitive orthogonal projections (where the edge of the object strictly becomes the edge of a picture plane).²⁰⁵ CoBrA work becomes in this way more insistently about 'layout'. Works thus take on the quality of a chaotic board game or chart in their placement of object or pictures. Yet these works do not simply alternate depiction with denotation, the concrete with the abstract, but are often blended, spontaneously or intuitively mapping objects and relations, even as the map is made, as in *Fantasia II* (1944) (Figure 27) an early work by Dane, Carl-Henning Pedersen.²⁰⁶ Means shift accordingly from the smooth linear approaches of earlier work to heavier, peremptory brushstroke and muddled colour. The attraction lies in the promise of a reconciliation of depiction and denotation, a recurrent desire and source of potent metaphors. Indeed it is an attraction that persists throughout the rest of century, even as the concern with more abstract or fictive notation and esoteric symbols is replaced with more sustained picture planes, more standard text. The influence of CoBrA is widespread and felt in the work of Englishman, Alan Davie (b.1920) Frenchman, Gaston Chaissac (1910-64) German, Horst Antes (b.1936) Australian, John Olsen (b.1928) amongst many others. The attraction to notation also converges with abstraction of notation, discussed in Chapter Eleven and much CoBrA work dissipates in this convergence.

'Layout' involving picture planes other than the orthogonal is less popular in painting at this time, although a tentative acceptance is found in the work of Rauschenberg. His use of photography in assemblages from the mid-fifties, such as *Small Rebus* (1956) (Figure 28) show one way in which this 'layout' or 'flat-bed' composition stretches the literal and metaphoric, embraces a range of picture planes.²⁰⁷ Here, a range of exertions for the person is mapped against colour, textural and linear grades, measuring performance for a multitude of factors,

²⁰⁵ On the CoBrA or Cobra group, see Jean-Clarence Lambert, *Cobra*, New York, 1984. Also note useful website <http://www.cobraart.dk> (2003-4).

²⁰⁶ CoBrA artists such as Asger Jorn (1914-73) and Constant (a.k.a. Constant Anton Nieuwenhuys) (1920-2005) later pursue layout in the *detournements* of Situationism in the late nineteen fifties, literally mapping texts onto maps and other pictures.

²⁰⁷ The term 'flatbed' arises in Leo Steinberg, *Other Criteria*, New York/ Oxford, 1972, pp. 55-92. The famous essay there of the same title, an extensive review of Modernism, concludes with a survey of Rauschenberg's work throughout the fifties, and his various uses of the 'flatbed' picture. The term has since become a staple in discussions of the artist's work, although does not quite capture crucial orientations or 'layout' for elements within the flatbed. Steinberg also attributes the flatbed picture to a Post-Modernist period that significantly begins with the fifties.

reciprocally mapping grades against a variety of exertions and emotions. His illustrations to Dante's *Inferno*, (1959-60) such as *The Thirty First Canto* (Figure 29) using a form of photo-transfer, are significant not only in their forthright alignment to a classic text, but for their use of approximate sequences of images, from left to right, top to bottom, yet resisting a stricter storyboard or comic strip scheme²⁰⁸. The use of contemporary and topical photographs from the popular press reinforces the metaphorical role assigned Dante and depiction.

'Traction' generally resists the more forthright sculptural tendencies of Modernism. The precedents for 'traction' lie firstly with Picasso and Braque's Cubist works, where attention is given to the mixing of sand and other materials with paint, to highlight three-dimensional properties for parts of a picture. However 'traction' gains greater prominence in the work of Jean Dubuffet (1901-1985) and Jean Fautrier (1898-1964) particularly in the late forties, where the medium variously incorporates plaster, glues, shellac, shoe polish and varnishes with more familiar pigments, and against which a notably basic picture plane is not so much drawn as modelled, carved or engraved. Matters of line and colour are often inseparable from accident and chemistry in these 'high pastes', or else so detached as to present almost a second layer. Yet it is also clear in such works that the latitude granted basic picture planes determines what it is that we appreciate about the expanded mediums, just as much as the medium underlines certain properties of the picture planes. Accordingly, both artists press objects and picture planes to greater abstraction where surface and texture suggest some potent metaphor. Fautrier's series of *Hostages* (1944-5) (Figure 30) are essentially a blindfolded or hooded head in stark profile or orthogonal projection, yet all but surrender their resemblance in the interests of the striking equivocation of colour, line and texture, expressing a stifled identity. Similarly Dubuffet's series *Texturologies*, from the mid to late fifties, offer literal grounds of intricate brown splatterings and complex texture, yet also

²⁰⁸It is notable that Rauschenberg's approval of Botticelli's illustrations for Dante's *Inferno* rested on the view that Botticelli had "treated it like a combination road map and cartoon", quoted in Calvin Tompkins, *Off The Wall* Harmondsworth/UK/New York, 1980, p. 157. For detailed commentary on Rauschenberg's illustrations and comparison with Botticelli, see William S. Lieberman, 'Die Illustrationen zu Dantes *Inferno*' in *Robert Rauschenberg: Werke 1950-1980*, (catalogue) Dieter Ruckhaberle (ed.) Berlin, 1980, pp. 118-255.

depict soil microscopically, a barren landscape or even a distant galaxy, macroscopically, and express this fundamental constancy or paucity.²⁰⁹

It is conspicuous however that neither of these artists is drawn to the more elaborate 'layout' strategies considered above. For all the graffiti-like qualities of Dubuffet's work, text or script rarely plays a part, and where it does, as in *Still Life with Passport* (1953) (Figure 31) it remains firmly embedded in a single picture plane – an opened passport upon a table.²¹⁰ 'Traction' is pursued in the work of artists such as Antoni Tàpies (b.1923) with stucco-like surfaces, 'wall-fittings' and casual notations, but also approaches greater abstraction and collage, as in the work of Alberto Burri (1915-1995) with stained and distressed burlap, and later welded steel and molten plastic assemblages²¹¹. 'Traction', like 'layout' resists other than an orthogonal picture plane. Rauschenberg also promotes 'traction', firstly through the series *Black Paintings*, in which a ground of crumpled and shredded newspaper is immersed in black paint, to varying degrees of transparency. The irregularity of the surface is thus asserted against its uniformity of colour, as resulting shadows and highlights vary blackness, although strictly offers no 'Reciprocal Depiction'. But Rauschenberg, like many a Modernist, quickly grasps that such expansion need not rest with texture, the absorbency of support or transparency of pigment, and in a following series of works, titled *Red Paintings*, extends the painted surface to a variety of supports, including newsprint and comic strip fragments, printed fabrics, found wooden and metal panels. These works culminate in the linked screens of *Minutiae* (1954) (Figure 32). What is distinctive is the inclusiveness, which maintains photo-collage while annexing an impressive array of materials. But 'layout' and 'traction' do not always apply, or maintain 'Reciprocal Depiction' here. In the same year for example, he also produced works consisting entirely of a literal ground of earth sown with grass seeds, that in time and with care became 'grass paintings'.

²⁰⁹ On Dubuffet, see Peter Selz, *The Work of Jean Dubuffet*, (catalogue) New York, 1962, and Max Loreau, *Dubuffet: stratégie de création*, Paris, 1973. For Fautrier, see Yves Peyré, *Jean Fautrier ou Les Outrages de L'Impossible*, Paris, 1990.

²¹⁰ An interesting exception is the *Messages* series (1944) where casual notes for meetings or directions are jotted across newsprint, variously deleted or amended. See Yve-Alain Bois and Rosalind Krauss, *Formless: a User's Guide*, New York, 1997, pp. 178-179.

²¹¹ On Burri see also Currentartpics 71.

Rauschenberg's further contributions are taken up in Chapter Fifteen.²¹² The work of his close colleague at this time, Jasper Johns (b.1930) also deals in 'traction' and 'layout' but not quite 'Reciprocal Depiction'. Johns also uses shredded newsprint, but immersed in an encaustic that similarly allows for a degree of transparency, while coating it in a thick paste. His paintings adopt a repertoire of stencilled alphabets and numbers, concentric circles, usually titled targets, and most famously, the design of the American flag, in lieu of a picture plane, such as *Flag above White with Collage* (1955) (Figure 33). As noted in Chapter Twelve, such objects are not strictly depicted, but rather presented. They are also, of course, the kind of 'two-dimensional objects' that attracted Picasso and Braque and initially prompted 'Overstyle'. But here they serve quite the opposite purpose. For Picasso and Braque, any two-dimensionality may have more than one three-dimensional identity and vice versa, hence they pursue multiple and overlapping picture planes, where text and wood-grain for example, also depict or resemble other objects.

For Johns however, two-dimensionality is never quite so isolated, or spoilt for choice of identity. Rather, two-dimensionality is merely readjusted with each three-dimensional instance, or through attention to accompanying materials. Hence his two-dimensional objects are at once mere designs or templates, against which to display painting and three-dimensionality, yet are also gently modified by the exercise of his short and broad, patient but firm brushstrokes. The object emerges both transcendent and malleable, absorbing variations of line and colour while at the same time imposing a level of precision upon the brushwork. The exercise may seem variously meek in its conformity and narrow variation, or arrogant in its choice of such fundamental objects and idle treatment.²¹³

The interplay between object and painting obviously functions similarly to 'Reciprocal Depiction'. Indeed it demonstrates the reciprocal nature of two-dimensionality and three more thoroughly than any picture plane might. Yet it pays

²¹² On Rauschenberg's work of this period, see Andrew Forge, *Rauschenberg*, New York, 1969, Calvin Tompkins, *Off The Wall: Robert Rauschenberg and the Art World of Our Time*, New York, 1980, Mary Lynn Kotz, *Rauschenberg: Art and Life*, New York, 1990.

²¹³ On Johns, again only to indicate an extensive range: Jill Johnston, *Jasper Johns: Privileged Information*, London, New York, 1997, Michael Crichton, *Jasper Johns*, New York, 1994, Fred Orton, *Figuring Jasper Johns*, Cambridge/Mass./London, 1994. Richard Francis, *Jasper Johns*, New York, 1984, and Max Kozloff, *Jasper Johns*, New York, 1974 and finally, Currentartpics 74.

a heavy price as a sustained practice, with the restricted range of such two-dimensional objects, and the template-like approach to painting. John's subsequent work relaxes both the arrangement of the templates and the degree of conformity for painting, in works such as the series of maps of 'The United States such as *Map* (1962) (Figure 34) which also acquire a picture plane and so 'Reciprocal Depiction', but it is the artists that follow his example that extract more surprising and potent direction from his work. These are considered in the following chapter.

Finally, 'interruption' arises where depiction maintains a concern with perspective and spatial conflicts between objects. It thus succeeds 'Rerealism' more so than 'Overstyle'. 'Interruption' is a demonstration of the unmaking and remaking of the picture plane and object, of a marked incompleteness. 'Interruption' samples the stages passed through, the trials and revisions explored, accidents exploited, in moving toward an identifiable style and a completed painting. It offers a kind of cross-section, from material to technique, technique to line, plane, object and so to more complex issues of constitution and resolution of sample. 'Interruption' brackets the paintings of Alberto Giacometti (1901-66) from the late forties with de Kooning's series of paintings titled *Woman*, beginning with *Woman 1* (1950-52) the work of Francis Bacon (1909-92) from the early fifties such as *Study after Velasquez's Portrait of Pope Innocent X* (1953) the work of Larry Rivers (b.1923) commencing with his version of *Washington Crossing The Delaware* (1953) the works of Peter Blake (b.1932) commencing with *On The Balcony* (1955-57) and of Richard Hamilton (b.1922) commencing with his twin series of paintings and collages, *Hommage à Chrysler Corp* (1957) and *Hers is a Lush Situation* (1957) amongst the more prominent examples of the style.

The diversity of this grouping may seem surprising, since standard histories often urge national or regional interests as a priority, or favour alignments to preceding styles such as Abstract Expressionism or Surrealism. Here attention is drawn to other stylistic consistencies, while also allowing that the very resistance to completion and conformity addressed by 'interruption' grants a divergence, an emphasis upon the individual, the instance, even the existential. Indeed, Late Modernism in this respect is a period notable for its lack of self-proclaimed groups or organisations (CoBrA being a short-lived exception) and 'interruption' is

essentially a short-term strategy. It hovers defiantly between tradition, the conservative and current competing practices, depends upon a certain amount of Modernism even as it rejects the rest. 'Interruption' then can at most keep pace with rival trends, and while the study looks to the following works in chronological order, it surveys as much the shifting strategy of 'interruption'.

For Giacometti, painting is restricted to line or drawing, while depiction maintains a single perspective and much proportion. His paintings typically approach monochrome, and acquire volume and tone through a loose accumulation of line and 'interruption'. The effect is somewhat like a Cézanne, but indifferent to colour, impatient with light and suspicious of volume. Interestingly, works also pursue a radical linearity in their emphasis upon the perpendicular, preserving bodily proportions vertically, while collapsing lateral proportions to a compelling minimum. This practice also occurs in his sculpture, and occasionally they coincide, as in *Three Plaster Heads* (1947) (Figure 35).²¹⁴ A different kind of one-dimensionality is approached here from that of the notational and introduces a strongly directional 'interruption'. De Kooning on the other hand looks to compound line, colour and tone through broad and clamorous brushstroke and other application, yet maintains perspective and proportion in *Woman I* (Figure 36) with the foreshortening in the right foot and knee, as well as modelling or shading to the midriff, chin and right side of the face. At the same time the improbable or competing proportions of the facial features, breasts and shoulders, and the unresolved extensions to the arms that arise through countless erasures and revisions, underline not so much multiple competing versions as momentary and serendipitous ones.²¹⁵ Later De Kooning retreats to greater abstraction, retaining a vigorous sense of 'interruption' and multivalence for formal elements of line, colour, tone, scale, etc. Again, the ease with which he shifts between the abstract and the concrete, underlines a conviction in the 'reciprocal'.

Bacon's painting at this time also concentrates on the single figure, but 'interruption' here occurs rather in striking relations of highlight and shadow. It is

²¹⁴ On Giacometti, see Yves Bonnefoy, *Giacometti*, New York, 1991, David Sylvester, *Looking at Giacometti*, London, 1994, and Peter Selz, *Alberto Giacometti*, New York, 1965.

²¹⁵ On De Kooning, see Harry F. Gaugh, *De Kooning*, New York, 1983, Harold Rosenberg, *De Kooning*, New York, 1974.

drawn to depiction of textures, sometimes with ‘tractable’ textures, but more importantly to unusual configurations of tone for the figure, and most particularly facial expression. These are often inspired by the tonal severity in certain black and white photography and cinema. The uncertainties to resemblance here are matched with equally unusual or ambiguous surroundings and the balance is carried over into the use of heavier and broader brushstrokes and unusual wipes and smears that suggest movement, so that object and style not only share a traditional ‘shorthand’ of technique, but an intervening mystery to identity of objects, spatial relations and situations. Thus, in *Study After Velasquez’s Pope Innocent X* (1953) (Figure 37) Bacon adopts a renowned composition only to confuse it in abrupt reworking, the upper half of the picture appears to dissolve the Pope in a mysterious pattern of vertical strokes, neither quite a transparent curtain surrounding him, nor simply behind him, while the foreground’s perfunctory purple strokes upon unprimed canvas engulf the base of the chair and surrounding railings, as possibly part drapery, part floorboards²¹⁶.

Rivers’ *Washington Crossing the Delaware* (Figure 38) by contrast is relatively straightforward, also adopting a familiar theme against which to display a scattered irresolution or ‘interruption’. Rivers’ ‘interruption’ does not rest with just line, brushstroke, tonality or texture however, and if anything is too all-encompassing or diffuse to successfully impose a sample of interruption; perhaps looks a little too much like an unfinished painting, rather than a painting *about* being unfinished. Where it is successful is in the scattering of various points of interest developed up to a stage and then petering out to primed canvas, awaiting developments elsewhere. The structure is pursued more successfully in later works such as *The Studio* (1956), and in other works adopts ‘layout’ and notation, and is later drawn to more forthright sculptural extension rather than ‘traction’.²¹⁷

²¹⁶ Another interpretation of these vertical strokes might be as reference to certain common film projector malfunctions, whereby the image fails to register in the projector gate correctly, often due to torn sprockets, resulting in a shower of vertical streaks to the projected image, usually preceding a rupture of the print, and thus expressing its own crisis for depiction. Bacon’s most celebrated cinematic reference however remains the close-up of the screaming nurse with skewed pince-nez from *The Battleship Potemkin*, an image that is used in a number of works from the late forties and early fifties, including some of the series of *The Pope*, such as *Pope II* (1951) and the example above. For standard interpretation of Bacon see David Sylvester, *Looking Back at Francis Bacon*, London, 2000, John Russell, *Francis Bacon*, (revised ed.) London, 1993.

²¹⁷ On Rivers, see Helen A. Harrison, *Larry Rivers*, New York, 1984, Sam Hunter, *Rivers* New York, 1971.

The use of blank ground or underdeveloped areas of the painting against which disparate objects and techniques hover, is also prominent in Hamilton's *Hommage à Chrysler Corp* (1957) (Figure 39). Here they function, not so much to scatter attention to interrupted developments, as to herd them into the lower left corner. The 'interruption' cuts across contemporary car body parts, a kind of biomorphic abstraction, a collaged metallic shape and more familiar facture.²¹⁸ The car shares in a vaguely sensuous set of curves. The central headlight, cowling, bumper and grill urge a perspective while surrounding elements such as the teardrop-shaped tail light to the left argue for a more orthogonal arrangement. The upper area to the picture, with its lateral black bar and small plus sign beneath, contrasts with the curves and declare a notational design and 'layout'. Subsequent works by Hamilton often include more of a 'layout' in which objects share metaphorical rather than literal spatial relations, as in the series titled *\$he* (1958-61).²¹⁹

Blake's *On the Balcony* (1956-57) (Figure 40) adopts a familiar 'Rerealist' structure of pictures within pictures, but crucially varies style between them and reverses the expected order of realism, so that the four largest figures surrounded by their collection of pictures and mementos are rendered in a faux-naïf style, that may serve as a metaphor for the devout fan's unformed and vulnerable personality, or the unrealness of a personality embracing quite this range of paraphernalia²²⁰. 'Interruption' here is not simply a collection or collage of brand allegiances but a corresponding emptying-out or stripping down of the bigger picture in which to contain them. The hands of the girl in the red dress for example are barely indicated

²¹⁸ The technique here owes as much to the orthodoxy of The Slade School of Art of the day, where Hamilton was briefly a student, as to contemporary abstraction, such as the work of Sam Francis and Paul Jenkins, noted in Richard Morphet, 'Girl and Machine' in *Richard Hamilton*, (catalogue) London, 1970, p. 33.

²¹⁹ On Hamilton, see Morphet, *Richard Hamilton* (catalogue) London, 1970, Morphet, *Richard Hamilton: The Longer View*, (catalogue) London, 1992, and A. Seymour and D. Sylvester, *Richard Hamilton*, (catalogue) London, 1992.

² This is not to deny that Blake's painting also derives from Honoré Sharrer's *Workers and Pictures*, (1943/4) as discussed in Robert Melville, 'The Durable Expendables of Peter Blake' in *Peter Blake*, (catalogue) Michael Compton (ed.) London, 1983, pp.36-37. But the use of pictures within pictures receives different treatment here, points more especially to certain stylistic issues absent from Sharrer. The work of de Chirico, Magritte, Dali and similar establish these, are the salient influence. Sharrer's work however is notable for the bare, uneven quality of the borders and suggests perhaps a modest 'interruption'. The work is reproduced in Robert Storr, *Modern art despite modernism*, New York, 2000. Compton's catalogue together with Natalie Rudd, *Peter Blake*, London, 2003, provide standard interpretation of Blake.

holding the long photograph of the royal family, while the other end of the photograph is merely occluded by the boy in blue jeans, whose face in turn is replaced by a copy of Life magazine. Above this, items amass as if on a green baize pin-board, as is often noted. The result is that more memorabilia is accommodated only as less of the picture is available to organise them. The collection in fact overwhelms the fans and their setting at points to become that of the painting. The picture 'interrupts' itself through grades of accommodation, never merely the brand on any scale or at any place, but neither always and only at home in the fans' display, or a whole picture plane. Subsequently, Blake dispenses with this intricate construction to concentrate on 'interruption' within the figure, remaking pin-up idols as tantalisingly half achieved and blank, as equally naïve and knowing as their fans. Such works also incorporate elaborate titles, framing and even additional figurines and occasionally autographs, stressing 'layout' rather than 'interruption'.

This completes the survey of features to 'Reciprocal Depiction'. The first involves a 'layout' stressing metaphorical relations between various depiction and notation. The second concerns 'traction' gained between unusual materials and basic picture planes, while the third emphasises 'interruption' and a mutual remaking of depiction and painting. All reject the certainties and strictures of Early Modernism; spread pictures in a pattern or pattern between pictures, reform materials only to 'traction' for a robust picture plane or at a given 'interruption'. Yet the disaffection of spirit and the dissolution of means are maintained only with a widening of scope for depiction and painting. Around 1961 this results in a more radical departure, called Pop Art. In the following chapter the change is traced from a reciprocal sample between depiction and painting, to one between painting and printing.