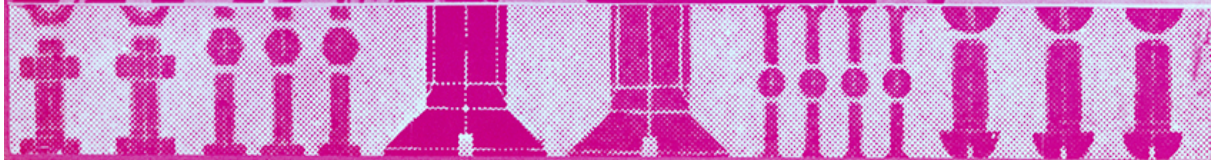
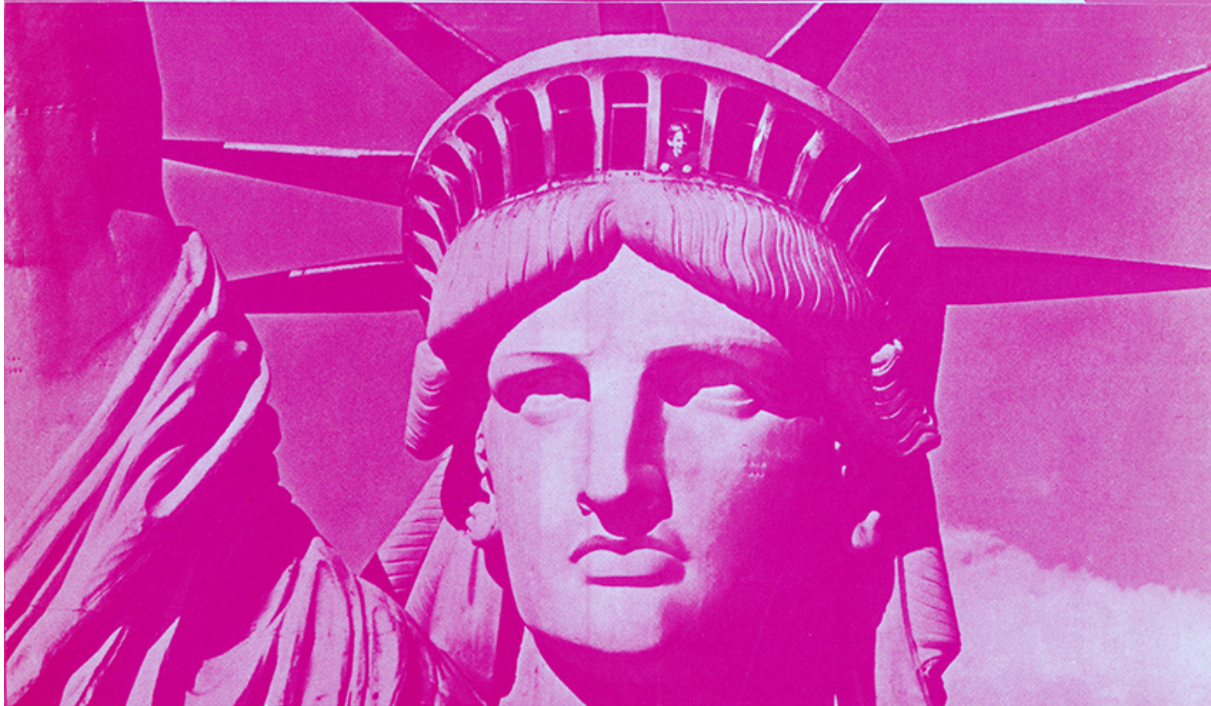
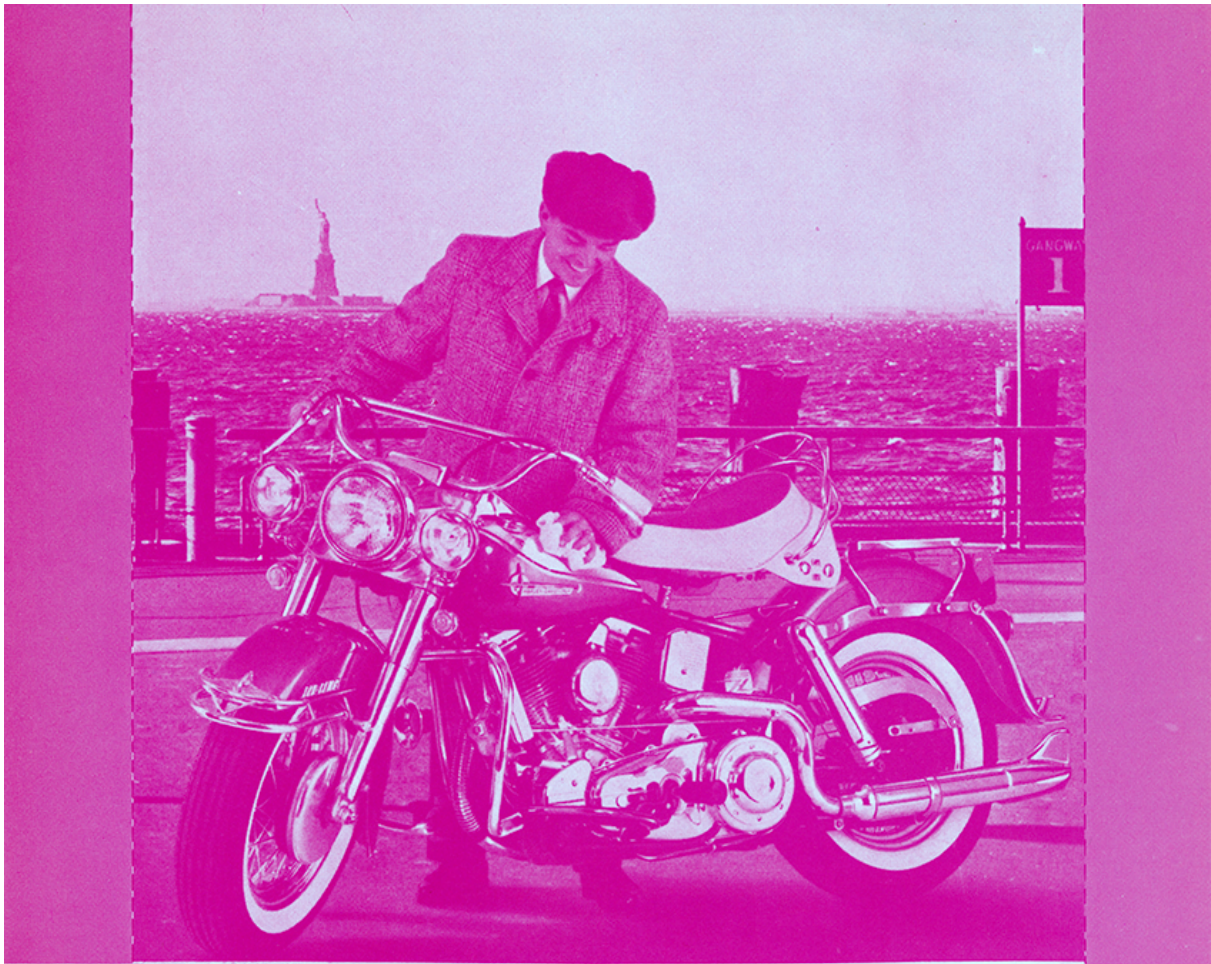


Collection News

NEWS



Eduardo Paolozzi (1924-2005) was a British sculptor, printmaker, and designer perhaps best known

for the collages or “ready-made metaphors” he created using images from American magazines, advertising manuals, and technological journals. Often considered a forerunner of Pop Art, Paolozzi endeavored to create collages representing the popular dreams of the masses.

From 1969 – 70, Paolozzi worked on *General Dynamic F.U.N.*, a portfolio of 50 screenprints and lithographs derived from his personal collection of twentieth century ephemera. The complete 32nd edition of this portfolio is in the permanent collection of the Haggerty Museum of Art and has recently been published, with images, to our searchable [online database](#).

Preceded by *Moonstrips Empire News*, *General Dynamic F.U.N.* is the second volume in the book project Paolozzi initiated as a “definitive statement on modern man and his dilemma.” J.G. Ballard’s introductory text to the portfolio describes the book enterprise as follows:

The marriage of reason and fantasy which has dominated the 20th century has given birth to an even more ambiguous world. Across the communications landscape move the spectres of sinister technologies and the dreams that money can buy. Thermo-nuclear weapons systems and soft-drink commercials coexist in an overlit realm ruled by advertising and pseudo-events, science and pornography. In “Moonstrips Empire News” Eduardo Paolozzi brilliantly explored the darker side of this mysterious continent. By contrast, in “General Dynamic F.U.N.,” he brings together the happiest fruits of a benevolent technology. The leitmotiv is the California girl sunbathing on her car roof. The mood is idyllic, at times even domestic. Tactile values are emphasized, the surface pleasures to be found in confectionary, beauty parlors and haute couture fabrics. Children play in a garden pool, a circus elephant crushes a baby Fiat. Varieties of coleslaw are offered to our palates, far more exciting than the bared flesh of the muscle men and striptease queens. Mickey Mouse, elder statesman of Paolozzi’s imagination, presides over this taming of the machine. The only factories shown here are manufacturing dolls. Customized motorcycles and automobile radiator grills show an amiable technology on its vacation day. Despite this pleasant carnival air, a tour de force of charm and good humour, Paolozzi’s role in providing our most important visual abstracting service should not be overlooked. Here the familiar materials of our everyday lives, the jostling iconographies of mass advertising and consumer goods, are manipulated to reveal their true identities. For those who can read its pages, “General Dynamic F.U.N.” is a unique guidebook to the electric gardens of our mind.

Eduardo Paolozzi, British, 1924 - 2005

Fifty-Nine Varieties of Paradise, 1970

Photolithograph

15 x 10 in

81.38.37.36

Gift of Mr. Steven D. Sohackie and Mrs. Bernice Sohackie

Collection of the Haggerty Museum of Art, Marquette University



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08.13.15

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Our mailing address is:

Marquette University
Haggerty Museum of Art
P. O. Box 1881
Milwaukee, WI 53201-1881

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