JOHN HOYLAND: THE MAKING AND SUSTAINING OF A CAREER - 1960-82

By

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June 2015
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Oil on canvas
173 x 173 cm
Collection: Calouste Gulbenkian Foundation
Lisbon

Fig. 92 - John Hoyland
No. 8.7.61, 1961
Oil on canvas
192.5 x 167.5 cm
Collection: Calouste Gulbenkian Foundation
Lisbon
Fig. 93 - John Hoyland
No. 11, 20.10.1961, 1961
Oil on canvas
173 x 172 cm
Collection: Calouste Gulbenkian Foundation
Lisbon

Fig. 94 - John Hoyland
6.62, 1962
Oil on canvas
173 x 198 cm
Collection: Calouste Gulbenkian Foundation
Lisbon

Fig. 95 - John Hoyland
Trasko, 1979
Acrylic on canvas
198.1 x 152.4 cm
Collection: Granada
Fig. 96 - John Hoyland  
*17.68, 1968*  
Acrylic on canvas  
198.1 x 152.4 cm  
Collection: Beatrice Monti’s collection, 1968-2011

Fig. 97 - John Hoyland  
*11.7.64, 1964*  
Acrylic paint on canvas  
213.4 x 304.9 cm  
Collection: Tate Gallery London

Fig. 98 - John Hoyland  
*17.3.69, 1969*  
Acrylic on cotton duck  
198 x 365 cm  
Collection: Tate Gallery London
Fig. 99 - John Hoyland  
25.4.69, 1969  
Acrylic paint on canvas  
243.8 x 914 cm  
Collection: Tate Gallery  
London

Fig. 100 - John Hoyland  
*Untitled*, 1965  
Watercolour on paper  
40 x 77.5 cm  
Collection: British Council Collection

Fig. 101 - John Hoyland  
8.1.69, 1969  
Acrylic on cotton duck  
214 x 183 cm  
Collection: British Council Collection.
Fig. 102 - John Hoyland
22.5.75, 1975
Acrylic on cotton duck
91.5 x 76 cm
Collection: British Council Collection

Fig. 103 - John Hoyland
20.3.69, 1969
Oil on canvas
102.4 x 244.3 cm
Collection: Government Art Collection
Fig. 104 - John Hoyland
28.4.73, 1973
Acrylic on cotton duck
183 x 167.5 cm
Collection: Government Art Collection

Fig. 105 - John Hoyland
Oceano, 1980
Acrylic on cotton duck
213 x 213 cm
Collection: Government Art Collection

Fig. 106 - John Hoyland
16.10.68, 1968
Acrylic on cotton duck
145 x 183.2 cm
Collection: Southampton City Art Gallery
Fig. 107 - John Hoyland
12.1.69, 1969
Acrylic on cotton duck
197 x 365.3 cm
Collection: Museums Sheffield

Fig. 108 - John Hoyland
Untitled, 1978
Acrylic on paper,
76 x 56.5 cm
Collection: Gallery Oldham

Fig. 109 - John Hoyland
10.9.75, 1975
Acrylic on cotton duck
213 x 198 cm
Collection: Birmingham Museums Trust
Fig. 110 - John Hoyland
*Untitled*, 1966
Acrylic on cotton duck
304 x 213 cm
Collection: Newcastle University

Fig. 111 - John Hoyland
*30.3.69, 1969*
Acrylic on cotton duck
213.4 x 91.4 cm
Collection: The Stanley & Audrey Burton Gallery, University of Leeds
Fig. 112 – John Hoyland
23.9.69, 1969
Acrylic on cotton duck
181 x 75 cm
Collection: University of Stirling

Fig. 113 – John Hoyland
No. 42.10.11.61, 1961, 1961
Oil on canvas
172 x 172 cm
Collection: Albright-Knox Art Gallery

Fig. 114 – John Hoyland
Pemba 24.7.77, 1977
Acrylic on cotton duck
244 x 229 cm
Collection: The Art Gallery of Western Australia
Appendix 1: British Corporate Collections 1966

- AEI Telecommunications Group
- William Allen, Management Consultant
- E.J. Arnold & Son Ltd.
- Anmy Lewinter Ltd.
- Associated Electrical Industries Ltd.
- Authority Concrete Ltd.
- Babcock and Wilcox Ltd.
- Barclays Bank Ltd.
- James Bertram & Sons Ltd.
- J. Bibby & Sons Ltd.
- British-American Tobacco Company
- The British Petroleum Co. Ltd.
- Conrad, Riblatt & Co.
- Co-operative Insurance Society, Manchester
- W. S. Crawford Ltd.
- Cunard Steam-Ship Ltd.
- The English Electric Co. Ltd.
- The Financial Times
- Forte (Café Royal)
- The George Cohen 600 Group Ltd.
- L. G. Harris and Co. Ltd.
- J. Heinz and Co. Ltd.
- S. Hilt & Co.
- Hoover Ltd.
- IBM United Kingdom Ltd.
- The Ionian Bank Ltd.
- London Press Exchange
- John Mackintosh Ltd.
- The Marley Tile Co. Ltd.
- Martin Bank Ltd.
- Martin & Rossi Ltd.
- Montague Meyer
- Minerals Separation Ltd.
- Mullards Ltd.
-Newton, Chambers & Co. Ltd.
- Ogilvy & Mather Ltd.
- E. Pollard & Co. Ltd.
- Pringle of Scotland
- Procea Products Ltd.
- Provincial Insurance Co. Ltd.
- Shell Chemical Co. Ltd.
- Shell Star
- Simpson (Piccadilly) Ltd.
- South Wales Brattie and India Rubber Company
- Steel Co. of Wales
- Steward & Patterson Ltd.
- The Tap and Die Corporation Ltd.
- The United Steel Companies Ltd.
- Vaux Breweries Ltd.
- Vickers Ltd.
- Whitbread and Co. Ltd.

Appendix 2: 1977 Hayward Annual - Press Reviews and Letters

1. Richard Cork

In promoting themselves and their friends with such astonishing thoroughness, they are simply carrying out the brief which the Arts Council expected them to fulfil...and in the event of such a policy continuing we must ask who selects the selectors and what kind of interests do they represent?...it is a fact that all three men stand, in their various ways for the British modern art establishment. Hodgkin and Turnbull both show at the Waddington and Tooth Galleries, now the most powerful dealer in British art and a conglomerate which seems to be expanding its Empire all the time...as many as 15 artists included in Part One are permanently attached to Waddington and Tooth’s, and two of the others have shown with the Waddington and Tooth premises...the impression of a shop window for one London dealer.2

2. Paul Overy

Inclusion in the Hayward seems to depend on whether you are doing something similar to what you were doing in the Sixties, but in a smoother, more sophisticated way. Most of the artists at the Hayward made their names in the early sixties. Most of them show at the Waddington and Tooth gallery and most of them have had shows there over the past year or so, often of the same or very similar work as is included at the Hayward. What is the point of displaying this all over again?....why fill precious space for the whole of the summer with what could be seen in Cork Street? British art gets enough airing in London. What we need to see is a much more varied selection of work from abroad.3

3. Caroline Tisdall

Much of the show looked like a museum-scale plug for the stable of artists attached to one powerful West End dealer, Leslie Waddington... himself a champion thoroughbred in that stable, Hoyland pointed out that each of the Annual’s two parts continues "far longer than a normal gallery showing period, the aim being to allow the work to be seen by large numbers of people passing through London at this time of year, a public who might not normally see or have access to the smaller galleries." John Hoyland apparently labours under the complacent delusion that the way to make establishment modernism popular in this country is simply to transport it from Bond Street to a bigger venue. Perhaps Part One’s turnout will force him to think again, and realise that contemporary art’s relationship with the public is now far too diseased for any superficial panacea to cope with moving the afflicted to a more prominent hospital is hardly calculated to cure their ailment outright.4

The Hayward show, with many of the same artists (as included in the Tate ‘Artists of the Sixties’ exhibition) defies trade descriptions by claiming to be current British art. In fact the mental space it works in is somewhere around 1965 and the 1965 Show is what it is rudely being called...so why have we been flung back to the jolly time when art was jolly and pop and there was no shortage of cotton duck for large, large paintings. Nostalgia is the most innocent reason. The sixties were the prime time for the generation that now rule the roost through established

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2 Richard Cork, ‘This Charmed Circle...or the West End Connection at the Hayward’, Evening Standard, 26 May 1977, p.23
3 Paul Overy, ‘Precious little space to spare’, The Times, 7 June 1977, p.16
4 Caroline Tisdall, ‘The fresh energies which may help to change British art in any case operate outside the gallery system altogether’, The Guardian, 20 July 1977, p.10
reputations and Establishment positions...so in cultural terms we are apparently celebrating the joint monarchy of painting and sculpture before anyone started questioning their exclusivity of reign...playing safe makes for smooth careers and kills cultural life.5

4. Peter Blake

My main objection to your article is that you, all three, waste most of your space on ‘art politics’. Caroline Tisdall while doing so, is critical of the introduction to the catalogue...she hardly mentions the art in the exhibition herself, and I don’t think there is one positive remark on the work in it, in her review.

You also point out that many of the exhibitors are with the Waddington and Tooth Galleries. At the moment this gallery is the largest in London, with a number of the best painters and sculptors in this country, so it would seem logical that a high percentage of the artists in the show might be with the gallery.

All three of you make a point of the fact that most of the artists in the show were working in the ‘sixties’. Anyone who is likely to be in this exhibition, is also very likely to have worked during the ‘sixties’ and won’t have stopped working as the ‘seventies’ began but developed and hopefully become better and more mature artists.

Some of the other critics have said how poorly attended this exhibition has been, if this is really so, you must take part of the blame, because of your negative approach to reviewing it.

Richard Cork calls his review ‘This Charmed Circle’. If this means that the artists in the show form a ‘Charmed Circle’ this would seem not to be so. The range of artists in the two parts of the exhibition couldn’t be much more diverse, and no circle however ‘charmed’ could contain us all...I wish you would look at the work and review it. 6

5. Patrick Heron

I’m pleased to see Tisdall, Overy and Cork catching it at last from the painters. These three critics have done their level best for years to belittle the achievement of living British painters. But now that the idea that British painting is good is no longer a chauvinistic heresy (I published ‘The Ascendancy of London in the Sixties’, in Studio International in 1966 to the accompaniment of screams of derision) may I enlarge on Peter Blake’s point that painters now identified with the Sixties are still working away in ‘the seventies’? Quite so.

6. Paul Overy

In “An open letter to three critics“ (Caroline Tisdall, Richard Cork, and myself) which is framed as one of his exhibits at the Hayward Annual Part Two, Peter Blake writes: “Anyone who is likely to be in the exhibition, is also very likely to have worked during the ‘sixties’, and won’t have stopped working as the ‘seventies’ began, but developed and hopefully become better and more mature artists.”

What is sad is that, however “hopefully”, the great majority of the artists in both parts of the Hayward show have not become better and more mature artists. There were two notable exceptions in the first part. Now over 70, Kenneth Martin, who has only recently returned to painting in any quantity after many years making mobiles and constructions, exhibited a series of paintings and drawings which left

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5 Tisdall, C. ‘They know what they like...’ The Guardian, 2 June 1977, p.11
not a shadow of doubt that he is working better than ever before and that he must be reckoned as one of the best painters of his generation anywhere...Frank Auerbach also showed some works which demonstrated that although he has pursued a single-minded path of expressive figuration, he has of recently developed in a new and exceptionally way. These, too, were paintings which bear comparison with the best work produced in Europe or America.

Contrary to what some correspondents have suggested in their letters to The Guardian (where Blake’s open letter was reprinted) responsible critics are not “enemies of painting” although they may well believe the patient is sick. That there still remain possibilities for the medium was triumphantly demonstrated by the contribution of Martin and Auerbach. Two other artists (neither of them a painter), John Latham, the first part of the show, and Stuart Brisley, in the second, also reveal that they have not marked time since the Sixties or – as in the case with so many of the other artists - become repetitive, self-parodying, or gone into decline. Latham in his fifties and Brisley in his forties are both artists who work in an area which is between painting and sculpture. They are known internationally but are not particularly familiar to the English public, far less so than painters like Blake and Hockney. Neither they nor Martin or Auerbach have ever received the kind of publicity and puffery recently accorded R.B. Kitaj...the performance of Hockney, Blake and Kitaj...can only be described as dismal.7

7 Overy, P. 'Manifestations of contemporary taste', The Times, 2 August 1977, p.9
Collective statement by the selector (Richard Cork) and exhibitors

1. WE are increasingly dissatisfied with the failure of so much contemporary art to communicate with anyone outside a small circle of initiates.
2. WE believe too many artists are content with the public’s view that modern art only fulfils a minor function within society.
3. WE refuse to accept that art today must inevitably be regarded as a marginal, mercantile and misunderstood activity, alienated from most members of its potential audience.
4. WE are convinced that art must be transformed into a progressive force for change in the future.
5. WE consider that the artist ought to engage with as many of the working people who think art has nothing to do with them.
6. WE insist that art should have everything to do with them, because it cannot sustain itself without a central involvement with the life we all live now.
7. WE want artists to help create an egalitarian society by developing new ways of reaching towards the many rather than the few.
8. WE maintain that artists should become responsive to the broadly-based contexts in which they must operate, because most people rightly recoil from attempts to impose on them an art they do not want.
9. WE would like society to regard artists as having an active part to play in dealing with the human, social and political issues which affect everyone’s existence.
10. WE declare that art needs people as much as people need art: the two should be inextricably linked with each other, and never divorced so damagingly again.

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## Appendix 4: Sales, Purchases, and Gifted works: John Hoyland, 1960-1982

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*Information kindly supplied by Beverley Heath-Hoyland and Hoyland Studio Ltd July 2014*
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<td>Not stated</td>
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</tr>
<tr>
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<td>Ocean Lovers</td>
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<td>Not stated</td>
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<td></td>
<td>'Sold Colin Renfrew'</td>
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<tr>
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<td>Slow Dancer</td>
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<td>Not stated</td>
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<tr>
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<td>Master of Revels</td>
<td>'Sold Huston'</td>
<td>Not stated</td>
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<td>Title of work</td>
<td>Date of work</td>
<td>Scale</td>
<td>Materials</td>
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<tr>
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<td>Francis Bacon</td>
<td><em>Study for Self-Portrait</em></td>
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<td>61 x 55 inches</td>
<td>Oil on canvas</td>
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<tr>
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<td><em>Zorina Queen of the Nudists and Her TV Gorilla</em></td>
<td>Date unknown</td>
<td>45.5 x 20.5 inches</td>
<td>Cryla and collage on wood panel with music box mechanism</td>
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<tr>
<td>4</td>
<td>Sandra Blow</td>
<td><em>Composition</em></td>
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<td>60 x 66 inches</td>
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<tr>
<td>5</td>
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<td>Patrick Caulfield</td>
<td><em>View of the Chimneys</em></td>
<td>1964</td>
<td>96 x 48 inches</td>
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<td>8</td>
<td>Prunella Clough</td>
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<tr>
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<td><em>When White</em></td>
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<td>84 x 84 inches</td>
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<td>1964</td>
<td>98 x 118 inches</td>
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10 Information extracted and collated from *Peter Stuyvesant Foundation, a collection in the making: 1965 purchases [of contemporary British art].* Exhibition catalogue by Alan Bowness, London: Whitechapel Art Gallery, 1965
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
<th>Size</th>
<th>Medium</th>
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<tr>
<td>13</td>
<td>Alan Davie</td>
<td>The White Magician</td>
<td>1956</td>
<td>60 x 96</td>
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<tr>
<td>14</td>
<td>Robyn Denny</td>
<td>Gully Foyle</td>
<td>1961</td>
<td>84 x 72</td>
<td>Oil on canvas</td>
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<td>15</td>
<td>Anthony Davidson</td>
<td>Zig Zag Towards an Aurelia</td>
<td>1961</td>
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<td>16</td>
<td>Anthony Davidson</td>
<td>Bring it to Serone</td>
<td>1961</td>
<td>66 x 66</td>
<td>Oil on canvas</td>
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<tr>
<td>17</td>
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<td>Red and Black August</td>
<td>1961</td>
<td>58 x 60</td>
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<tr>
<td>18</td>
<td>Terry Frost</td>
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<td>1962</td>
<td>48 x 48</td>
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<td>19</td>
<td>Richard Hamilton</td>
<td>My Marilyn</td>
<td>1965</td>
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<td>Oil collage on hardboard</td>
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<td>20</td>
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<td>Big Violet with Red and Blue</td>
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<td>32 x 28</td>
<td>Perspex, polystyrene and aluminium</td>
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<td>23</td>
<td>Roger Hilton</td>
<td>The Aural Sea</td>
<td>1959</td>
<td>84 x 96</td>
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<td>24</td>
<td>Ivon Hitchens</td>
<td>River Rother, Dark Evening</td>
<td>1951</td>
<td>18 x 43</td>
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<td>Quintet</td>
<td>1962</td>
<td>48 x 61</td>
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<td>Tess Jaray</td>
<td>Capital Blue</td>
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<td><em>St Stephen's Green</em></td>
<td>1964</td>
<td>72 x 60 inches</td>
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<td>1964</td>
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<td>Oil paint on board</td>
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<td>33</td>
<td>Kenneth Martin</td>
<td><em>Diagonal Permutations</em></td>
<td>1964</td>
<td></td>
<td>Relief – wood, stainless steel and formica</td>
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<td>34</td>
<td>Jeremy Moon</td>
<td><em>Spring Voyage</em></td>
<td>1965</td>
<td>65 x 114 inches</td>
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<td>Ben Nicholson</td>
<td><em>Sirius March</em></td>
<td>1964</td>
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<td>37</td>
<td>Victor Pasmore</td>
<td><em>Linear Relief</em></td>
<td>1962/1965</td>
<td>60 x 60 inches</td>
<td>Oil and gravure on plastic</td>
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<td>38</td>
<td>Peter Phillips</td>
<td><em>The Entertainment Machine</em></td>
<td>1961</td>
<td>72 x 72 inches</td>
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<td>39</td>
<td>Ceri Richards</td>
<td><em>La Cathedrale Engloutie</em></td>
<td>1960/1962</td>
<td>60 x 180 inches</td>
<td>Oil on canvas</td>
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<td>40</td>
<td>Bridget Riley</td>
<td><em>Crest</em></td>
<td>1960</td>
<td>65 x 65 inches</td>
<td>Emulsion on board</td>
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<td>Bridget Riley</td>
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<td>1965</td>
<td>70 x 69 inches</td>
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<td>42</td>
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<td>62 x 80 inches</td>
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<td>43</td>
<td>Jack Smith</td>
<td><em>Various Activities</em></td>
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<td>44</td>
<td>Jack Smith</td>
<td><em>Side to Side No 2</em></td>
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<td>45</td>
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<td>1966</td>
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Appendix 6: Works by John Hoyland in Public Collections in the United Kingdom

Works by John Hoyland in the Tate Gallery

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<th>Size</th>
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<td>17. 3. 69</td>
<td>1969</td>
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<td>198.4 x 365.8 cm</td>
<td>1969</td>
<td>Purchased</td>
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<tr>
<td>6</td>
<td>25. 4. 69</td>
<td>1969</td>
<td>Acrylic paint on canvas</td>
<td>243.8 x 914 cm</td>
<td>1969</td>
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<tr>
<td>7</td>
<td><em>Blues, Greens</em></td>
<td>1969</td>
<td>Screenprint on paper</td>
<td>60.0 x 90.8 cm</td>
<td>1975</td>
<td>Presented by Rose and Chris Prater through the Institute of Contemporary Prints</td>
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<tr>
<td>8</td>
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<td>1969</td>
<td>Screenprint on paper</td>
<td>60.0 x 91.4 cm</td>
<td>1975</td>
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<tr>
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<td>1975</td>
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<td>59.7 x 90.8 cm</td>
<td>1975</td>
<td>Presented by Rose and Chris Prater through the Institute of Contemporary Prints</td>
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<td>1975</td>
<td>Presented by Rose and Chris Prater through the Institute of Contemporary Prints</td>
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<td>91.7 x 66.0 cm</td>
<td>1975</td>
<td>Presented by Waddington Galleries through the Institute of</td>
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<tr>
<td>York Suite</td>
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<tr>
<td>13</td>
<td>Brown-Beige-Pink</td>
<td>1971</td>
<td>Screenprint on paper</td>
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<td>1975</td>
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<td>Green, Orange, Pink</td>
<td>From The New York Suite</td>
<td>1971</td>
<td>Screenprint on paper</td>
<td>91.4 x 66.0 cm</td>
<td>1975</td>
</tr>
<tr>
<td>15</td>
<td>Grey / Blue</td>
<td>From The New York Suite</td>
<td>1971</td>
<td>Screenprint on paper</td>
<td>91.4 x 66.0 cm</td>
<td>1975</td>
</tr>
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<td>Screenprint on paper</td>
<td>91.4 x 66.0 cm</td>
<td>1975</td>
<td>Presented by Waddington Galleries through the Institute of Contemporary Prints</td>
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<tr>
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<td>Presented by Waddington Galleries through the Institute of Contemporary Prints</td>
</tr>
<tr>
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<td>Medium</td>
<td>Dimensions</td>
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</table>
| 20  | *Pale Yellow, Pink and Brown*  
From *The New York Suite* | 1971 | Screenprint on paper | 91.4 x 66.0 cm | Waddington Galleries through the Institute of Contemporary Prints |
| 21  | *Red Black on Grey*  
From *The New York Suite* | 1971 | Screenprint on paper | 91.7 x 66 cm | Waddington Galleries through the Institute of Contemporary Prints |
| 22  | *Red Black on Pink*  
From *The New York Suite* | 1971 | Screenprint on paper | 91.7 x 66 cm | Waddington Galleries through the Institute of Contemporary Prints |
| 23  | *Yellow and Pink*  
From *The New York Suite* | 1971 | Screenprint on paper | 91.4 x 66.0 cm | Waddington Galleries through the Institute of Contemporary Prints |
<p>| 24  | <em>Untitled I</em> | 1974 | Lithograph on paper | 77.1 x 59.9 cm | Waddington Galleries through the Institute of Contemporary Prints 1975 |
| 25  | <em>Untitled II</em> | 1974 | Lithograph on paper | 77.3 x 60.0 cm | Waddington Galleries through the Institute of Contemporary Prints 1975 |
| 26  | <em>Untitled III</em> | 1974 | Lithograph on paper | 77.8 x 60.2 cm | Waddington Galleries through the Institute of Contemporary Prints 1975 |</p>
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<td>1979</td>
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<td><strong>Splay</strong></td>
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<td>67.6 by 53.3 cm</td>
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<td>Intaglio print on paper</td>
<td>68.9 x 54.6 cm</td>
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<tr>
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<td>Intaglio print on paper</td>
<td>69.2 x 54.6 cm</td>
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<tr>
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<td><strong>View</strong></td>
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<td>Intaglio print on paper</td>
<td>68.9 x 54.6 cm</td>
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<tr>
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<td><strong>Memphis</strong></td>
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<td>69.2 x 54.3 cm</td>
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<td>1980</td>
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<td>54.6 x 69.2 cm</td>
</tr>
<tr>
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<td><strong>Vigil</strong></td>
<td>1980</td>
<td>Etching on paper</td>
<td>54.6 x 68.9 cm</td>
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<td><strong>Gadal 10.11.86</strong></td>
<td>1986</td>
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### Works of John Hoyland in the Arts Council of Great Britain Art Collection\(^\text{12}\)

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<th>Acquisition date</th>
<th>Acquisition Method</th>
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<td>gouache on card</td>
<td>55 x 75.5 cm</td>
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<td>Gouache (Orange/Gr</td>
<td>1969</td>
<td>gouache on</td>
<td>54.7 x</td>
<td>1969</td>
<td>Purchased form the Waddington Gallery</td>
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\(^{12}\) Information extracted and collated from [Online]
http://www.bbc.co.uk/arts/yourpaintings/paintings/search/painted_by/john-hoyland-3139 and
http://www.artscouncilcollection.org.uk/artist/john-hoyland [17 September 2014]
Works by John Hoyland in the British Council Art Collection

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Information kindly supplied by Diana Eccles, Collections Manager, Visual Arts Department, British Council in an email. (diana.eccles@british.council.org). The Work of John Hoyland in the British Council Collection. Email to Chris Davies (cadavies@plymouth.ac.uk), 25 June 2014
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<td>1971</td>
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<td>1974</td>
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<td>1974</td>
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<td>1980</td>
<td>Acrylic on</td>
<td>213 x 213</td>
<td>2002</td>
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Works of John Hoyland in the Government Art Collection

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<td>1980</td>
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**Works by John Hoyland in Provincial Collections**

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<td>1969</td>
<td>Acrylic on cotton, 197 x 365. cm</td>
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<td>16.10.68</td>
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<td>Broken Bride 13.6.82</td>
<td>1982</td>
<td>Acrylic on cotton duck, 254 x 228 cm</td>
<td>John Moores Exhibition prize-winner</td>
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<td>Composition XVIII</td>
<td>nd</td>
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<td>1986</td>
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<td>Red with Green and Two Greys</td>
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<td>Verge</td>
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<td><em>The Cele Spring</em> (No.60)</td>
<td>1960</td>
<td>Oil on canvas,</td>
<td>100 x 103 cm</td>
</tr>
</tbody>
</table>

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16 Information extracted and collated from [Online] http://www.bbc.co.uk/arts/yourpaintings/ [17 September 2014] and individual museums’ websites, numerous dates
### Appendix 7: Arts Council List of Purchasers 1958-1972

<table>
<thead>
<tr>
<th>Year</th>
<th>Purchasers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1958</td>
<td>James Filton, Bryan Robertson</td>
</tr>
<tr>
<td>1959</td>
<td>Claude Rogers, John Russell</td>
</tr>
<tr>
<td>1960</td>
<td>Alan Bowness, Lawrence Gowing</td>
</tr>
<tr>
<td>1961</td>
<td>Carel Weight, Keith Vaughan</td>
</tr>
<tr>
<td>1962</td>
<td>Adrian Stokes, David Sylvester</td>
</tr>
<tr>
<td>1963</td>
<td>Ronald Alley, Roland Penrose</td>
</tr>
<tr>
<td>1964</td>
<td>Lawrence Gowing, Adrian Heath, John Russell, Adrian Stokes, Joe Tilson</td>
</tr>
<tr>
<td>1965</td>
<td>Norbert Lynton</td>
</tr>
<tr>
<td>1966</td>
<td>Alan Bowness</td>
</tr>
<tr>
<td>1967</td>
<td>Alan Bowness, Robyn Denny, Bernard Meadows</td>
</tr>
<tr>
<td>1968</td>
<td>Robyn Denny, David Sylvester</td>
</tr>
<tr>
<td>1969/70</td>
<td>John Golding, Norbert Lynton, Bryan Robertson</td>
</tr>
<tr>
<td>1970/71</td>
<td>Ronald Alley, Bryan Robertson</td>
</tr>
<tr>
<td>1971/2</td>
<td>Hulbert Dalwood, Bryan Robertson, Richard Smith</td>
</tr>
</tbody>
</table>

### Appendix 8: Artists showing in the British Council British Pavilion in Venice 1960-1982

<table>
<thead>
<tr>
<th>Year</th>
<th>Selected artists</th>
<th>Selection Committee</th>
</tr>
</thead>
<tbody>
<tr>
<td>1970</td>
<td>Richard Smith</td>
<td>Norman Reid, Alan Bowness, Norbert Lynton, David Thompson, Lilian</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Year</th>
<th>Artists/Commissioners</th>
</tr>
</thead>
<tbody>
<tr>
<td>1978</td>
<td>Mark Boyle, Commissioner: Gerald Forty (British Council) Assistant Commissioners: Julian Andrews (British Council), David Fuller (British Council). (From this date a Selection Committee for Venice was no longer formally named in the catalogue, but a sub-committee of the British Council’s Fine Arts Advisory Committee continued to make the selection.)</td>
</tr>
</tbody>
</table>
Appendix 9: Exhibition Record and Work in UK Public Collections: Gillian Ayres, Bernard Cohen, Robyn Denny, Paul Huxley, Albert Irvin, John Plumb, Bridget Riley, Michael Tyzack, and Marc Vaux

Gillian Ayres

Career Overview, 1960-1982

Gillian Ayres was born in 1930 and studied at Camberwell School of Art. Soon after graduating she started to forge a career, coming to prominence in the late Fifties. Her first solo exhibition was with Gallery One in 1956, followed by inclusion in seminal group exhibitions, including the 1960 Situation exhibition, which helped to establish her reputation. Another development that assisted with the development of her early career was the invitation in 1957 by South Hampstead High School to paint a mural for its dining room, which took two years to complete.

Throughout the Sixties she showed with the Molton and Kasmin Galleries and enjoyed a modicum of success. In 1962 the art critic for The Times referred to her as ‘an adventurist colourist… her colour is adventurous and joyous’. But the situation soon changed and throughout the Seventies she was without major gallery representation and this impacted negatively on her career. During this time she divided her time between motherhood and full-time teaching. However, her work continued to receive praise. In 1982 she was taken up by London’s Knoedler Gallery. There are fifty-one works by Ayres in UK public collections but only eleven works were acquired between 1957 and 1979, the rest, mainly paintings

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20 Anon. 'An Adventurous Colourist', The Times, 30 January 1962, p.13
21 Among the awards granted to Ayres were the Japan International Art Promotion Association Award (1963), Arts Council of Great Britain Bursary (1975), Arts Council of Great Britain purchase award (1979), Second Prize, John Moores Biennale, Liverpool (1982), the Blackstone Prize, Royal Academy of Arts (1988; 1990), Charles Wollaston Award, Royal Academy of Arts (1989), and Prize Winner, Gold Medal, Seventh Triennale – India, British Council (1991). In 1991 she was elected a Royal Academician. [Online] https://www.royalacademy.org.uk/artist/gillian-ayres-ra [2 March 2015]
There are eight works by Ayres in the Government Art collection, seven are works on paper, the other is a painting dating from 1997. [Online] http://www.gac.culture.gov.uk/artist.aspx?vw=th&id=124116&sb=WorkDate&p=2 [2 March 2015]
post-1980, entered the collections much later.\textsuperscript{23} This can be attributed partly to her 'late flowering', partly to the gallery representation she enjoyed in her later career.\textsuperscript{24} The Tate Gallery owns five major works and five prints, from across her career, from 1957 to 1994, by Ayres.\textsuperscript{25}

**Solo Exhibitions**

1963 *Gillian Ayres: Exhibition of Paintings*, New Gallery, Belfast  
1976 *Gillian Ayres: Paintings*, Galeria Alvarez, Porto  
1976 *Gillian Ayres: Paintings*, Women's Interart Center, New York  
1978 *Gillian Ayres: Recent Paintings*, Kettles Yard, Cambridge  

**Group Exhibitions**

1958 *Four Painters: D. Bowen, Chapin, Ayres, and Coplans*, University Gallery, Newcastle  
1960 *Situation*, RBA Galleries  
1960 "Artists at Work": Recent Paintings by Townsend, Ayres, Frost, Rogers, and Evans and sculpture by Dalwood, Midland Group Gallery, Nottingham  
1960 *Exhibition of Paintings by Gillian Ayres and of Sculpture by Anthea Alley*, Molton Gallery, London  
1962 *9 Painters from England*, Galleria Trastevere di Topazia Alliata, Rome  
1963 *The VII Tokyo Biennale, 1963*, Tokyo  
1964 *Works by Anthea Alley, Gillian Ayres, Peter Coviello*, Arnolfini Bristol  
1964 *Exhibition of Screen-Prints by British artists*, I.C.A., London  
1968 *Drawings by Eleven British Artists*, Arnolfini Bristol  
1969 *12 Britische Artisten: Graphik und Objekte*, Künstlerhaus Wien, Vienna  
1973 *British Artists' Prints of the Sixties: a British Council exhibition*, Århus Kunstmuseum, Aarhus  

**Public Collections**

Artemis, ArtForms  
Arts Council Collection

\textsuperscript{24} In 1983 a retrospective of her work was held at the Serpentine Gallery, resulting in her being taken up by the Gimpel Fils and Alan Christea galleries. [Online] https://www.royalacademy.org.uk/artist/gillian-ayres-ra  [2 March 2015]  
Bernard Cohen

Career Overview, 1960-1982

Born in 1933, Bernard Cohen trained at St Martins School of Art and the Slade School of Art in the early 1950s. The early influence on his work was Jackson Pollock. He first exhibited in the early Fifties and was included in the 1960 Situation exhibition; although in recent years he has underplayed its significance.26 His shows with the Kasmin Gallery in the early Sixties consolidated his reputation and his career developed accordingly. His work was included in a number of solo and group exhibitions. These shows attracted critical attention from the media and his work

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26 In an interview with Ian McKay, he claimed, 'No one looked at the Situation exhibition.. the exhibition got no more than thirty visitors a day. There may be plenty of people who tell you they saw it, but when the show closed, there was a deficit of about sixty or seventy quid – it was reviewed badly by one or two people, but hardly anyone saw it or cared about it. If it is revered, then I’m utterly astonished. If it has become part of art history, I’m equally surprised... The idea that there was this thing going on in English painting is not at all true'. McKay, I. ‘The Art and Times of Bernard Cohen’ Issue Nine [Online] http://discreet-uk.com/state-of-art/ISSUE%20NINE/MCKAY-9.html [20 May 2015]
was commended by, among others, James Faure-Walker, Edward Lucie-Smith, Norbert Lynton, Ian McKay, John Russell, and Norbert Lynton. In 1966 he was one of five artists invited to represent Britain at the Venice Biennale. He submitted nine paintings. The critic Norbert Lynton stated that Cohen’s room in the British Pavilion was ‘unforgettable’.

After his success in Venice the highlight of his career was the major retrospective of his paintings and drawings held at the Hayward Gallery in 1972; the Tate Gallery’s Assistant Keeper of Paintings, Richard Morphet wrote the catalogue entry. He is well-represented in British public collections. Throughout the 1970s he showed with the Waddington Galleries and exhibited in Germany and Italy. However, his exhibition record is not as marked as that for other non-figurative painters of his generation. His work was included in only one group exhibition in America and it is unsurprising that he failed to make an impression on the other side of the Atlantic. His success was largely confined to the Sixties and Europe; it is reasonable to claim that his career was steady rather than meteoric.

**Solo Exhibitions**

1967 *Bernard Cohen: Exhibition of Paintings*, Arnolfini, Bristol
1972 *Bernard Cohen: Drawings and Prints*, Arnolfini, Bristol

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33 Cohen’s work was included in *London: The New Scene* held at the Walker Art Center in Minneapolis in 1965.
1972 Bernard Cohen, Studio la Città, Verona

Group Exhibitions

1953 Young Contemporaries, RBA Galleries, London
1954 Six Young Contemporaries, Gimpel Fils, London
1957 Dimensions, O'Hana Gallery, London
1957 Abstract Impressionism, University of Nottingham and touring to Arts Council
1958 Recent Paintings by Bernard Cohen and Barry Daniels, Midland Group of Artists
1960 Situation, RBA Galleries, London
1960 Exhibition by Leslie Thornton and Bernard Cohen, Gimpel Fils Gallery, London
1960 2eme Biennale, Musée d'Art Moderne, Paris
1961 Neue Malerei in England, Städtisches Museum Leverkusen
1961 Recent Acquisitions, Museum of Modern Art, New York
1962 Nine Painters from England, Galleria Trastevere di Topazia Alliata, Rome
1964 54/64: Painting and Sculpture of a Decade, Tate Gallery, London
1964 Documenta III, Kassel, Germany
1964 Exhibition of Screen-Prints by British Artists, I.C.A. London
1964 London: The New Scene, Walker Art Center, Minneapolis
1967 Jeunes Peintres Anglais, Palais des Beaux-Arts, Brussels
1968 Pittsburgh International, Carnegie Institute, Pittsburgh, Pennsylvania
1968 Recent British Painting, Tate Gallery, London
1968 Drawings by Eleven British Artists, Arnolfini Bristol
1969 12 Britische Artisten: Graphik und Objekte, Künstlerhaus-Galerie, Vienna
1971 Contemporary British Art, National Museum of Modern Art, Tokyo
1973 British Artists' Prints of the Sixties: a British Council exhibition, Århus Kunstmuseum (Aarhus)
1973 La Peinture Anglaise d'Aujourd'hui, Musée d'Art Moderne de la Ville de Paris
1974 British Painting 74, Hayward Gallery, London
1974 From Henry Moore to Gilbert and George, Palais des Beaux-Arts, Brussels
1975 La Pittura Inglese Oggi: Charlton, Cohen, Denny, Green, Hoyland, Hughes, Leverett, Walker, Galleria CIAK, Rome
Robyn Denny was born in 1930 and trained at St Martin's School of Art and the Royal College of Art, graduating from the RCA in 1957. A year later his work was shown at the radical London gallery, Gallery One. During the late Fifties he was closely associated with Lawrence Alloway and those who frequented the ICA. These contacts and his connection with the Situationist International art movement resulted in Denny being invited to mount the Place exhibition held at the ICA in 1959. The invitation to be one of the organisers for the 1960 Situation exhibition can be largely attributed to the critical success of the Place exhibition. Success soon followed. Adept at networking, Denny was able to take advantage of the available networks of influence and support systems enabling him to sustain a professional career. After initial commercial success and critical acclaim, he was taken up by the
Kasmin Gallery in 1964 and showed with them throughout the decade until the gallery closed its doors in 1972. During the decade his work was written on extensively. Among his supporters were Michael Fried, Norbert Lynton, Bryan Robertson and David Thompson. This critical acclaim continued throughout a long career and this undoubtedly assisted with sales. However, the market for his work was mainly in Europe, although two of his works – Graffiti 14 and Graffiti 15 - were acquired by New York’s Museum of Modern Art in 1977. Directors and curators of British public institutions recognised his achievements and this is reflected in their collections: there are over thirty major works in these collections. The pinnacles of Denny’s success were his selection for the 1966 Venice Biennale and a major retrospective of his work at the Tate Gallery in 1973.

Solo Exhibitions

1958 Paintings by Robyn Denny, Gallery One, Gimpel Fils Gallery, London
1961 Robyn Denny: Exhibition of Paintings, Molton Gallery, London
1962 Robyn Denny, Galleria Scacchi Gracco
1964 Robyn Denny: Exhibition of Paintings, Kasmin Gallery, London
1966 Robyn Denny: Paintings, Robert Elkon Gallery, New York
1967 Paintings by Robyn Denny, Kasmin Gallery, London
1969 Robyn Denny: Exhibition of Paintings & Prints, Arnolfini, Bristol
1971 Robyn Denny: Screenprints, 1969/71, Arnolfini, Bristol
1973 Robyn Denny, Studio la Città, Verona
1974 Robyn Denny: Exhibition of Paintings, Galleria del Cavallino, Venice
1974 Opere Recenti di Robyn Denny, Galleria L'Approdo, Turin
1974 Robyn Denny: Opere dal 1960 a Oggi, Rondanini, Roma
1974 Robyn Denny: Opere Recenti, Marlborough Galleria d'Arte, Rome
1978 Robyn Denny, Festival Gallery, Bath

34 The Kasmin Gallery showed the work of the following artists: Gillian Ayres, Anthony Caro, Bernard Cohen, Robyn Denny, Helen Frankenthaler, David Hockney, Howard Hodgkin, John Latham, Morris Louis, Barnett Newman, Kenneth Noland, Ad Reinhardt, Richard Smith, Frank Stella, and William Tucker.
38 Denny was selected with Anthony Caro and Richard Smith to represent Britain at the 1966 Venice Biennale. In 1973 he became the youngest artist to be granted a retrospective at the Tate Gallery [Online] http://www.redfern-gallery.com/robyn-denny_1023 [15 March 2015]
Paul Huxley

Career Overview, 1960-1982

Paul Huxley was born in 1938 and graduated from the Royal Academy Schools in 1960. In 1963 Huxley was invited to exhibit with the Rowan Gallery. Although he was not invited to participate in either of the Situation exhibitions, nevertheless, he was included, principally because of the advocacy of Bryan Robertson, in the New Generation exhibition of 1964 where, according to Wilson, Huxley 'was critically
acclaimed and he received the first prize’.39 Success followed. Reviewing Huxley’s 1965 solo exhibition at the Rowan, the art critic Edward Lucie-Smith noted, although Huxley’s work displays a ‘preoccupation with optical effects’, nevertheless, he believed that ultimately he was ‘a poser of questions...and the sense of risks being taken makes this a memorable exhibition’.40 In the same year Huxley won a Harkness Fellowship, which enabled him to spend two years in New York; his first solo exhibition on that side of the Atlantic coincided with this award.41

His work received widespread media attention thereafter.42 As importantly, it was the advocacy of Bryan Robertson, Norbert Lynton, and David Thompson which helped to shape and consolidate his career. His exhibition record is marked; with his work exhibited across Europe and on the other side of the Atlantic. A combination of media attention, advocacy and the opportunity to show his work regularly resulted in sales. Huxley is well-represented in British and international collections although there is an absence of his work in American collections.43 Huxley has been able to sustain a career for over fifty years.

**Solo Exhibitions**

1968 Paul Huxley, Rowan Gallery, London
1982 Paul Huxley: *Exhibition of Recent Paintings*, Rowan Gallery, London

**Group Exhibitions**

1960 Young Contemporaries, R.B.A. Galleries, London.
1963 *Paintings by Paul Huxley and Alistair Park*, Rowan Gallery, London

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1965 *IV Biennale des Jeune*, Musee d'Art Moderne, Paris
1967 *Recent British Painting*: Peter Stuyvesant Foundation Collection, Tate Gallery, London and Whitechapel Art Gallery, London
1968 *New British Sculpture & Painting*, U C L A Art Galleries, Los Angeles; Portland Art Museum; Vancouver Art Museum; Henry Art Gallery, University of Washington, Seattle; Museum of Contemporary Art, Chicago; Contemporary Arts Museum, Houston, Texas
1970 *Sebastian de Ferranti Collection*, Whitworth Gallery, Manchester
1970 *Some Recent Art in Britain*, Leeds City Art Gallery.
1971 *100 Works by Contemporary British Artists*, Calouste Gulbenkian Foundation.
1971 *Contemporary Art Society*, Gulbenkian Hall, Royal College of Art, London.
1977 *British Painting 1952-77*, Royal Academy, London
1978 *A Free Hand* Arts Council touring exhibition
1979 *Drawing Towards Painting*, National Theatre, London
1979 *Colour 1950-78*, DLI, Museum & Arts Centre, Durham
1980 *British Arts 1940-80*, Hayward Gallery, London

**Public Collections**

Arts Council Collection
British Council Collection
British Museum, London.
Camden Borough Council, London.
Contemporary Art Society, London.
Creasey Collection of Contemporary Art, Salisbury
Fitzwilliam Museum, Cambridge
Government Art Collection, London.
Graves Art Gallery, Sheffield.
Imperial College Health Care, London.
John Creasey Museum, Canterbury.
Laing Art Gallery, Newcastle-upon-Tyne.
Leeds City Art Gallery, Leeds.
Leicestershire Education Authority, Leicester.
Manchester Art Gallery, Manchester.
Nuffield Foundation, London.
Pallant House Gallery, Chichester.
Royal Academy of Arts, London.
Royal Collection, London.
Royal College of Art, London.
Tate Gallery, London.
Ulster Museum, Belfast.
Walker Art Gallery, Liverpool.
Warwick University, Warwickshire.
Albert Irvin

Career Overview, 1960-1982

Albert Irvin was born in 1922. During the Second World War he served in the Royal Air Force as a navigator, an experience that would later influence his painting. In receipt of a State scholarship for returning servicemen, between 1946 and 1950 Irvin studied at Goldsmiths College in London. In 1950 his work was included in a group exhibition at the RBA Galleries in London. Albert Irvin’s first solo London exhibition in 1961 at the New Art Centre came at the age of thirty nine, followed by a further exhibition there in 1963. Thereafter, his exhibition record in Britain was far from impressive and he sold little work. His main source of income came from teaching, back at Goldsmiths College. Little was published on Irvin in the Sixties although his work did receive critical attention in art journals during the Seventies. Notwithstanding, he had his supporters, mainly among fellow non-figurative painters.

He exhibited in Germany throughout the Seventies but it was not until the Gimpel Gallery started to show his work in the early Eighties that recognition and a modicum of commercial success came his way. This coincided with Irvin changing his painting style, switching to diluted acrylic and adopting a high-key colour palette. For as Tooby pointed out, ‘his career defied every model of art-world success, but also characterised the struggles and ambitions of his generation’.

Solo Exhibitions

1960 Albert Irvin: Exhibition of Paintings, 57 Gallery, London
1969 Albert Irvin: Paintings, Exe Gallery, Exeter
1971 Albert Irvin: Paintings, New Art Centre, London

46 See Moorhouse (1998), p.206
1975 *Albert Irvin: Exhibition of Recent Paintings*, New Art Centre, London
1976 *Albert Irvin*, New 57 Gallery, Edinburgh
1978 *Albert Irvin*, Polytechnic Art Gallery, Newcastle-upon-Tyne
1980 *Albert Irvin: Paintings*, Bede Gallery, Jarrow

**Group exhibitions**


**Public Collections**

Aberdeen Art Gallery & Museums  
Arts Council Collection  
Blackburn Museum and Art Gallery  
British Council Collection  
Chelsea and Westminster Health Charity  
Government Art Collection  
Graves Gallery, Sheffield  
Kirklees Museums and Galleries  
Northampton Museum & Art Gallery  
Northumbria University Gallery  
Royal Academy of Arts  
Tate Gallery, London  
University of Southampton  
University of Warwick  
Wolverhampton College, University of Oxford  
Wolverhampton Art Gallery

**John Plumb**

**Career Overview, 1960-1982**

John Plumb was born in 1947 and studied with Victor Pasmore and William Turnbull at the Central School of Art in London. He emerged on to the London art scene in the late Fifties and as his reputation grew his work was featured in major exhibitions, including the 1960 and 1961 *Situation* exhibitions. But his early promise was not fully realised. In 1961 he had his one and only exhibition with the Molton Gallery and although afterwards was taken up by Marlborough Fine Art his
fortunes proved no better there. He was included in only one group exhibition at the Marlborough before his contract was terminated. Thereafter, it is reasonable to claim that he did not receive the recognition his work possibly deserved. Fellow artist and critic, William Packer summed up the reasons for Plumb’s failure to garner critical success: ‘his misfortune was to be one among many similarly talented artists at a time when opportunities to show were far more limited than they are today… in those days Britain galleries were far thinner on the ground, and the market for modern art infinitely more constricted. Any successful gallery’s stable was soon full, competition was fierce and the economics of the art world were unforgiving, leaving those artists not taken on, or soon cast off, to forage elsewhere as best they could’. Moreover, Plumb’s temperament did not help his cause and he was ‘unsettled to know what direction to take’. Plumb drifted into teaching and his work slipped from view. Disillusioned, in 1977 Plumb abandoned abstraction and dedicated his efforts to teaching, although he later returned to non-figurative painting. The lack of support is reflected in the lack of attention to his work from public institutions; there are only five of his works in British public collections.

Solo exhibitions

1961 John Plumb, Molton Gallery, London
1964 John Plumb, Galerie Muller, Stuttgart
1964 John Plumb, Marlborough Fine Art, London
1965 John Plumb, Ferens Art Gallery, Hull

Group Exhibitions

1962 Paintings and Sculpture by Hoyland, Plumb, Stroud and Turnbull, Marlborough Fine Art

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Bridget Riley was born in 1931 and studied at Goldsmiths College from 1949 to 1952. Throughout the Fifties her work was included in a number of group exhibitions. For a while Riley taught and worked for the advertising agency, J. Walter Thompson, but by 1964 the successful launch of her career enabled her to dedicate herself full-time to making art. In 1963 Bridget Riley was a John Moores and an AICA prize winner and a year later her work was included in the 1964 New Generation exhibition. But it was her contribution to MOMA’s Responsive Eye exhibition of 1965 that consolidated her career on both sides of the Atlantic. A reproduction of one of her paintings, Movement in Squares (1961), was featured on the catalogue cover. Riley’s art became the easily recognisable art of the Sixties; the look of her paintings was appropriated by the design industry, transcribed into fashion, graphics, and advertising imagery. But this had mixed blessings. She was a commercial success in the United States, her first solo exhibition sold out on the preview evening. Thereafter, she was represented by major dealers and her work was extensively shown. Appreciated by collectors and the public, Riley’s work, however, had a mixed critical reception. It was dismissed, unfairly, by some critics for its appropriation by the design industries and deemed, at the time, too aligned to commercialism by some critics. The art historian Thomas Crow has observed,
'the ‘Op’ Art look was one of the most obvious examples of the increasing commercialisation of avant-garde art. Indeed it is difficult to think of another innovation in the fine arts that became so quickly assimilated into the commercial mainstream'.\textsuperscript{50} But such criticism was unfair because she had little control over her intellectual property and she always claimed that her sole intention was to make art, not design. Although Riley was unhappy with the appropriation of her ideas nevertheless it did her reputation little harm.\textsuperscript{51} Since her arrival on the art scene Riley has managed to sustain her career for over fifty years. This can be attributed partly to a marked exhibition record, partly to the support from the Karsten Schubert Gallery in London and the Pace Gallery in New York, and partly because of the innovative quality of her work. Today, her work fetches high prices in the secondary market.\textsuperscript{52}

**Solo Exhibitions**

1962 *Bridget Riley*, Gallery One, London
1963 *Bridget Riley*, Gallery One, London
1964 *Bridget Riley*, Gallery One, London
1965 Richard Feigen Gallery, New York
1965 *Bridget Riley*, Feigen Palmer Gallery, Los Angeles
1966 *Bridget Riley*, (8 June - 9 July 1966), Robert Fraser Gallery, London
1966 *Bridget Riley*, Museum of Modern Art, New York, with US tour
1970 *Bridget Riley: Recent Paintings*, Richard Feigen Gallery, Chicago
1970 *Bridget Riley*, Kunstverein Hannover (Hanover)
1971 *Retrospective Exhibition of Paintings, Kunsthalle Bern*
1971 *Bridget Riley: Paintings and Drawings 1951-71*, Hayward Gallery, London
1971 *Exhibition of Paintings*, National Gallery, Prague
1973 *Paintings and Drawings 1961-1971*, Arnolfini, Bristol
1975 *Bridget Riley: Exhibition of Paintings*, Galerie Beyeler, Basle
1975 *Bridget Riley: Recent Paintings and Drawings*, Sidney Janis Gallery, New York
1976 *Bridget Riley*, Rowan Gallery, London


\textsuperscript{51} According to Sandbrook, ‘Riley recognised, however, that this would do her no good at all. If her art became nothing more than another consumer trend, it would inevitably fall out of fashion as quickly as it had arrived’. From Sandbrook (2009), p.77. Riley took steps to protect her intellectual property.

\textsuperscript{52} In 2008, *Static* (1966) fetched $2.9 million and *Untitled (Diagonal Curve)* (1966) realised $2.1 million at Sotheby's.
1981 Works by Bridget Riley, Rowan Art Gallery, London
1981 Bridget Riley: Recent Paintings and Gouaches, Warwick Arts Trust
Bridget Riley: 1985-90, Nishimura Gallery, Tokyo

Group Exhibitions

1955 Young Contemporaries, London
1958 Diversion, South London Art Gallery
1960 Situation, RBA Gallery London
1962 Arts Council Touring Exhibition
1963 Tooth’s Critics Choice Exhibition
1963 John Moores’ Exhibition, Walker Art Gallery, Liverpool
1964 The New Generation, Whitechapel Gallery
1964 6 Young Painters: Peter Blake, William Crozier, David Hockney, Dorothy Mead, Bridget Riley, Euan Uglow, Arts Council of Great Britain
1964 Movement, Hanover Gallery, London
1964 Painting and Sculpture of a Decade 1954-1964, Tate Gallery
1964 Works by Peter Blake, Derek Boshier, Patrick Caulfield, Harold Cohen, Eduardo Paolozzi, Bridget Riley, Robert Fraser Gallery, London
1965 The Responsive Eye, Museum of Modern Art, New York
1965 London: The New Scene, Walker Art Center, Minneapolis
1965 Fragments, Robert Fraser Gallery, London
1967 Jeunes Peintres Anglais, Palais des Beaux-Arts, Brussels
1968 Bridget Riley: British Pavilion, XXXIV Venice Biennale, Biennale di Venezia
1968 Mutation Phenomena: Work by Carlos Cruz Diez, Bridget Riley, Marcello Salvadori, Peter Sedgley, Michael Tyzack, Midland Group Gallery, Nottingham
1969 Phillip King: Beelden - Bridget Riley: Schilderijen en Tekeningen, Museum Boymans-van Beuningen, Rotterdam
1979 Sonia Delaunay, Vieira da Silva, Bridget Riley, Moderne Galerie, Bottrop
1982 British watercolours and drawings from Rowlandson to Riley, Royal Scottish Academy, Edinburgh

Public Collections

Aberdeen Art Gallery
Abbot Hall Art Gallery, Kendal
Arts Council Collection
Birmingham Museum and Art Gallery
British Council Collection
Croydon Art Collection
Ferens Art Gallery, Hull
 Fitzwilliam Museum, Cambridge
Glasgow Gallery of Modern Art
Government Art Collection
Graves Art Gallery, Sheffield
Leeds Art Gallery
Maclaurin Art Gallery, Ayr
Manchester City Art Gallery
Morley College, London
National Museum of Wales, Cardiff
National Trust
Norwich Castle Museum and Art Gallery
Michael Tyzack

Career Overview, 1960-1982

Michael Tyzack was born in Sheffield in 1933. He graduated from the Slade School of Fine Art in 1955 and immediately afterwards spent time in Paris. His work was not shown in Britain until the early Sixties. In 1965 he won the prestigious John Moores First Prize. At the time he said that winning the John Moores was the 'transformative event' in his career. The judges were the British St Ives painter Patrick Heron, the critic John Russell and, by special invitation, the American critic Clement Greenberg. The entry for the painting by the Walker Art Gallery notes, 'the exhibition reflected his (Greenberg's) advocacy of 'colour field' painting in which abstract artists created large, flat expanses of colour. This style dominated the exhibition'. Unsurprisingly, interest in his work was at its peak shortly after winning the prize and his work was acquired for British public collections.

Winning the John Moores First Prize should have been the ideal platform from which to launch his career and this did occur for a short time but was not sustained. Until the end of the 1960s Tyzack enjoyed three solo exhibitions and his work was included in a number of group exhibitions but attention in his work gradually faded, exasperated by his decision to immigrate to the United States in 1971. Thereafter, his exhibition record was less marked and the decision to move abroad did little to develop his career. Between 1971 and 1982 he was without gallery representation.

53 Robyn Denny and John Hoyland each won Non-Purchase Prizes of £100. [Online] [14 February 2015]
54 Tyzack Quoted at [Online] [14 February 2014]
55 Anon. 'Alesso B' by Michael Tyzack (1933-2007) [Online] [14 February 2015]
After 1971 his style did not seem to move on, and it seemed increasingly dated and he faded from view. In the United States he forged a sound teaching career but never fulfilled his early promise.

**Solo Exhibitions**

1966 *Exhibition of Recent Paintings*, Axiom Gallery, London  
1978 *Retrospective Exhibition of Work by Michael Tyzack*, Frances Aronson Gallery, Atlanta, Georgia

**Group Exhibitions**

1964 *Robinson, Spencer, Tyzack*, A.I.A. Gallery, London  
1964 *Formal Visual Dialogue: Hughes, Kidner and Tyzack*, University College Art Gallery, Aberystwyth  
1964 *Exhibition: Painting towards Environment: Malcolm Hughes, Tess Jaray, Michael Kidner, Michael Tyzack*, Bear Lane Gallery, Oxford  
1967 *Anthony Benjamin, Jeffrey Steele, Michael Tyzack*, Manchester City Art Gallery  
1967 "*Post Formal Painting*": Hughes, Kidner, Tyzack, Midland Group Gallery, Nottingham  
1968 "*Mutation Phenomena*": work by Carlos Cruz Diez, Bridget Riley, Marcello Salvadori, Peter Sedgley, Michael Tyzack, Midland Group Gallery, Nottingham  
1970 *Hoskin, Tyzack*, Abbot Hall Art Gallery, Kendal  
1971 *Documenta Variations: Exhibition of Paintings*, Park Square Gallery, Leeds

**Public Collections**

Arts Council Collection  
Bolton Museum and Art Gallery  
Bradford Museums and Galleries  
Council for National Academic Awards  
Glynn Vivian Art Gallery, Swansea  
Graves Gallery, Sheffield  
Lakeland Arts Trust  
Leicestershire County Council Artworks Collection  
Manchester City Galleries  
National Museum of Wales  
Rugby Art Gallery and Museum  
Tate Gallery, London  
University of Stirling  
Walker Art Gallery, Liverpool

Marc Vaux

**Career Overview, 1960-1982**
Marc Vaux was born in 1932 and studied at the Slade School of Fine Art from 1957 to 1960. Inclusion in the 1960 Situation exhibition announced his arrival on the London art scene. In 1963 he exhibited with his then wife, Tess Jaray, at the Grabowski Gallery. The catalogue entry was written by Jasia Reichardt, the then Assistant Director of the ICA. And, although he showed with Jaray at the Whitechapel Art Gallery in 1973, his career faltered thereafter. There were no subsequent major exhibitions of his work, no retrospective. There are few of his works in British public collections.\textsuperscript{57} Of the seven works by Vaux in the Tate Collection\textsuperscript{58}, only one, the relief SQ 6(I), was purchased, the others were gifts.\textsuperscript{59} There is only one work by Vaux in the Arts Council Collection\textsuperscript{60} and the British Council has three of his works, but only minor works on paper.\textsuperscript{61} He managed, however, to forge a successful teaching career, culminating in his appointment as Head of Painting at Central Saint Martins College of Arts and Design.

\textbf{Solo Exhibitions}

1967 \textit{Marc Vaux: Paintings}, Axiom Gallery, London
1970 \textit{Marc Vaux: Exhibition of Recent Paintings}, Axiom Gallery, London

\textbf{Group exhibitions}

1962 \textit{Nine Painters from England}, Galleria Trastevere di Topazia Alliata, Rome
1973 \textit{British Artists' Prints of the Sixties: a British Council Exhibition}, Åarhus Kunstmuseum, Aarhus

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\textsuperscript{59} In 1973, Ted Power bought \textit{B/3L/73} and immediately presented it to the Tate and the remaining five works were donated to the Tate Gallery in 2009 by the artist.

\textsuperscript{60} The painting is \textit{PY70} from 1970 [Online] http://www.artscouncilcollection.org.uk/artwork/py-70 [4 April 2015].

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ACGB/29/13 - Serpentine Gallery - General
ACGB/29/52 - Serpentine Gallery 1972-1994
ACGB/30/26 - Exhibition Suggestions
ACGB/30/70 - Arts Council Exhibition Catalogues 1972-1979
ACGB/36/6 - Council Minutes, Sept 1975-Nov 1976
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ACGB/36/8 - Council Minutes, Mar 1978-Mar 1979
ACGB/36/9 - Council Minutes, April 1979-Mar 1980
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