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

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

By

CHRISTOPHER ANTHONY DAVIES

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June 2015

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Collection: unknown.

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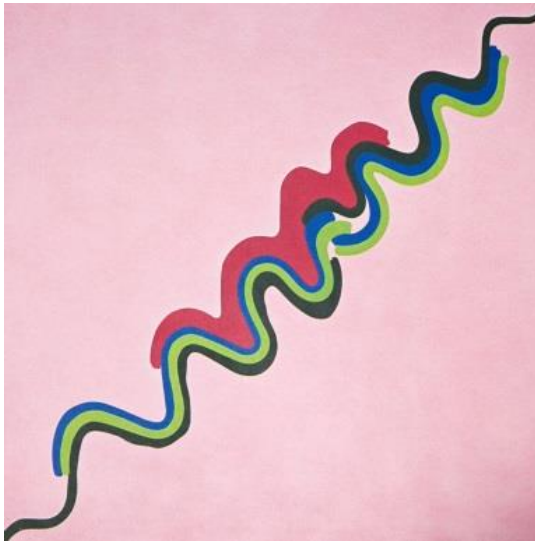


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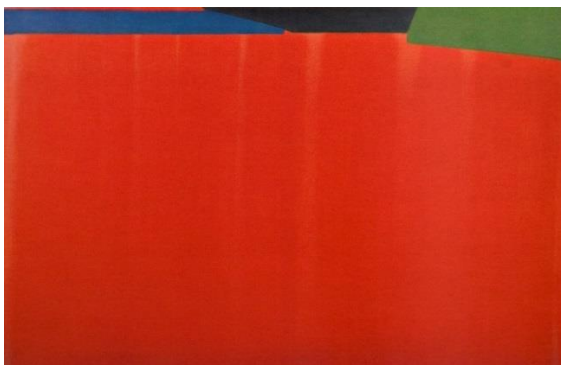


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244.5 x 248 cm. Collection: Arts Council Collection.
<http://www.artscouncilcollection.org.uk/artwork/red-over-yellow-18973>
- Fig. 42 - John Hoyland, *Trickster*, 1977. Acrylic on canvas. 228.7 x 214 cm.
Collection: Swindon Art Gallery.
<http://www.bbc.co.uk/arts/yourpaintings/paintings/trickster-64591>
- Fig. 43 - John Hoyland, *Saracen*, 1977. Acrylic on cotton duck. 243.8 x 228.6 cm
Collection: Tate Gallery, London.
<http://www.tate.org.uk/art/artworks/hoyland-saracen-t02402>
- Fig. 44 - John Hoyland, *North Sound*, 1979. Acrylic on cotton duck.
228.6 x 243.8 cm. Collection: Tate Gallery, London.
<http://www.tate.org.uk/art/artworks/hoyland-north-sound-t02403>
- Fig. 45 - John Hoyland, *Broken Bride* 13.6.82, 1982.
Acrylic on cotton duck. 254 x 228 cm. Collection: Walker Art Gallery, Liverpool
Museums.
<http://www.bbc.co.uk/arts/yourpaintings/paintings/broken-bride-13-6-82-96874>
- Fig. 46 - Henri Matisse, *The Snail*, 1953. Gouache on paper, cut and pasted on
paper mounted on canvas. 286.4 x 287.0 cm. Collection: Tate Gallery, London.
<http://www.tate.org.uk/art/artworks/matisse-the-snail-t00540>
- Fig. 47 - Helen Frankenthaler, *Mountains and Sea*, 1952. Oil and charcoal on
canvas. 220 x 297.8 cm. Collection: National Gallery of Art, Washington, D.C., USA.
http://www.huffingtonpost.com/david-galenson/helen-frankenthaler_b_1181383.html
- Fig. 48 - Morris Louis, *Blue Veil*, 1958. Acrylic on canvas. 233.1 x 396.2 cm.
Collection: Fogg Art Museum, Cambridge, Massachusetts, USA.
<http://morrislouis.org/paintings/large/du126>
- Fig. 49 - Kenneth Noland, *Birth* 1961. Oil on canvas. 91.4 x 91.4 cm.
Collection: Solomon R. Guggenheim Museum, New York.
<http://www.guggenheim.org/new-york/collections/collection-online/artwork/14067>

Fig. 50 - Jules Olitski, *Cleopatra Flesh*, 1962. Synthetic polymer paint on canvas. 264.2 x 228.3 cm. Collection: MOMA, New York.

http://www.moma.org/collection/object.php?object_id=79320

Fig. 51 - Frank Stella, *Coney Island*, 1958. Oil on canvas. 216 x 198 cm. Collection: Mr and Mrs Larom B. Munson.

<http://www.wsj.com/articles/coney-island-comes-alive-in-art-show-1421446992>

Fig. 52 - Hans Hofmann, *Pompeii*, 1959. Oil on canvas. 214 x 312 cm. Collection: Tate Gallery, London.

<http://www.tate.org.uk/art/artworks/hofmann-pompeii-t03256>

Fig. 53 - John Hoyland, *Memory Mirror*, 1981. Acrylic on canvas. 91 x 74 cm. Collection: The Fitzwilliam Museum, Cambridge.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/memory-mirror-5774>

Fig. 54 - Nicholas de Staël, *View of Marseilles*, 1955. 88.9 x 129.54 cm. Collection: Los Angeles County Museum of Art.

<http://collections.lacma.org/node/238274>

Fig. 55 - Nicholas de Staël *Le Concert*, 1955. Oil on canvas. 350 x 600 cm. Collection: Musée Picasso, Antibes.

<http://www.la-croix.com/Culture/Actualite/Devant-Le-Concert-de-Stael-Je-ressens-l-attente-2013-07-24-990146>

Fig. 56 - Sir Matthew Smith, *Nude, Fitzroy Street, No.1*, 1916. Oil on canvas. 86.4 x 76.2 cm. Collection: Tate Gallery, London.

<http://www.tate.org.uk/art/artworks/smith-nude-fitzroy-street-no-1-n06086>

Fig. 57 - Vincent van Gogh, *Bedroom in Arles*, 1888. Oil on canvas. 72 cm x 90 cm. Collection: Van Gogh Museum, Amsterdam.

<http://www.vangoghmuseum.nl/en/collection/s0047V1962>

Fig. 58 - Serge Poliakoff, *Abstract Composition*, 1954. Oil on canvas. 115.9 x 88.9 cm. Collection: Tate Gallery, London.

<http://www.tate.org.uk/art/artworks/poliakoff-abstract-composition-t00404>

Fig. 59 - John Hoyland, *Blue Landscape 1*, 1960. Oil on canvas. 102 x 102 cm. Collection: University of York.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/blue-landscape-i-9794>

Fig. 60 - John Hoyland, *Blue Landscape 2*, 1960. Oil on canvas. 102 x 102 cm. Collection: University of York.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/blue-landscape-ii-9795>

Fig. 61 - William Turnbull, *20-1960*, 1960. Oil on canvas. 152 x 184 cm. Collection: Unknown.

<http://williamturnbullart.com/index.php/the-art/painting/20-1960/>

Fig. 62 - William Turnbull, *1961 Negative Green*, 1961. Oil on canvas. 152 x 184 cm. Collection: Unknown.

<http://williamturnbullart.com/index.php/the-art/painting//1961-negative-green>

Fig. 63 - Sir Anthony Caro, *Early One Morning*, 1962. Painted steel and aluminium. 289.6 x 619.8 x 335.3 cm. Collection: Tate Gallery, London
<http://www.tate.org.uk/art/artworks/carro-early-one-morning-t00805>

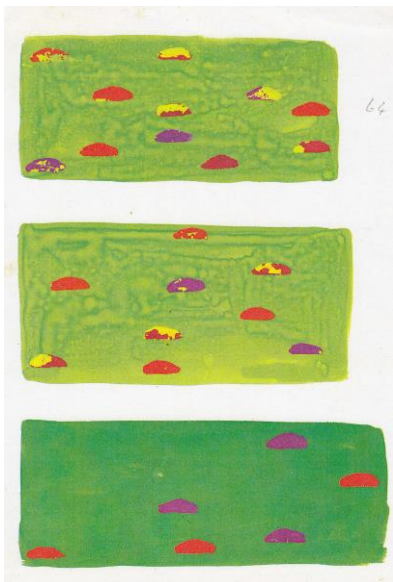


Fig. 64 - John Hoyland
Untitled, uncatalogued
preparatory sketch dated
64, 1964
Watercolour on paper
Collection: © The John
Hoyland Estate.

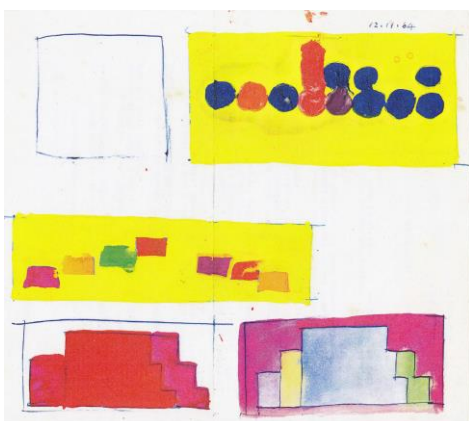


Fig. 65 - John Hoyland
Untitled, uncatalogued
preparatory sketches,
Dated 12.11.64, 1964
Watercolour on paper
Collection: © The John
Hoyland Estate.

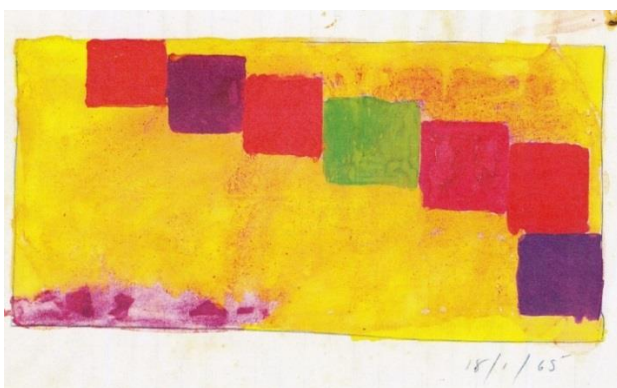


Fig. 66 - John Hoyland
Untitled, uncatalogued
preparatory sketch,
Dated 18/1/65, 1965
Watercolour on paper
Collection: © The John
Hoyland Estate.

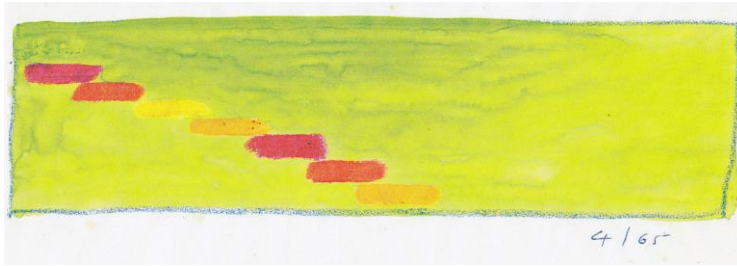


Fig. 67 - John Hoyland
 Untitled, uncatalogued
 preparatory sketch,
 Dated 4/65,1965
 Watercolour on paper
 Collection: © The John Hoyland
 Estate.

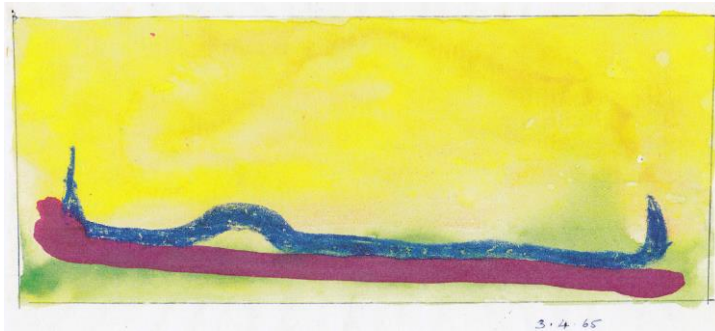


Fig. 68 - John Hoyland
 Untitled, uncatalogued
 preparatory sketch
 Dated 3.4. 65, 1965
 Watercolour on paper
 Collection: © The John
 Hoyland Estate.

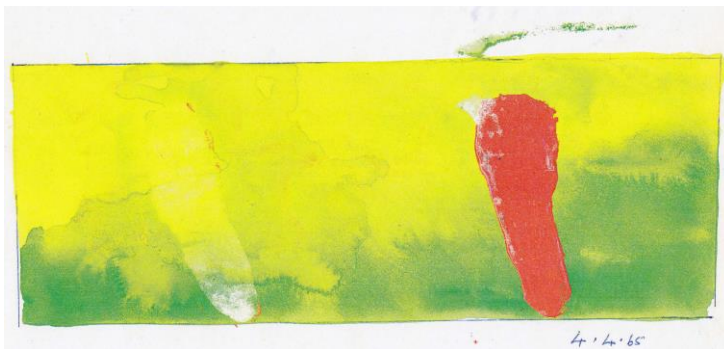


Fig. 69 - John Hoyland
 Untitled, uncatalogued
 preparatory sketch
 Dated 4.4. 65, 1965
 Watercolour on paper
 Collection: © The John
 Hoyland Estate.

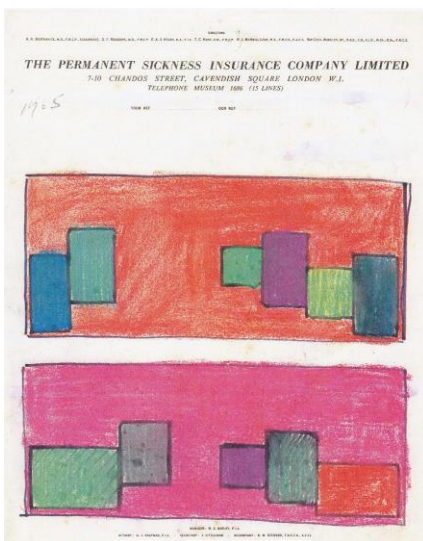


Fig. 70 - John Hoyland
 Untitled, uncatalogued
 preparatory sketch,
 Dated 1965.
 Watercolour on paper
 Collection: © The John
 Hoyland Estate.

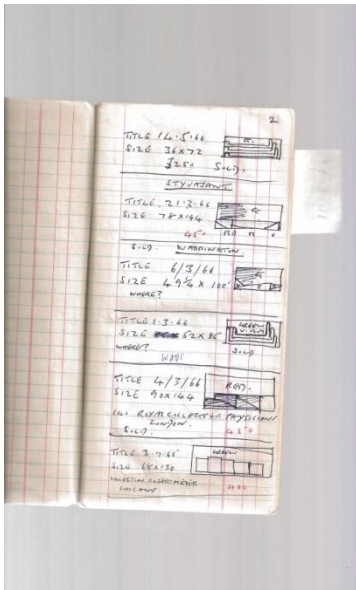


Fig. 71 - John Hoyland
Untitled sketches of
finished paintings, no
date.
Collection: © The John
Hoyland Estate.

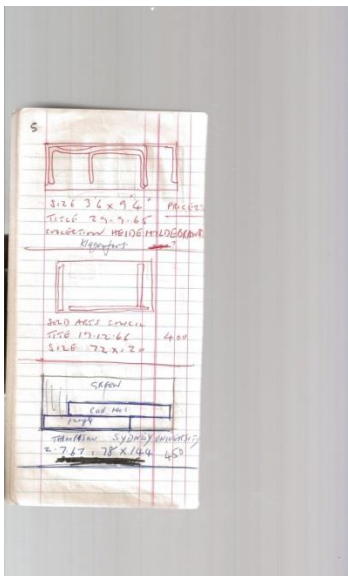


Fig. 72 - John Hoyland
Untitled sketches of
finished paintings, no
date
Collection: © The John
Hoyland Estate.

Fig. 73 - John Hoyland, *Sheet of eight compositional sketches (1)* 1965.
Gouache on paper, 8 parts Total, 70.8 x 54.4 cm. Collection: Arts Council
Collection.
<http://www.artscouncilcollection.org.uk/artwork/sheet-eight-compositional-sketches-1>

Fig. 74 - John Hoyland, *Sheet of eight compositional sketches (2)*, 1965
Gouache on paper, 8 parts Total, 70.8 x 54.4 cm. Collection: Arts Council
Collection.
<http://www.artscouncilcollection.org.uk/artwork/sheet-eight-compositional-sketches-2>

Fig. 75 - John Hoyland, *27.3.62*, 1962. Acrylic on cotton duck. 254 x 198 cm.
Collection: Hoyland Studio.

<http://www.johnhoyland.com/paintings-other-work/paintings-1960-69/27-3-62/>

Fig.76 - John Hoyland, *20.4.66*, 1966. Acrylic on cotton duck.198 x 297 cm.
Collection: Hoyland Studio.

<http://www.johnhoyland.com/paintings-other-work/paintings-1960-69/20-4-66/>

Fig. 77 - John Hoyland, *14.9.66*, 1966. Acrylic on cotton duck. 198 x 366 cm.
Collection: Hoyland Studio.

<http://www.johnhoyland.com/paintings-other-work/paintings-1960-69/14-9-66/>

Fig. 78 - John Hoyland, *12.6.67*, 1967. Acrylic on cotton duck. 300 x 168 cm.
Collection: Hoyland Studio.

<http://www.johnhoyland.com/paintings-other-work/paintings-1960-69/12-6-67/>

Fig. 79 - John Hoyland, *19.12.66*, 1966. Acrylic on cotton duck. 182.9 x 304.8 cm
Collection: Arts Council Collection.

<http://www.artscouncilcollection.org.uk/artwork/191266>

Fig. 80 - John Hoyland, *3:8:68*, 1968. Acrylic on cotton duck 198 x 366 cm.
Collection: Ulster Museum.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/3868-122188>

Fig. 81 - John Hoyland, *Ligeia*, 1978. Acrylic on canvas. 244 x 216 cm
Collection: National Museum of Wales (previously owned by Leslie Waddington).

<http://www.bbc.co.uk/arts/yourpaintings/paintings/ligeia>

Fig. 82 - John Hoyland, *6.3.66*, 1966, Acrylic on cotton duck. 123.5 x 248.2 cm.
Collection: University of Warwick.

<http://www2.warwick.ac.uk/services/art/artist/johnhoyland/wu0115>

Fig. 83 - John Hoyland, *1.3.66*, 1966. Acrylic on cotton duck. 130.2 x 22.9 cm
Collection: University of Warwick.

<http://www2.warwick.ac.uk/services/art/artist/johnhoyland/wu0116>

Fig. 84 - John Hoyland, *29.3.69*, 1969. Acrylic on cotton duck. 198.6 x 365.5 cm
Collection: Fitzwilliam Museum, Cambridge.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/29-3-69-5771>

Fig. 85 - John Hoyland, *Verge 12.10.76*, 1976. Acrylic on cotton duck. 90 x 129.8 cm.
Collection: The Courtauld Gallery, London.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/verge-207227>

Fig. 86 - John Hoyland, *Downland*, 1976. Acrylic on cotton duck. 76 x 76 cm.
Collection: The Courtauld Gallery, London.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/downland-207228>

Fig. 87 - John Hoyland, *4.3.66*, 1966. Acrylic on cotton duck. 216 x 275 cm.
Collection: Royal College of Physicians, London.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/4-3-66-192378>

Fig. 88 - John Hoyland, *Untitled 1970*, 1970. Acrylic on canvas. 182.9 x 182.9 cm.
Collection: The Fitzwilliam Museum, Cambridge.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/untitled-4760>

Fig. 89 - John Hoyland, *Untitled*, 1975. Acrylic on canvas. 228 x 228.6 cm
Collection: The Fitzwilliam Museum, Cambridge.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/untitled-4761>

Fig. 90 - John Hoyland, *No.19, 26.12.1961*, 1961. Oil on canvas. 213 x 244 cm.
Collection: Calouste Gulbenkian Foundation Lisbon.

<http://cam.gulbenkian.pt/CAM/pt/Colecao/Autores>

Fig. 91 - John Hoyland, *No.8.8.63*, 1963. Oil on canvas. 173 x 173 cm
Collection: Calouste Gulbenkian Foundation Lisbon.

<http://cam.gulbenkian.pt/CAM/pt/Colecao/Autores>

Fig. 92 - John Hoyland, *No. 8.7.61*, 1961. Oil on canvas. 192.5 x 167.5 cm
Collection: Calouste Gulbenkian Foundation Lisbon.

<http://cam.gulbenkian.pt/CAM/pt/Colecao/Autores>

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

<http://cam.gulbenkian.pt/CAM/pt/Colecao/Autores>

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

<http://cam.gulbenkian.pt/CAM/pt/Colecao/Autores>

Fig. 95 - John Hoyland, *Trasko*, 1979. Acrylic on canvas. 198.1 x 152.4 cm.
Collection: Granada.

<http://www.waterman.co.uk/artists/188-john-hoyland/works/738/>

Fig. 96 - John Hoyland, *1.7.68*, 1968. Acrylic on canvas. 198.1 x 152.4 cm.
Collection: Beatrice Monti's collection, 1968-2011.

<http://www.christies.com/lotfinder/paintings/john-hoyland-ra-1768-5502198-details.aspx>

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

<http://www.tate.org.uk/art/artworks/hoyland-11764-t14174>

Fig. 98 - John Hoyland, *17.3.69*, 1969. Acrylic on cotton duck. 198 x 365 cm.
Collection: Tate Gallery London

<http://www.tate.org.uk/art/artworks/hoyland-17-3-69-t01130>

Fig. 99 - John Hoyland, *25.4.69*, 1969. Acrylic on canvas 243.8 x 914 cm.
Collection: Tate Gallery London

<http://www.tate.org.uk/art/artworks/hoyland-25-4-69-t01129>

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

<http://visualarts.britishcouncil.org/collection/artists/john-hoyland-1934/object/untitled-hoyland-1965-p833/objects/all/initial/h/page/1>

Fig. 101 - John Hoyland, *8.1.69*, 1969. Acrylic on cotton duck. 214 x 183 cm.
British Council Collection.

<http://visualarts.britishcouncil.org/collection/artists/john-hoyland-1934/object/8-1-69-hoyland-1969-p1270/objects/all/initial/h/page/1>

Fig. 102 - John Hoyland, *22.5.75*, 1975. Acrylic on cotton duck. 91.5 x 76 cm.
Collection: British Council Collection.

<http://visualarts.britishcouncil.org/collection/artists/john-hoyland-1934/object/22-5-75-hoyland-1975-p3187/objects/all/initial/h/page/1>

Fig. 103 - John Hoyland, *20.3.69*, 1969. Oil on canvas. 102.40 x 244.30 cm
Collection: Government Art Collection.

<http://www.gac.culture.gov.uk/work.aspx?obj=14464>

Fig. 104 - John Hoyland, *28.4.73*, 1973. Acrylic on cotton duck. 183 x 167.5 cm.
Collection: Government Art Collection.

<http://www.gac.culture.gov.uk/work.aspx?obj=28327>

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

<http://www.gac.culture.gov.uk/work.aspx?obj=31319>

Fig.106 – John Hoyland, *16.10.68*, 1968. Acrylic on duck cotton. 145 x 183.2 cm.
Collection: Southampton Art Gallery.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/16-10-68-17751>

Fig. 107 - John Hoyland, *12.1.69*, 1969. Acrylic on cotton duck. 197 x 365.3 cm
Collection: Museums Sheffield.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/12-1-1969-72548>

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

<http://www.bbc.co.uk/arts/yourpaintings/paintings/untitled-90661>

Fig. 109 - John Hoyland, *10.9.75*, 1975. Acrylic on cotton duck. 213 x 198 cm.
Collection: Birmingham Museums Trust.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/10-9-75-34261>

Fig. 110 - John Hoyland, *16.7.76 (untitled)*, 1966. Acrylic on cotton duck. 304 x 213.cm. Collection: Newcastle University.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/untitled-57427>

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.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/30-3-69-39110>

Fig. 112 - John Hoyland, *23.9.69*, 1969. Acrylic on cotton duck. 181 x 75 cm.
Collection: University of Stirling.

<http://www.bbc.co.uk/arts/yourpaintings/paintings/untitled-127898>

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

<http://www.albrightknox.org/collection/search/piece:1255/>

Fig. 114 – John Hoyland, *Pemba 24.7.77*, 1977. Acrylic on cotton duck. 244 x 229 cm.
Collection: The Art Gallery of Western Australia.

<http://www.johnhoyland.com/paintings-other-work/paintings-1970-79/pemba/>

Appendix 1: British Corporate Collections 1966¹

- 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.

¹ Information extracted and collated from Osbourne, A. (ed). Patron: Industry Supports the Arts, London: Connoisseur, 1966

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

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 not a shadow of doubt that he is working better than ever before and that he must

⁵ Tisdall, C. 'They know what they like...' *The Guardian*, 2 June 1977, p.11

⁶ Blake, P. 'An Open Letter to three art critics', *The Guardian*, 20 July 1977, p.10

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

Appendix 3: Art for Whom?⁸

⁷ Overy, P. 'Manifestations of contemporary taste', *The Times*, 2 August 1977, p.9

⁸ Reprinted from *Art for Whom: An Exhibition Selected by Richard Cork*, Exhibition catalogue by Richard Cork, Serpentine Gallery, London: Arts Council of Great Britain, 1978

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.

Appendix 4: Sales, Purchases, and Gifted works: John Hoyland, 1960-1982⁹

No	Title	Date of Work	Provenance	Sold by	Price (if known)
1	17.5.63	1963	'Robertson'	Not stated	
2	20.8.64	1964	Waddington Galleries	'Sold Leslie'	
3	20.11.64	1964	'Sold Newcastle University'	Not stated	
4	'1964'	1964	Grabowski	Not stated	£150
5	6.1.65	1965	'Sheffield'	Not stated	
6	12.1.65	1965	'Ian Stephenson'	Not stated	
7	3.9.65	1965	'Collection Robert Mayer, Chicago'	Not stated	
8	29.9.65	1965	'Sold Collection Heine Hildebrand'	Not stated	£234
9	29.12.65	1965	'Alan Power'	'Leslie'	£375
10	2.1.66	1966	'Switzerland'	'Sold by Leslie'	
11	4.2.66	1966	Galleria de Milano	'Sold by Leslie to Galleria de Milano'	
12	21.2.66	1966	'Stuyvesant'		
13	4.3.66	1966	'Royal College of Physicians'		£450
14	10.4.66	1966	Alan Power		£300
15	12.4.66	1966	McAlpine		
16	16.4.66	1966	Not stated	'Sold'	£300
17	7.5.66	1966	'Leicester'		
18	13.5.66	1966	Hike Buymans	'Sold to Hike Buymans'	
19	14.5.66	1966		'Sold'	£250
20	26.5.66	1966	Not stated	Sold Waddington	

⁹ Information kindly supplied by Beverley Heath-Hoyland and Hoyland Studio Ltd July 2014

21	28.5.66	1966	'Tate'	Not stated	£550
22	3.6.66	1966	Not stated	'Sold by Leslie'	
23	13.6.66	1966	Not stated	'Sold Leslie'	
24	16.7.66	1966	'Laing Gallery'	Not stated	
25	12.8.66	1966	Not stated	'Sold Leslie(CHEAP) BC'	
26	22.8.66	1966	Not stated	UCLA Robertson	
27	14.9.66	1966	Not stated	'Sold Waddingtons'	£600
28	19.9.66	1966	Not stated	'Sold by Leslie'	
29	25.9.66	1966	'Sold to Sandy Wilson'		
30	3.12.66	1966	'Ferranti'	Not stated	£440
31	19.12.66	1966	'Arts Council'	Not stated	£400
32	5.1.67	1967	'McAlpine'		
33	3.2.67	1967	'McLory Foundation'	Not stated	
34	17.3.67	1967		'Sold by Leslie'	£333.60
35	29.4.67	1967	Not stated	'Sold by Leslie'	£625
36	2.6.67	1967	Sydney University		£450
37	28.6.67	1967	Not stated	'Sold by Leslie'	£850
38	4.7.67	1967	'Sold to Ivan Lambert(Paris)'	Not stated	
39	16.7.67	1967	'Mrs Ascher'	Not stated	
40	23.7.67	1967	'Heiner Cologne'	Not stated	
41	4.9.67	1967	'Feiner'	'Sold by Elkon'	
42	9.9.67	1967	'UCLA Sold Robertson'		£524
43	4.10.67	1967	Not stated	'Sold Leslie'	£450
44	7.10.67	1967	'Sold - Sandie Wilson'	Not stated	
45	8.10.67	1967	Not stated	'Sold by Leslie'	
46	16.10.67	1967	Not stated	'Sold by Leslie'	
47	31.10.67	1967	Kymaston MacShane	Not stated	
48	29.4.68	1968	'Mrs Ascher'		

49	30.4.68	1968	'Canada'	'Sold by Leslie'	£225
50	20.5.68	1968	Not stated	'Sold'	
51	7.6.68	1968	Not stated	'Sold by Leslie'	£225
52	1.7.68	1968	<i>Bought by Leslie'</i>	Waddington Galleries	
53	6.7.68	1968	Not stated	'Sold'	
54	9.7.68	1968	Not stated	'Sold'	
55	15.7.68	1968	'Spurlings'	Not stated	
56	25.7.68	1968	Not stated	'Sold'	
57	1.11.68	1968	Leslie Waddington	'Leslie Bought'	
58	23.1.69	1969		<i>Sold Leslie - McLory</i>	£200.10.00
59	13.2.69	1969	'Sold Elkon Gallery to Larry Aldrich'	<i>Sold Elkon Gallery</i>	Not stated
60	14.2.69	1969	'Mrs Elkon'	Not stated	Not stated
61	15.2.69	1969	'Sold Milan'	Not stated	Not stated
62	17.3.69	1969	'Sold Tate'	Not stated	£405
63	19.3.69	1969	'Sold to Landry'	Not stated	£350
64	23.3.69	1969	'Bowness'	Not stated	£250
65	26.3.69	1969	'Sold Cowes neighbours'	Not stated	Not stated
66	31.3.69	1969	'Hyde Thompson'	Not stated	£225
67	25.4.69	1969	'Tate'	Not stated	£247.10.00
68	20.5.69	1969	'Ministry of Works'	Not stated	£247.10.00 -£495 ?
69	24.5.69	1969	<i>Pitt & Scott</i>	'Sold by Leslie'	£450
70	27.5.69	1969	'The Lancaster'	Not stated	£630
71	15.6.69	1969	'Gift to Leslie'	N/A	N/A
72	18.6.69	1969	'McAlpine'	Not stated	£850
73	17.7.69	1969	'Sold'		
74	7.8.69	1969	'McAlpine'	Not stated	£562.10.00
75	21.9.69	1969	Not stated	'Sold by Leslie'	£300
76	3.11.69	1969	<i>Bought by Helene</i>	Not stated	£1,100

			<i>Sutton £1,100</i>		
77	6.11.69	1969	<i>Pitt & Scott Iran Museum</i>	Not stated	Not stated
78	7.11.69	1969	Not stated	'Sold by Leslie'	£220
79	21.11.69	1969	'Bought by Emmerich, taken by Helene Sutton 7/73'		
80	14.12.69	1969	<i>Sold Power Collection Melbourne</i>	Not stated	£740
81	6.2.70	1970	Not stated	<i>Sold Leslie £375</i>	£375
82	12.2.70	1970	<i>Sold to Storm King Art Center</i>	<i>Sold to Storm King Art Center by Emmerich</i>	\$990
83	20.2.70	1970	<i>Norwich Art Society</i>	Not stated	£450
84	21.2.70	1970	Not stated	'Sold by Leslie'	£375
85	24.2.70	1970	Dr L. Lowe	'Sold by Emmerich'	\$700
86	26.2.70	1970	Not stated	'Sold by Leslie'	£350
87	1.3.70 (small painting)	1970	Not stated	Not Stated	£270
88	2.3.70	1970	Helene Sutton	'Sold Helene Sutton'	Not stated
89	3.3.70	1970	Not stated	'Sold by Leslie'	Not stated
90	7.3.70	1970	Not stated	'Sold by Leslie'	Not stated
91	12.3.70	1970	Not stated	'Sold Leslie'	Not stated
92	10.7.70	1970	'Sold by Emmerich to George H. Waltermann'	'Sold by Emmerich to George H. Waltermann'	Not stated
93	9.9.70	1970	Not stated	'Sold by Theo'	Not stated
94	13.9.70	1970	'Eloise'	Not stated	Not stated
95	25.9.70	1970	Not stated	'Sold by Emmerich'	Not stated
96	9.10.70	1970	<i>Helene Sutton</i>	Not stated	£400
97	30.1.71	1971	Not stated	'Sold by Leslie'	Not stated
98	21.2.71	1971	Not stated	'Sold by Leslie'	Not stated

99	24.2.71	1971	Not stated	'Sold by Leslie'	Not stated
100	17.3.71	1971	Not stated	'Sold'	Not stated
101	24.7.71	1971	Not stated	'Sold by Leslie'	Not stated
102	24.11.71	1971	'Sold to Leslie'	Waddington Galleries ?	Not stated
103	18.9.72	1972	'Sold Mrs Agress'	Not stated	\$630
104	28.9.72	1972	'Sold Helene Sutton, Verona'	Not stated	Not stated
105	26.3.73	1973	'Helene Sutton, Verona'	Not stated	£400
106	28.3.73	1973	Not stated	'Sold by Rubiner'	£450
107	3.4.73	1973	'Bought Helene Sutton'	Not stated	Not stated
108	9.4.73	1973	'Bought Helene Sutton'	Not stated	Not stated
109	16.4.73	1973	'Helene Sutton - took by hand'	Not stated	£450
110	18.4.73	1973	'Gift to Piero Dorazio'	N/A	N/A
111	19.4.73	1973	'Verona Bought - Sutton'	Not stated	£400
112	23.4.73	1973	'Gift to Rio Museum'	N/A	N/A
113	26.4.73	1973	'Sold to Frederick Dickinson'	Not stated	Not stated
114	29.4.73	1973	'Helsinki'	Not stated	Not stated
115	9.5.73	1973	'Sent to John Moores'	N/A	N/A
116	10.5.73	1973	'Gift to Jeremy Moon'	N/A	N/A
117	23.5.73	1973	'Sold £440 to Helene'	Not stated	£440
118	30.5.73	1973	'Sold to Finland'	Not stated	Not stated
119	19.6.73	1973	'Sold'	Not stated	Not stated
120	21.8.73	1973	'Sold by R'	Not stated	Not stated
121	22.8.73	1973	'Sold Metcalf'	Not stated	Not stated
122	17.9.73	1973	'Sold'	Not stated	Not stated
123	6.4.74	1974	'Caro' (gift?)	Not stated	Not stated
124	14.4.74	1974	'Bought Leslie'	Not stated	£550

125	24.4.74	1974	Not stated	'Sold by Rubiner'	Not stated
126	16.5.74	1974	'Sold to Alex Gregory'	Not stated	Not stated
127	20.5.74	1974	'Sold to Sydney'	Not stated	Not stated
128	25.5.74	1974	'Bought by Leslie'	Waddington Galleries?	£550
129	1.7.74	1974	'Sold Alex and Hood'	Not stated	Not stated
130	9.7.74	1974	Not stated	'Sold by Rubiner'	Not stated
131	25.1.75	1975	'Sold Andre - Pilgrim, Zurich'	Not stated	Not stated
132	10.2.75	1975	'Nancy Balfour'	Not stated	Not stated
133	Saracen		'Sold Andre'	Not stated	Not stated
134	15.2.75	1975	'Sold Helene'	Not stated	Not stated
135	Palindrome 16.6.76	1976	Not stated	'Sold Leslie'	£950 +VAT
136	6.10.75	1975	'Bryan Robertson'	Not stated	Not stated
137	Calypso 7.4.76	1974	'Sold Canada'	Not stated	Not stated
138	24.4.76	1976	Not stated	'Sold by Leslie'	Not stated
139	13.9.76	1976	Not stated	'Sold Theo'	Not stated
140	Verge 12.10.76	1976	Sold Alistair Hunter	Not stated	£950+VAT
141	Baalbak 15.10. 76	1976	Not stated	'Sold Leslie'	£950 +VAT
142	Terrale 14.2.77	1977	Not stated	'Sold Leslie'	£950 +VAT
143	Wotan 21.7.77	1977	Arts Council	Waddington Galleries	Not stated
143	Anjou 19.8.77	1977	Not stated	'Sold by Leslie 1981'	Not stated
143	Libbcolio 15.10.77	1977	Not stated	'Sold'	Not stated
144	Sator		Not stated	'Sold by Leslie'	Not stated
145	Diamond Gasp	1977	Not stated	'Sold by Leslie'	Not stated

	<i>17.10.77</i>				
146	<i>28.8.78</i>	1978	Not stated	'Leslie'	Not stated
147	<i>15.12.78</i>	1978	Not stated	'USA Sold'	Not stated
148	<i>Ligeia 1.12.78</i>	1978	'Sold to Leslie'	Not stated	Not stated
149	<i>Trick 25.12.78</i>	1978	Not stated	'Sold Leslie USA'	Not stated
150	<i>Trasko</i>		Granada		
151	<i>Cumulus 25.10.80</i>	1980	'Sold Wayne Adelson'	Not stated	Not stated
152	<i>Socaramal 2.1.81</i>	1981	'Sold Leslie'	Not stated	Not stated
153	<i>Winter Journey 3.1.81</i>	1981	'Sold Tolly Cobbold'	Not stated	Not stated
154	<i>Little Garden 19.3.81</i>	1981	'Sold'	'Sold'	Not stated
155	<i>Tiger Walk 3.4.81</i>	1981	'Sam Lurie'	'Sold Sam Lurie'	Not stated
156	<i>Cathay</i>		'Sold Ascher Adelman'	Not Stated	Not Stated
157	<i>Betwixt and Between 21.3.82</i>	1982	'Sold Radie Naser'	Not stated	Not stated
158	<i>Tiger's... 2.6.82</i>	1982	'Sold'	Not stated	Not stated
159	<i>Ocean Lovers 3.6.82</i>	1982	'Sold'	Not stated	Not stated
160	<i>27.6.82</i>	1982	'Sold Colin Renfrew'	Not stated	Not stated
161	<i>Slow Dancer 10.7.82</i>	1982	'Sold'	Not stated	Not stated
162	<i>Master of Revels 6.8.82</i>	1982	'Sold Huston'	Not stated	Not stated
163	<i>Say When 14.11.82</i>	1982	'Sold Kasmin'	Not stated	Not stated
164	<i>Kilkenny Cats</i>	19	'Sold'	Not stated	Not stated

Appendix 5: Peter Stuyvesant British Art Collection, 1965¹⁰

No	Artist	Title of work	Date of work	Scale	Materials
1	Gillian Ayres	<i>Piranho</i>	1964	94 x 60 inches	Oil on canvas
2	Francis Bacon	<i>Study for Self-Portrait</i>	1964	61 x 55 inches	Oil on canvas
3	Peter Blake	<i>Zorina Queen of the Nudists and Her TV Gorilla</i>	Date unknown	45.5 x 20.5 inches	Cryla and collage on wood panel with music box mechanism
4	Sandra Blow	<i>Composition</i>	1963	60 x 66 inches	Oil on canvas
5	Derek Boshier	<i>Vista City</i>	1964	120 x 77.5 inches	Oil on canvas
6	Derek Boshier	<i>Plaza</i>	1965		Oil on canvas
7	Patrick Caulfield	<i>View of the Chimneys</i>	1964	96 x 48 inches	Oil on canvas
8	Prunella Clough	<i>Electrical Landscape</i>	1960	64 x 60 inches	Oil on canvas
9	Bernard Cohen	<i>Fable</i>	1965	96 x 96 inches	Acrylic paint on canvas
10	Bernard Cohen	<i>When White</i>	1963	84 x 84 inches	Oil and tempera on canvas
11	Harold Cohen	<i>Landfall</i>	1960	108 x 164 inches	Oil on canvas
12	Harold Cohen	<i>Secret</i>	1964	98 x 118 inches	Acrylic and oil paint on canvas
13	Alan Davie	<i>The White Magician</i>	1956	60 x 96 inches	Oil on canvas
14	Robyn Denny	<i>Gully Foyle</i>	1961	84 x 72 inches	Oil on canvas

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

15	Anthony Davidson	<i>Zig Zag Towards an Aurelia</i>	1961	66 x 66 inches	Oil on canvas
16	Anthony Davidson	<i>Bring it to Serone</i>	1961	66 x 66 inches	Oil on canvas
17	Terry Frost	<i>Red and Black August</i>	1961	58 x 60 inches	Oil on canvas
18	Terry Frost	<i>Blue, Black Arrow</i>	1962	48 x 48 inches	Oil on canvas
19	Richard Hamilton	<i>My Marilyn</i>	1965	40 x 48 inches	Oil collage on hardboard
20	Patrick Heron	<i>Big Violet with Red and Blue</i>	1965	60 x 84 inches	Oil on canvas
21	Patrick Heron	<i>Blue November</i>	1963	60 x 72 inches	Oil on canvas
22	Anthony Hill	<i>Relief Construction</i>	1962	32 x 28 inches	Perspex, polystyrene and aluminium
23	Roger Hilton	<i>The Aural Sea</i>	1959	84 x 96 inches	Oil on canvas
24	Ivon Hitchens	<i>River Rother, Dark Evening</i>	1951	18 x 43 inches	Oil on canvas
25	John Hoyland	<i>Untitled</i>	1963	84 x 100 inches	Oil on canvas
26	Paul Huxley	<i>Untitled No 46</i>	1965	68 x 68 inches	Acrylic resin on canvas
27	Paul Huxley	<i>Untitled No 33</i>	1964	80 x 80 inches	Acrylic resin on canvas
28	Gwyther Irvin	<i>Quintet</i>	1962	48 x 61 inches	Paper collage on board
29	Tess Jaray	<i>Capital Blue</i>	1965	72 x 100 inches	Oil on canvas
30	Tess Jaray	<i>St Stephen's Green</i>	1964	72 x 60 inches	Oil on canvas
31	Allen Jones	<i>Buses</i>	1964	108 x 120 inches	Oil on canvas

32	Kenneth Martin	<i>Blue tangle</i>	1964	48 x 48 inches	Oil paint on board
33	Kenneth Martin	<i>Diagonal Permutations</i>	1964		Relief – wood, stainless steel and formica
34	Jeremy Moon	<i>Spring Voyage</i>	1965	65 x 114 inches	Acrylic on aluminium paint on canvas
35	Jeremy Moon	<i>Chart</i>	1962	80 x 69 inches	Oil on canvas
36	Ben Nicholson	<i>Sirius March</i>	1964	43 x 87 inches	Oil on cardboard
37	Victor Pasmore	<i>Linear Relief</i>	1962/1965	60 x 60 inches	Oil and gravure on plastic
38	Peter Phillips	<i>The Entertainment Machine</i>	1961	72 x 72 inches	Oil on canvas
39	Ceri Richards	<i>La Cathedrale Engloutie</i>	1960/1962	60 x 180 inches	Oil on canvas
40	Bridget Riley	<i>Crest</i>	1960	65 x 65 inches	Emulsion on board
41	Bridget Riley	<i>Untitled</i>	1965	70 x 69 inches	Emulsion on board
42	William Scott	<i>Blue Form on White</i>	1964	62 x 80 inches	Oil on canvas
43	Jack Smith	<i>Various Activities</i>	1963	54 x 54 inches	Oil on canvas
44	Jack Smith	<i>Side to Side No 2</i>	1963	60 x 60 inches	Oil on canvas
45	Richard Smith	<i>Straggerley</i>	1963	89 x 89 inches	Oil on canvas
46	Joe Tilson	<i>Wood Relief No 20</i>	Date unknown	60 x 48 inches	Painted wood
47	John Wells	<i>Involute No 6</i>	1962	48 x 24 inches	Oil on hardboard
48	Bryan Wynter	<i>River Boat Blue</i>	1956	44 x 56 inches	Oil on canvas

49	Bryan Wynter	<i>Sandspoor X1</i>	1965	56 x 44 inches	Oil on canvas
50	Gillian Ayres	<i>Sind</i>	1964	72 x 60 inches	Plastic paint on canvas
51	Robyn Denny	<i>For Ever</i>	1965	84 x 72 inches	Oil on canvas
52	Richard Smith	<i>Gift Wrap</i>	1963	208 x 80 x 33 inches	Oil on canvas

Appendix 6: Works by John Hoyland in Public Collections in the United Kingdom

Works by John Hoyland in the Tate Gallery ¹¹

No	Title	Date	Materials	Scale	Acquisition date	Acquisition Method
1	<i>April 1961</i>	1961	Oil paint on canvas	152,5 x 152.7 cm	1983	Presented by E.J. Power through the Friends of the Tate Gallery
2	<i>No. 22, 20. 2. 62</i>	1962	Oil paint on canvas	172.7 x 172.7 cm	1964	Presented by the Contemporary Art Society
3	<i>11.7.64</i>	1964	Acrylic paint on canvas	213.4 x 304.9 cm	2014	Presented by the McMaster Museum of Art, Hamilton Ontario 2014
4	<i>28. 5. 66</i>	1966	Acrylic paint on canvas	199.4 x 365.8 cm	1966	Purchased
5	<i>17. 3. 69</i>	1969	Acrylic paint on canvas	198.4 x 365.8 cm	1969	Purchased
6	<i>25. 4. 69</i>	1969	Acrylic paint on canvas	243.8 x 914 cm	1969	Presented by the Friends of the Tate Gallery

¹¹ Information extracted and collated from [Online] <http://www.tate.org.uk/art/artworks/hoyland> [17 September 2014]

7	<i>Blues, Greens</i>	1969	Screenprint on paper	60.0 x 90.8 cm	1975	Presented by Rose and Chris Prater through the Institute of Contemporary Prints
8	<i>Blues, Reds</i>	1969	Screenprint on paper	60.0 x 91.4 cm	1975	Presented by Rose and Chris Prater through the Institute of Contemporary Prints
9	<i>Red, Blue</i>	1969	Screenprint on paper	55.6 x 92.7 cm	1975	Presented by Rose and Chris Prater through the Institute of Contemporary Prints
10	<i>Reds, Greens</i>	1969	Screenprint on paper	59.7 x 90.8 cm	1975	Presented by Rose and Chris Prater through the Institute of Contemporary Prints
11	<i>Yellows</i>	1969	Screenprint on paper	52.4 x 90.8 cm	1975	Presented by Rose and Chris Prater through the Screenprint on paper Institute of Contemporary Prints
12	<i>Brown Black on Pink</i> <i>From The New York Suite</i>	1971	Screenprint on paper	91.7 x 66.0 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints
13	<i>Brown-Beige-Pink</i>	1971	Screenprint on paper	53.0 x 72.4 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary

						Prints
14	<i>Green, Orange, Pink</i> From <i>The New York Suite</i>	1971	Screenprint on paper	91.4 x 66.0 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints
15	<i>Grey / Blue</i> From <i>The New York Suite</i>	1971	Screenprint on paper	91.4 x 66.0 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints
16	<i>Grey / Blue on Green</i>	1971	Screenprint on paper	91.4 x 66.0 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints
17	<i>Grey / Blue on Pink</i>	1971	Screenprint on paper	91.4 x 66.0 cm		Presented by Waddington Galleries through the Institute of Contemporary Prints
18	<i>Orange, Pink</i>	1971	Screenprint on paper	44.5 x 63.2 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints
19	<i>Orange-Pink-Green</i>	1971	Screenprint on paper	48.6 x 74.0 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints
20	<i>Pale Yellow, Pink and Brown</i> From <i>The New York Suite</i>	1971	Screenprint on paper	91.4 x 66.0 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary

						Prints
21	<i>Red Black on Grey</i> From <i>The New York Suite</i>	1971	Screenprint on paper	91.7 x 66 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints
22	<i>Red Black on Pink</i> From <i>The New York Suite</i>	1971	Screenprint on paper	91.7 x 66 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints
23	<i>Yellow and Pink</i> From <i>The New York Suite</i>	1971	Screenprint on paper	91.4 x 66.0 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints
24	<i>Untitled I</i>	1974	Lithograph on paper	77.1 x 59.9 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints 1975
25	<i>Untitled II</i>	1974	Lithograph on paper	77.3 x 60.0 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints 1975
26	<i>Untitled III</i>	1974	Lithograph on paper	77.8 x 60.2 cm	1975	Presented by Waddington Galleries through the Institute of Contemporary Prints 1975
27	<i>Untitled From For John Constable</i>	1976	Acrylic paint and lithograph on paper	54.9 x 85.7 cm	1977	Presented by Bernard Jacobson Gallery

28	<i>Saracen</i>	1977	Acrylic paint on canvas	243.8 x 228.6 cm	1979	Purchased
29	<i>Anking</i>	1979	Etching and aquatint on paper	67.3 x 53.3 cm	1981	Purchased
30	<i>Dido</i>	1979	Etching on paper	67.6 x 53.3 cm	1981	Purchased
31	<i>North Sound</i>	1979	Acrylic paint on canvas	228.6 x 243.8 cm	1979	Purchased
32	<i>Rankin</i>	1979	Etching and aquatint on paper	68.9 x 54.6 cm	1979	Presented by Rose and Chris Prater
33	<i>Splay</i>	1979	Etching on paper	67.6 by 53.3 cm	1979	Presented by Rose and Chris Prater
34	<i>Trace</i>	1979	Intaglio print on paper	68.9 x 54.6 cm	1979	Presented by Rose and Chris Prater
35	<i>Trickster</i>	1979	Intaglio print on paper	69.2 x 54.6 cm	1979	Presented by Rose and Chris Prater
36	<i>View</i>	1979	Intaglio print on paper	68.9 x 54.6 cm	1979	Presented by Rose and Chris Prater
37	<i>Memphis</i>	1980	Etching and aquatint on paper	69.2 x 54.3 cm	1980	Presented by Rose and Chris Prater
38	<i>Tembi</i>	1980	Etching and aquatint on paper	54.6x 69.2 cm	1980	Presented by Rose and Chris Prater
39	<i>Vigil</i>	1980	Etching on paper	54.6 x 68.9 cm	1981	Presented by Rose and Chris Prater
40	<i>Gadal 10.11.86</i>	1986	Acrylic paint on canvas	254.0 x 254.0 cm	1987	Purchased

Works of John Hoyland in the Arts Council of Great Britain Art Collection¹²

No	Title	Date	Materials	Scale	Acquisition date	Acquisition Method
1	<i>No. 2, 1965</i>	1965	gouache on paper	38.0 x 55.9 cm	1972	Purchased from the Waddington Gallery
2	<i>No. 3, 1965</i>	1965	gouache on paper	37.8 x 56 cm	1972	Purchased from the Waddington Gallery
3	<i>Sheet of eight compositional sketches (1)</i>	1965	gouache on paper	70.8 x 54.4 cm	1972	Purchased from the Waddington Gallery
4	<i>Sheet of eight compositional sketches (2)</i>	1965	gouache on paper	70.8 x 54.4 cm	1972	Purchased from the Waddington Gallery
5	<i>19.12.66, 1966</i>	1966	oil on canvas	182.9 x 304.8 cm	1967	Purchased from the artist
6	<i>No. 1, 1966</i>	1966	gouache on paper	56 x 76.4 cm	1972	Purchased from the Waddington Gallery
7	<i>20.5.68</i>	1968	acrylic on canvas	198.1 x 367cm	1969	Purchased from the Waddington Gallery
8	<i>Gouache (Yellow/Brown/Blue/White),</i>	1969	gouache on card	55 x 75.5cm	1969	Purchased from the Waddington Gallery
9	<i>Gouache (Orange/Green),</i>	1969	gouache on paper	54.7 x 75 cm	1969	Purchased from the Waddington Gallery
10	<i>Red Over Yellow, 18.9.73,</i>	1973	acrylic on canvas	244.5 x 248 cm	1974	Purchased from the Waddington Gallery

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]

11	<i>Wotan</i>	1977	acrylic on canvas	243.8 x 228.6 cm	1977	Purchased from the Waddington Gallery
12	<i>Anking</i>	1979	coloured etching	91.5 x 68.2cm	1980	Purchased from the Waddington Gallery
13	<i>Untitled Drawing (Yellow),</i>	1980	acrylic on paper	77.2 x 57cm	1980	Purchased from the Waddington Gallery
14	<i>Untitled Drawing (Blue),</i>	1980	acrylic on paper	77.2 x 57cm	1980	Purchased from the Waddington Gallery
15	<i>Vigil</i>	1980	Coloured etching	54.4 x 69cm	1980	Purchased from the Waddington Gallery

Works by John Hoyland in the British Council Art Collection ¹³

No	Title	Date	Materials	Scale	Acquisition date	Acquisition Method
1	<i>Untitled 1965</i>	1965	Watercolour on paper	40.0 x 77.5 cm	Information not supplied	Purchased from the Waddington Galleries
2	<i>No. 6 1967 (orange)</i>	1967	Watercolour on paper	69.0 x 38.0 cm	Information not supplied	Purchased from the Waddington Galleries
3	<i>Small red, 1968</i>	1968	Lithograph	57 x 74 cm	Information not supplied	Purchased from Waddington and Tooth Galleries
4	<i>8.1.69</i>	1969	Oil and acrylic on cotton duck canvas	21.4 x 18.0 cm	Information not supplied	Purchased from the Waddington Galleries
5	<i>Untitled 1969</i>	1969	Acrylic on paper	55 x 75 cm	Information not supplied	Purchased from the Waddington Galleries
6	<i>Red Blue 1969</i>	1969	Screenprint	70.5 x 101 cm	Information not supplied	Purchased from Waddington Prints
7	<i>Untitled 1970</i>	1970	Acrylic on paper	53.5 x 75.0 cm	Information not supplied	Unknown

¹³ 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

8	<i>Untitled 1971</i>	1971	Acrylic on paper	59 x 84 cm	Information not supplied	
9	<i>Orange, pink 1971</i>	1971	Screenprint (New York Series)	57.0 x 77.5 cm	Information not supplied	Purchased from Waddington and Tooth Galleries
10	<i>Grey/blue on green 1971</i>	1971	Screenprint (New York series)	103 x 71 cm	Information not supplied	Purchased from Waddington and Tooth Galleries
11	<i>Yellow and pink 1971</i>	1971	Screenprint	71 x 104 cm	Information not supplied	Purchased from Waddington Prints
12	<i>Grey/blue 1971</i>	1971	Screenprint	103 x 72 cm	Information not supplied	Purchased from Waddington and Tooth Galleries
13	<i>Brown block on pink 1971</i>	1971	Screenprint	104 x 71 cm	Information not supplied	Purchased from Waddington Prints
14	<i>Brown-beige-pink 1971</i>	1971	Screenprint	60 x 80 cm	Information not supplied	Purchased from Waddington Prints
15	<i>Untitled 1973</i>	1973	Autographic lithograph with serigraphy and offset lithograph	58 x 77.5 cm	Information not supplied	Mark Rothko Memorial Trust
16	<i>22.5.75 1975</i>	1975	Acrylic on cotton duck	91.5 x 76.0 cm	Information not supplied	Purchased from Waddington and Tooth Galleries
17	<i>31.8.76 1976</i>	1976	Acrylic on cotton duck	101.5 x 76.0 cm	Information not supplied	Purchased from Waddington and Tooth Galleries
18	<i>12.8.76 1976</i>	1976	Acrylic on cotton duck	91.5 x 76.2 cm	Information not supplied	Purchased from Waddington and Tooth Galleries
19	<i>Night music 1981</i>	1981	Etching and aquatint	68.5 x 91.5 cm	Information not supplied	Purchased from Waddington Galleries
20	<i>Xingu 1981</i>	1981	Screenprint	47 x 114 cm	Information not supplied	Purchased from Waddington Galleries
21	<i>Banda oriental 1989</i>	1981	Etching and aquatint	63.5 x 49.3 cm	Information not supplied	Purchased from Waddington Galleries
22	<i>Captive circle 1989</i>	1989	Etching and aquatint	63.1 x cm	Information not supplied	Purchased from Waddington Galleries
23	<i>Sun animal 1989</i>	1989	Etching and aquatint	63.5 x 49.3 cm	Information not supplied	Purchased from Waddington Galleries
24	<i>Dream 1996</i>	1996	Screenprint	76 x 55/56 x 46 cm	Information not supplied	Purchased from Waddington Galleries
25	<i>Galaxy</i>	No date	Linocut	30.5 x 30.5 cm	Information not supplied	Purchased from Waddington Galleries

Works of John Hoyland in the Government Art Collection ¹⁴

No	Title	Date	Materials	Scale	Acquisition date	Acquisition Method
1	<i>20.3.69</i>	1969	Oil on canvas	2.40 x 244.3 cm	1969	Purchased from Waddington Galleries
2	<i>Untitled</i>	1967	Gouache on paper	5 x 42 cm	1974	Purchased from Waddington Galleries
3	<i>Grey Blue from The New York Suite</i>	1971	Screenprint	No information available	1974	Purchased from Oxford Gallery, July 1974
4	<i>28.4.73 1973</i>	1973	Acrylic on canvas	83 x 167.50 cm	1974	Purchased from Waddington Galleries, March 1974
5	<i>Grey Blue on Green from The New York Suite</i>	1971	Screenprint	99.50 x 71.50 cm	1974	Purchased from Waddington Galleries, October 1974
6	<i>Orange Pink Green</i>	1971	Lithograph and screenprint	No information available	1974	Purchased from Waddington Galleries, July 1972
7	<i>Untitled</i>	1971	Oil and gouache on paper, mounted on board	75 x 42 cm	1971	Purchased from Waddington Galleries, December 1971
8	<i>Red Block on Pink from The New York Suite</i>	1971	Screenprint	99.50 x 71.50 cm	1974	Purchased from Waddington Galleries, October 1974
9	<i>Untitled</i>	1978	Lithograph	No information available	1974	Purchased from Curwen Gallery, March 1986
10	<i>Oceano</i>	1980	Acrylic on cotton duck	213 x 213 cm	2002	Purchased from Sotheby's, Olympia, 4 July 2002
11	<i>Murmur</i>		Monotype	99.50 x 71.50 cm	1984	Purchased from Waddington Galleries

¹⁴ Information extracted and collated from [Online] <http://www.bbc.co.uk/arts/yourpaintings/> and <http://www.gac.culture.gov.uk/> [17 September 2014]

12	<i>Cahor</i>	1983	Monotype	99.50 x 71.50 cm	1984	Purchased from Waddington Galleries
13	<i>Tiger's Pupil</i>	1983	Etching	No information available	1985	Purchased from the Royal College of Art
14	<i>Galaxy</i>	1987	Linocut	30.80 x 30.70 cm	2007	Purchased from the Royal College of Art
15	<i>Lionlady</i>	1989	Acrylic on canvas	254.50 x 152.50 cm	1998	Purchased from Christie's
16	<i>Space Borne</i>	1993	Screenprint	112 x 84 cm	1998	Purchased from Advanced Graphics London
17	<i>Wandering Moon</i>	1993	Screenprint	112 x 84 cm	1998	Purchased from Advanced Graphics London
18	<i>Dream</i>	19996	Screenprint	76.30 x 57.20 cm	1998	Purchased from the Royal College of Art, November 1998

Works by John Hoyland in Provincial Collections¹⁵

No	Public Collection	Title	Date	Materials	Scale	Acquisition date	Acquisition Method
1	Birmingham Museums Trust	<i>10.9.75</i>	1975	Acrylic on canvas	213 x 198 cm	1980	Purchased with the assistance of the Museums and Galleries Commission/Victoria and Albert Museum Purchase Grant Fund and the Public Picture Gallery Fund
2	Museums Sheffield	<i>12.1.1969</i>	1969	Acrylic on cotton,	197 x 365. cm	1972	Presented by the Contemporary Art Society
3	Manchester City Galleries	<i>14.6.64</i>	1964	Acrylic resin on canvas	213.x 274. cm	1964	Purchased from Marlborough Fine Art Ltd, 1964

¹⁵ Information extracted and collated from [Online] <http://www.bbc.co.uk/arts/yourpaintings/> [14 September 2014] and individual museums' websites- numerous dates

4	Southampton Art Gallery	<i>16.10.68</i>	1968	Acrylic on canvas	145 by 183.2 cm	1997	Purchased with the assistance of the Frederick William Smith Bequest Fund
5	Leicestershire County Council Artworks Collection	<i>31.3.69</i>	1969	Acrylic on canvas	216 x 92 cm	1969	Purchased from the Waddington Galleries
6	National Museums Northern Ireland (Ulster Museum)	<i>3.8.68</i>	1968	Acrylic on canvas	198.4 x 366.4 cm	1970	Purchased
7	Royal College of Physicians, London	<i>4.3.66</i>	1966	Acrylic on cotton,	216 x 275 cm	1966	Gift from the fellows of the Royal College of Physicians of London
8	Imperial College Healthcare Charity Art Collection	<i>Another World</i> <i>14.10.05</i>	2005	Acrylic on canvas	151 x 120 cm	2005	On loan from the artist
9	Royal Academy of Arts	<i>Backyards, Sheffield</i>	1958	Oil on canvas	92 x 71.5 cm	1958	Purchased
10	National Museums Liverpool Walker Art Gallery	<i>Broken Bride</i> <i>13.6.82</i>	1982	Acrylic on cotton duck	254 x 228 cm	1982	John Moores Exhibition prize-winner
11	Museums Sheffield	<i>Composition XVIII</i>	nd	Acrylic on paper	50.2 x 72.2 cm	1983	Purchased from the Anti-Apartheid Auction arranged by the British Defence & Aid Fund for Southern Africa, 1983
12	Russell-Cotes Art Gallery & Museum	<i>Friendly Ghost</i>	1997	Acrylic and ink	45 x 34 cm	1997	Found in store
13	National Museum Wales, National	<i>Ligeia</i>	1978	Acrylic on canvas	244 x 216 cm	1993	Purchased from Waddington Galleries Ltd

	Museum Cardiff						
14	Maclaurin Art Gallery at Rozelle House	<i>Memory Mirror</i> 10.6.81	1981	Acrylic on canvas	152.9 x 127.2 cm	nd	Purchased from the Waddington Gallery
15	Norwich Castle Museum & Art Gallery)	<i>Painting</i> 20.2.70	1970	Acrylic on canvas	213.4 x 101.9 cm	1972	Purchased with grants from the Norfolk Contemporary Art Society and the Victoria and Albert Museum Purchase Grant Fund
16	York Art Gallery	<i>Past</i>	1978	Oil on canvas	151.9 x 126.9 cm	2001	Gift from the Contemporary Art Society
17	National Museum Wales, National Museum Cardiff	<i>Private Waltz</i>	1989	Acrylic on cotton duck,	76.5 x 76.5 cm	2012	Donated by Eric and Jean Cass through the Contemporary Art Society, 2012,
18	Imperial College Healthcare, Hammersmith Hospital	<i>Quas</i>	1986	Acrylic on canvas	244 x 244 cm	nd	Acquired by Hammersmith Hospitals NHS Charitable Trust Arts Committee from Warwick Art Trust with funding from the Charitable Trustees
19	Laing Art Gallery	<i>Red with Green and Two Greys</i>	1966	Acrylic on canvas	137. x 271.8 cm	1966	Purchased from the Waddington Gallery with the assistance of the Friends of the Laing Art Gallery and the Calouste Gulbenkian Foundation, 1968,
20	Royal Academy of Arts	<i>Taking a Dive,</i> 23.2.85	1985	Acrylic on cotton duck,	170 x 154 cm	1993	Diploma work, 1993
21	Paintings in Hospitals	<i>The Gnome</i>	nd	Oil on canvas	59.5 x 49 cm		No information

22	Swindon Art Gallery	<i>Trickster</i>	1977	Acrylic on canvas	228.7 x 214 cm	1982	Presented by the Contemporary Art Society
28	Gallery Oldham	<i>Untitled</i>	1978	Acrylic on paper,	76 x 56.5 cm	1983	Presented by the Contemporary Art Society
26	The Courtauld Gallery	<i>Verge</i>	1976	Acrylic on canvas	190 x 129.8 cm	1984	Bequeathed by Dr Mark Ian Alastair Hunter, 1984
27	Fitzwilliam Museum, University of Cambridge	<i>Untitled</i>	1970	Acrylic on canvas	182.9 x 182.9 cm	2003	Bequeathed by Bryan Charles Francis Robertson
28	Fitzwilliam Museum, University of Cambridge	<i>Untitled</i>	1975	Acrylic on canvas	228 x 228.6 cm	2003	Bequeathed by Bryan Charles Francis Robertson
29	Fitzwilliam Museum, University of Cambridge	<i>17.5.63</i>	1963	Acrylic on canvas	182.9 x 182.9 cm	2003	Bequeathed by Bryan Charles Francis Robertson
30	Fitzwilliam Museum, University of Cambridge	<i>12.12.68</i>	1968	Acrylic on canvas	213.5 x 182.8	2003	Bequeathed by Bryan Charles Francis Robertson

Works by John Hoyland in University Collections¹⁶

No	Public Collection	Title	Date	Materials	Scale	Acquisition date	Acquisition Method
1	University of	<i>Untitled</i>	nd	Acrylic on cotton	304 x 213.5	n.d.	Purchased

¹⁶ Information extracted and collated from [Online] <http://www.bbc.co.uk/arts/yourpaintings/> [17 September 2014] and individual museums' websites, numerous dates

	Newcastle			duck	cm		
2	University of Stirling	<i>Untitled</i>	nd	Oil on canvas	181 x 75 cm	1970	Purchased
3	University of Warwick	1.3.66	1966	Acrylic on cotton duck	130.2 x 212.9 cm	1966	Presented by Alastair McAlpine
4	University of Warwick	6.3.66	1966	Acrylic on cotton duck	123.5 x 248.2 cm	1966	Presented by Alastair McAlpine
5	University of York	<i>Blue Landscape 1</i>	1960	Oil on canvas	102 x 102 cm	1997	Purchased from the Stonegate Gallery with funds from the University Art
6	University of York	<i>Blue Landscape 2</i>	1960	Oil on canvas	102 x 102 cm	1997	Purchased from the Stonegate Gallery with funds from the University Art
7	University of York	<i>The Cele Spring (No.60)</i>	1960	Oil on canvas,	100 x 103 cm	1997	Purchased from the Stonegate Gallery

Appendix 7: Arts Council List of Purchasers 1958-1972¹⁷

¹⁷ Information extracted and collated from [Online] <http://www.artscouncilcollection.org.uk/> [7 July 2014]

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

Appendix 8: Artists showing in the British Council British Pavilion in Venice
1960-1982¹⁸

¹⁸ Information extracted and collated from [Online]
<http://venicebiennale.britishcouncil.org/people/section/decade/decade/all/listing/all/> [24 May 2014]

Year	Selected artists	Selection Committee
1960	Geoffrey Clarke, Henry Cliffe, Merlyn Evans, Eduardo Paolozzi, and Victor Pasmore	Sir Philip Hendy, Roland Penrose, Sir Herbert Read, Sir John Rothenstein, Lilian Somerville (British Council). Commissioner: Lilian Somerville (British Council).
1962	Robert Adams, Hubert Dalwood, and Ceri Richards	Sir Philip Hendy, Alan Bowness, Roland Penrose, Sir Herbert Read, J. M. Richards, Sir John Rothenstein, Lilian Somerville (British Council). Commissioner: Lilian Somerville (British Council).
1964	Roger Hilton, Gwyther Irwin, Bernard Meadows, and Joe Tilson	Sir Philip Hendy, Alan Bowness, Roland Penrose, Sir Herbert Read, J. M. Richards, Sir John Rothenstein, Lilian Somerville (British Council). Commissioner: Lilian Somerville (British Council).
1966	Anthony Caro, Bernard Cohen, Harold Cohen, Robyn Denny, and Richard Smith	Sir Philip Hendy, Alan Bowness, Sir Herbert Read, David Thompson, Lilian Somerville (British Council). Commissioner: Lilian Somerville (British Council).
1968	Phillip King and Bridget Riley	Norman Reid, Alan Bowness, David Thompson, Lilian Somerville (British Council). Commissioner: Lilian Somerville (British Council).
1970	Richard Smith	Norman Reid, Alan Bowness, Norbert Lynton, David Thompson, Lilian Somerville (British Council). Commissioner: Lilian Somerville (British Council).
1972	John Walker and William Tucker	Norman Reid, Alan Bowness, Guy Brett,

		Norbert Lynton, John Hulton. Commissioner: John Hulton (British Council).
1976	Richard Long	Peter Lasko, Michael Compton, Gerald Forty (British Council). Commissioner: Gerald Forty (British Council). Assistant Commissioner: Muriel Wilson (British Council).
1978	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.)
1980	Nicholas Pope and Tim Head	Michael Compton was on the Visual Arts Commission. Commissioner: Gerald Forty (British Council). Assistant Commissioners: Ian Barker (British Council), Henry Mayric Hughes (British Council).
1982	Barry Flanagan	Commissioner: Julian Andrews (British Council). Assistant Commissioners: Teresa Gleadowe & Henry Meyric Hughes (British Council).

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 Galleries¹⁹ 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'.²⁰ 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.²¹ In 1982 she was taken up by London's Knoedler Gallery. There are fifty-one works by Ayres in UK public collections²² but only eleven works were acquired between 1957 and 1979, the rest, mainly paintings post-1980, entered the collections much later.²³ This can be attributed partly to her 'late flowering', partly to the gallery representation she enjoyed in her later

¹⁹ [Online] <https://www.royalacademy.org.uk/artist/gillian-ayres-ra> [2 March 2015]

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]

²² The Arts Council has fourteen works by Ayres in its collection. [Online]

<http://www.artscouncilcollection.org.uk/search-results?keys=Gillian+Ayres&submit.x=21&submit.y=14> [10 April 2015]

There are seven works by Ayres in the British Council collection but only three date from before 1982. [Online]

<http://visualarts.britishcouncil.org/collection/artists/gillian-ayres-1930/objects/all/initial/a> [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&pg=2> [2 March 2015]

²³[Online] http://www.bbc.co.uk/arts/yourpaintings/paintings/search/painted_by/gillian-ayres-365#/search/painted_by/gillian-ayres-365?=&page=2 [2 March 2015]

career.²⁴ The Tate Gallery owns five major works and five prints, from across her career, from 1957 to 1994, by Ayres.²⁵

Solo Exhibitions

1962 *Gillian Ayres: Exhibition of Paintings*, Molton Gallery, London
1963 *Gillian Ayres: Exhibition of Paintings*, New Gallery, Belfast
1963 *Gillian Ayres*, Hamilton Galleries, London
1966 *Gillian Ayres: Exhibition of Work*, Kasmin Gallery, London
1969 *Gillian Ayres: Recent Paintings*, Kasmin Gallery, London
1976 *Gillian Ayres: Paintings*, Galeria Alvarez, Porto
1976 *Gillian Ayres: Exhibition of Paintings*, William Darby Gallery, London
1976 *Gillian Ayres: Paintings*, Women's Interart Center, New York
1978 *Gillian Ayres: Recent Paintings*, Kettles Yard, Cambridge
1981 *Gillian Ayres: Paintings*, Museum of Modern Art, Oxford
1982 *Gillian Ayres: 8 Paintings, 1980-1982*, Knoedler Gallery, London

Group Exhibitions

1954 *Ru Van Rossem, Krishna, William Millar, Gillian Ayres*, A.I.A. Gallery, London
1957 *Metavisual, Tachiste, Abstract: Painting in England Today*, Redfern Gallery, London
1958 *Bryan Kneale, Gillian Ayres, and Maurice Utrillo*, Redfern Gallery, London
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
1982 *Hayward Annual 1982: British Drawings*, Hayward Gallery, London

Public Collections

Artemis, ArtForms
Arts Council Collection
Atkinson Art Collection, Street
Birmingham Museum and Art Gallery
Bolton Museum and Art Gallery
British Council Collection
Government Art Collection

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]

²⁵ The major paintings are *Distillation* (1957), *Break-Off* (1961), *Antony and Cleopatra* (1982), *Phaëthon* (1990), and *Sundark Blues* (1994) [Online] <http://www.tate.org.uk/art/artworks/ayres> [2 March 2015]

Graves Gallery, Sheffield
Healing Arts, Isle of Wight NHS Primary Care Trust
Imperial College Healthcare Charity Art Collection
Jerwood Gallery
The John Creasey Museum, Salisbury
Laing Art Gallery
Leeds Art Gallery
London Transport Museum
Manchester City Galleries
National Museum of Wales, Cardiff
Newlyn Art Gallery
Royal Academy of Arts
Royal West of England Academy
Southampton City Art Gallery
Swindon Art Gallery
Tate Gallery, London
Touchstones Rochdale
Ulster Museum
University of Liverpool
University of Reading Art Collection
University of Warwick
Victoria Art Gallery, Bath
Walker Art Gallery, Liverpool
Whitworth Art Gallery, University of Manchester, Manchester
Wolverhampton Art Gallery
Worcester City Museums

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 was commended by, among others, James Faure-Walker, Edward Lucie-Smith,

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]

Norbert Lynton, Ian McKay, John Russell, and Norbert Lynton.²⁷ In 1966 he was one of five artists²⁸ invited to represent Britain at the Venice Biennale. He submitted nine paintings.²⁹ The critic Norbert Lynton stated that Cohen's room in the British Pavilion was 'unforgettable'.³⁰

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.³¹ 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.³² His work was included in only one group exhibition in America³³ 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

1958 *Bernard Cohen: Exhibition of Paintings*, Gimpel Fils Gallery, London
1962 *Bernard Cohen*, Molton Gallery, London
1963 *Bernard Cohen: Exhibition of Paintings*, Kasmin Gallery, London
1964 *Bernard Cohen: Exhibition of Drawings*, Kasmin Gallery, London
1967 *Bernard Cohen: Exhibition of Paintings*, Arnolfini, Bristol
1967 *Bernard Cohen: New Paintings*, Kasmin Gallery, London
1972 *Bernard Cohen: Drawings and Prints*, Arnolfini, Bristol
1972 *Bernard Cohen: Recent Prints*, Waddington Galleries, London
1972 *Bernard Cohen: Paintings and Drawings, 1959-71*, Hayward Gallery, London
1972 *Bernard Cohen*, Studio la Città, Verona
1972 *Bernard Cohen: Exhibition of Drawings Autumn 1972*, Hester van Royan Gallery, London

²⁷ See 'Bibliography', Lynton, N. and McKay, I. *Bernard Cohen: Work of Six Decades*, London: Flowers, 2009, pp.236-8

²⁸ The other artists were Anthony Caro, Harold Cohen, Robyn Denny, and Richard Smith. [Online] <http://venicebiennale.britishcouncil.org/timeline/1966> [20 May 2015] The Selection Committee consisted of Sir Philip Hendy, Alan Bowness, Sir Herbert Read, David Thompson, and Lilian Somerville and Norman Reid, the Director of Tate Gallery, sat on the International Jury.

²⁹ The paintings were *Floris* (1964), *In That Moment* (1965), *Fable* (1965), *Alonging* (1965), *Red One* (1965), *White Plant* (1965), *Red Spot* (1966), *Limitation* (1964), and *Red Multiple* (1965).

³⁰ Lynton, N. Quoted at [Online] <http://venicebiennale.britishcouncil.org/people/initial/c/id/967/reference/bernard-cohen/> [21 May 2015]

³¹ There are forty eight works in the Tate collection, [Online] <http://www.tate.org.uk/art/artists/bernard-cohen-924> [20 May 2015]. The Arts Council collection has thirty works by Cohen but the majority of these are works on paper, drawings. [Online] <http://www.artscouncilcollection.org.uk/search-results?keys=Bernard+Cohen&submit.x=26&submit.y=16> [20 May 2015]. There are twenty six works by Cohen in the British Council collection [Online]. <http://visualarts.britishcouncil.org/collection/artists/bernard-cohen-1933/initial/c> [20 May 2015] and the Government Art collection has a holding of nineteen works by Cohen. [Online] <http://www.gac.culture.gov.uk/artist.aspx?id=126818>.

³² Records show that Cohen was included in just over forty solo and group exhibitions between 1960 and 1982. [Online] <http://library.tate.org.uk/uhtbin/cgiirsi/?ps=5gzP9HWijD/LIBRARY/168380002/9> [20 May 2015]

³³ Cohen's work was included in *London: The New Scene* held at the Walker Art Center in Minneapolis in 1965.

1973 *Bernard Cohen*, Waddington Galleries, London

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

1961 *New London Situation*, New London Gallery, London

1962 *Nine Painters from England*, Galleria Trastevere di Topazia Alliata, Rome

1964 *54/64: Painting and Sculpture of a Decade*, Tate Gallery, London

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

1966 *Works by Caro, Bernard Cohen, Denny, Richard Smith*, Kasmin Gallery, London

1966 *London under Forty: Boshier, Cohen, Donaldson, Hirst, Hodgkin, Howlin, Jones, Piper, Self, Steele, Tilson, Weatherson, Wilks*, Galleria de' Foscherari, Bologna

1966 *British Pavilion: Bernard Cohen, Harold Cohen, Robyn Denny, Richard Smith, Anthony Caro: XXXIII Venice Biennale*, Biennale di Venezia

1967 *Jeunes Peintres Anglais*, Palais des Beaux-Arts, Brussels

1967 *4 Jonge Engelske Schilders: XXXIII Bienale Venetië 1966: Bernard Cohen, Harold Cohen, Robyn Denny, Richard Smith*, Museum Boymans-van Beuningen, Rotterdam

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

1969 *Marks on a Canvas: Patrick Caulfield, Bernard Cohen, David Hockney, John Hoyland, Paul Huxley, Allen Jones, Mark Lancaster, Jeremy Moon, Bridget Riley, Richard Smith, John Walker*, Museum des 20. Jahrhunderts, Vienna

1971 *Contemporary British Art*, National Museum of Modern Art, Tokyo

1972 *British Painting and Sculpture 1970-71*, National Gallery, Washington

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

1973 *I Paint a Painting, England 1973: B. Cohen, R. Denny, J. Hoyland, M. Hughes, D. Leverett, J. Walker*, Studio la Città, Verona

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

1976 *Art as Thought Process*, Serpentine Gallery, London

1977 *New Prints by Patrick Caulfield, Bernard Cohen, Kenneth Martin, John Walker*, Waddington and Tooth Graphics, London

1977 *Zeitgenössische Britische Kunst: Eine Präsentation des British Council (work by 8 artists)*, Wiener Secession, Vienna

1979 *The Hayward Annual*, Hayward Gallery, London

1979 *British Painting 1952-1977*, Royal Academy, London

Public Collections

Arts Council Collection
Arts Council of Northern Ireland
British Broadcasting Corporation, London
British Council Collection
Contemporary Art Society, London
Department of the Environment, London
Manchester City Art Galleries
Swindon Art Gallery, Wiltshire
Tate Gallery, London
Ulster Museum, Belfast
University College, London
University of Liverpool
University of South Wales, Cardiff
Victoria and Albert Museum, London
Walker Art Gallery, Liverpool
Whitworth Art Gallery, University of Manchester

Robyn Denny

Career Overview, 1960-1982

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 1964³⁴ and showed with them throughout the decade until the gallery closed its doors in 1972. During the decade his work was written on

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.

extensively.³⁵ 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 1977.³⁶ 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.³⁷ 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 1973.³⁸

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*, Kasmin Gallery, London
 1969 *Robyn Denny: Exhibition of Paintings & Prints*, Arnolfini, Bristol
 1969 *Robyn Denny: Prints 1961-1969*, Waddington Galleries, London
 1971 *Robyn Denny: Screenprints, 1969/71*, Arnolfini, Bristol
 1973 *Robyn Denny*, Tate Gallery, London (Toured to Württembergischer Kunstverein, Stuttgart, and Städtisches Museum, Leverkusen. Studio la Citta, Verona Galerie T, Amsterdam)
 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
 1977 *Robyn Denny: New Paintings: Recent Works on Paper*, Waddington and Tooth Galleries, London
 1978 *Robyn Denny*, Festival Gallery, Bath
 1979 *Robyn Denny: Six Paintings, Standing Still, 1979*, Bernard Jacobson Gallery, London

Group Exhibitions

1957 *Exhibition of Works by Six Young Contemporary Artists : R.M. Coote; R. Denny; Mike Elliott; M. Evans; Robin Plummer; Richard Smith*, Gimpel Fils Gallery, London
 1958 *Place*, I.C.A. London

³⁵ See 'Bibliography', *Robyn Denny*. Exhibition catalogue by Robert Kudielka, London: Tate Gallery, 1973, pp.63-5

³⁶ [Online] http://www.moma.org/collection/artist.php?artist_id=1495 [12 April 2015]

³⁷ View at [Online] http://www.bbc.co.uk/arts/yourpaintings/paintings/search/painted_by/robyn-denny-10032 [23 May 2015]

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]

1960 *Situation*, RBA Galleries, London
 1961 *New London Situation*, New London Gallery, London
 1962 *9 Painters from England*, Galleria Trastevere, Rome
 1963 *Robyn Denny: Exhibition of Paintings*, Galerie Muller, Stuttgart
 1964 *Exhibition of Screen-Prints by British Artists*, I.C.A., London
 1965 *London: The New Scene*, Walker Art Center, Minneapolis
 1966 *Works by Caro, Bernard Cohen, Denny, Richard Smith*, Kasmin Gallery, London
 1966 *Paintings by John Ernest, Robyn Denny, Arnolfini*, Bristol
 1966 *British Pavilion: Bernard Cohen, Harold Cohen, Robyn Denny, Richard Smith, Anthony Caro: XXXIII Venice Biennale 1966*, Biennale di Venezia
 1967 *Jeunes Peintres Anglais*, Palais des Beaux-Arts, Brussels
 1967 *4 Jonge Engelske Schilders: XXXIII Bienale Venetië 1966: Bernard Cohen, Harold Cohen, Robyn Denny, Richard Smith*, Museum Boymans-van Beuningen, Rotterdam
 1968 *Robyn Denny Paintings*, Galerie Renee Ziegler, Zurich
 1969 *12 Britische Artisten: Graphik und Objekte*, Künstlerhaus Wien, Vienna
 1975 *La Pittura Inglese Oggi: Charlton, Cohen, Denny, Green, Hoyland, Hughes, Leverett, Walker*, Galleria Ciak, Rome
 1976 *Arte Inglese Oggi: 1960-76*, Palazzo Reale di Milano, Milan
 1976 *Il Colore è Spazio: Works by Albers, Bill, Denny*, Studio La Città, Verona

Public collections

Arts Council Collection
 Arts Council of Northern Ireland, Belfast
 British Council Collection
 Manchester Art Gallery, Manchester
 Scottish National Gallery of Modern Art, Edinburgh
 Tate Gallery, London
 Victoria and Albert Museum, London
 Walker Art Gallery, Liverpool

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,

³⁹ Wilson, A. 'Summary', *Untitled No. 44* [Online] <http://www.tate.org.uk/art/artworks/huxley-untitled-no-44-t13590/text-summary> [2 May 2015]

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

1963 Paul Huxley: *Exhibition of Paintings*, Rowan Gallery, London
1965 Paul Huxley: *Exhibition of Paintings*, Rowan Gallery, London
1968 Paul Huxley, Rowan Gallery, London
1969 Paul Huxley: *Exhibition of Recent Paintings*, Rowan Gallery, London
1971 Paul Huxley: *Exhibition of Paintings*, Rowan Gallery, London
1974 Paul Huxley: *Exhibition of Paintings*, 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
1964 *New Generation*, Whitechapel Art Gallery, London
1964 *Contemporary British Painting & Sculpture*, Albright-Knox Gallery, Buffalo, New York.
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;

⁴⁰ Lucie-Smith, E. 'The young Turks', *The Listener*, 25 March 1965, p.456

⁴¹ [Online] <http://www.paulhuxley.com/PaulHuxley/Info.html> [2 May 2015]

⁴² View at [Online] <http://www.paulhuxley.com/PaulHuxley/Bibliography.html> [2 May 2015]

⁴³ View at [Online] http://www.bbc.co.uk/arts/yourpaintings/paintings/search/painted_by/paul-huxley-3185 [2 March 2015] and [Online] http://www.paulhuxley.com/PaulHuxley/Corporate_Collections.html [2 March 2015]

Contemporary Arts Museum, Houston, Texas
 1968 *The New Generation: 1968 Interim*, Whitechapel Art Gallery, London
 1969 *Marks on a Canvas: Patrick Caulfield, Bernard Cohen, David Hockney, John Hoyland, Paul Huxley, Allen Jones, Mark Lancaster, Jeremy Moon, Bridget Riley, Richard Smith, John Walker*, Museum des 20. Jahrhunderts, Vienna
 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. Contemporary Art Society, Gulbenkian Hall, Royal College of Art, London.
 1974 *British Painting 1974*, Hayward Gallery.
 1975 *British Art, Mid-70's = Englische Kunst Mitte der Siebzigerjahre : Malerei, Skulptur und Grafik von John Bellany, Boyd & Evans, Mark Boyle, William Crozier, John Davies, David Evison, Nigel Hall, Howard Hodgkin, John Hoyland, Paul Huxley, John Loker, Robert Mason, Alan Miller, Martin Naylor, Chris Orr, Carl Plackman, William Tillyer, Philip Vaughan*, Jahrhunderthalle Hoechst, Frankfurt-am-Main
 1977 *British Painting 1952-77*, Royal Academy, London
 1977 *Gallery Artists*, Rowan Gallery, 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
 1981 *Gallery Artists*, Rowan Gallery, London.
 1982 *Thirty-five Artists' Printmaking*, Royal College of Art, 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.
 Victoria & Albert Museum, London.
 Walker Art Gallery, Liverpool.
 Warwick University, Warwickshire.
 Whitworth Art Gallery, Manchester

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.⁴⁴ 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.⁴⁵ 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.⁴⁶ 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'.⁴⁷

Solo Exhibitions

1960 *Albert Irvin: Exhibition of Paintings*, 57 Gallery, London
1967 *Albert Irvin: Paintings*, New Art Centre, London
1969 *Albert Irvin: Paintings*, Exe Gallery, Exeter
1971 *Albert Irvin: Paintings*, New Art Centre, London
1973 *Albert Irvin: Celebration 1972 No. 2*, New Art Centre, London
1974 *Albert Irvin: Exhibition of paintings: Werke 1968-73*, Bürgermeister-Ludwig-Reichert-Haus, Ludwigshafen am Rhein
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

⁴⁴ See Moorhouse, P. *Albert Irvin: Life to Painting*, London: Lund Humphries, 1998, pp.21-5

⁴⁵ Tooby, M. 'Albert Irvin Obituary', *The Guardian*, 27 March 2015, [Online] <http://www.theguardian.com/artanddesign/2015/mar/27/albert-irvin> [29 March 2015]

⁴⁶ See Moorhouse (1998), p.206

⁴⁷ Tooby, (2015), [Online] <http://www.theguardian.com/artanddesign/2015/mar/27/albert-irvin> [29 March 2015]

1980 *Albert Irvin: Paintings 1979-80*, Acme Gallery, London
1980 *Albert Irvin: Paintings*, Bede Gallery, Jarrow
1982 *Albert Irvin: A Double Exhibition of New Works - Paintings, Watercolours, Prints*, Gimpel Fils Gallery, London

Group exhibitions

1955 *Exhibition of Paintings by Nine Young Artists : B. Brisel; J. Nuttall; Patrick Symons; D. Middleton; D. Michie; A. Whishaw; E. Thorpe; A. Irvin and R. Delavigne*, Parsons Gallery, London
1972 *By A.I.R.: Basil Beattie, John Copnall, Les Driver, Ruth Gregory, Albert Irvin, Glynn Williams*, Playhouse Gallery, Harlow

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
Wolfson 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'.⁴⁸ 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.⁴⁹

Solo exhibitions

1957 *John Plumb: Paintings and Drawings*, New Vision Gallery, London
1959 *John Plumb: Paintings*, New Vision Gallery, London
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
1966 *John Plumb: Paintings*, Axiom Gallery, London
1970 *John Plumb: Paintings, Gouaches, Serigraphs*, London Arts Gallery, London
1973 *John Plumb: Paintings*, Commonwealth Institute Art Gallery, London

Group Exhibitions

1962 *Paintings and Sculpture by Hoyland, Plumb, Stroud and Turnbull*, Marlborough Fine Art
1965 *Exhibition of Work by Held, Kelly, Mattmuller, Noland, Olitski, Pfahler, Plumb and Turnbull*, Kunsthalle, Basle
1967 *Denis Mitchell, sculpture: John Plumb, paintings*, Arnolfini Bristol
1973 'Opening' Exhibition: *Graham Cowley, John Plumb, Gareth Williams, Henry Mundy*, Hoya Gallery, London

⁴⁸ Packer, W. 'John Plumb', *The Guardian*, 25 April 2008 [Online] <http://www.theguardian.com/culture/2008/apr/25/usa> [9 May 2015]

⁴⁹ View at [Online] http://www.bbc.co.uk/arts/yourpaintings/paintings/search/painted_by/john-plumb [2 March 2015]

Public Collections

Arts Council Collection
Dillington House
Tate Gallery, London
Towner Art Gallery, Eastbourne

Bridget Riley

Career Overview, 1960-1982

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'.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.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.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*, (4 January - 25 January 1966), Robert Fraser Gallery, London
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
1972 *Exhibition of Drawings*, Rowan Gallery, London
1973 *Bridget Riley: Paintings and Drawings 1961-1973*, Whitworth Art Gallery, Manchester
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
1978 *Bridget Riley: Works 1959-78*, Albright-Knox Art Gallery, Buffalo, New York State
1978 *Bridget Riley: Exhibition of New Paintings*, Sidney Janis Gallery, New York
1980 *Bridget Riley: Works 1959-1978*, National Museum of Modern Art, Tokyo
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

⁵⁰ Crow, T. *The Rise of the Sixties: American and European Art in the Era of Dissent 1955-69*, London: Weidenfeld & Nicolson, 1996, p.111

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.

⁵² In 2008, *Static* (1966) fetched \$2.9 million and *Untitled (Diagonal Curve)* (1966) realised \$2.1 million at Sotheby's

1958 *Diversion*, South London Art Gallery
 1960 *Situation*, RBA Gallery London
 1961 *New London Situation*, New London 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 *Marks on a canvas : Patrick Caulfield, Bernard Cohen, David Hockney, John Hoyland, Paul Huxley, Allen Jones, Mark Lancaster, Jeremy Moon, Bridget Riley, Richard Smith, John Walker*, Museum am Ostwall, Dortmund
 1969 *Phillip King: Beelden - Bridget Riley: Schilderijen en Tekeningen*, Museum Boymans-van Beuningen, Rotterdam
 1976 *Arte Inglese Oggi: 1960-76*, Palazzo Reale di Milano, Milan
 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
 Southampton City Art Gallery
 Tate Gallery, London
 Walker Art Gallery, Liverpool
 Whitworth Art Gallery, Manchester

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.⁵³ At the time he said that winning the John Moores was the 'transformative event' in his career.⁵⁴ 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'.⁵⁵ Unsurprisingly, interest in his work was at its peak shortly after winning the prize and his work was acquired for British public collections.⁵⁶ 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. 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

⁵³ Robyn Denny and John Hoyland each won Non-Purchase Prizes of £100. [Online] http://www.liverpoolmuseums.org.uk/walker/johnmoores/history/fact_file/fact_file5.aspx [14 February 2015]

⁵⁴ Tyzack Quoted at [Online] http://www.liverpoolmuseums.org.uk/walker/johnmoores/history/prizewinners-exhibition/paintings/michael_tyzack.aspx [14 February 2014]

⁵⁵ Anon. 'Alesso B' by Michael Tyzack (1933-2007) [Online] http://www.liverpoolmuseums.org.uk/walker/johnmoores/history/prizewinners-exhibition/paintings/michael_tyzack.aspx [14 February 2015]

⁵⁶ In 1965 Swansea's Glynn Vivian Art Gallery purchased *Scarlett Fissure* from the Howard Roberts Gallery. The University of Stirling bought *Albinoni's Screen* in 1965 and *Yardbird* in 1968. The Arts Council purchased *Praetorius* from the Axiom Gallery in 1966. The Graves Gallery in Sheffield purchased *Wedge* in 1966. Bolton Museum and Art Gallery acquired *Baroque Screen* in 1966. The Contemporary Art Society bought *Candy Man* and *Small Spinner* gifted the paintings respectively to Manchester City Galleries and Rugby Art Gallery and Museum in 1968. The Tate Gallery purchased *Leutgeb* in 1970. The three panel piece, *Stadtler*, was acquired by Bradford Museums and Galleries in 1970.

1966 *Exhibition of Recent Paintings*, Axiom Gallery, London
1968 *Michael Tyzack*, Axiom Gallery, London
1969 *Michael Tyzack: Exhibition of Paintings*, Richard Demarco Gallery, Edinburgh
1970 *Michael Tyzack: Exhibition of 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
1965 *Five Creative Statements: Tom Hudson, Terry Setch, Norman Toynton,
Michael Tyzack, Laurence Burt*, Glynn Vivian Art Gallery, Swansea
1967 *Anthony Benjamin, Jeffrey Steele, Michael Tyzack*, Manchester City Art Gallery
1967 *"Post Formal Painting": Hughes, Kidner, Tyzack*, Midland Group Gallery,
Nottingham
1967 *4 British Painters from the Axiom Gallery: Kidner, Tyzack, Walker, Tippett,*
Betty Parsons Gallery, New York
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 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.⁵⁷ Of the seven works by Vaux in the Tate Collection⁵⁸, only one, the relief *SQ 6(1)*, was purchased, the others were gifts.⁵⁹ There is only one work by Vaux in the Arts Council Collection⁶⁰ and the British Council has three of his works, but only minor works on paper.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.

Solo Exhibitions

1965 *Marc Vaux: Exhibition of Paintings*, Hamilton Gallery, London

1967 *Marc Vaux: Paintings*, Axiom Gallery, London

1970 *Marc Vaux: Exhibition of Recent Paintings*, Axiom Gallery, London

Group exhibitions

1961 *Neue Malerei in England*, Städtisches Museum Leverkusen, Schloss Morsbroich, Leverkusen

1962 *Nine Painters from England*, Galleria Trastevere di Topazia Alliata, Rome

1963 *Tess Jaray - Marc Vaux*, Grabowski Gallery, London

1973 *British Artists' Prints of the Sixties: a British Council Exhibition*, Åarhus Kunstmuseum, Aarhus

1973 *Tess Jaray, Marc Vaux: Recent Paintings*, Whitechapel Art Gallery, London

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Arts Council

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ACGB/29/13 - Serpentine Gallery - General

ACGB/29/52 - Serpentine Gallery 1972-1994

⁵⁷ There is only one painting, *PY70* (1970) by Vaux in the Arts Council collection [Online] <http://www.artscouncilcollection.org.uk/artwork/py-70> [10 April 2015]; three screen prints in the British Council collection [Online] <http://visualarts.britishcouncil.org/collection/artists/marc-vaux-1932/initial/v> [10 April 2015]; and one painting, *Composition* (1957-8) in the Government Art Collection. [Online] <http://www.gac.culture.gov.uk/work.aspx?obj=11451> [10 April 2015] Vaux's *L.S. Green 3* (1969) is in the collection of the Graves Museum in Sheffield, and the British Library owns *Untitled* (1989). [Online] http://www.bbc.co.uk/arts/yourpaintings/paintings/search/painted_by/marc-vaux [10 April 2015]

⁵⁸ The works are *Composition: Red and Green* (1960), *D1.6* (1960), *Lyla* (1965), *Wake* (1966), *B/3/L/73* (1973), *SQ 6(1)* (1994), and *NE1.1.04* (1994) [Online] <http://www.tate.org.uk/search/marc%20Vaux> [4 April 2015]

⁵⁹ In 1973, Ted Power bought *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.

⁶⁰ The painting is *PY70* from 1970 [Online] <http://www.artscouncilcollection.org.uk/artwork/py-70> [4 April 2015].

⁶¹ [Online] <http://visualarts.britishcouncil.org/collection/artists/marc-vaux-1932/initial/v> [4 April 2015]

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- ACGB/36/9 - Council Minutes, April 1979-Mar 1980
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- ACGB/121/317 - Drawing Towards Painting 2
- ACGB/121/509 - Letters to Bill Cotton and Humphrey Burton at the BBC and the Editor of The Times
- ACGB/121/509 - Hayward Annual 1977
- ACGB/121/512 - Hayward Annual 1978
- ACGB/121/515 - Hayward Annual 1980
- ACGB/121/517 - Hayward Annual 1982
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- ACGB/122 - Material: Gallery Files 1970-1995
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- ACGB/122/212 - Sheffield, Mappin Art Gallery
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- ACGB/124/31 - Print Collections 1965-1972
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- ACGB/124/55 - Ready Steady Go exhibition
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BW 16/57 - Representatives annual reports (Brazil) With photographs: 1966-1969
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BW 16/49 - General policy: British Council status; Agreement on Technical Co-operation
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BW 151/32 - The British Council Annual Report 1970-1971
BW 151/33 - The British Council Annual Report 1971-1972
BW 151/34 - The British Council Annual Report 1972-1973
BW 151/35 - The British Council Annual Report 1973-1974
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John Hoyland, Galleria dell'Ariete, Milan, 1970: Text by Bryan Robertson

John Hoyland, Waddington Galleries, London, 1971.

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John Hoyland: 16 Paintings 1974-5, Waddington Galleries, London, 1975.

John Hoyland: Recent Paintings, Waddington and Tooth Galleries, London, 1978.

John Hoyland: Paintings 1967-1979, Serpentine Gallery, London, 1979: Text by Bryan Robertson et al.

John Hoyland, Waddington Galleries, London, 1980.

John Hoyland: Paintings Australia 1980, University Gallery, Melbourne, 1980: Text by Elwyn Lynn et al.

John Hoyland: Recent Paintings, Castlefield Gallery, Manchester, 1984.

John Hoyland, Waddington Galleries, London, 1985.

John Hoyland: Recent Paintings, Waddington Galleries, London, 1987.

John Hoyland, Oxford Gallery, Oxford, 1987.

John Hoyland: Thirty Years of Painting, Curwen Gallery, London, 1994.

John Hoyland: Bali paintings. Waddington Galleries, London, 1995.

The Mystery of Ordered Form: The Art of John Hoyland, The Royal Academy, London, 1999: Text by Paul Moorhouse.

John Hoyland, Nevill Keating Pictures, London, 2001.

John Hoyland, Beaux Arts Gallery, London, 2003.

John Hoyland, Lemon Street Gallery, Truro, 2005.

John Hoyland, Lemon Street Gallery, Truro, 2006.

John Hoyland, Nevill Keating Pictures, London, 2006.

John Hoyland: The Trajectory of a Fallen Angel, Tate St Ives, 2006: Text by Paul Moorhouse.

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John Hoyland, Beaux Arts Gallery, London 2008.

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Giorgio Morandi, Tate Modern, London, 2001: Text by Donna De Salvo, D. and Matthew Gale et al.

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