

Robyn Denny

**RECENT  
BRITISH  
PAINTING**

# The Peter Stuyvesant collection

This Peter Stuyvesant collection includes many important and sometimes crucial works especially in the period from 1960 to the present.

The landscape by **Ivon Hitchens** is a characteristic picture in which the artist's sensations of a particular place and space are translated directly into an ordered sequence of colours on the flat canvas, notably free in colour and handling.

The paintings by Nicholson, Sutherland, Richards, and Bacon are all magisterial works of the early 'sixties. **Ben Nicholson's** long horizontal relief (1) has the monumental architectural quality of most of his larger Swiss works; in the *Self-portrait* (11) **Francis Bacon** turns his un pitying eye upon himself.

This is the archetypal contrast of classical and romantic in the context of present-day British painting.

**Graham Sutherland's** *La Fontaine* (5) has its source of inspiration in the mysterious world of natural things: the artist describes its genesis:

The fountain in the Stuyvesant painting is—of course—a figure. The leaves arrived purely by chance and were used in a similar way in the Adenauer portrait of the following year.

**Ceri Richard's** *La Cathédrale Engloutie Triptych* (4) is also a major work painted for the Venice Biennale exhibition, but the two right-hand canvases were shown as one picture in the Whitechapel show in 1960.

**Victor Pasmore** has continued to give to line and colour more importance than a strict constructionist like Hill would accord them, and his work covers an extensive field of visual research.

His affinities to Nicholson are well shown by the scratched technique of *Linear Motif* (12).

**Kenneth Martin** is best known for his mobile constructions, which are outside the scope of this collection, but he has continued to paint, and the Stuyvesant pictures are among the most important of the small number recently completed.

*Blue Tangle* (6) is one of three paintings which were constructed developments of a series of drawings. This began with one which was something in the nature of a doodle.

*Rotation* (7) had no separate preparatory drawing. After the first definition on the canvas of the character and position of the signs (1.2.3.4.) the work progressed through a system which included the duality of the signs, the nature and the ordering of the repetitions and the quality and apportioning of colours.

**Mary Martin's** description of her two constructions is equally explicit:

*"Diagonal Permutation, 1964 (8)*

The top row is a statement of six positions of the half-cube. These positions are then subjected to a simple 'pendulum' system overlaid by a 'pushing' movement of gradually increasing amounts from left to right-hand side, i.e. one in second row, two in third row, etc. There is a return to the first statement in the seventh row. The same process is then repeated in an opposite sense in the lower half (movements now being from right to left) bringing about a return to the first statement in the thirteenth and last row."



To complete the representation of this kind of work in the collection, here, out of chronological order, are **Anthony Hill's** notes on his three works:

"*Relief Construction 22C* (53) is characteristic of works made 1955-62, based on orthogonal construction—space articulation. *Low Relief* (54) is one of a series of three employing an equilateral triangle element along with the rectangles, both orthogonally and diagonally orientated. The 1966 *Relief Construction* (55) is characteristic of works made since 1962. Orthogonality (in the strictest sense) abandoned and main elements planes 60/120 degrees."

There is also a hint of a preoccupation with geometry in the work of **John Wells**, one of the first and closest of Nicholson's Cornish associates.

One finds them as the structural basis of all organic and inorganic nature and of man's best constructions, especially aircraft. *Involute* (10) was one of a number of dialogues between this particular curve and the way he was painting at the time.

The theoretical ideas of abstract art and constructivism were tempered in the Cornish climate by the increasing importance played by nature. **Peter Lanyon** began as a constructivist and ended as a Romantic landscape painter. *Wreck* of 1963 (24) was a real wreck—of the French boat *Jean Gougy*—that Lanyon saw, and directly out of his experience of the boat on the Cornish rocks came the painting, one of the most dramatic before his untimely accidental death.

The Nature-Romantic element has always been equally strong in a different way in one of Lanyon's closest friends, **Bryan Wynter**. He was not drawn into an abstract art until it offered him the possibilities of exploring the underworld of nature: the movement of wind or water or fire has always fascinated him. Titles are sometimes retrospectively given, as in one of Wynter's earliest mature paintings, *River Boat Blues* of 1956 (19), where an affinity between the painting and Mississippi Jazz suggested itself.

Other painters of this generation were quicker to commit themselves to abstract art, and formed one part of the English *avant-garde* in the early 'fifties. Although **Adrian Heath's** *Guercif* (30) is a recent picture, much of their strongest work was done around 1960. **Roger Hilton's** painting veers between a soft, mysterious, suggestive quality, exemplified by the big blue *Aral Sea* of 1958 (13), and something much

tougher, as in the untitled painting of July 1960 (14). **William Scott** displays the same range, and shares with Hilton a sort of latent eroticism that resides both in form and handling [*Circles Diminishing* of 1961 (16)]. But the architecture of his paintings has always been strong: and a picture like *Blue Form on White* of 1964 (17) begins a development that leads to the large mural paintings of 1967 with very simple shapes and flat surfaces.

**Terry Frost's** *Red and Black* of 1961 (20) is also a seminal work. The red and black shapes ultimately derive from Frost's drawings of boats at St Ives in 1950-1 (just as Scott's forms often originate in his kitchen still lifes), but, as the artist writes, 'I had no association in mind when I was painting and was only interested in getting the colour and form as complete as I could'. This picture was to lead on to 'clearer and more actual paintings', like the one in the Tate Gallery, whereas *Blue, Black Arrow* of 1962 (21) was one of the culminating works in a series of linear paintings.

Hilton, Scott, and Frost all appeared in **Patrick Heron's** 1953 *Space in Colour* exhibition at the Hanover Gallery. This marked a major stride in Heron's campaign to insist on the all-out importance of colour; an artistic position subsequently adopted by such younger painters as Hoyland. The choice of the three works of 1963-6 in the Stuyvesant collection reflects exactly Heron's intentions (31-33).

Other painters in the *Space in Colour* exhibition did not share its organizer's exclusive predilections. The isolated roles of **Alan Davie** and Keith Vaughan have already been noted.

Perhaps a comparison of Davie's two pictures, *White Magician* of 1956 (27), with *Thoughts for a Giant Bird* of 1963 (28) will nevertheless show how great a part colour has played in the development of his painting towards a more sharply defined symbolic language and a decisive handling of space composition. This suggests the qualities of a great mural painter in Davie.

**Keith Vaughan's** *Assemblies of Figures* provide the pivotal subject of his work, and the *Eighth* (15) is no exception. Vaughan has realised that the *Eighth Assembly* was his first crowd picture, in which the figures, though enjoying an exactly defined plastic relationship to each other and to their environment, are shot through with such ambiguity that our questions about them remain unanswered.



Such a deliberate ambivalence in the use of figurative imagery has also been typical of **Anthony Fry's** painting, though in the series of *Nudes* of 1966-7 (37) in a mixed technique a more direct attempt is made to come to grips with subject. The poetry gives place to a greater sense of physical reality. There is a similar sense of reality about **Prunella Clough's** *Electrical Landscape* of 1960 (29): one of six or seven on that theme, at a time when everything was more or less concerned with the urban/industrial context. The picture, in its closeness to non-figuration, does not preclude comparison with the work of another painter, **Sandra Blow**, who shares Prunella Clough's reluctance to luxuriate in colour and her taste for modulations of tone within a firmly defined compositional scheme. The two Stuyvesant pictures (34, 35) make a contrast of dark and light in which the artist's sensitivity to paint texture can expand.

With **Leon Kossoff** and **Frank Auerbach** we are back with painters for whom the visible world exists so vividly that the painting itself becomes a poor substitute for the physical sensation of seeing. But it is the impossibility of their ambitions that gives a sense of heroic failure to their paintings: in a period dominated by abstract art the sheer difficulty of the undertaking brings its own distinction. In Kossoff's views of building sites and railway sidings (36) vitality surges out of the paint, just as the personality of Auerbach's sitter (56) becomes almost unbearably present to us. Both artists have been making increasing use of colour in their pictures.

An artist who broke completely with his early beginnings in the realist styles popular in England in the mid 'fifties is **Jack Smith**. His changes of direction perhaps unnerved his early admirers, but the singularity of his paintings commands attention. Musical parallels immediately suggest themselves: ideas of movement, division of time, rhythmic progression.

*Side to Side* of 1963 (41) suggests figures turning in a suddenly lit room. *Various Activities* (40) is the kind of painting suggested by Smith's words:

"I want it to be as complex as a symphony; to keep the surface as flat as possible, letting it have visual space or eye dance, but no impressionist, cubist or continued space. I would like the surface to be as remote as Vermeer."  
(*London Magazine* Statement, 1965.)

Another painter of this generation moves from a preoccupation with light falling on objects to a more complex statement.

This is **Henry Mundy** whose two pictures in the Stuyvesant collection show the development in his work.

*Grooved* 1960 (25) and *Red Rover* 1966 (26) a Red Rover bus journey through the suburbs, with perhaps, at the end, a *Tupolev* seen above a privet-hedge.

Mundy's dissatisfaction with the traditional means of painting and desire to avoid any atmospheric touch can also be seen in another painter who like him was prominent in the *Situation* shows.

**Harold Cohen's** three pictures show very clearly how the impact of New York painting affected his generation. *Secret* of 1964 (38), with its map-like forms and linear rhythms, is a picture about communication, the varieties of visual imagery providing the subject matter; and the process is taken farther into a more delicate and complex composition in later works like *Consul* (39).

**Peter Blake** draws on the subject matter of popular entertainment. Robert Melville, briefed by the artist, wrote of *Zorine Queen of the Nudists and her TV Gorilla* (67):

"The stripper is imaginary, but her name is taken from a real act which was popular a while back in Calumet City, sometimes known in the States as 'Sin City.' The picture contains four representations of the pair: a painting, a transfer, a small china model and a large plastic model. The radical differences in the sizes of the four versions are a play on the completely arbitrary changes of scale in the King Kong film, where the size of the girl in relation to the gorilla changes in almost every sequence. Sometimes Kong is just a bit bigger than a man then suddenly he can very nearly hide the girl in his fist. The painting and the models have been 'corrected' to enable Zorine to appear in the same white all-in-one which she wears in the transfer. A small musical box mechanism on the back of the picture plays *Some Enchanted Evening*." (Robert Fraser Gallery catalogue, 1965.)

Music plays its part in *Got a Girl* of 1960-1 (66), where the title comes from the pop disc attached to the picture and meant to be playable. The boy in the lyric complains that his girl friend's thoughts are miles away: she can only think of her favourite pop singers. Blake obligingly adds their pin-ups—Fabian, Avalon, Elvis Presley, etc. The lower part of the picture shows Blake's interest in a basic heraldry—he was painting chevrons, diagonals, targets around 1960, and they sometimes anticipate and comment upon the interests of the hard-edge painters in the *Situation* group, who were Blake's personal friends.



The close relationship between pop and abstract art may be seen in two other painters, Kitaj and Richard Smith, manifested very differently. **R. B. Kitaj** now considers *Trout for Factitious Bait* of 1965 (63) an 'off-course' picture.

**Richard Smith** writes of his three works in the Stuyvesant collection:

"*Staggerly* (59) relates to the two-dimensional shaped canvases of 1963 which were all basically rectangular canvases with irregular additions.

The title is a variant spelling of a Jerry Lee Lewis song *Staggerlee*.

"*Gift Wrap* (60) is the most ambitious of the series of paintings consisting of rectangular canvases with three dimensional additions. Together with *Staggerly* and *Alpine* the most literal quote from cigarette package design. The painting is quite a complex mixing of conventions with real and painted shadows from real and imaginary light sources, with the paint accenting and disguising the actual three dimensionality of the structure, with nothing existing totally. The boxes themselves are not complete."

Another painter of Smith's generation whose work follows a comparable progression is **Joe Tilson**. From the formal abstraction of the Wood Reliefs (42) he has moved through sign paintings like the *Vox Box* (43) to a more complex system of ideas in the *Zikkurat* pictures (44). Tilson has offered no statement, nor has **Robyn Denny** (50, 51, 52), whose austere and hieratic paintings have become a touchstone for this kind of art in England.

**Gillian Ayres** shares Denny's taste for close colour relationships and visual ambiguities within the composition, but her forms are altogether different (45, 46, 47).

Gillian Ayres's recent experiments with monochromatic paintings are paralleled by those of **Bernard Cohen**.

He writes: "There is a connection between *When White* (68) and *No.8, 1967* (70) because in each I tried to burn the physical process by over filling it with light. In *Fable* (69) I attempted to build the surface out of a movement of a black sprayed line that blotted out the light of the white ground

of the canvas. This sprayed line carried another lighter, more reflective line.

"*No.8* is built out of a simple technical process. I proceeded (1) black dot left-hand side, (2) canvas painted white all over, (3) black dot right-hand side, (4) canvas painted white all over, (5) black dot on left-hand side above dot (1), (6) canvas painted white all over—etc., working the dots back and forth across the canvas until the last dot was in the top right-hand corner. But the painting is neither about the white of the canvas, nor about the black dots. It is illusion that results from the light burning out our grasp of the precise nature of the material and the process of its structure."

**Ian Stephenson's** *Sfumato* of 1963-5 (74) marks the transition between the painted surfaces of the early pictures and the spraying by brush (not spray gun) in the later.

The change was necessary if Stephenson was to work on a large scale. *Sfumato* was greatly altered: collage elements were removed, and references outside the painting disappeared. Stephenson's defence of 'maculate' painting and his belief in indecision run counter to prevailing trends.

Most of the other abstract painters have not proffered statements of such complexity as Cohen's and Stephenson's, but this reflects the nature of their painting. **Tess Jaray** simply writes of her pictures (80, 81).

"My structure relates to function as in architecture. The difference is the function. In the case of the painting it is a vehicle for sensation and emotion."

The approach of **Gwyther Irwin** to *Drop Out* of 1967,

*Quintet* (57, 58) has always been inspirational rather than pragmatic. Great plastic pains taken to essay a madly reckless design concept or, in fact, no design concept at all, or yet a sort of anti-design; the material important because it means instant committal—not being able to work it over and over leaves one with a record of failure.

The practical problem may equally well be associated with a much more theoretical attitude to painting and much greater awareness of effects. **Michael Kidner** writes of his 1963 painting (22):



“With two colours organized in stripes across the width of the canvas it is easy to create a flat or ambiguous spatial effect. This painting represents an attempt to introduce a third colour into the situation just before the appearance of the moiré,” and of the 1967 relief (23):

“My primary concern was to accommodate a rippled line to the framing edge of the canvas. The rippled line appears vertical when viewed from the right angle.”

**Derek Boshier** can be equally explicit: “The two paintings *Vista City* (82) and *Plaza* (83) and other paintings of the period of 1964-5 were concerned with the extension of the picture area—that is the exploration of possibilities of extending the picture area, both in shape and dimension beyond that of the square or oblong format.”

This interest in the shaped canvas and in the optical effects of colour and form is of course widely shared and has been one of the most fruitful fields for pictorial exploration in the mid 'sixties. Neither **Bridget Riley** (61, 62) nor **Peter Sedgley** (48, 49) has contributed statements on their work in the Stuyvesant collection.

But **Jeremy Moon's** notes on the genesis of his paintings are revealing. Of *Chart* of 1962 (71) he writes:

“A number of the paintings I did at this time involved four circles (or other elements) related to the four quarters, or four corners of a square canvas. I did one or two based more on an overall grid of circles on an oblong canvas.

In *Chart* only part of the grid is there—and with the central blue area and the change from solid circles to open circles I seemed to arrive at the resulting final image by more arbitrary means than in the case of other paintings at that time.”

*Spring Voyage* of 1964 (72) was among the first of the non-rectilinear pictures.

*Golden Age* of 1966 (73) was an ambitious idea, difficult to realize, “It was the largest picture he had done up till then and he worked on it longer than on any other he had done before or since.”

Something of the same expansiveness can be found in the painting of **John Hoyland** (75) and **Paul Huxley** (85, 86).

Of the younger painters not working in a strictly abstract manner, only one makes a statement of any length. This is **Howard Hodgkin**; whose particular concern for the

portrayal of his artist friends (and others) gives him a position somewhat apart (64, 65):

“As far as the subject of my picture goes, they are *about* one moment of time involving particular people in relationship to each other and also to me. After that moment has occurred all the problems are pictorial. My pictures have become more elaborate because I want them to contain more of the subject, but for me the paramount difficulty is to make the picture into as finite and solid an object as possible in physical terms and to include nothing irrelevant or confusing. Ideally they should be like memorials.”

Yet this particular approach is one that would seem to be shared very closely by **David Hockney**, whose paintings similarly move from a remembered private experience to an autonomous pictorial structure (78, 79).

For the other painters making use of allusions outside the painting—with one exception—no verbal comments are proffered. The pictures of **Peter Phillips** (89, 90) and **Anthony Donaldson** (87, 88), the youngest artists in the Stuyvesant collection, have already to some extent been left behind by the development of the artist's careers, but they remain period pieces in the best sense of the words.

The essence of **Patrick Caulfield's** art is its laconic quality: a use of the banal to reveal the mysterious (76, 77). And **Allen Jones's** statement has all the spontaneity and the directness of his paintings (84):

“For me a big idea usually requires a big canvas. These are the largest canvases I have done.”

—*With grateful acknowledgement to the volume, "Recent British Painting," foreword, Michael Kaye, introduction by Alan Bowness (Lund Humphries, London, Publishers)*

## BEN NICHOLSON

1  
March 64 (Sirius)  
Oil on carved hardboard  
43 x 87 in, 109 x 221 cm

## IVON HITCHENS

2  
River Rother, Dark Evening, 1951  
Oil on canvas  
18 x 43 in, 49 x 109 cm

3  
Blue Lake and Sky, 1965  
Oil on canvas  
28 x 81 in, 58 x 205 cm

## CERI RICHARDS

4  
La Cathedrale Engloutie Augmentez  
Progressivement Triptych, 1960-1  
Oil on three canvases  
60 x 180 in, 152 x 457 cm

## GRAHAM SUTHERLAND

5  
La Fontaine, 1964  
Oil on canvas  
72 x 56½ in, 183 x 143 cm

## KENNETH MARTIN

6  
Blue Tangle, 1964  
Oil on board  
48 x 48 in, 122 x 122 cm

7  
Rotation, 1966  
Oil on canvas  
60 x 60 in, 152 x 152 cm

## MARY MARTIN

8  
Diagonal Permutation, 1964  
Painted wood and stainless steel on wood  
and formica support  
44 x 44 x 4½ in, 112 x 112 x 11 cm  
(lozenge shape)

9  
Compound Rhythms, 1966  
Painted wood and stainless steel on wood  
and formica support  
42½ x 42½ x 4½ in, 108 x 108 x 11 cm

## JOHN WELLS

10  
Involute No. 6, 1962  
Oil on hardboard  
48 x 24 in, 122 x 61 cm

## FRANCIS BACON

11  
Study for Self-Portrait, November 1964  
Oil on canvas  
61 x 55 in, 155 x 140 cm

## VICTOR PASMORE

12  
Linear Motif, 1962-5  
Oil and gravure on plastic board  
60 x 60 in, 152 x 152 cm

## ROGER HILTON

13  
The Aral Sea, 1958  
Oil on canvas  
84 x 96 in, 213 x 244 cm

14  
July 1960  
Oil on canvas  
55 x 52 in, 140 x 132 cm

## KEITH VAUGHAN

15  
Assembly of Figures VIII, 1964  
Oil on canvas  
48 x 60 in, 122 x 152 cm

## WILLIAM SCOTT

16  
Circles Diminishing, 1961  
Oil on canvas  
63 x 68 in, 157 x 202 cm

17  
Blue Form on White, 1964  
Oil on canvas  
62 x 79½ in, 157 x 202 cm

## BRYAN WINTER

18  
River Boat Blues 1956  
Oil on canvas  
44 x 56 in, 112 x 142 cm

19  
Sandspoor XI, 1963  
Oil on canvas  
56 x 44 in, 142 x 112 cm

## TERRY FROST

20  
Red and Black, August 1961  
Oil on canvas  
50 x 60 in, 126 x 152 cm

21  
Blue, Black Arrow, 1962  
Oil on canvas  
48 x 48 in, 122 x 122 cm

## MICHAEL KIDNER

22  
Yellow, Blue and Violet No. 2, 1963  
Oil on canvas  
60 x 66 in, 152 x 167 cm

23  
Relief: Blue, Green, Violet and Brown, 1966-7  
Acrylic on canvas  
56 x 73 in, 158 x 170 cm

## PETER LANYON

24  
Wreck, December 1963  
Oil on canvas  
48 x 72 in, 122 x 183 cm

## HENRY MUNDY

25  
Grooved, 1960  
Oil on board  
63 x 96 in, 160 x 244 cm

26  
Red Rover, 1966  
Photostat and oil on paper on board  
62 x 73 in, 157 x 185 cm

## ALAN DAVIE

27  
White Magician, 1956  
Oil on canvas  
60 x 96 in, 152 x 244 cm

28  
Thoughts for a Giant Bird, October 1963  
Oil on two canvases  
72 x 120 in, 183 x 305 cm

## PRUNELLA CLOUGH

29  
Electrical Landscape, 1960  
Oil on canvas  
60 x 60 in, 152 x 152 cm



## ADRIAN HEATH

30  
Guercif, 1965-6  
Oil on canvas  
72 x 68 in, 183 x 173 cm

## PATRICK HERON

31  
Blue November Painting, November 1963  
Oil on canvas  
60 x 72 in, 152 x 183 cm

32  
Big Violet with Red and Blue, March 1965  
Oil on canvas  
60 x 84 in, 152 x 213 cm

33  
Three Cadmiums, January-April 1966  
Oil on canvas  
60 x 70 in, 152 x 183 cm

## SANDRA BLOW

34  
Composition, 1963  
Oil and mixed media on canvas  
60 x 66 in, 152 x 168 cm

35  
No. 4, 1965  
Oil on canvas  
54 x 96 in, 137 x 244 cm

## LEON KOSSOFF

36  
York Way Railway Bridge from Caledonian  
Road, Winter, 1966-7  
Oil on board  
48 x 65 in, 122 x 165 cm

## ANTHONY FRY

37  
Nude 8, 1966  
Collage and mixed media on paper and canvas  
48 x 60 in, 122 x 152 cm

## HAROLD COHEN

38  
Secret, 1964  
Oil and acrylic paint on canvas  
98 x 118 in, 249 x 300 cm

39  
Consul, 1966  
Acrylic on canvas  
92 x 92 in, 228 x 228 cm (lozenge)

## JACK SMITH

40  
Various Activities No. 1, 1963  
Oil on canvas  
54 x 54 in, 137 x 137 cm

41  
Side to Side No. 2, 1963  
Oil on canvas  
60 x 60 in, 152 x 152 cm

## JOE TILSON

42  
Wood Relief No. 20, 1961  
Wood relief  
60 x 48 in, 152 x 122 cm

43  
Vox-Box, 1963  
Oil on wood relief  
60 x 48 in, 152 x 122 cm

44  
Zikkurat 4 Spectrum, 1967  
Oil and acrylic on wood relief  
85 $\frac{3}{4}$  x 85 $\frac{3}{4}$  in, 218 x 218 cm

## GILLIAN AYRES

45  
Piranha, 1964  
Oil on canvas  
94 x 60 in, 239 x 152 cm

46  
Sind, 1965  
Acrylic paint on canvas  
72 x 60 in, 183 x 152 cm

47  
Damask, 1967  
Acrylic paint on canvas  
69 x 84 in, 175 x 213 cm

## PETER SEDGLEY

48  
Quantum II, 1966  
Emulsion paint on canvas  
48 x 48 in, 122 x 122 cm

49  
Highlight, 1967  
Emulsion painted on canvas  
48 x 48 in, 122 x 122 cm

## ROBYN DENNY

50  
Gully Foyle, 1961  
Oil on canvas  
84 x 72 in, 214 x 183 cm

51  
For Ever, 1965  
Oil on canvas  
84 x 72 in, 214 x 183 cm

52  
Growing, 1966-7  
Oil on canvas  
96 x 78 in, 244 x 198 cm

## ANTHONY HILL

53  
Relief Construction (22C), 1962  
Perspex, polystyrene, aluminium  
32 x 26 in, 81 x 71 cm

54  
Low Relief 2, 1963  
Rigid vinyl laminate  
24 x 48 in, 61 x 122 cm

55  
Relief Construction (F4), 1966  
Aluminium and steel on vulkide  
30 x 30 in, 76 x 76 cm

## FRANK AUERBACH

56  
Head of E O W IV, 1961  
Oil on board  
23 $\frac{1}{2}$  x 20 in, 59 x 56 cm

## GWYTHYR IRWIN

57  
Quintet, 1962  
Paper collage on board  
48 x 61 in, 122 x 155 cm



58  
Drop Out, 1967  
Carved wood relief  
48 x 60 in, 122 x 153 cm

### RICHARD SMITH

59  
Staggerly, 1963  
Oil on canvas  
89 x 89 in, 226 x 226 cm (irregular)

60  
Gift Wrap, 1963  
Oil on canvas over projecting support  
80 x 208 x 33 in, 203 x 528 x 84 cm

### BRIDGET RILEY

61  
Arrest 1, 1965  
Emulsion paint on canvas  
70 x 69 in, 178 x 175 cm

62  
Deny 2, 1967  
PVA on canvas  
85½ x 85½ in, 217 x 217 cm

### R. B. KITAJ

63  
Trout for Factitious Bait, Summer 1965  
Oil on canvas  
60 x 84½ in, 152 x 212 cm

### HOWARD HODGKIN

64  
Anthony Hill and Gillian Wise, 1963-6  
Oil on canvas  
42 x 50 in, 107 x 127 cm

65  
The Tilsons, 1965-7  
Oil on canvas  
42 x 50 in, 107 x 127 cm

### PETER BLAKE

66  
Got a Girl, 1960-1  
Oil on hardboard, with additions of wood,  
photo-collage and gramophone record  
27 x 61 in, 92 x 153 cm

67  
Zorine Queen of the Nudists and her TV  
Gorilla, 1961-5  
Cryla and collage on wood panel with  
music box mechanism  
45½ x 20½ in, 115 x 52 cm

### BERNARD COHEN

68  
When White, 1963  
Oil and tempera on canvas  
84 x 84 in, 213 x 213 cm

69  
Fable, 1965  
Acrylic paint on canvas  
96 x 96 in, 244 x 244 cm

70  
No. 8, 1967  
Acrylic paint on canvas  
72 x 96 in, 183 x 244 cm

### JEREMY MOON

71  
Chart, 1962  
Oil on canvas  
80 x 69 in, 203 x 175 cm

72  
Spring Voyage, 1964  
Acrylic and aluminium paint on canvas  
65 x 114 in, 168 x 289 cm (lozenge)

73  
Golden Age, 1966  
Acrylic paint on canvas  
84 x 147 in, 213 x 373 cm

### IAN STEPHENSON

74  
Sfumato, 1963-5  
Oil on canvas  
84 x 84 in, 213 x 213 cm

### JOHN HOYLAND

75  
21/8/63  
Oil on canvas  
84 x 100 in, 213 x 247 cm

### PATRICK CAULFIELD

76  
View of the Chimneys, 1964  
Oil on canvas  
96 x 48 in, 244 x 122 cm

77  
Parish Church, 1967  
Oil on hardboard  
60 x 108 in, 152 x 274 cm

### DAVID HOCKNEY

78  
Still Life with Figure and Curtain, 1963  
Oil on canvas  
78 x 84 in, 188 x 213 cm

79  
Rocky Mountains and Tired Indians, 1965  
Acrylic paint on canvas  
67 x 99½ in, 170 x 253 cm

### TESS JARAY

80  
St. Stephen's Green, 1964  
Oil on canvas  
72 x 60 in, 183 x 152 cm

81  
Capitol Blue, 1965  
Oil on two canvases  
72 x 100 in, 183 x 254 cm

### DEREK BOSHIER

82  
Vista City, 1964  
Oil on canvas  
77½ x 120 in, 198 x 275 cm

83  
Plaza, 1965  
Oil on canvas  
81 x 81 in, 206 x 206 cm

### ALLEN JONES

84  
Buses, 1964  
Oil on canvas  
108 x 120 in, 274 x 305 cm

### PAUL HUXLEY

85  
Untitled No. 33, 1964  
Acrylic paint on canvas  
80 x 80 in, 203 x 203 cm

86  
Untitled No. 46, 1965  
Acrylic paint on canvas  
68 x 68 in, 173 x 173 cm

### ANTHONY DONALDSON

87  
Zig Zag towards an Aurelia, 1963  
Acrylic paint on canvas  
66 x 66 in, 168 x 168 cm

88  
Bring it to Jerome, 1964  
Acrylic paint on canvas  
66 x 66 in, 168 x 168 cm

### PETER PHILLIPS

89  
The Entertainment Machine, 1961  
Oil on canvas  
72 x 72 in, 183 x 183 cm

90  
Autokustomotive, 1964  
Oil and candy glaze on canvas  
108 x 108 in, 275 x 275 cm

## EXHIBITIONS

ADELAIDE                      March / April, 1970

PERTH                              April / May

LAUNCESTON                  June / July

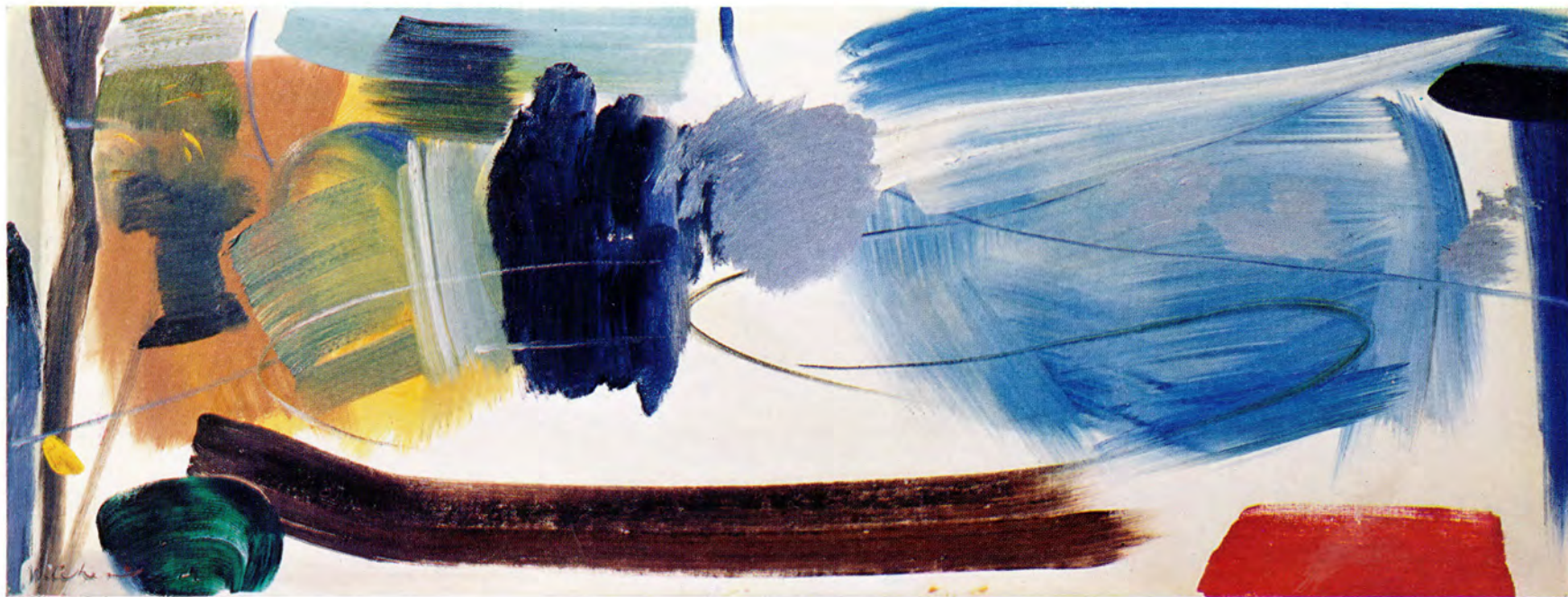
MELBOURNE                  August

BRISBANE                        September / October

SYDNEY                            November / December

NEWCASTLE                      December / January, 1971





## Ivon Hitchens

Catalogue 3

**BLUE LAKE AND SKY, 1965**

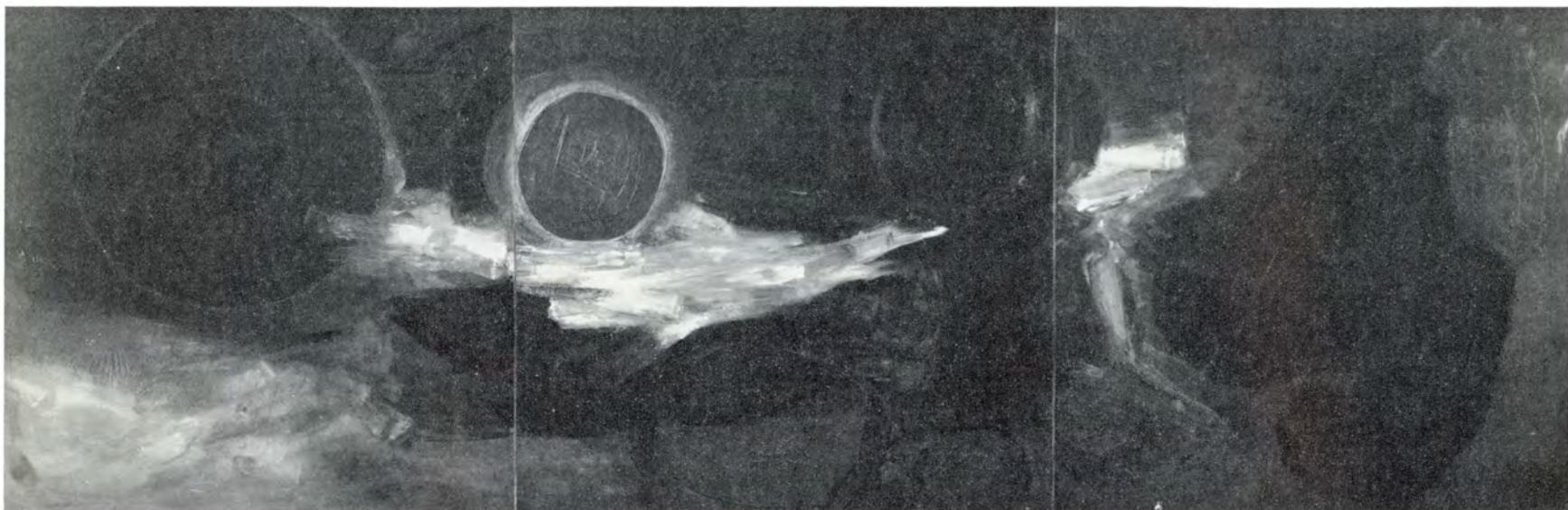
Oil on canvas

23 x 81 in., 58 x 205 cm

Purchased from the Waddington Galleries,  
June 1966

Exhibited:

Waddington Galleries 1966, No.5  
Plymouth Museums Area, 1966-7



## Ceri Richards

Catalogue 4

**LA CATHEDRALE ENGLOUTIE  
AUGMENTEZ PROGRESSIVEMENT  
TRIPTYCH, 1960-1**

Oil on three canvases  
60 x 180 in., 152 x 457 cm  
Purchased from Marlborough Fine Art Ltd,  
July 1965

Exhibited:  
Whitechapel 1960, No. 85 (part only)  
Venice Biennale 1964, British Pavilion  
Marlborough New London Gallery, 1965,  
No. 25  
Wakefield Art Gallery, 1966-7





## Francis Bacon

Catalogue 11

**STUDY FOR SELF-PORTRAIT,  
November 1964**

Oil on canvas  
61 x 55 in., 155 x 140 cm  
Purchased from Marlborough Fine Art Ltd,  
July 1965

Exhibited:  
Marlborough New London, 1965, No.3  
Touring exhibition at Kunsthalle, Hamburg;  
Moderna Museet, Stockholm;  
and Museum of Modern Art, Dublin, 1965-6  
City Art Gallery, Manchester, 1966-7





## Victor Pasmore

Catalogue 12

**LINEAR MOTIF, 1962-5**

Oil and gravure on plastic board  
60 x 60 in., 152 x 152 cm

Purchased from Marlborough Fine Art Ltd,  
November 1965

Exhibited:  
Tate Gallery, 1963, No.211  
Whitworth Art Gallery, University of  
Manchester, 1966-7



## Bryan Wynter

### Catalogue 19

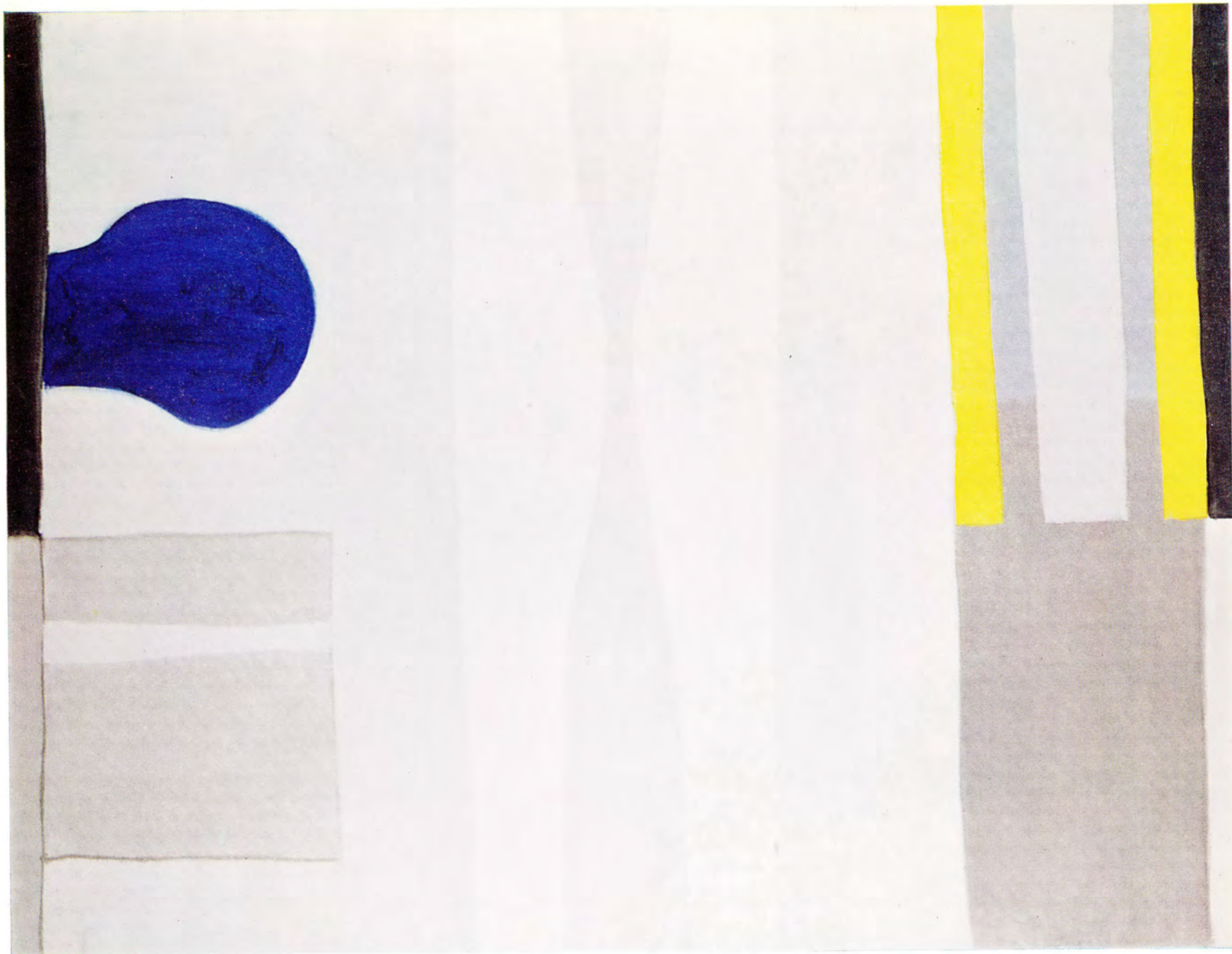
#### **SANDSPOOR XI, 1963**

Oil on canvas  
56 x 44 in., 142 x 112 cm  
Purchased from the Waddington Galleries  
March 1965

Exhibited:  
Castle Museum, Nottingham, 1966-7







## William Scott

Catalogue 17

**BLUE FORM ON WHITE, 1964**

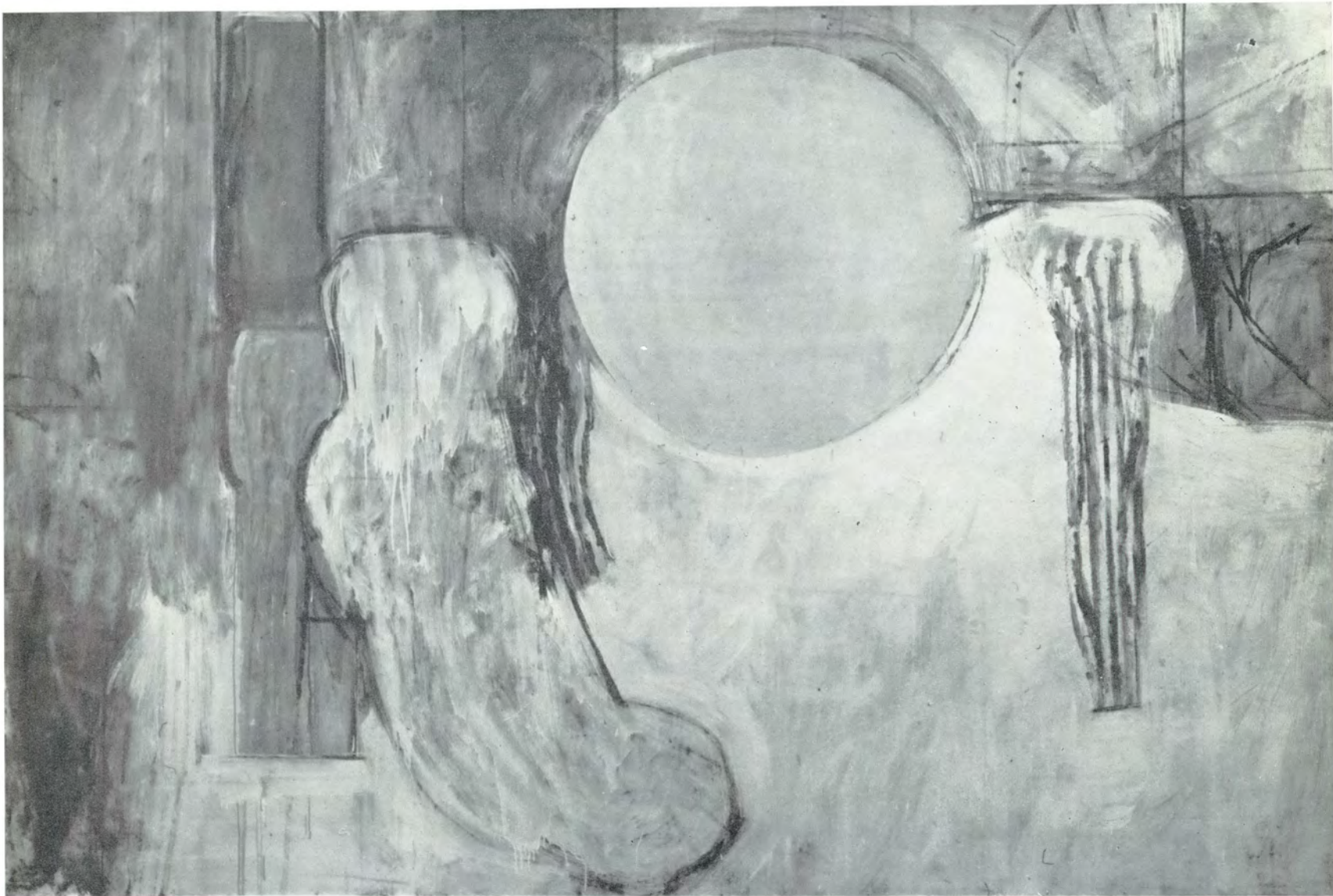
Oil on canvas

62 x 79½ in., 157 x 202 cm

Purchased from the Hanover Gallery,  
April 1965

Exhibited:  
Scottish Gallery of Modern Art, Edinburgh,  
1966-7





## Henry Mundy

Catalogue 25

**GROOVED, 1960**

Oil on board

63 x 96 in., 160 x 244 cm

Purchased from the Hanover Gallery,  
December 1966

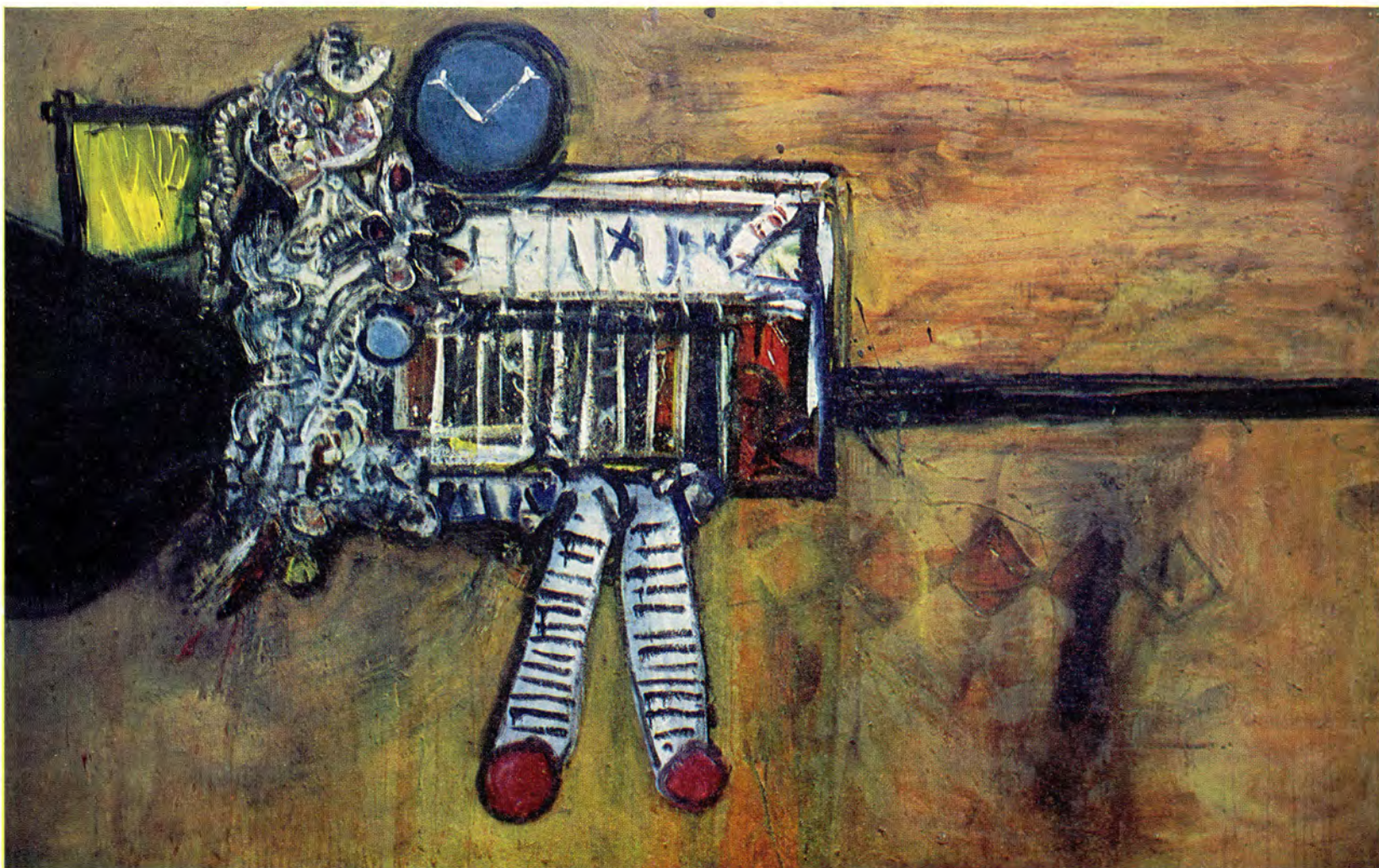
Exhibited:

Situation, RBA Galleries, 1960, No.32

Kompas 2, Eindhoven, 1962, No.56

City Art Gallery, Plymouth, 1967





## Alan Davie

Catalogue 27

**WHITE MAGICIAN, 1956**  
Oil on canvas  
60 x 96 in., 152 x 244 cm  
Purchased from Gimpel Fils,  
May 1965

Exhibited:  
Gimpel Fils 1956, No.25  
Whitechapel 1958, No.45  
VII Bienal de Sao Paulo, Brazil, 1963, No.3  
and subsequent tour of South America  
Plymouth Museums Area 1966-7





## Howard Hodgkin

Catalogue 65

**THE TILSONS, 1965-7**

Oil on canvas

42 x 50 in., 107 x 127 cm

Purchased from Arthur Tooth and Sons,  
February 1967

Exhibited:

Tooth, 1967, No.8

Plymouth Museums Area, 1967





## Patrick Heron

Catalogue 31

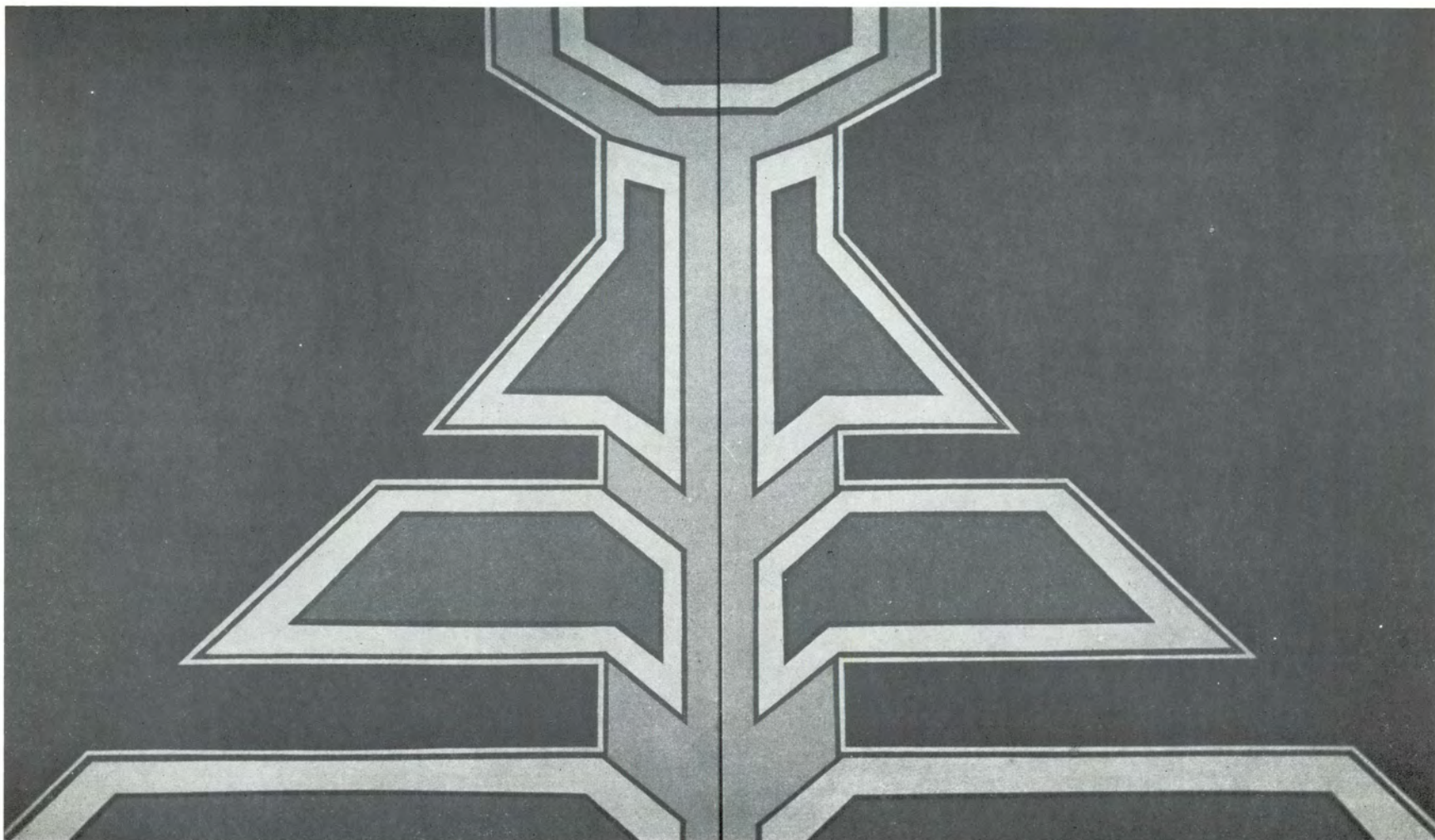
**BLUE NOVEMBER PAINTING,**  
**November 1963**

Oil on canvas  
60 x 72 in., 152 x 183 cm

Purchased from the Waddington Galleries,  
January 1965

Exhibited:  
Gulbenkian exhibition at the Tate Gallery,  
1964, No.228  
Sao Paulo Bienal 1965, and subsequent  
South American tour





## Tess Jaray

Catalogue 80

**CAPITOL BLUE, 1965**

Oil on two canvases

72 x 100 in., 183 x 254 cm

Purchased from the Hamilton Galleries,  
May 1965

Exhibited:

Hamilton Galleries 1965, No.11

Ferens Art Gallery, Hull, 1966-7





## Leon Kossoff

Catalogue 92

**YORK WAY RAILWAY BRIDGE FROM  
CALEDONIAN ROAD,  
WINTER 1966-7**

Oil on board  
48 x 65 in., 1122 x 165 cm

Purchased from Marlborough Fine Art Ltd,  
June 1967

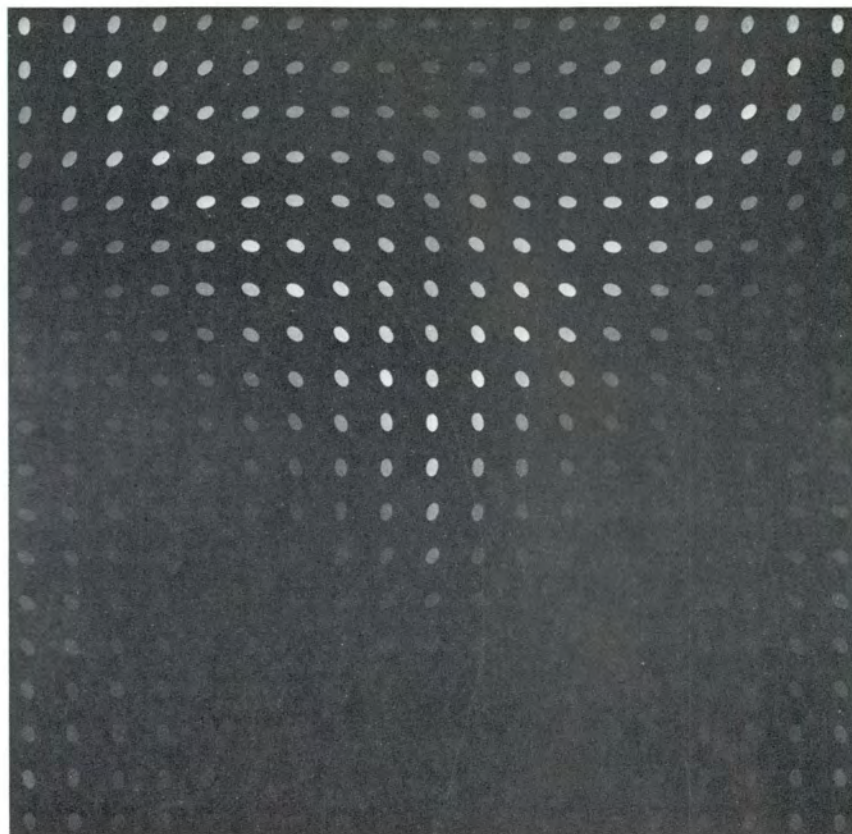




**Peter Sedgley**

Catalogue 49  
**HIGHLIGHT, 1967**  
Emulsion paint on canvas  
48 x 48 in., 122 x 122 cm  
Purchased from McRoberts and Tunnard,  
August 1967

Exhibited:  
McRoberts and Tunnard, *Contrasts*, 1967



## Bridget Riley

### Catalogue 61,

#### 67 ARREST 1, 1965

Emulsion paint on canvas

70 x 69 in., 178 x 175 cm

Purchased from the Robert Fraser Gallery,

August 1965

#### Exhibited:

Robert Fraser Gallery, Summer 1965, No.19

*The English Eye*, Marlborough-Gerson  
Gallery, New York, 1966, No.74

*Art of the Space Age*, Johannesburg, 1966,  
No.41

### Catalogue 62

#### 68 DENY 2, 1967

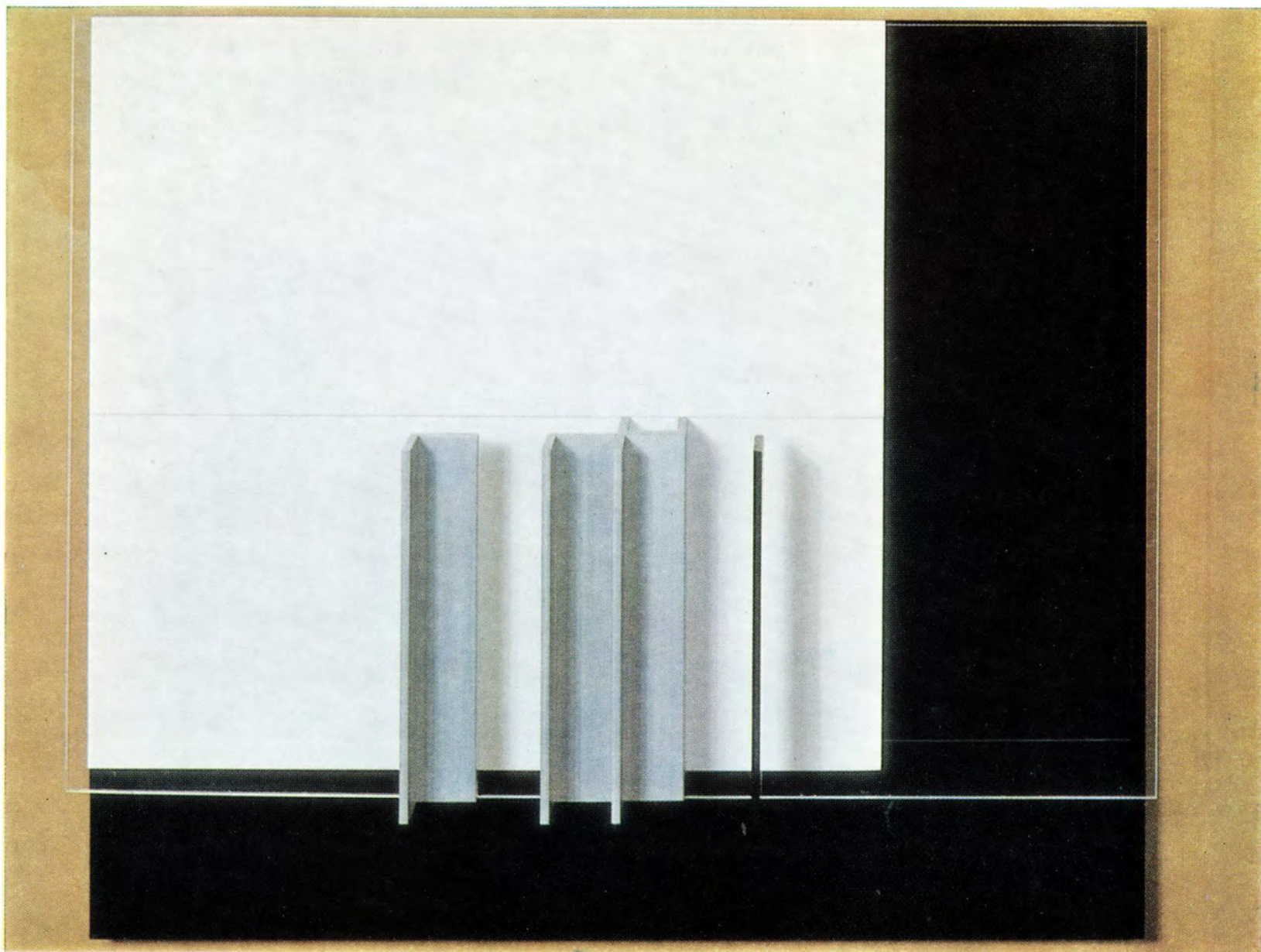
Purchased from the Rowan Gallery,

August 1967

#### Exhibited:

Robert Fraser Gallery, July 1967





## Anthony Hill

Catalogue 53

**RELIEF CONSTRUCTION (22C), 1962**

Perspex, polystyrene, aluminium  
32 x 26 in., 81 x 71 cm

Purchased from the artist,  
April 1965

Exhibited:

*British Sculpture in the Sixties*, CAS  
exhibition at the Tate Gallery,  
March 1965

National Museum of Wales, Cardiff, 1966–7





## David Hockney

Catalogue 79

**ROCKY MOUNTAINS AND TIRED  
INDIANS, 1965**

Acrylic paint on canvas  
67 x 99½ in., 170 x 253 cm  
Purchased from Kasmin Ltd,  
January 1966

Exhibited:  
Kasmin Gallery, December 1965  
Museum of Modern Art, Oxford, 1966–7  
Young English Painters, Brussels, 1967  
No.31





## R. B. Kitaj

Catalogue 63

**TROUT FOR FACTITIOUS BAIT,  
SUMMER 1965**

Oil on canvas

60 x 84½ in., 152 x 212 cm

Purchased from Marlborough Fine Art Ltd,  
February 1967

Exhibited:  
Fifth John Moores Liverpool exhibition, 1965  
No.49



# THE PETER STUYVESANT TRUST

Seven years ago, in March, 1963, Sir Ronald (then Mr.) Irish conceived the idea of the Peter Stuyvesant Trust, which became its lusty self less than a year later, to introduce its first collection of international art to the 1964 Adelaide Festival of Arts.

That collection, "Art in Industry", which was commissioned by Mr. Alexander Orlow to hang in a cigarette factory in Zevanaar (Holland) is still on public exhibition (in Canada) as part of its world tour.

The Peter Stuyvesant Trust is truly international in character, recognised all over the world as a major influence in the development of the arts. Its beautiful collection of bronzes by Rodin and his contemporaries in 1968/9 was an outstanding post-war contribution to the national culture and attracted record attendances in the principal Commonwealth galleries.

Art of the Space Age, that stimulating electronic – kinetic – luminal collection which thrilled the nation—including New Guinea—for 18 months, was another record-breaker, and goes from Australia to New Zealand and Canada as the Trust's latest collection commences its Australian tour of the national galleries, March, 1970.

The Trust is indebted to its brother group in Great Britain for gathering together this beautiful exhibition of Recent British Painting which excited the nation's world of art long before it came here, and continues to do so.

Peter Stuyvesant Collections are being exhibited at present in countries all over the world.

One of its proudest presentations to the Australian public was the London Symphony Orchestra in association with the Australian Broadcasting Commission and the British Council.

Such is the interest by public galleries that at times the Trust cannot meet all international and national requests with its own possessions, even though they are being added to every year. On such occasions the Trustees arrange to borrow collections from foreign Governments.

The Peter Stuyvesant Trust in Australia is honoured to be associated with all the State Galleries in the Commonwealth in the presentation of its collections; and with the Trustees and Directors of these galleries.

Apart from the cost of buying the many collections of art it owns, the Peter Stuyvesant Trust meets all expense—from transportation over sea and land to insurance and official receptions—from funds provided exclusively by the American Cigarette Co. (Overseas) Pty Ltd, manufacturers in Australia of Peter Stuyvesant cigarettes.

Prime purpose of the Trust is to bring to the public forms of culture which they could not enjoy without its interest. While the Trust provides the means for this it does not in any respect dictate the artistic policy of galleries and other cultural bodies with which it is associated.

The Directors of the Peter Stuyvesant Trust are Sir Ronald Irish, O.B.E., and Messrs. R. F. W. Watson, J. W. R. Hughes and G. H. Hawkes (executive director).

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*Front Cover*

## Robyn Denny

Catalogue 50

**GULLY FOYLE, 1961**  
Oil on canvas  
84 x 72 in., 214 x 183 cm  
Purchased from Kasmin Ltd.  
April 1965

Exhibited:  
Molton Gallery, 1961, No.3  
*British Painting in the Sixties*: CAS  
exhibition at Whitechapel, 1963, No.134