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BRITISH ARTISTS' PRINTS



BRITISH ARTISTS PRINTS

AN EXHIBITION OF NEARLY SIXTY ARTISTS PRINTS MADE
AVAILABLE THROUGH THE BRITISH ARTS COUNCIL, AND
SUPPLEMENTED BY THE QUEENSLAND ART GALLERY'S
COLLECTION OF PRINTS BY BRITISH ARTISTS.

QUEENSLAND ART GALLERY

EXHIBITION FROM 22ND AUGUST - 22ND SEPTEMBER, 1975.

BRITISH ARTISTS PRINTS 1961-1970

In the last ten years there has been a revival of interest in artists' prints and most young British painters are deeply interested in this form of art, which can be made available to a much wider audience than can paintings.

This is an exhibition of nearly 70 artists' prints, which include etchings, lithographs, screenprints and linocuts. They are mostly in colour. The editions are limited and each print is signed by the artist. Among those represented are Patrick Caulfield, Bernard and Harold Cohen, Alan Davie, Robyn Denny, Richard Hamilton, David Hockney, Allen Jones, Henry Moore, Eduardo Paolozzi, Victor Pasmore, Bridget Riley, Michael Rothenstein, William Scott, and Joe Tilson. The exhibition is of interest in showing the essence of the artist's talent, the absolutely direct statement.

Fifty-eight prints in the exhibition have been gathered by the British Council and form an Australian wide Travelling Exhibition. The remaining prints marked are from the Queensland Art Gallery Collection.

INTRODUCTION

The democratisation of the arts which has taken place in Britain since the war has led to a revival of interest in prints. One thing, in fact, is particularly striking - the number of young British painters who are deeply interested in the graphic medium, and who very much want to reach the wider audience which prints make available to them. Of the four English artists who exhibited at the Venice Biennale in 1966, three at least were print-makers. Bernard and Harold Cohen, and Robyn Denny representing the abstract wing of British print-making. The Cohen brothers, in particular, show an intricacy and a fantasy in their work which are both apt to seem peculiarly English to foreign observers.

The great interest of contemporary British prints is, however, to be found in the work of figurative artists. It is fascinating, for instance, to compare the prints made by Henry Moore with those produced by a much younger generation. Moore is not only the senior British sculptor, but, quite simply, the senior British artist - a major international figure of a kind that we in England have usually lacked. He sums up one side of the national temperament - the attachment to nature, to organic forms, and these qualities are to be seen very clearly in his prints. The prints are like Moore's studies for sculpture. In fact, they are simply these studies made available to a wider audience.

Younger artists reveal a complete change of attitude. They are not content with the old methods. Particularly interesting, in the connection, are the prints made by certain artists connected with the Pop Art movement. The sculptor Eduardo Paolozzi is generally recognised to have been very closely linked with the birth of Pop in the middle fifties, but he has never been wholly identified with the movement.

His recent series of silk prints, a meditation on the life and work of the philosopher Wittgenstein, show a fascinating mind at work. In an early phase, Paolozzi used to give a special kind of surface to his sculptures by embedding small mechanical parts in the wax surface of the model.

The bronze which resulted would have a skin of cogwheels and tiny levers. Paolozzi has abandoned this technique in his sculptures, in favour of a more radical and thoroughgoing exploration of mechanical forms, but it turns up again in his prints.

The Wittgenstein series shows an infinitely laborious use of collage. The images are pieced together out of scraps of pattern, tiny fragments of mechanical drawing, and snippets borrowed from book illustrations and photographs. The silk-screen process is used with great resource and flexibility to give these images life - each set of the prints is slightly different in colouring, and the colour, in all cases, has a brilliant intricacy which takes us back to the Pre-Raphaelites. In fact, these prints are made to be read, rather than to be looked at.

Many observers have commented on the 'literary' bias of British art, and it is interesting to see it turning up here in a new guise. The work of Paolozzi is not an isolated phenomenon. What he does is closely related, for instance, to the work of Joe Tilson. Tilson is a brilliant eclectic, who has experimented with many materials. He has, for example, made a series of prints which are really reliefs made of vacuum-formed plastic - a clever exploitation of modern industrial technology. And even in those prints where he is content simply with the resources offered to him by ink and paper, one is always conscious of how quickly he responds to contemporary icons and images. His favourite image, the ziggurat, which is to be seen in his paintings and reliefs as well as in his prints is really a comment on this responsiveness, and acknowledgement of his fascination with the modern industrial babel.

Other Pop artists - Peter Blake, Allen Jones, David Hockney - are lighter spirited and less intellectual in their reactions to the world they see around them. Hockney and Jones are clever draughtsmen. Jones's metamorphic figures (which also turns up in his paintings) are the product of extreme high spirits. They have a wit and a gaiety which most people find it easy to respond to. Hockney is a more elusive talent, and perhaps a more interesting one. The great exponent of the Pop life-style, where the artist, by his dress and behaviour identifies himself completely with his work, and writes his autobiography in his pictures, Hockney is also fascinated by questions of technique. Indeed, when questioned, he asserts that "everything I do is really about technique". And it is quite true that one finds an extraordinary range of styles in his work, and that these styles are being deliberately put to the test, in order to find out what is in them. Unlike some of the other painters of his generation, who are skilful enough printmakers but seem to prize the medium chiefly because it gives a wider currency to their ideas, Hockney has a brilliant and subtle understanding of all the possible methods of print-making.

His etchings are perhaps the most sensitive and beautiful ever to be produced in Britain. As a technician he is only rivalled by an artist such as Michael Rothenstein, who has devoted himself wholly to print-making for some years now. Rothenstein's large woodcuts, with their combination of boldness and technical finesse, are related to the work of one or two Japanese artists, who also devote themselves wholly to print-making.

This brief survey by no means exhausts the number of British artist-printmakers. Certain artists - Victor Pasmore of an older generation, Paul Huxley of a somewhat younger one - show to particular advantage in their prints, not so much because these are radically different from their pictures (their prints often repeat ideas which they have already used in paintings), but because the technical demands of print-making seem to impose a certain conciseness. It is almost as if prints, because of their smaller format and greater simplicity, require a more concentrated way of working.

The way in which art is developing in all industrial societies means, I suspect, that prints are going to play an increasingly larger role in our lives. Pictures - bulky, unwieldy and expensive - will tend to retreat into the art galleries. Prints will replace them on our walls. The print has something informal something refreshingly unpretentious about it. We get the essence of the artist's talent, the absolutely direct statement. And meanwhile, the idea of the unique 'original', in the old, selfishly possessive sense, tends to go out of fashion. Or, at least, this is the way I feel about the new interest in prints and print-making. Feeling as I do, it's natural that I should be excited and stimulated by the rich variety of prints currently being made by leading British artists, and I hope that others will be also.

Edward Luice-Smith

CATALOGUE

Norman ACKROYD born in Leeds in 1938 and studied at the Leeds College of Art and the Royal College of Art which he left in 1964. His work has been exhibited widely in group exhibitions including the Bradford Print Biennale where he was a prize winner in 1972 and in others throughout Europe. His paintings and prints are in many public and private collections throughout the world.

1. *Rainbow Fragment* Etching 32.4 x 28.6 cm

Peter BLAKE born 1932 in Kent. A pupil of the Royal College of Art in the mid fifties. A self confessed "realist" in his early years representing a reversion to the tradition of the Pre-Raphaelites. He is nostalgic, not for the Middle Ages but for the popular culture of the 1930s and 40s. Up dated now to Fabian, Presley and the Pop record stars, T.V., and the strippers.

2. *ICA Screenprint*. 1964 76.5 x 51 cm

Patrick CAULFIELD born 1936 in London. A student of the Royal College of Art until 1963. Best described as a cliché painter rather than a Pop painter. His cheap department store imagery shows a commonness of subject matter - vases, plastic trays, cheap furniture etc. Every shape he uses, or object he depicts is delineated by a hard unvaried line which looks printed rather than painted. The debased mass culture is his commitment but it is a ruthless criticism of it.

Like Roy Lichtenstein his work is based on popular illustration, but exploited for its pictorial value rather than any literary content.

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| 3. <i>ICA Screenprint.</i> | <i>Ruins.</i> | 58.5 x 91.5 cm |
| 4. <i>Sweet Bowl</i> | <i>Screenprint.</i> 1966 | 94.5 x 59 cm |
| 5. <i>Hermit</i> | <i>Screenprint.</i> 1966 | 87 x 59 cm |

Bernard COHEN born in 1933 in London and studied at both the St. Martin's School of Art and Slade School of Fine Art. During the years 1954 - 56 he received scholarships to travel in France and Europe. Has lectured extensively in England and America and is a regular exhibitor in galleries in the U.K. and Europe. His earlier pictures were simple and symmetrical in design and relatively impersonal - but his later ones with their twists and tangles of the superfine line are the outcome of private impulses. These swirling convoluted lines and colour, packed with emotion owe something to Pollock and yet at times possibly Art Nouveau.

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| 6. <i>ICA Screenprint.</i> 1964 | 58.5 x 91.5 cm |
| 7. <i>V. Lithograph.</i> 1965 | 56 x 76 cm |
| 8. <i>VI. Lithograph.</i> 1965 | 56 x 76 cm |
| 8A. <i>Second Print. Etching.</i> 1973 | 28 x 35 cm |

Harold COHEN born 1928 in London. Brother of Bernard Cohen. He studied at the Slade School from 1948 - 1952 and has been teaching there since 1962. Up to 1964 his paintings were composed of bands of colour which bulge and serpentine like muscle fibres encircling organic openings. Since 1966 he has been covering his picture surfaces with dots of paint looking almost star studded. Wavy lines now run across his canvas, their structure appearing more involuted rather than ornamental as in the past.

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| 9. <i>ICA Screenprint.</i> 1964 | 58.5 x 91.5 cm |
| 10. <i>First Folio Lithograph.</i> 1965 | 68.5 x 65.5 cm |
| 11. <i>First Folio D Lithograph.</i> 1965 | 65.5 x 65.5 cm |

Alan DAVIE born in Grangemouth, Scotland. Studied at Edinburgh College of Art 1937 - 40, from 1946 - 53 worked as an art teacher and professional jazz musician and making jewellery. In 1956 awarded a painting prize by the Guggenheim Museum, New York, met Pollock, Kline, de Kooning, Motherwell and Rothko. Awarded Gregory Fellowship, Leeds University. From 1959 - 60 taught at Centra School, London. Davie has a solid reputation abroad which places him high among the British painters. His American experience was the catalyst which enabled him to break away from the English parochialism then prevalent, and integrate himself with the European tradition where he is firmly established. His early paintings with the larger forms and gestures owed more to the New York school, but he soon developed his highly individual forms and dense skeins of brush-strokes. His later pictures show a highly developed sense of space considered as an attribute of colour.

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| 12. <i>Zurich Improvisations Variation No. XV</i> | <i>Lithograph.</i> 1965 | 64 x 89 cm |
| 13. <i>Zurich Improvisations Variation No. XXXI</i> | <i>Lithograph.</i> 1965 | 64 x 89 cm |
| 14. <i>Zurich Improvisations Variation No. II</i> | <i>Lithograph.</i> 1965 | 64 x 89 cm |

Robyn DENNY born 1930 in Abinger, Surrey. Studied at the St. Martin's School of Art and the Royal College of Art. He has taught in various English institutes of art including the Slade School in London. In 1959 he began painting murals and making mosaics. In 1960 he was represented in L. Alloways comprehensive exhibition of recent English abstract art, entitled 'Situation'. He is conscious of belonging to the first generation of painters who took it for granted from the start that a painting could have the properties of Old Master painting without any of the apparatus of naturalism. His work is powerful and dignified, they have a quality of harmonic perfection and ordered regularity. They are large scale works in which rectilinear forms are symmetrically organized to form ornamental compositions.

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| 15. <i>ICA Screenprint.</i> | 1964 | 91.5 x 58.5 cm |
| 16. <i>Suite 66. No. 4 Screenprint.</i> | 1966 | 72.6 x 49.5 cm |
| 17. <i>Suite 66. No. 6 Screenprint.</i> | 1966 | 75.5 x 49.5 cm |

Alan GREEN. Born 1932. For some time he has been preoccupied with grid paintings which tend to suggest a very narrow line of enquiry. But he has ruthlessly followed this roughly squared grid work pattern where verticals compliment and contrast with the horizontals of their subdivisions. The definitive edges are spread across the entire surface. At the same time, the lines of the grid are marking off areas of that surface which we can picture as lying beyond the grid. Colour is what the squares are made out of, not what they are filled in with once they have been delineated.

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| 18. <i>Two Channels.</i> | <i>Screenprint.</i> | 1969 | 69 x 68 cm |
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Anthony GROSS. Born in 1905 in London where he now teaches graphic art at the Slade School of Fine Arts. Studied in London and at the Academic Julien in Paris. Worked as a war artist during 1941 - 45. Awards for graphics in 1955 at Lugano and Ljubljana.

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| 19. <i>Jalan.</i> | <i>Etching</i> | 35.5 x 52 cm |
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Richard HAMILTON born 1922 in London. Studied at the Royal Academy Schools from 1938 - 40 and from 1946 - 47 then the Slade School from 1948 - 51. Helped organize two exhibitions "Growth and Form 1951, and Man, Machine and Motion 1955". A foundation member of the independent group in 1952 and took up a teaching post at Newcastle University the next year. Hamilton was a friend and pupil of Duchamp and has contributed to the emergence of the New Realist movement in England. His pictures are montages constructed from fragments of real objects which reflect the industrial culture of the big city. His object is to raise the everyday to the level of art.

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| 20. <i>Kent State.</i> | <i>Screenprint</i> | 95 x 76.5 cm |
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Patrick HERON born 1920 in Leeds. He studied in Cornwall and later at the Slade School (1937 - 9). First exhibition at the Redfern Gallery, London 1947. He was art critic for the New Statesman and Nation 1947 - 50 and wrote for Arts, New York 1955 - 8. Exhibited twelve paintings at Sao Paulo Biennial 1953 - 4. He now lives and paints in Cornwall in William Scotts former studio. His work has developed from abstraction based on landscape to pure abstraction that explores the spatial effects of colour relations. Large simple shapes of strong colour float on plain grounds of equally strong but contrasting colour.

21. *Six in Vermillion and Vermillion and Red.* No. 12
Screenprint 59 x 78 cm
22. *Six in Light Orange and Red in Yellow.* No. 11
Screenprint 59 x 78 cm

David HOCKNEY born 1937 Bradford in Yorkshire. Former student of the Royal College of Art he quickly became the "wonderchild" of British art. His dress and life style appealed to people who were not vitally interested in painting. Extremely gifted - his style owed a lot to children's drawings many having a dead-pan irony. His suite of etchings 'The Rakes Progress' is his reaction to the dream world of America which he visited in 1961. His paintings of Californian landscapes, ranch style houses are somewhat dull in their neo-classical style - perhaps a satire on the dull complacency of life in Los Angeles megopolis. Hockney has a strong sense of pattern and is delighted when rendering difficult visual phenomena (moving water, reflecting glass). Towards the end of the 60's he became more interested in the problems of straightforward, naturalistic painting. Some of his best work is in drawing and printmaking where his sparing and sure sense of line excels.

23. *Kaisarion.* 1961 Etching 49 x 27.5 cm
24. *Water pouring into Swimming Pool, Santa Barbara.*
Lithograph. 1964 51 x 66 cm
25. *Untitled.* 1964. (*Figure in front of curtain*)
Lithograph 50 x 65
26. *ICA. Screenprint.* 1964
(*Godliness is next to cleanliness*) 91.5 x 58.5 cm

Howard HODGKIN born 1932. His particular concern in the middle 60s was to portray his artist friends and others like memorials. He endeavoured to make his pictures as finite and solid as possible in physical terms - including nothing irrelevant or confusing.

27. *ICA. Screenprint.* 1964 54.6 x 84.5 cm

Gordon HOUSE. Born in 1932. Painter.

28. *ICA. Screenprint.* 1964 49 x 62.5 cm
29. *Series. 40 cm. E. Screenprint.* 1965 76.2 x 58.5 cm
30. *Series. 40 cm. F. Screenprint.* 1965 76.2 x 58.5 cm

Paul HUXLEY born 1938 in London. A student of Harrow School of Art in 1953 and then the Royal College of Art from 1956 - 60. Held his first one-man show in 1963 and was represented at the New Generation exhibition in 1964. He took up a Harkness Fellowship to America in 1965 and stayed there until 1967. Huxley's work has always been entirely non-figurative - being large in scale, simple and clearly organized. Coloured shapes that once flowed across a plain ground have given way to basic geometrical forms, squares, circles and triangles. His work is exclusively concerned with the abstract relation of figure to ground and their joint affinity to the shape of the canvas itself.

31. *No. 1. March.* Lithograph. 1965 79 x 56 cm
32. *No. 4. March.* Lithograph. 1965 91.5 x 58.5 cm

Allen JONES born 1937 in Southampton. He studied at Hornsey College of Art 1956 - 9 and 1960 - 1 and at the Royal College 1959 - 60. Since 1964 has taught at the Chelsea School of Art, but between 1964 - 65, he lived in New York. Visited America again in 1966 this time to Los Angeles. Jones was one of the British Pop artists of the 1964 New Generation. For his earliest paintings Jones has been distinguished for his large scale, bold and simple design and strong clear colours; the motifs often being set against a light ground. Elements of his painting are often figurative, and the literary element is secondary to the purely visual. The figurative part is important and his pictures have come increasingly to be about the ambiguous relation between the reality of the details and the apparent unreality of the picture space in which they exist.

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| 33. | <i>Concerning Marriages. No. 4</i> | <i>Lithograph.</i> | 1964 | 76.5 x 56 cm |
| 34. | <i>Concerning Marriages. No. 6</i> | <i>Lithograph.</i> | 1964 | 76.5 x 56 cm |
| 35. | <i>Concerning Marriages. No. 7</i> | <i>Lithograph.</i> | 1964 | 76.5 x 56 cm |
| 36. | <i>Portrait 1.</i> | <i>Silkscreen</i> | 1971 | 63.5 x 48.5 cm |

Henry MOORE born in 1898 at Castleford, Yorkshire. Military service in 1917-18. Spent 1919 - 25 studying sculpture at Leeds School of Art and the Royal College of Art London. Taught during 1926 - 39 at the Royal College and the Chelsea School of Art. Visited France and Italy in 1926. In 1936 journey to the Pyrenean cave paintings at Spain. War artist in 1940 - 42 - famous underground railway shelter drawings. Since 1949 big retrospective exhibitions at the European capitals. Art Prizes and many honours, abroad as well as in the U.K. His recent "Stonehedge" and "Sheep" series of etchings have been well accepted.

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| 37. | <i>Eight reclining figures on rock background.</i> | <i>Lithograph.</i> | 1963. | 66 x 50 cm |
| 38. | <i>Six reclining figures (Black).</i> | <i>Lithograph.</i> | 1963 | 50 x 66 cm |
| 39. | <i>Six reclining figures with grey background.</i> | <i>Lithograph.</i> | 1963 | 66 x 50 cm |
| 40. | <i>Hands 1.</i> | <i>Lithograph.</i> | | 21.2 x 24.8 cm |
| 41. | <i>Two Figures</i> | <i>Etching</i> | | 21.2 x 24.8 cm |

Ben NICHOLSON born 1894 in Denham, Bucks. Son of Sir William Nicholson and Mabel Pryde both painters. Attended Slade School for one term 1911 then in Tours, France, Milan, Italy 1911 - 13. In 1931 moved to London--- near where Hepworth, Moore, Gabo and Herbers Read lived, later Mandrian. His earlier semi Cubist still lifes developed a greater austerity and refinement during the 1930's - and this style was to stay almost unchanged despite excursions into landscape when living in Cornwall. In 1934 exhibited his first white relief. The reliefs with simple circular or rectangular motifs, or else highly formal semi-abstract paintings which are in their arrangement essentially cubist, create a shallow space by the overlapping planes. The wandering arabesque line was re-introduced in the 50's after having been utilized in the 30's. In the 60's the reliefs and paintings have come together. The shallow space of the paintings is expressed by the actual depth of reliefs. Nicholson's sense of refinement is shown in his etchings where elegant and precise lines are used with maximum economy.

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| 42. | <i>Torcello 1</i> | <i>Etching</i> | | 34 x 35.5 cm |
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Eduardo PAOLOZZI born in 1924 in Edinburgh of Scottish and Italian parentage. He made his debut in London at the Mayor Gallery in the late 1940's and his drawings of that date still bring to English sculpture a new and unexpected set of references which until that time was alien to the English sensibility. More noted for his sculpture through which he has passed through a large number of stylistic transformations. However, machines and their mechanisms were his inspirations in many cases, cog wheels and other small machine parts textured his early figurative sculptures. His later works show a Jazz Age decoration reminiscent of movie palaces and amusement arcades. His flair for graphics incorporates a quirkish, original sense of touch, pattern, form and structure within a wide range of methods and techniques.

43. *Wittgenstein at the Cinema admires Betty Gable.*
Screenprint. 1965. 96.5 x 66 cm
44. *Wittgenstein the Soldier.* Screenprint. 1965. 96.5 x 66 cm
45. *Experience* Screenprint. 1965. 96.5 x 66 cm
46. *Universal Electronic Vacuum - Spontaneous and Non-Spontaneous Discrimination.* Screenprint. 1967 103 x 70 cm
47. *Universal Electronic Vacuum Protocol Sentences.*
Screenprint. 1967 103 x 70 cm

Victor PASSMORE born in 1908 in Chelsham. He was teaching at Camberwell and Newcastle and had built up a reputation for exquisite landscape painting and figurative work. In 1948 he was connected to abstractionism and for nearly a decade both he and Ben Nicholson had to survive through years of indifferent public reaction until the New American Painting exhibition at the Tate in 1956. Working as a non-figurative artist, simple compositions of straight and curved lines, interspersed with three dimensional geometric solids formed the basis of his constructions which were readily translated into highly refined and chemical prints. Awarded C.B.E. in 1959. He has exhibited at 13th Venice Biennale (1960) in Sao Paulo (1965).

48. *Blue Development.* 1964 Screenprint 70 x 102 cm
49. *Point of Contact. No. 2.* Lithograph 59.7 x 91.5 cm
50. *Point of Contact. No. 7.* Lithograph 46 x 46 cm

Ceri RICHARDS born in Duvant near Swansea in 1903 and studied at Swansea School of Art and later in 1924 at the Royal College of Art. From 1936 - 7 exhibited with the Surrealists then joined the London Group exhibiting relief constructions for the first time. During the war lived in Wales by the sea then returned to London to paint the large Trafalger Square picture for the Arts Council Exhibition now in the Tate Gallery. Has exhibited extensively, won many awards and is well represented through the world's galleries. Subjects are often suggested by musical themes "The Pianist" and various works after Debussy.

51. *On the Death of Dylan Thomas.* Lithograph
52. *Peu a Peu.* Screenprint. 50.8 x 52.2 cm

Brigid RILEY born in 1931 in London. She studied at the Goldsmith's College 1949 - 52 and later at the Royal College of Art 1952 - 5. She held her first one man show in 1963 at Gallery One. A leader in the Op and Kinetic Art field. Working comfortably in paint or through prints she expresses some feeling as well as optical vibrations.

The works often intricately programmed, seem to be predetermined mathematically but the progressions are arrived at instinctively. Formerly working in black and white she moved through a phase of muted colours to later dazzling colourful works where colours bleed into one another or where the whole surface is made to move from warm to cool through a progression of hues.

53. *Nineteen Greys* Screenprint. 1968 78.5 x 77.5 cm
 54. *Fragments No. 9.* Screenprint on Perspex. 1965 76.8 x 76 cm

Michael ROTHENSTEIN born 1908. Printmaker.

55. *Inset Blue Wood and Lino Cut.* 1962 48.3 x 79 cm
 56. *Red and Dark Blue Wood and Lino Cut.* 1963 52 x 72.5 cm

William SCOTT born 1913 in Greenock near Glasgow. Since 1931 has lived in London. First studied in Belfast, then from 1931 - 36 in London. Long visits to France and Italy in 1937 - 39. Journeys to Canada and U.S.A. in 1953 - 54. Taught painting at the Bath Academy of Art in 1946 - 56. His earlier simple still life forms have given way to vertical and horizontal line compositions in the 1970's.

57. *Mingulay.* Lithograph. 1962 49 x 60.4 cm
 58. *Scalpay.* Lithograph. 1963 51 x 65.5 cm

Peter SEDGLEY. Born 1930. His work comes into the category of Op art. Like Brigit Riley he attempts to confuse the focus of the viewer in order to effect new optical experiences. There is an hypnotic quality in his paintings brought about by the variation of the theme of concentric circles - the target pattern. Colours recede through the tunnel effect or float off the wall in bursts of projecting light.

59. *Blue Scale.* Screenprint. 1966 48.3 x 48 cm
 60. *Untitled (blue, green circle on red)* Screenprint. 1966 49.5 x 49.5 cm

Colin SELF born 1941.

61. *Power and Beauty Elephant.* Screenprint. 1968 109 x 71 cm
 62. *Power and Beauty Whale.* Screenprint. 1968 108 x 71.5 cm

Graham SUTHERLAND born in London in 1903 and was first employed at the Derby Railway works. In 1921 entered the Goldsmith's College of Art and after four years held his first exhibition of drawings and engravings. In 1930 became a teacher of engraving at Chelsea School of Art and began painting also in that year. First exhibition of paintings in 1938, then became an official war artist in 1941. His portraits of famous people Somerset Maugham, Lord Beaverbrook and Sir Winston Churchill are notable but his large tapestry design of the Resurrected Christ in Coventry Cathedral is his most striking work. His work inspired by nature, flowers, insects and minerals, shows the expressive strength of Expressionism.

63. *Predatory Form.* Lithograph 75.5 x 52 cm

Joe TILSON born 1928 now living in London. He could be classified as a Pop artist using their elements of jazz, advertising, space travel, strip cartoons but his manner of using these is more direct, bolder and more substantial. He takes a simple detail from the actual world, (a keyhole), and turns it into a house totem or familiar diety. An obelisk from Ancient Egypt or more particularly a Ziggurat from Messopotamia he relates it to a world of mathematical secrets. His colour is open and direct tending towards yellows and orange-reds heightening the natural colour of wood from which his uncoloured wood reliefs and structures are made.

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| 64. <i>ICA Screenprint.</i> | 1963 | 88 x 58.5 cm |
| 65. <i>Ziggurat Screenprint.</i> | 1964 | 74.3 x 53.3 cm |
| 66. <i>10th Sonnet Screenprint.</i> | 1964 | 50 x 83.2 cm |
| 67. <i>21st Screenprint.</i> | 1964 | 72.2 x 101.6 cm |
| 68. <i>Transparency Snapshot No. 1. Screenprint.</i> | 1970 | 86 x 65 cm |

John WALKER born in 1939 in Burmingham and studied at Birmingham College of Art from 1955 - 60. Studied at Academic de la Grande Chaumiere, Paris 1960 - 61. Taught at Stourbridge and Birmingham Colleges of Art. Appointed Gregory Fellow in Painting at University of Leeds 1967, and awarded Harkness Fellowship to the U.S.A., 1969 - 70. His first paintings were figurative representations of his fathers First World War experiences but the constant repetition of these led to a change after he had seen Pollock's Number Twelve in the Tate, 1959. He says his paintings are not illusionistic art or painting but maintains his coloured shapes have form. Occasionally his shapes look unrelated and stuck on as a collage giving the sensation of suspended paint.

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| 69. <i>Untitled.</i> | <i>Screenprint.</i> | 1970 | 108 x 76 cm |
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