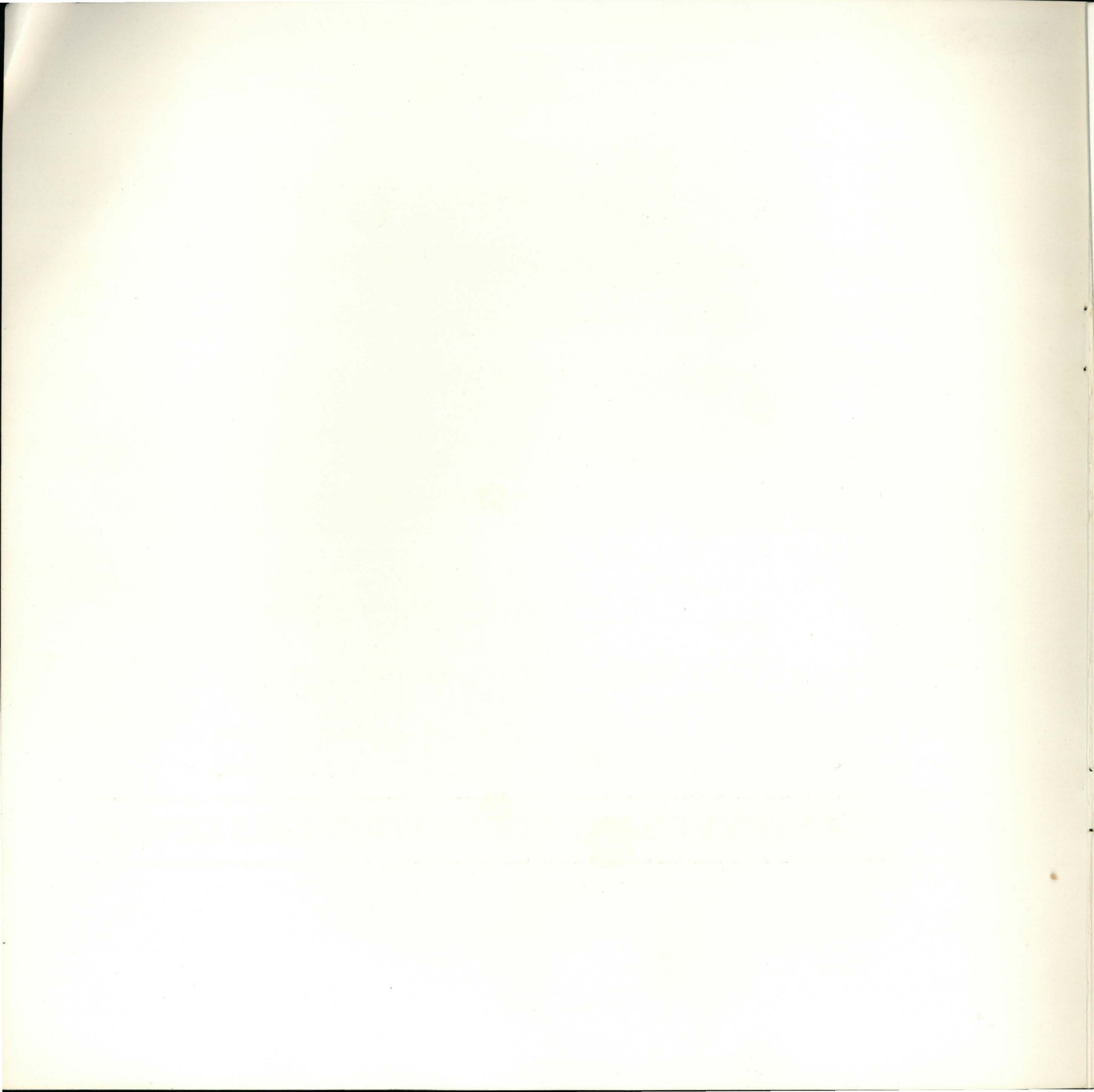


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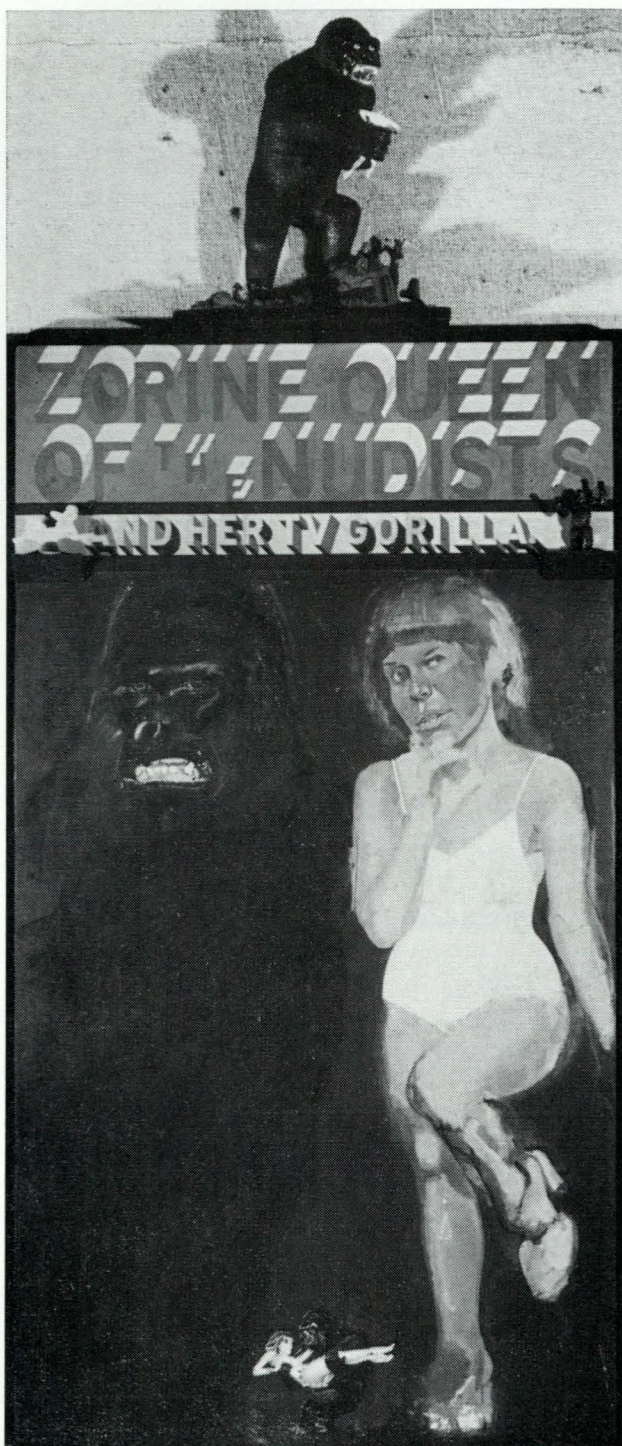


RECENT
BRITISH
PAINTING



RECENT
BRITISH
PAINTING

A PETER STUYVESANT FOUNDATION COLLECTION



67 Peter Blake

Acknowledgements

This collection has been brought into New Zealand by the Peter Stuyvesant Foundation and the Queen Elizabeth II Arts Council of New Zealand. Arrangements for the exhibition's New Zealand tour have been carried out by the Auckland City Art Gallery.

Preface

When the Peter Stuyvesant Foundation in 1964 invited us to make a collection of recent British Art we first agreed, with the help of the Foundation, on a general programme. We knew how much money would be available each year, and we could plan ahead to the time, now happily arrived, when the collection could be exhibited as an entity. The purchasing was always made with this end in view.

Our first decision was taken with some regrets. It was accepted that the purchasing funds, though substantial, would not be enough to buy a representative collection of both sculpture and painting. We decided therefore to buy only paintings, though we hope that it may eventually be possible to purchase sculpture as well.

We had to make certain limitations to give point to the collection. Our first step was to make a list of artists essential for inclusion. The list ranges from those British painters like Nicholson, Sutherland and Bacon with well-established international reputation to the new generation whose work made such an impact in the first Peter Stuyvesant Foundation exhibition at Whitechapel in 1964. Aware of the cultural activities of the Peter Stuyvesant companies abroad we had decided to purchase only British artists, and those long resident here and very much a part of the English artistic scene. Any selection of this kind involves difficult problems of inclusion and exclusion; if many excellent artists do not appear in the collection this is partly because they do not quite fit into the general picture that we wanted the collection to present. No artist younger than those in the 1964 New Generation exhibition has been included.

It was our original intention to have three works by each of the painters represented in the collection, but this aim has been reached with only the minority. With some artists one needs to show a group of related works, but others make their mark well with a single canvas. In certain cases we have tried to follow an artist's career over the years during which the collection has been built up, charting major changes of style inside a formative period. As a result the collection displays very clearly what we feel are the main tendencies in British painting since the late 1950's: no work dates before 1951, and there is often a concentration on those moments in an artist's development when his work takes on a particular importance. We have looked for crucial pictures, wherever possible, and have been able to buy some very large paintings without having to worry about finding gallery space for them.

What will eventually happen to the collection is not yet finally decided. The immediate plan is to show it as widely as possible, both in Britain and overseas, and for as long as there are demands from people wanting to see it.

Lilian Somerville
Director, Fine Art Department, British Council

Alan Bowness
Reader in the History of Art, Courtauld Institute,
University of London

Norman Reid
Director, The Tate Gallery, London

The Collection

This Peter Stuyvesant collection includes many important and sometimes crucial works especially in the period from 1960 to the present. The artists were invited to write something about pictures in the collection if they felt so inclined: what follows is an anthology of their remarks, within a general commentary.

The landscape by **Ivon Hitchens** (3) 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 Cathedrale 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.

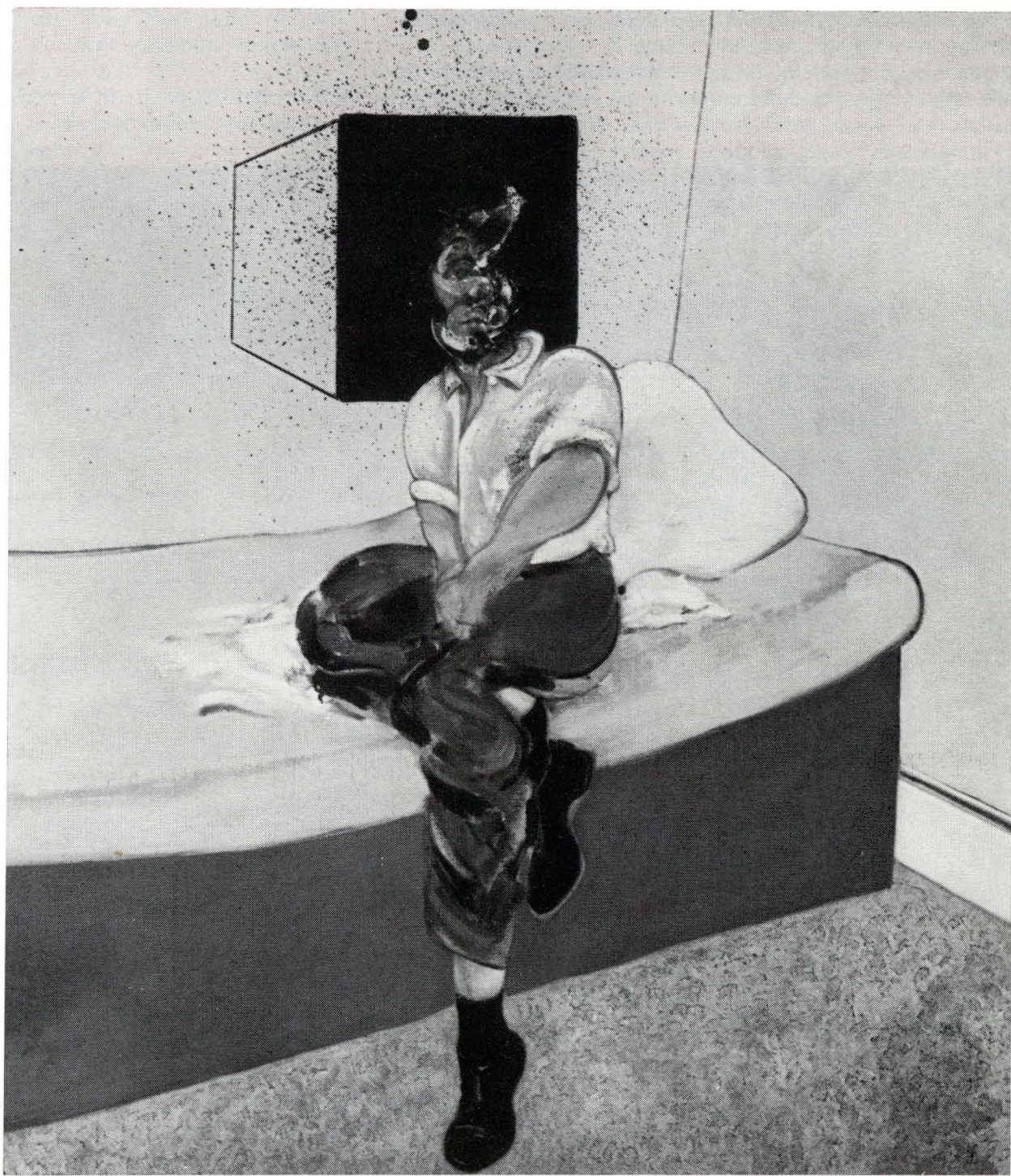
Blue Tangle (6) is one of three paintings which were constructed developments of a series of drawings. This began with one which was something in the nature of a doodle.

Rotation (7) has 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.

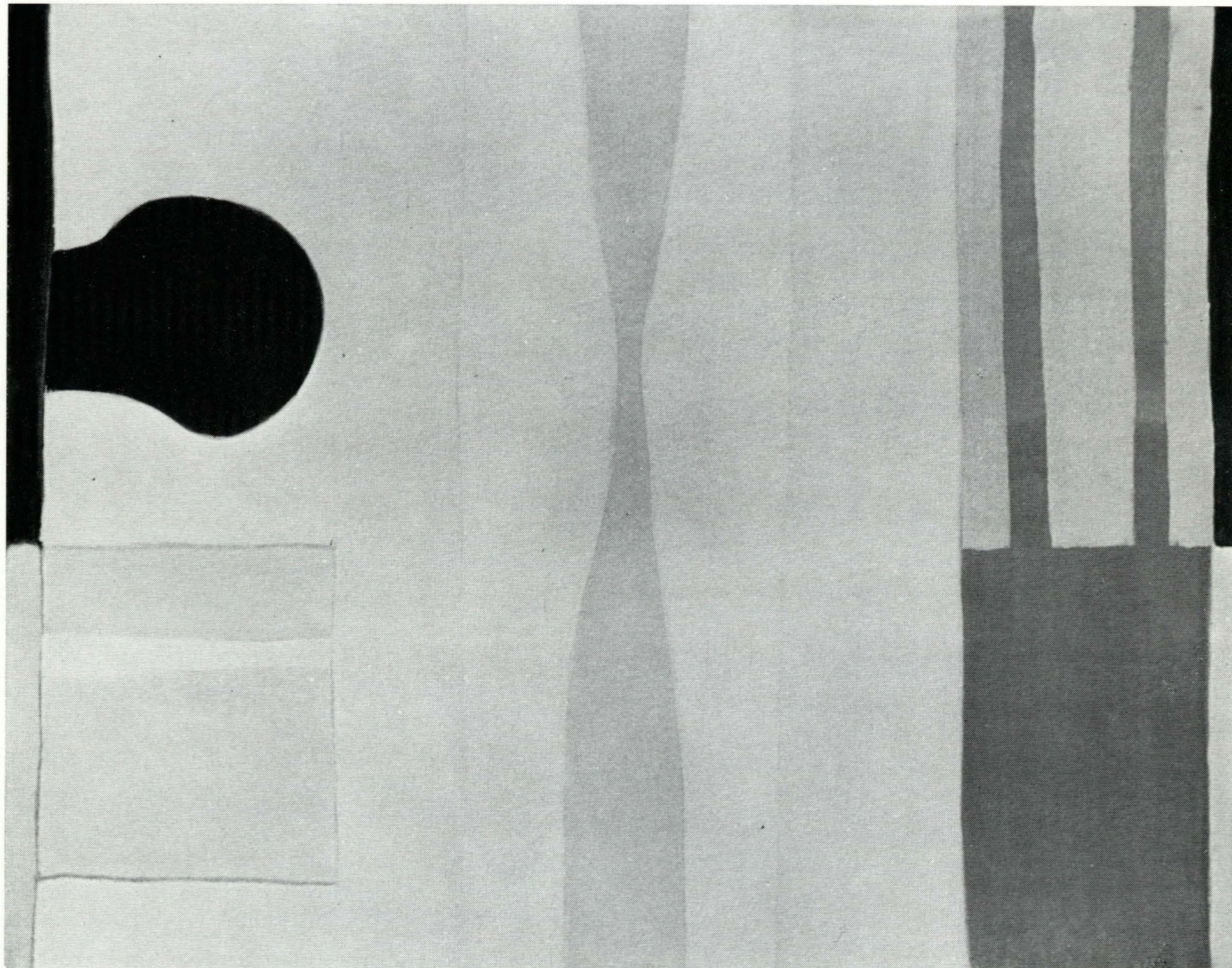
Mary Martin's description of her two constructions is equally explicit:

"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



17 William Scott



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 preoccupation with geometry in the work of **John Wells**, one of the first and closest of Nicholson's Cornish associates:

"One finds them (pure curves and geometric figures) 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 (18), 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 1950-51 (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).

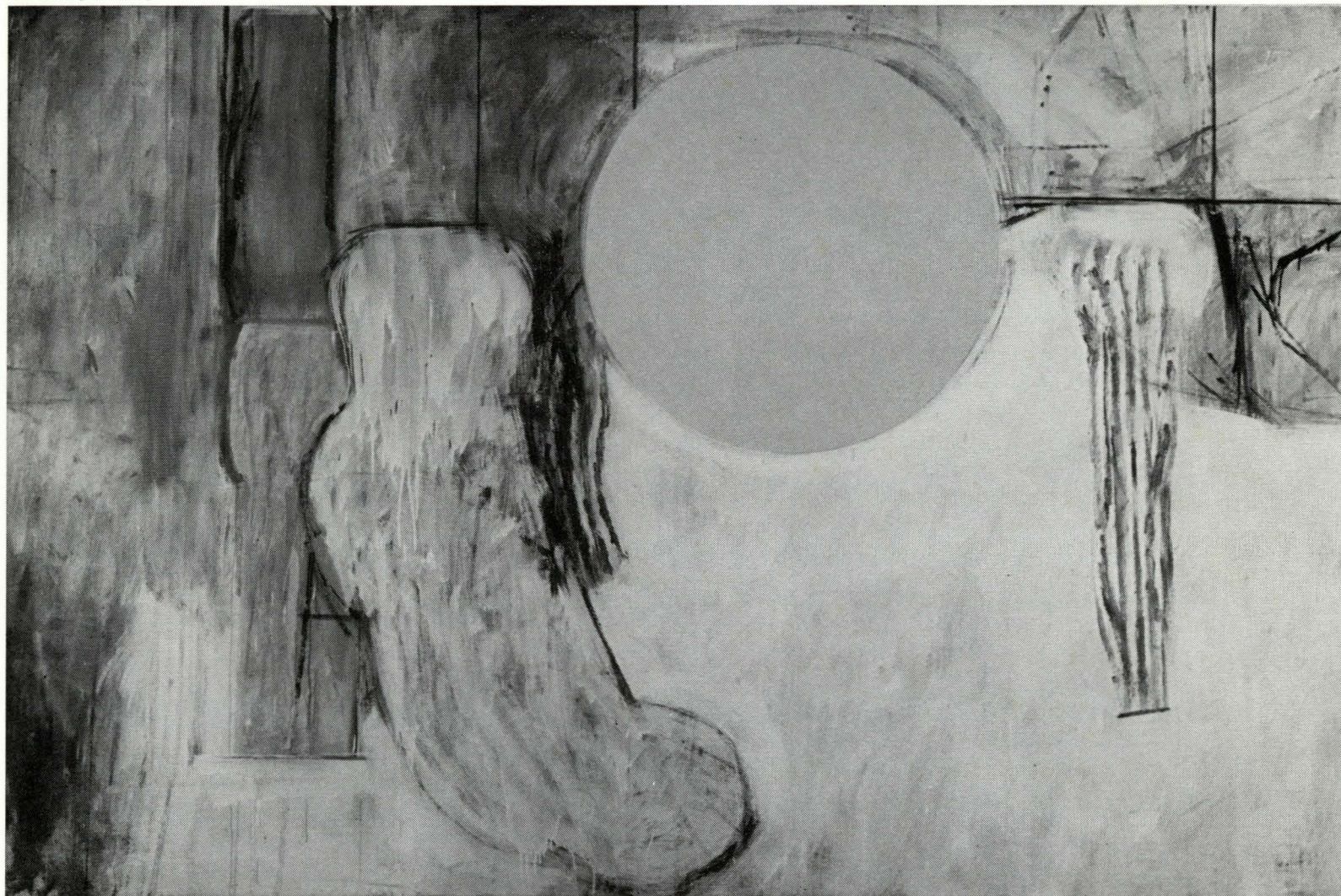
Other painters in the *Space in Colour* exhibition did not share its organizer's exclusive predilections. The isolated roles of **Alan Davie** and Keith Vaughan have already been noted. Perhaps a comparison of Davie's two pictures, *White Magician* of 1956 (27), with *Thoughts for a Giant Bird* of 1963 (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.

25 Henry Mundy



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 works:

"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). Of the latter painting the artist comments:

"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 imaginery, 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 titles 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 his 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.

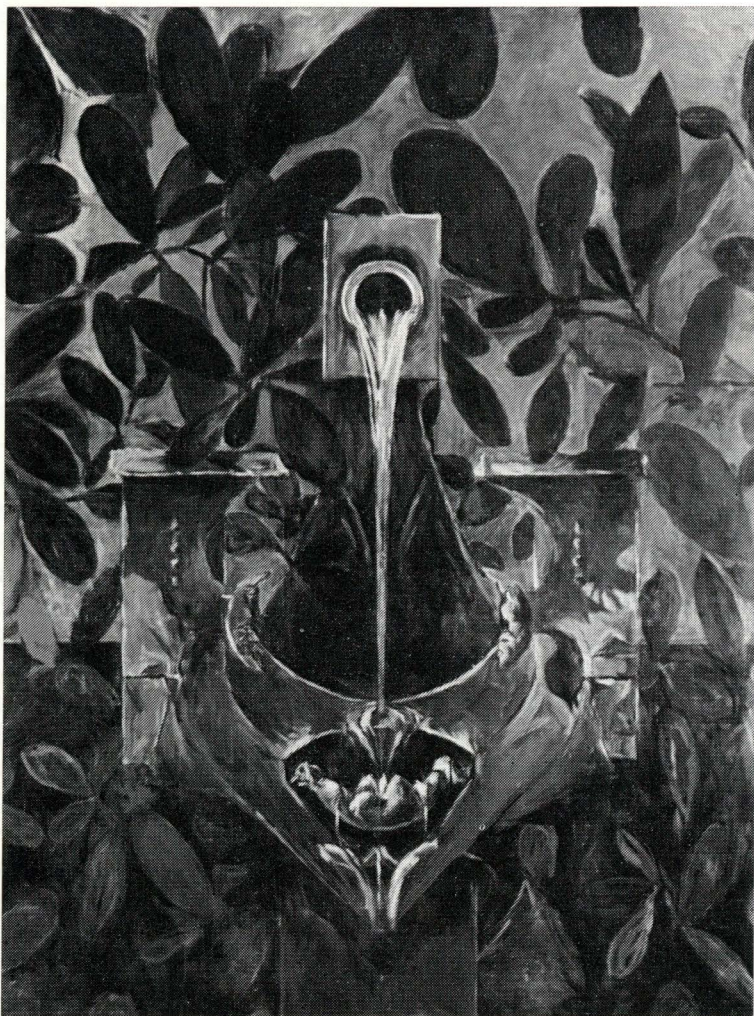
The close relationship between pop and abstract art may be seen in two other painters, Kitaj and Richard Smith, manifested very differently. **R. B. Kitaj** now considers *Trout for Factitious Bait* of 1965 (63) an 'off-course' picture.

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



5 Graham Sutherland

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

43 Joe Tilson



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 of 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* (58, 57) 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, which is what one is at the time."

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 organised 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 moire," 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 realise:

"It was the largest picture I had done up till then and I worked on it longer than on any other I've 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

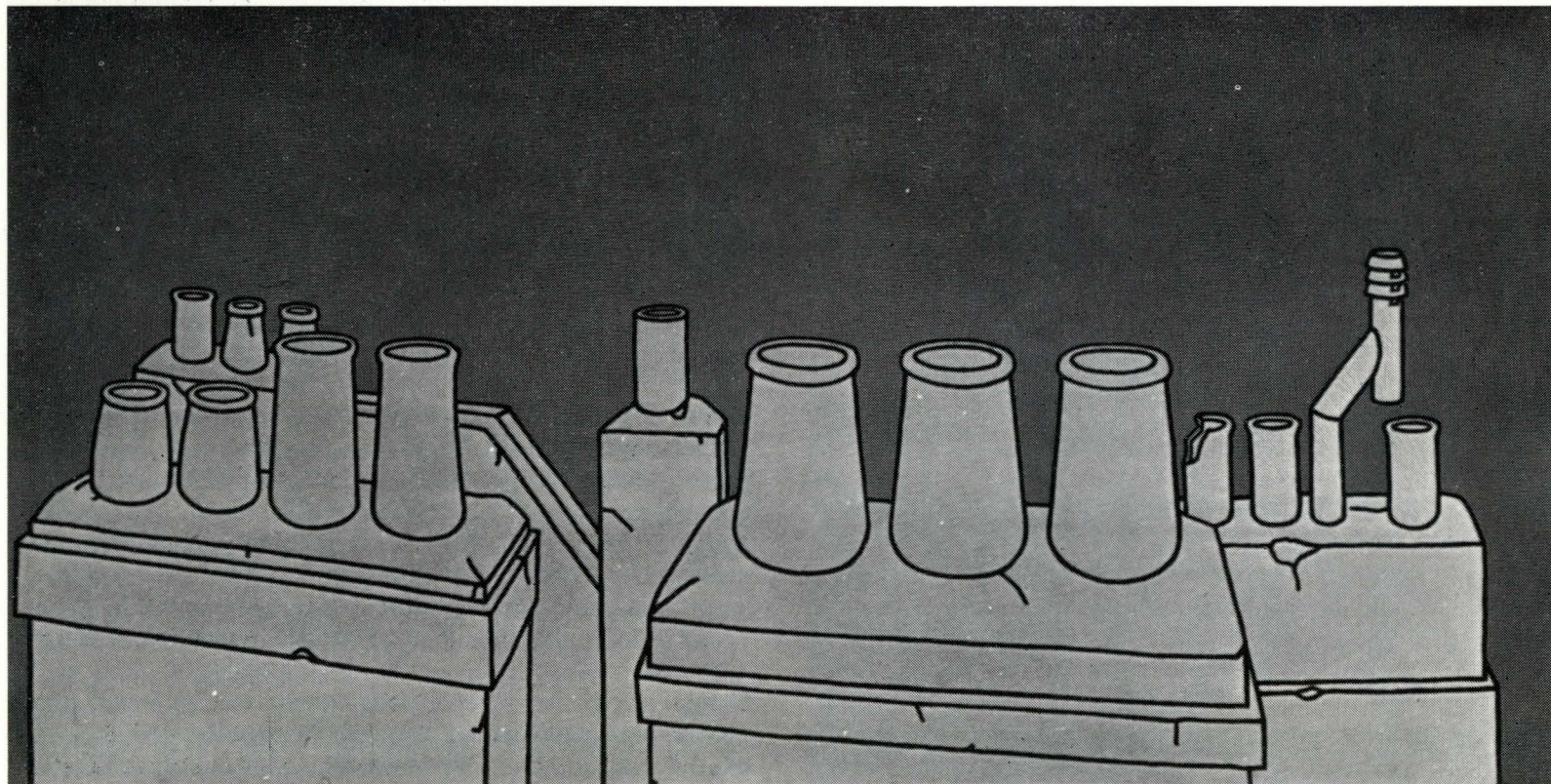
similarly move from a remembered private experience to an autonomous pictorial structure (78, 79).

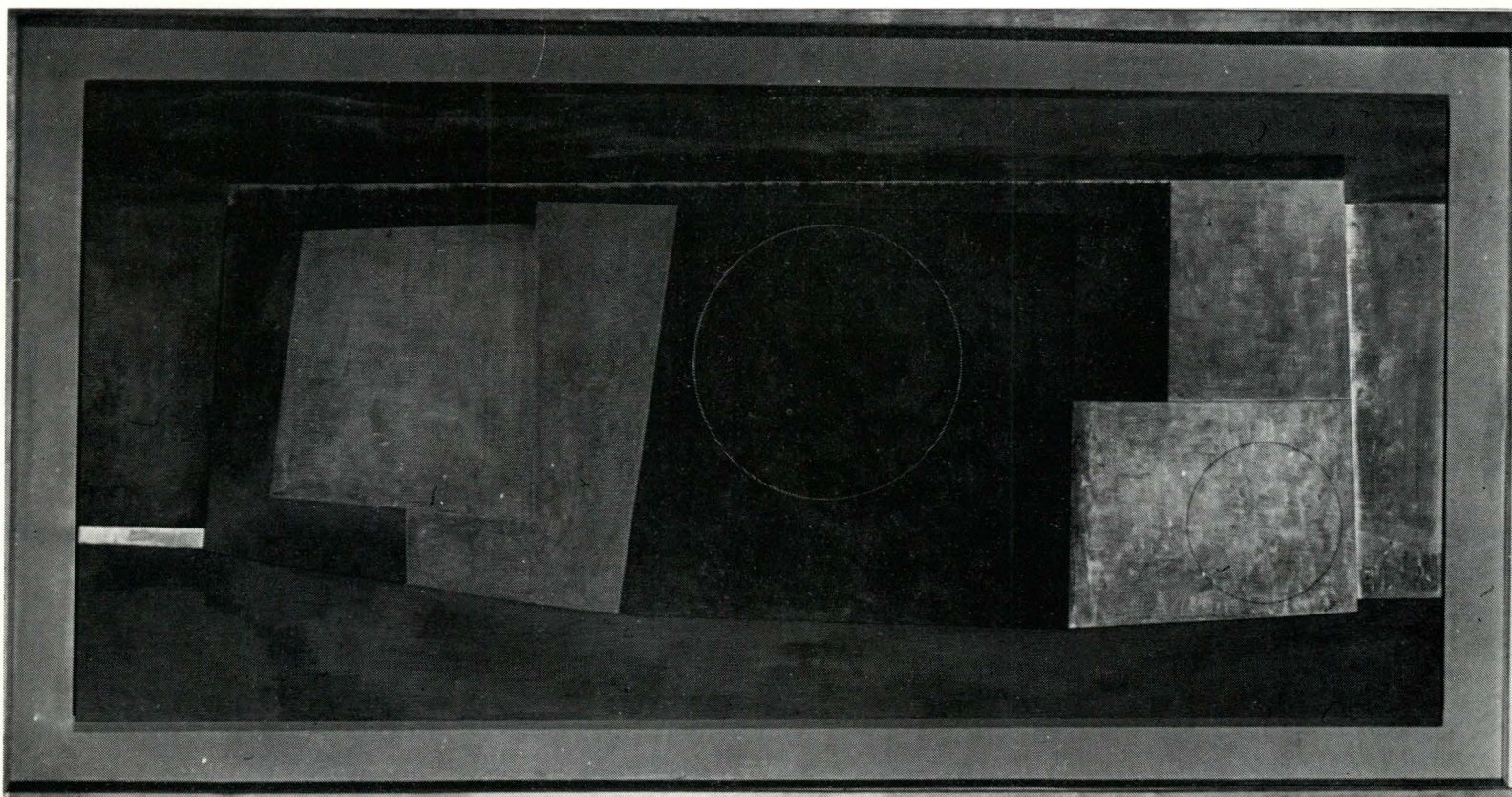
For the other painters making use of allusions outside the painting — with one exception — no verbal comments are proffered. The pictures of **Peter Phillips** (89, 90) and **Anthony Donaldson** (87, 88), the youngest artists in the Stuyvesant collection, have already to some extent been left behind 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'** 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 book "Recent British Painting," foreword, Michael Kaye, introduction by Alan Bowness (Lund Humphries, London, Publishers).

76 Patrick Caulfield





1 Ben Nicholson

Catalogue

All dimensions given in inches,
height before width.

Ben Nicholson

- 1 MARCH 64 (SIRIUS)
Oil on carved hardboard
43 x 87
- 2 RIVER ROTHER, DARK
EVENING, 1951
Oil on canvas
18 x 43

Ivon Hitchens

- 3 BLUE LAKE AND SKY, 1965
Oil on canvas
28 x 81

Ceri Richards

- 4 LA CATHEDRALE ENGLOUTIE
AUGMENTEZ
Progressivement Triptych, 1960-1
Oil on three canvases
60 x 180

Graham Sutherland

- 5 LA FONTAINE, 1964
Oil on canvas
72 x 56½

Kenneth Martin

- 6 BLUE TANGLE, 1964
Oil on board
48 x 48
- 7 ROTATION, 1966
Oil on canvas
60 x 60

Mary Martin

- 8 DIAGONAL PERMUTATION,
1964
Painted wood and stainless steel
on wood and formica support
44 x 44 x 4½ (lozenge shape)
- 9 COMPOUND RHYTHMS, 1966
Painted wood and stainless steel
on wood and formica support
42½ x 42½ x 4½

John Wells

- 10 INVOLUTE NO. 6, 1962
Oil on hardboard
48 x 24

Francis Bacon

- 11 STUDY FOR SELF-PORTRAIT,
NOVEMBER 1964
Oil on canvas
61 x 55

Victor Pasmore

- 12 LINEAR MOTIF, 1962-5
Oil and gravure on plastic board
60 x 60

Roger Hilton

- 13 THE ARAL SEA, 1958
Oil on canvas
84 x 96
- 14 JULY 1960
Oil on canvas
55 x 52

Keith Vaughan

- 15 ASSEMBLY OF FIGURES VIII,
1964
Oil on canvas
48 x 60

William Scott

- 16 CIRCLES DIMINISHING, 1961
Oil on canvas
63 x 68
- 17 BLUE FORM ON WHITE, 1964
Oil on canvas
62 x 79½

Bryan Wynter

- 18 RIVER BOAT BLUES 1956
Oil on canvas
44 x 56
- 19 SANDSPOOR XI, 1963
Oil on canvas
56 x 44

Terry Frost

- 20 RED AND BLACK, AUGUST
1961
Oil on canvas
50 x 60
- 21 BLUE, BLACK ARROW, 1962
Oil on canvas
48 x 48

Michael Kidner

- 22 YELLOW, BLUE AND VIOLET
NO. 2, 1963
Oil on canvas
60 x 66
- 23 RELIEF: BLUE, GREEN,
VIOLET AND BROWN, 1966-7
Acrylic on canvas
56 x 73

Peter Lanyon

- 24 WRECK, DECEMBER 1963
Oil on canvas
48 x 72

Henry Mundy

- 25 GROOVED, 1960
Oil on board
63 x 96
- 26 RED ROVER, 1966
Photostat and oil on paper on
board
62 x 73

Alan Davie

- 27 WHITE MAGICIAN, 1956
Oil on canvas
60 x 96
- 28 THOUGHTS FOR A GIANT
BIRD, OCTOBER 1963
Oil on two canvases
72 x 120

Prunella Clough

- 29 ELECTRICAL LANDSCAPE,
1960
Oil on canvas
60 x 60

Adrian Heath

- 30 GUERCIF, 1965-6
Oil on canvas
72 x 68

Patrick Heron

- 31 BLUE NOVEMBER PAINTING,
NOVEMBER 1963
Oil on canvas
60 x 72
- 32 BIG VIOLET WITH RED AND
BLUE, MARCH 1965
Oil on canvas
60 x 84
- 33 THREE CADMIUMS,
JANUARY-APRIL 1966
Oil on canvas
60 x 70

Sandra Blow

- 34 COMPOSITION, 1963
Oil and mixed media on canvas
60 x 66
- 35 NO. 4, 1965
Oil on canvas
54 x 96

Leon Kossoff

- 36 YORK WAY RAILWAY BRIDGE
FROM CALEDONIAN ROAD,
WINTER, 1966-7
Oil on board
48 x 65

Anthony Fry

- 37 NUDE 8, 1966
Collage and mixed media on
paper and canvas
48 x 60

Harold Cohen

- 38 SECRET, 1964
Oil and acrylic paint on canvas
98 x 118
- 39 CONSUL, 1966
Acrylic on canvas
92 x 92

Jack Smith

- 40 VARIOUS ACTIVITIES NO. 1,
1963
Oil on canvas
54 x 54
- 41 SIDE TO SIDE NO. 2, 1963
Oil on canvas
60 x 60

Joe Tilson

- 42 WOOD RELIEF NO. 20, 1961
Wood relief
60 x 48
- 43 VOX-BOX, 1963
Oil on wood relief
60 x 48
- 44 ZIKKURAT 4 SPECTRUM, 1967
Oil and acrylic on wood relief
85½ x 85½

Gillian Ayres

- 45 PIRANHA, 1964
Oil on canvas
94 x 60
- 46 SIND, 1965
Acrylic paint on canvas
72 x 60
- 47 DAMASK, 1967
Acrylic paint on canvas
69 x 84

Peter Sedgley

- 48 QUANTUM II, 1966
Emulsion paint on canvas
48 x 48
- 49 HIGHLIGHT, 1967
Emulsion painted on canvas
48 x 48

Robyn Denny

- 50 GULLY FOYLE, 1961
Oil on canvas
84 x 72
- 51 FOR EVER, 1965
Oil on canvas
84 x 72

- 52 GROWING, 1966-7
Oil on canvas
96 x 78

Anthony Hill

- 53 RELIEF CONSTRUCTION
(22C), 1962
Perspex, polystyrene, aluminium
32 x 26
- 54 LOW RELIEF 2, 1963
Rigid vinyl laminate
24 x 48
- 55 RELIEF CONSTRUCTION (F4),
1966
Aluminium and steel on vulkide
30 x 30

Frank Auerbach

- 56 HEAD OF E O W IV, 1961
Oil on board
23½ x 20

Gwyther Irwin

- 57 QUINTET, 1962
Paper collage on board
48 x 61
- 58 DROP OUT, 1967
Carved wood relief
48 x 60

Richard Smith

- 59 STAGGERLY, 1963
Oil on canvas
89 x 89
- 60 GIFT WRAP, 1963
Oil on canvas over projecting
support
80 x 208

Bridget Riley

- 61 ARREST 1, 1965
Emulsion paint on canvas
70 x 69
- 62 DENY 2, 1967
PVA on canvas
85½ x 85½

R. B. Kitaj

- 63 TROUT FOR FACTITIOUS BAIT,
SUMMER 1965
Oil on canvas
60 x 84½

Howard Hodgkin

- 64 ANTHONY HILL AND GILLIAN
WISE, 1963-6
Oil on canvas
42 x 50

- 65 THE TILSONS, 1965-7
Oil on canvas
42 x 50

Peter Blake

- 66 GOT A GIRL, 1960-1
Oil on hardboard, with additions
of wood, photo-collage and
gramophone record
27 x 61
- 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

Bernard Cohen

- 68 WHEN WHITE, 1963
Oil and tempera on canvas
84 x 84
- 69 FABLE, 1965
Acrylic paint on canvas
96 x 96
- 70 NO. 8, 1967
Acrylic paint on canvas
72 x 96

Jeremy Moon

- 71 CHART, 1962
Oil on canvas
80 x 69
- 72 SPRING VOYAGE, 1964
Acrylic and aluminium paint on
canvas
65 x 114
- 73 GOLDEN AGE, 1966
Acrylic paint on canvas
84 x 147

Ian Stephenson

- 74 SFUMATO, 1963-5
Oil on canvas
84 x 84

John Hoyland

- 75 21/8/63
Oil on canvas
84 x 100

Patrick Caulfield

- 76 VIEW OF THE CHIMNEYS,
1964
Oil on canvas
96 x 48
- 77 PARISH CHURCH, 1967
Oil on hardboard
60 x 108

David Hockney

- 78 STILL LIFE WITH FIGURE AND
CURTAIN, 1963
Oil on canvas
78 x 84
- 79 ROCKY MOUNTAINS AND
TIRED INDIANS, 1965
Acrylic paint on canvas
67 x 99½

Tess Jaray

- 80 ST. STEPHEN'S GREEN, 1964
Oil on canvas
72 x 60
- 81 CAPITOL BLUE, 1965
Oil on two canvases
72 x 100

Derek Boshier

- 82 VISTA CITY, 1964
Oil on canvas
77½ x 120
- 83 PLAZA, 1965
Oil on canvas
81 x 81

Allen Jones

- 84 BUSES, 1964
Oil on canvas
108 x 120

Paul Huxley

- 85 UNTITLED NO. 33, 1964
Acrylic paint on canvas
80 x 80
- 86 UNTITLED NO. 46, 1965
Acrylic paint on canvas
68 x 68

Anthony Donaldson

- 87 ZIG ZAG TOWARDS AN
AURELIA, 1963
Acrylic paint on canvas
66 x 66
- 88 BRING IT TO JEROME, 1964
Acrylic paint on canvas
66 x 66

Peter Phillips

- 89 THE ENTERTAINMENT
MACHINE, 1961
Oil on canvas
72 x 72
- 90 AUTOKUSTOMOTIVE, 1964
Oil and candy glaze on canvas
108 x 108



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THE PETER STUYVESANT TRUST IN NEW ZEALAND

The exhibition **Recent British Paintings**, owned and sponsored by the Stuyvesant Trust, is the latest of four that have toured New Zealand. Many people will recall with pleasure the first of the series, a collection of bronzes by Auguste Rodin. This was followed by **Art of the Space Age** and **Contemporary French Tapestries**, a sumptuous exhibition which attracted close to 30,000 gallery visitors during the 1971 Auckland Festival of the Arts. Other Stuyvesant exhi-

bitions currently touring the world are expected to come here later.

This year the Trust initiated a series of grants to all the public art galleries in this country, whereby each may become eligible through a bi-monthly ballot for \$500 subsidies toward the purchase of New Zealand works of art. Awards have so far been made to galleries in Invercargill, Wellington, Palmerston North, Hawke's Bay and Masterton.

ERRATA

Catalogue entry no.2 should be ascribed to Ivon Hitchens