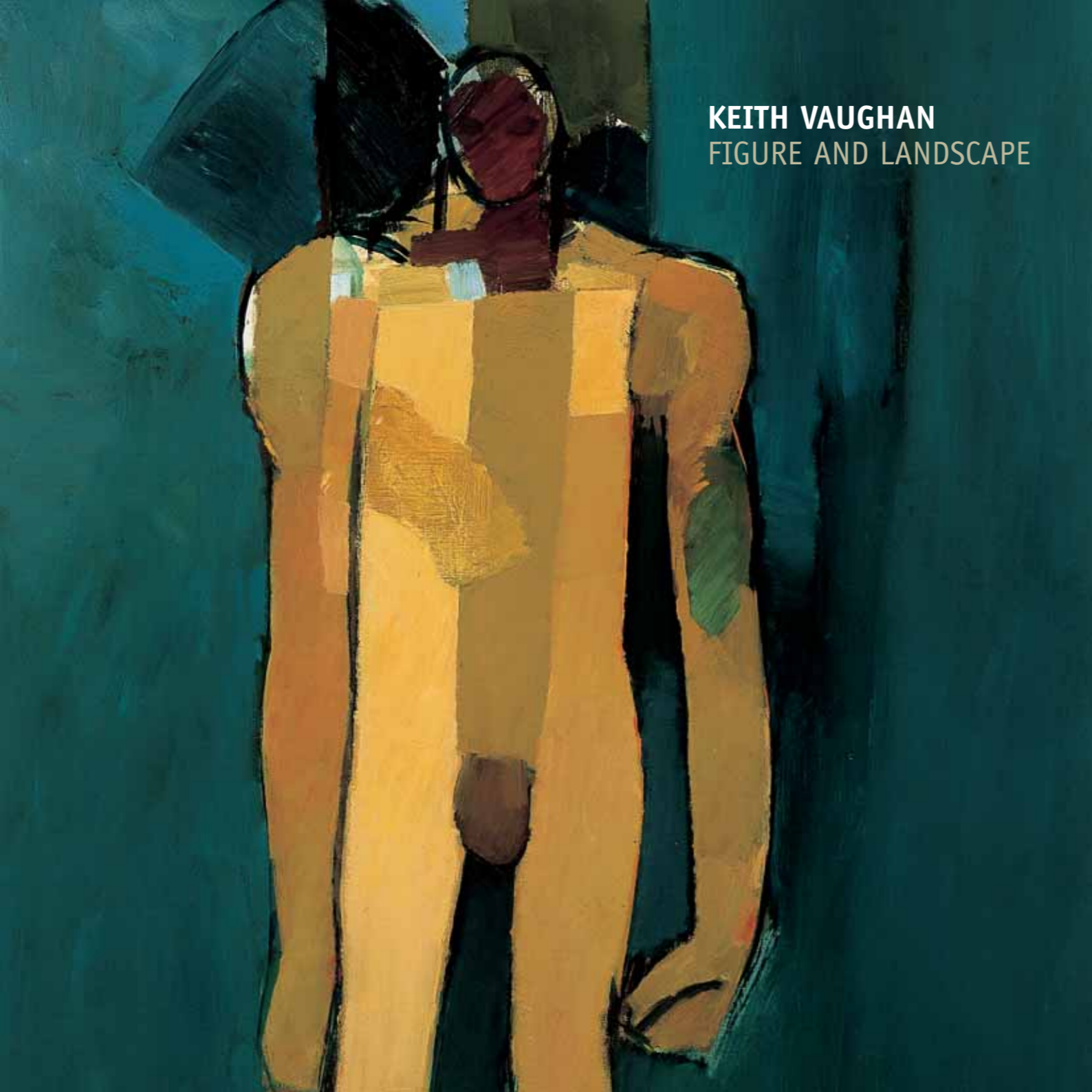


KEITH VAUGHAN
FIGURE AND LANDSCAPE



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FIGURE AND LANDSCAPE

Accompanying an exhibition
at the Victoria Art Gallery, Bath

3 February to 25 March 2007

Exhibition curated
by Anthony Hepworth

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ACKNOWLEDGEMENTS

The Victoria Art Gallery is very grateful to Target Consulting Group and Knight Frank for sponsoring this catalogue.

The exhibition would not have been possible without the help of Professor John Ball, the estate of Pauline Del Mar and the many private collectors who agreed to lend pictures and documents.



Knight Frank

Knight Frank is one of the world's leading and most diverse property consultancies with 13 London offices, 26 UK regional offices and over 150 further offices around the world.

Locally the new Bath office which is dedicated to residential sales opened a year ago and has a strong team of agents with many years of local knowledge. The office is backed up by Knight Frank's powerful marketing. Knight Frank has the fastest growing property website, advertises in Country Life and more regional publications than any other agent and receives a mention in the press every 16 minutes of the working day



Target Consulting and Victoria Art Gallery have received an investment from Arts & Business New Partners to develop their creative partnership. Arts & Business New Partners is funded by Arts Council England and the Department for Culture, Media and Sport.

SPONSOR'S FORWARD

If there is a greater pleasure than bringing together your own collection of great paintings, it is sharing them with others. So it is with an enormous sense of fulfilment that the Target Collection is loaning nine pictures to the Victoria's exhibition of work by the modern British artist Keith Vaughan, now acknowledged as a world class painter.

The reason I like Vaughan's paintings is that they are so powerful and emotional – typified, in many ways, by *The Return of the Prodigal Son*, which features in this exhibition (page 00).

The Target Collection is a unique artistic experience, not least because it originated from a chartered accountant – a profession not renowned for artistic zeal. Over the years, the collection has spilled over into Target's offices, creating an uplifting environment that strikes a welcome contrast to the premises of many firms, where you see walls of corporate anonymity, or walls festooned with bland and unprepossessing prints.

The paintings in the Target Collection broadly represent the modern British tradition, covering the period from 1920 to 1970, which is really taking off as more people recognise its importance.

I started collecting about 15 years ago and was initially discouraged by an often snooty attitude at some galleries. A refreshing exception was Anthony Hepworth, here in Bath, who I must congratulate on putting together this marvellous exhibition. I was instantly impressed by his vast knowledge and undiluted passion. He was also a convincing salesman, because I walked out of his gallery with two pictures – one by Keith Vaughan.

I should also thank Jon Benington, a truly enlightened museum manager, whose understanding of the need to share art is translated into innovative action here at the Victoria.

Please enjoy this exhibition. If it stimulates an appreciation of Keith Vaughan and modern British painting, we will have accomplished everything that we set out to.



“The problem – my problem – is to find an image which renders the tactile physical presence of a human being without resorting to the classical techniques of anatomical paraphrase. To create a figure without any special identity (either of number or gender) which is unmistakably human: imaginative without being imaginary. Since it is impossible to conceive a human form apart from its environment, an image must be found which contains the simultaneous presence and interpenetration of each. Hence the closer and closer interlocking bombardment of all the parts, like electrons in an accelerator, until the chance collision, felt rather than seen, when a new image is born.”

Keith Vaughan, August 1964

KEITH VAUGHAN

FIGURE AND LANDSCAPE

In his article for the *New Statesman* in June 1956, John Berger wrote:

“If a critic wants a reputation for soundness, he should never use a superlative for one of his contemporaries. However, Keith Vaughan’s new exhibition of landscapes and figure paintings at the Leicester Galleries is superb. There are broader, more ambitious, more original (to use the adjective of the bitch-goddess) artists alive today than Vaughan. But in this show of thirty oils there are twenty canvases communicating visual sense and experience, complete and consistent.”

This is the kind of response that Keith Vaughan enjoyed regularly throughout his career as a painter. He was admired by his peers, and from the very beginning of his career as a painter following the second world war he regularly had one man shows in some of the most important galleries in London. He showed in New York and from his very earliest exhibitions his work was bought for public collections in Britain and abroad. It is surprising, then, to discover that it is all of twenty-six years since there has been a solo exhibition of his work in a public art gallery. That last exhibition (by no means a survey of his achievements) entitled ‘Images of Man’ at the Geffrye Museum in London, focused on Vaughan’s figurative paintings of the 1940s and 1950s. There have been two recent notable exhibitions in a commercial context, these being at Agnew’s in London in 1990 and the very good show at Olympia, at the Fine Art and Antiques Fair in 2002. It is therefore very pleasing that a publicly funded gallery has chosen to mount this long overdue exhibition, coinciding with the thirtieth anniversary of the artist’s death.

Keith Vaughan was born at Selsey Bill, Sussex, in 1912. He spent all of his adult life in north London, moving there as a child. In 1921, at the age of nine, he was sent to boarding school, to Christ’s Hospital, which is situated near Horsham on the Sussex South Downs. Here he was provided with a good rounded education. He spoke French and German, developed a strong interest in music and played the piano; something that he would do regularly for the rest of his life and by all accounts he played well. The critic and gallery director, Bryan Robertson began his essay in the catalogue of the 1981 exhibition of Vaughan’s paintings, ‘Images of Man’, at the Geffrye Museum:

“At the end of each working day, to refresh himself and to escape from the pressures of visual concentration, he (Vaughan) would surrender himself to another kind and play at the piano music by Schubert, Beethoven, Bach and Mozart. He played quite adequately, for about an hour, and this time at the piano celebrated the passage of the day into evening as well as helping him to find a comforting resolution in the music which had perhaps not been forthcoming in the pursuits of the day. Visiting Keith in Belsize Park, you would hear the sound of this music as you walked up the steps to the street door. I was probably not the only friend to wait, on occasion, for the music to come to an end before pushing the bell; partly to avoid disrupting the peace and partly from interest in hearing its completion, since Vaughan explored far beyond the conventional, classical repertoire for the amateur pianist.”

Today Vaughan is often referred to as a self-taught artist – because he did not attend an art school – but he received a thorough grounding in academic drawing while at Christ’s Hospital. This enabled him to take up a job, as a trainee, in the art department at Lintas, the advertising agency of Unilever. It was whilst at Lintas that Vaughan began to develop an interest in modern art. He began drawing and painting in his spare time, mainly in ink, watercolour and gouache, primarily because these were the materials with which he was familiar as he used them in his day to day work in the art department. Due to his lack of experience at handling oil paints he felt insecurities in his early attempts at painting in oils. It was not until the mid-1940s that he felt completely confident with oils. Through his new-found interest in modern art he became aware of the work of Cézanne, Picasso and Matisse and in the late ‘thirties he travelled to Paris where he became directly acquainted with Impressionist and Post-Impressionist painting.

Early in 1939 Vaughan left Lintas. He had decided to try and become a painter and to this end he took himself to Shere in Surrey where he stayed with friends. His intention: to spend a whole year learning to handle oil paint. This was the first time that he was able to paint regularly directly from life. The war with Germany was now on the horizon and this cut short his plans. It was on the 25th of August the same year that Vaughan began his journal, he later wrote:

“when I began writing this journal in 1939 it was certainly not with the thought that it might be published and possibly even read. Its purpose was therapeutic and consolatory. Faced at the age of twenty-seven with what then seemed the likelihood of imminent extinction before I had properly got started, it was an attempt to analyse and understand a state of total confusion and defeat.”

He was to carry on writing up his journals intermittently for the rest of his life – indeed right up until the very last moments.

Vaughan enrolled himself into the St John’s Ambulance Brigade and worked with the A.R.P. on ambulance and hospital duties. In 1940 he took the decision to register as a conscientious objector, prompted by the experience of helping the ambulance brigade to transfer badly wounded young soldiers to hospital on their return from Dunkirk, and the news of the death of his younger brother Dick, killed in action with the R.A.F.



In 1941, Vaughan was attached to the Pioneer Corps and was periodically moved from camp to camp variously around southern England, generally working on the land. He was transferred north in 1943 to Yorkshire, to a Prisoner of War camp where he worked as a clerk and was able to use his ability to speak German, acting as an interpreter. He remained based there until his demobilisation in 1946. Although he abhorred the idea of war and was, he admitted, quite afraid of the consequences of it, it was for him a time of reflection.

Vaughan continued to write his journal and made a great many sketchbook drawings of army life in the barracks. He met men with similar intellectual interests and backgrounds. One of these new-found friends made a "chance suggestion", in Vaughan's words, that "I copied out an entry I made during the Guildford period and sent it to the editor of *Penguin New Writing* who, I was told, was interested in contributions from totally unknown strangers. The episode dealt with the unloading of ambulance trains from Dunkirk during the summer of 1940. It was received with sympathy and encouragement and to my amazement published. Other extracts appeared subsequently in the same magazine and also some drawings which attracted favourable critical comment." This led to one of Vaughan's earliest successes as an artist as John Lehmann, the editor of the magazine, later showed some of the drawings used as illustrations to the War Artists' Advisory Committee. The result of this was that twelve drawings were officially purchased and included in an exhibition of war art at the National Gallery.



The possibility that he could seriously follow a career as a painter was made more concrete when he was invited to show a group of drawings at the Reid and Lefevre gallery in London, in 1944. It was during these war years that he met Graham Sutherland, who was a great encouragement to him, and had his first meetings with other artists, John Minton, Robert Colquhoun and Prunella Clough amongst them. Later, in 1945, Vaughan was included in another show at Reid and Lefevre, this time a mixed exhibition 'Young British Artists' which included these same young painters, now all recognised as Neo-Romantic artists.

His first one-man exhibition of paintings was in 1946, also at Lefevre. He was demobbed in March of that year and later moved to St Johns Wood, where he shared a house and studio with John Minton. It was Minton who helped Vaughan to get work, teaching illustration at Camberwell School of Art. Over the next few years Vaughan continued to struggle to develop his own language as a painter, moving away from the Neo-Romantic style already mentioned. Late in 1946 his interest in European painting was reawakened when he saw the Picasso / Matisse exhibition in London (the strong contours and mask-like face of the Reclining Nude of 1950, for example, are a direct echo of Matisse's radical simplifications of the human form). He began to study early Renaissance painting and re-acquaint himself with artists that he had previously dismissed. He travelled to Brittany, visiting Finistère (see 'Finistère, Group of Fisherman', page 00). He went to Italy and saw the work of the so-called Primitives. By 1952 Vaughan was at last feeling more at ease with oil paint and was developing themes that would persist throughout the rest of his career. His deep interest was with the human figure set in the landscape and in groups of figures and their relationship to each other and to the landscape. In 1952 he made his first studies in gouache of figure 'assemblies' – a modern take on the tradition of classical figure groups stretching from the Antique to Cézanne and Matisse. The 'First Assembly' (page 00), a 142 by 117 centimetre oil painting, was probably his most important work to date. He made nine large figure group paintings with the title 'An Assembly of Figures' between 1952 and 1976. In each case, it was the most ambitious composition of its period.

Up until the early 1950s Vaughan confined himself to a fairly narrow palette (it has been suggested that this might be because he got used to using a very limited range of materials during his war-time service in the early 1940s). As he gained confidence in his own ability his palette began to broaden and the surface of his paintings and the overall composition became more of a concern. In 1952 he saw the exhibition of paintings by the Russian emigré Nicolas de Stael at the Matthiesen Gallery in London. De Stael was to be an influential figure for a number of young British painters, Vaughan amongst them. Vaughan was not very impressed by purely abstract art – or by the Abstract Expressionism that had become so popular in the mid-1950s. He took up a stance which was against total abstraction. Of Rothko, Kline and Guston he stated:

"The tranquil, mysterious warmth of a Rothko, the brassy clash of Kline, the squashy sensuous drip of a Guston came across with the immediacy and impact of a well designed poster" (something Vaughan understood well from his time as a commercial artist at Lintas), "thereafter it has nothing more to say. Like a drug, it operated on the law of diminishing returns. But since nothing had been required from the spectator in the first place, he cannot complain if he gets little in return."

However, he was impressed by the work of Abstract Expressionists who still used the figure in their compositions. In 1956 there was a retrospective exhibition of de Stael's work (who had taken his own life the year before) and once again Vaughan was impressed by what he saw. The strong influence that resulted enabled him to develop his own compositions and create a semi- abstract backdrop to be occupied by his familiar figures and assemblies.

Vaughan was clear about the value of other painters' influence on his work. He later said:

"There have been many influences. They helped firstly by allowing me a temporary identification – I seem to see something of myself in their work and then finding out by analysis how they had given expression to this thing. Minor figures like Brangwyn can be quite as helpful as major ones like Cézanne. What one learned from them was not how to do what they were doing, but how to make that particular visual coherence."

The surface quality of his pictures became creamier and more luscious. On occasions, driven by his quest for perfection, he would rethink pictures that he had completed years earlier. The Reclining Nude of 1950-58 (page 00) consumed twenty-nine days of his time and, in its final state, was given a darker background that obliterated the bentwood chair that formerly flanked the figure. He meticulously documented the whole process in his manuscript 'Notes on the Process of Painting', which reveals much about the close attention he paid to his craft:

"Drawing enlarged & squared onto c[anvas] drawn in ivory black in turps & drying oil solution. Background washed in with further dilution of same – wiped with cloth, repainted – wiped – unsatisfactory – paint sticky and canvas grain showing through – figure in yellow ochre, white, umber.Figure looked papery. Tones too flat & sharp. Suggestion of very shallow planes. Broke up tones, keeping modelling flat. Colour too creamy & biscuity. Worked violet into brighter tones. This gave glow to local ochre tones.... Figure colour wrong, too complicated – changing to rose-mauve-black sequence – doubt if sequence matters. Painted half figure in new sequence. Too high red saturation.



Repainted in first ochre-black sequence.... Endless messing around – finally painted figure in warmish white – thick over old slightly darker grayish white, remodelled – painted flat & fat, with some cool white (mauve) highlights. Darker shadows with umber-ochre-black – & mauve blended in for cooler shadows. Background similar, painted up freely – no anxiety – only thing wrong the original idea."

Keith Vaughan's work was, from the very beginning, about the human figure and the relationship of the figure to a place or landscape. This theme occupied him consistently throughout. That is not to say that he made no paintings without figures – he made many – but even those works are charged with a drama that gives one the feeling that the protagonists have just left the scene or are about to enter. In his later years he developed a more abstract approach but never a purely abstract, non-figurative one. His abstract landscapes always began as real places and literal references are usually apparent.

Through his specialisation, Vaughan's contribution to post-war British art stands alone, his individuality placing him firmly in a Romantic tradition of not only British art but of a classically based tradition normally associated with ancient Greece and Renaissance Europe. For a short time he was part of a group, the Neo-Romantics, but he moved on to develop his own individuality. Throughout he suffered from self-doubt, even though he was, in reality, a success. He struggled with his work. In an excerpt from his 1954 journal he wrote:

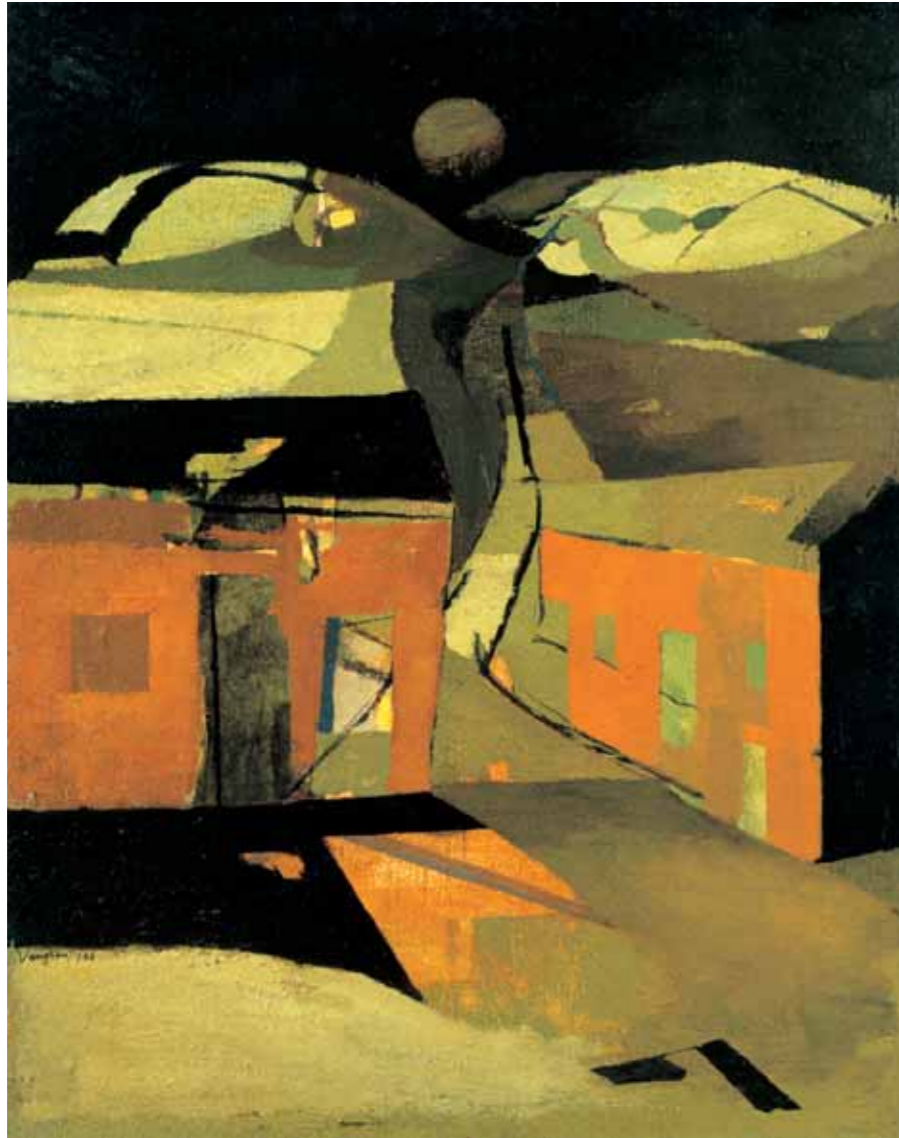
"the constant struggle against the idea of doomed failure. I tell myself this is nonsense in the light of facts. Outwardly I seem to succeed. The last show was better received, better sold. But all this is simply bitterness on the tongue. I delight in praise and instantly disbelieve it; despise it rather. "Studio exercises rather than considered statements" – fair comment. But I confess myself absolutely at a loss. I can see only the possibility of fragmentary affirmations. Up till now my preoccupation has been with the technical means. Now I have my instrument but what to play on it. Abstraction seems the way out for most other painters. But I cannot regard it as a solution. The language of 'pure' form is too subjective. I refuse to embark on anything as soon as the outcome can be foreseen; as soon as I know it lies within my grasp. Yet almost everything I do looks as though it has been done precisely because I knew how."

Anthony Hepworth

CHRONOLOGY

- 1912** Born 23 August at Selsey Bill, Sussex, the elder son of Eric George Story Vaughan, a civil engineer, and his wife, Gladys Regina Marion Mackintosh (the parents were to separate in 1922). On the paternal side his grandfather and great-grandfather were cabinet-makers in Hackney and came from a long line of craftsmen.
- As a young child, moved with his family to north London, where he lived for the rest of his life.
- 1921-30** A boarder at Christ's Church Hospital, Horsham where an enlightened art master (H. A. Rigby) provided the only art training he ever received.
- 1931-38** Worked in an advertising agency (Lintas), where his artist colleagues included Felix Kelly and the Australian, John Passmore.
- Was intensively occupied with music and visited the ballet during his leisure hours. Towards the end of the decade he spent many weekends at Pagham with friends, sunbathing, swimming and playing on the beach. Took many photographs of his friends in striking gestural poses.
- 1939** After leaving Lintas, spent a year painting at Shere in the Surrey countryside. At the outbreak of war, enrolled in the St John's Ambulance Brigade.
- 1940** Received news of the death of his younger brother Dick, who served in the RAF.
- 1941-6** Served in the Pioneer Corps, stationed in Wiltshire and for much of the war at Malton in Yorkshire.
- 1946-8** Taught at Camberwell School of Art.

- 1948-52** Shared a house with John Minton and went to teach at the Central School of Art. Commissioned to paint the central Theseus mural in the Dome of Discovery at the 1951 Festival of Britain.
- 1952** Moved to the Hampstead flat where he lived until his death.
- 1952-9** Spent holidays in Ireland, northern England, Cornwall, France and Spain.
- 1955** Commissioned to make a tile-mural for a bus shelter in Corby new town.
- 1959** Travelled to the USA, visiting Iowa, Chicago and Mexico. Resident Painter at Iowa State University. Back in London, joined the staff of staff of the Slade School of Art.
- 1960** Made visits to Venice and Greece. Elected an Associate of the Royal Academy, but resigned within a month.
- 1962** Retrospective exhibition at the Whitechapel Gallery, London.
- 1963** Mural for Aboyne Estate Clubroom, Wandsworth, commissioned by London County Council.
- 1964** Honorary Fellowship, Royal College of Art.
- 1965** Holiday in North Africa, with major effect on subsequent work, especially gouaches. Awarded the CBE.
- 1965-77** Continued living and working in London, teaching part-time at the Slade and spending week-ends at his cottage in Essex. Journals and Drawings 1939-1965 published 1966.
- 1977** Threatened by cancer, committed suicide on 4th November at his Hampstead home.



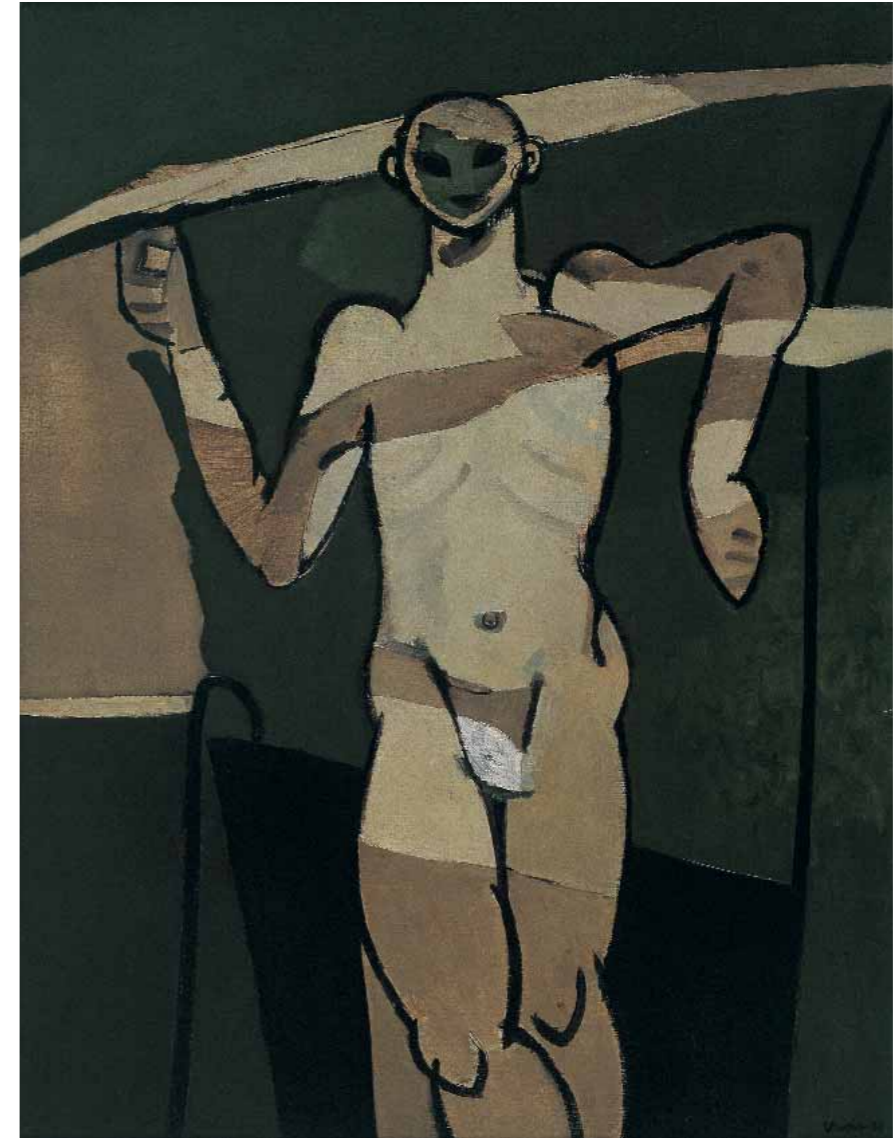
Road out of a Village, 1946
Oil on canvas 61 x 50.8 cm



The Return of the Prodigal Son, 1950
Oil on canvas 63.5 x 91.4 cm



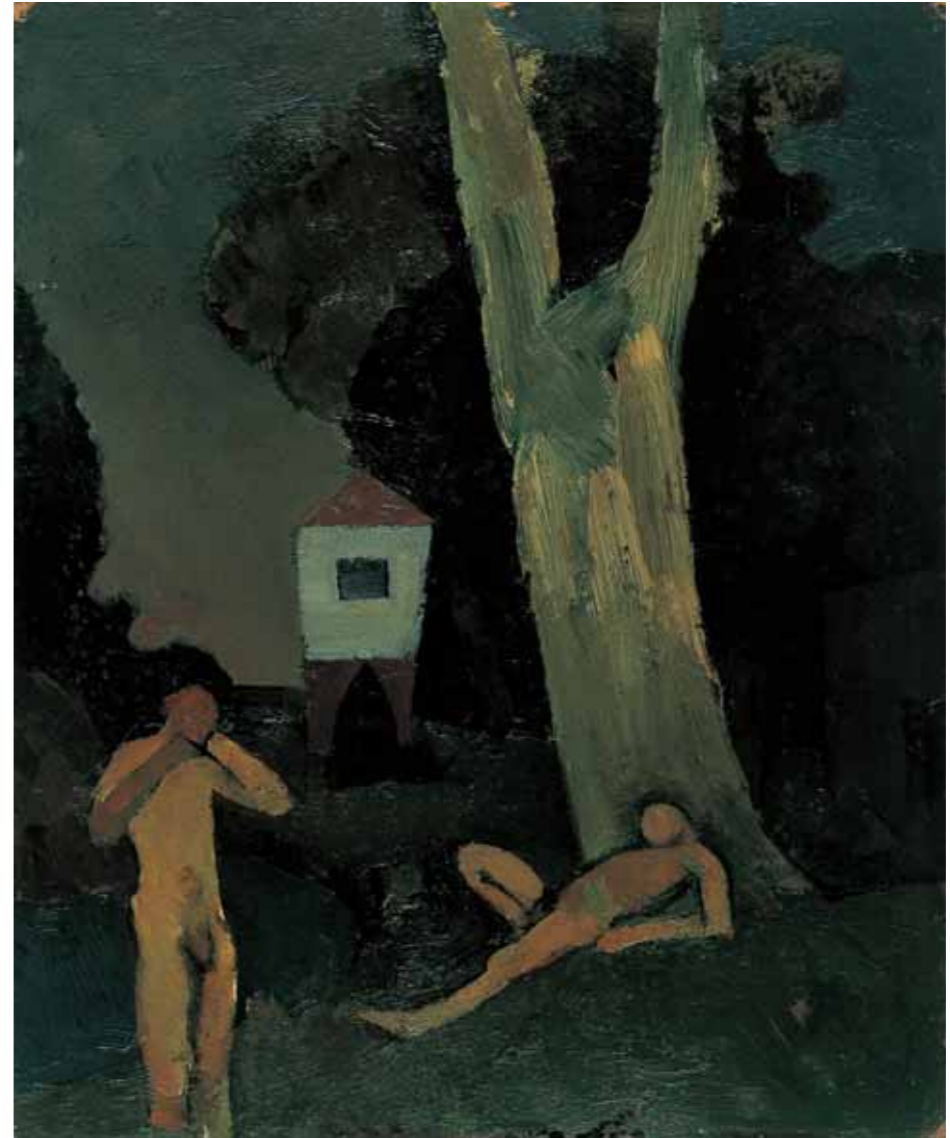
Reclining Nude, 1950
Reworked 1958, partially reworked 1960
Oil on canvas 86.3 x 119.4 cm



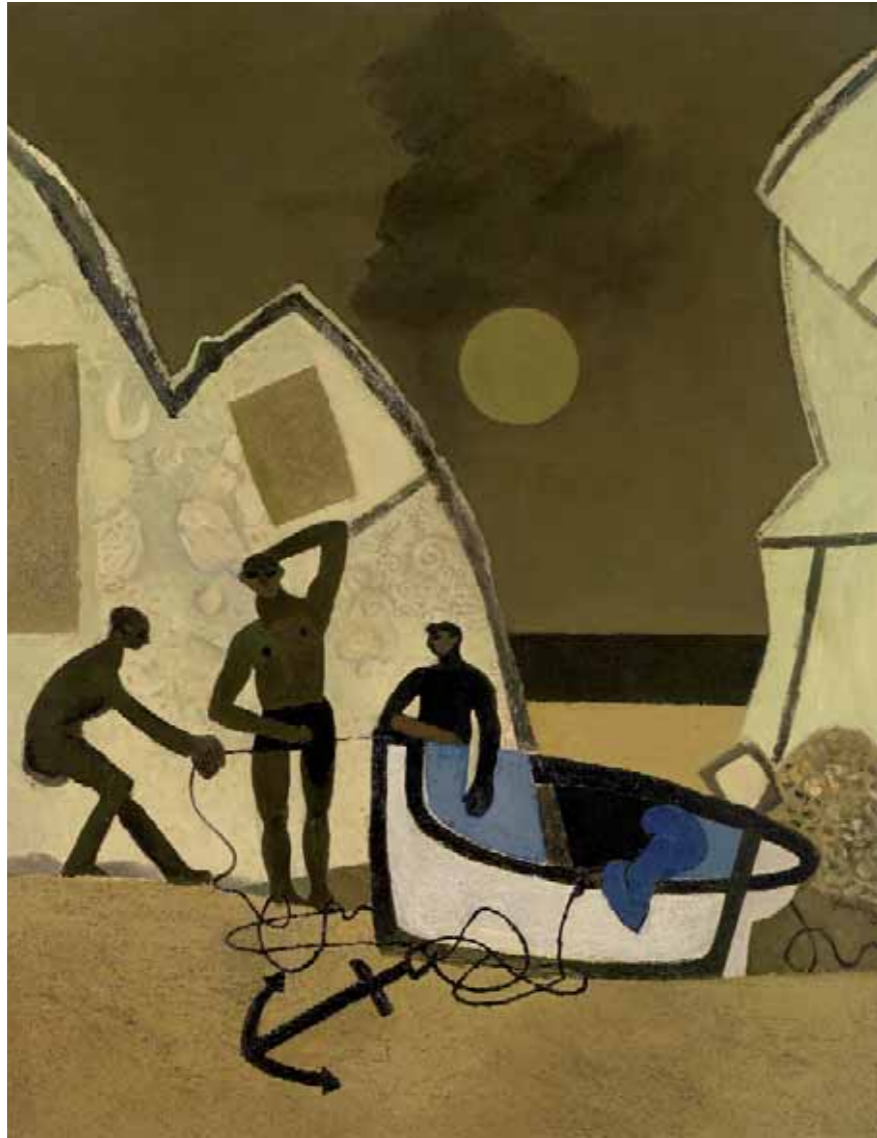
Ochre Bather, 1951
Oil on canvas 91.4 x 71.1 cm



Group of Bathers, 1951
Oil on canvas 91.4 x 71.1 cm



Landscape with Figures, 1951
Oil on board 30.5 x 25.5 cm



Finistère, Group of Fishermen, 1951
Oil on board 91.4 x 71.1 cm



Fishermen and Bathers, 1951
Oil on canvas 76.2 x 127 cm



Man and Boat, c. 1951
Mixed media on paper 28.3 x 37.5 cm



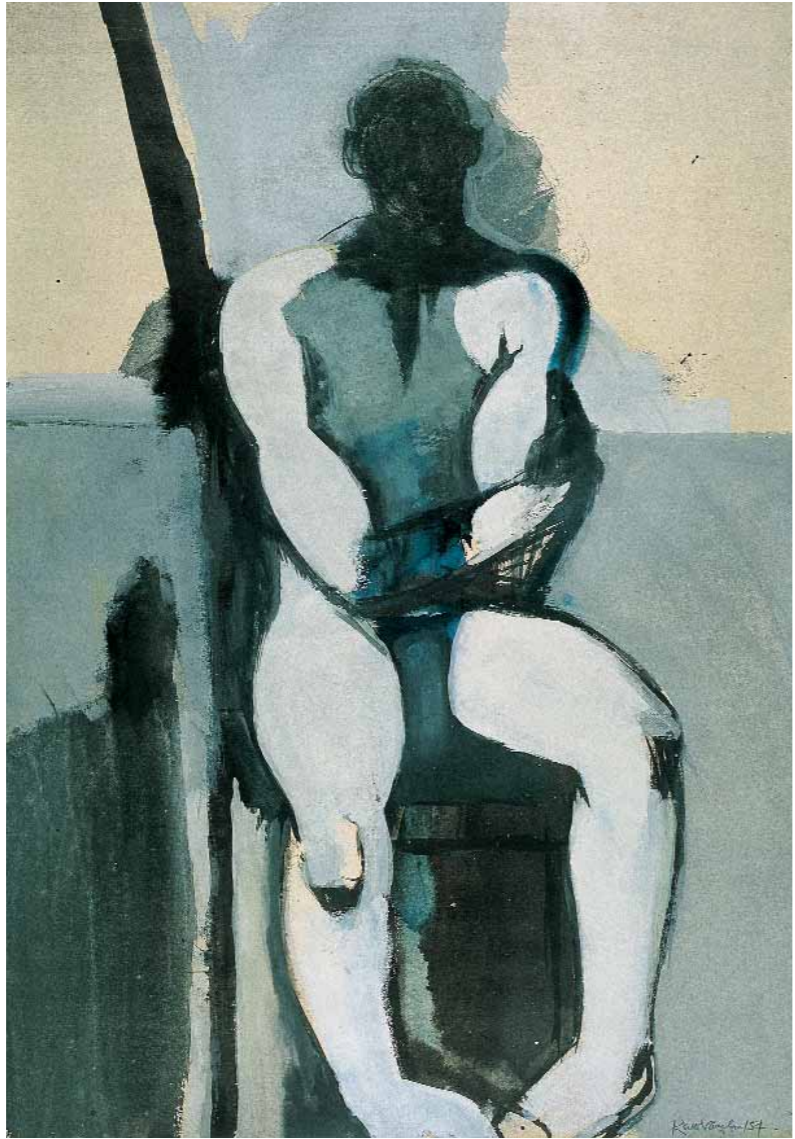
Assembly of Figures I, 1952
Oil on board 137.2 x 116.8 cm



Farm Labourers, 1953
Gouache on paper 32x 26.5 cm



Entrance to a Village, 1953
Oil on board 83.8 x 63.5 cm



Seated Figure, 1954
Mixed media on paper 54.5 x 38 cm



Study for the Diver, 1954
Oil on board 37.5 x 43 cm



Study for Metamorphosis, 1954
Gouache on Paper 51.4 x 36.5 cm



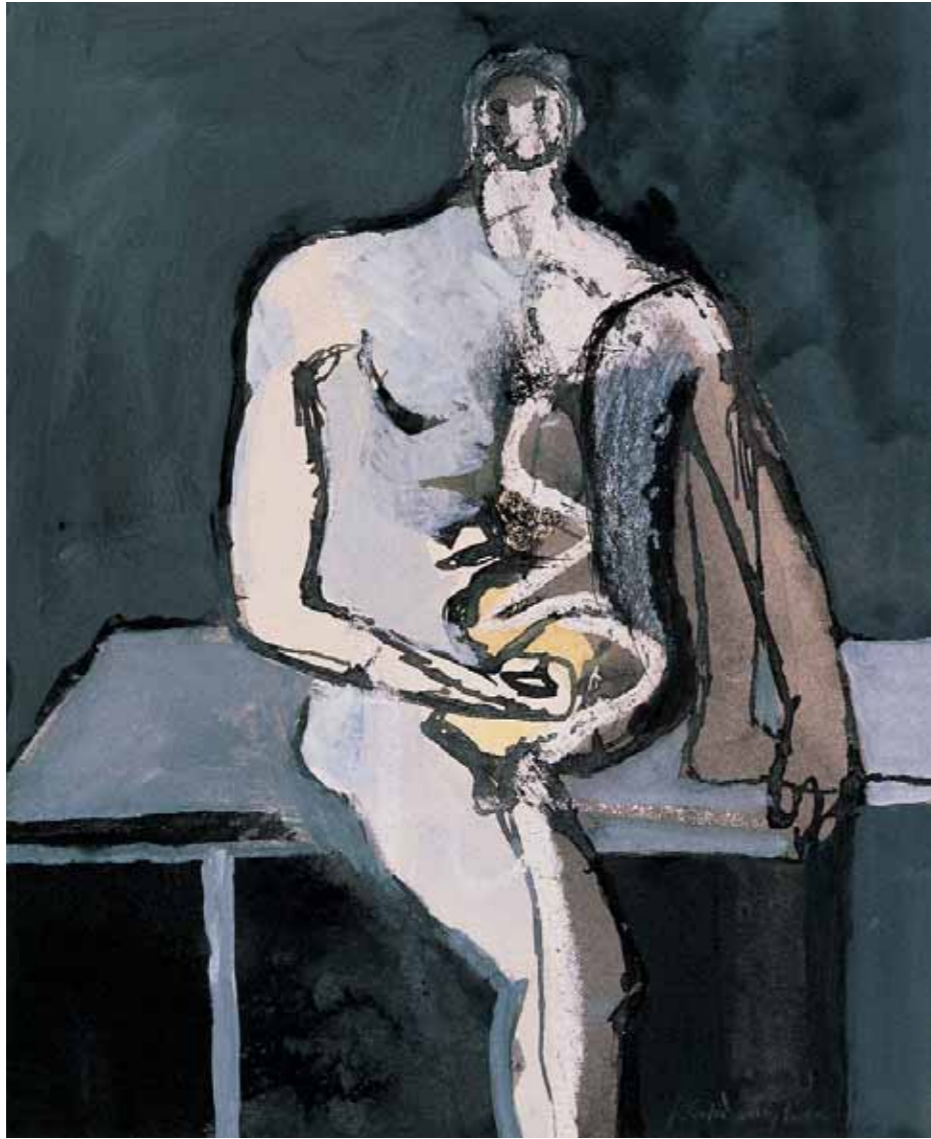
Brittany, c.1954
Gouache on paper 14 x 17 cm



Green and Blue Landscape, 1958
Gouache on paper 28.5 x 32.5 cm



Landscape with Figure - Morellos, 1959
Oil on canvas 114.3 x 152.4 cm



Study for Seated Figure, 1959
Mixed media on paper 54 x 38 cm



Standing Figure – Kouros, 1960
Oil on canvas 91.4 x 71.1 cm



Landscape, 1960
Oil on board 41.5 x 39 cm



Warrior, 1960
Gouache on paper 39.4 x 47.5 cm



Group of Figures, 1962
Oil on canvas 101.6 x 91.4 cm



Group of Figures, 1962
Oil on board 48.3 x 40.6 cm



Two Figures, 1962
Oil on board 48.3 x 40.6 cm



Heath III, cinnamon and blue 1963
Oil on board 43 x 39 cm



Group of Figures, 1963-64
Oil on canvas 121.9 x 91.4 cm



Assembly of Figures VII, 1964
Oil on canvas 121.9 x 137.2 cm



Laocoon Figure, 1964
Oil on canvas 101.6 x 91.4 cm



Landscape with Acrobats, 1965
Gouache on paper 47 x 43.8 cm



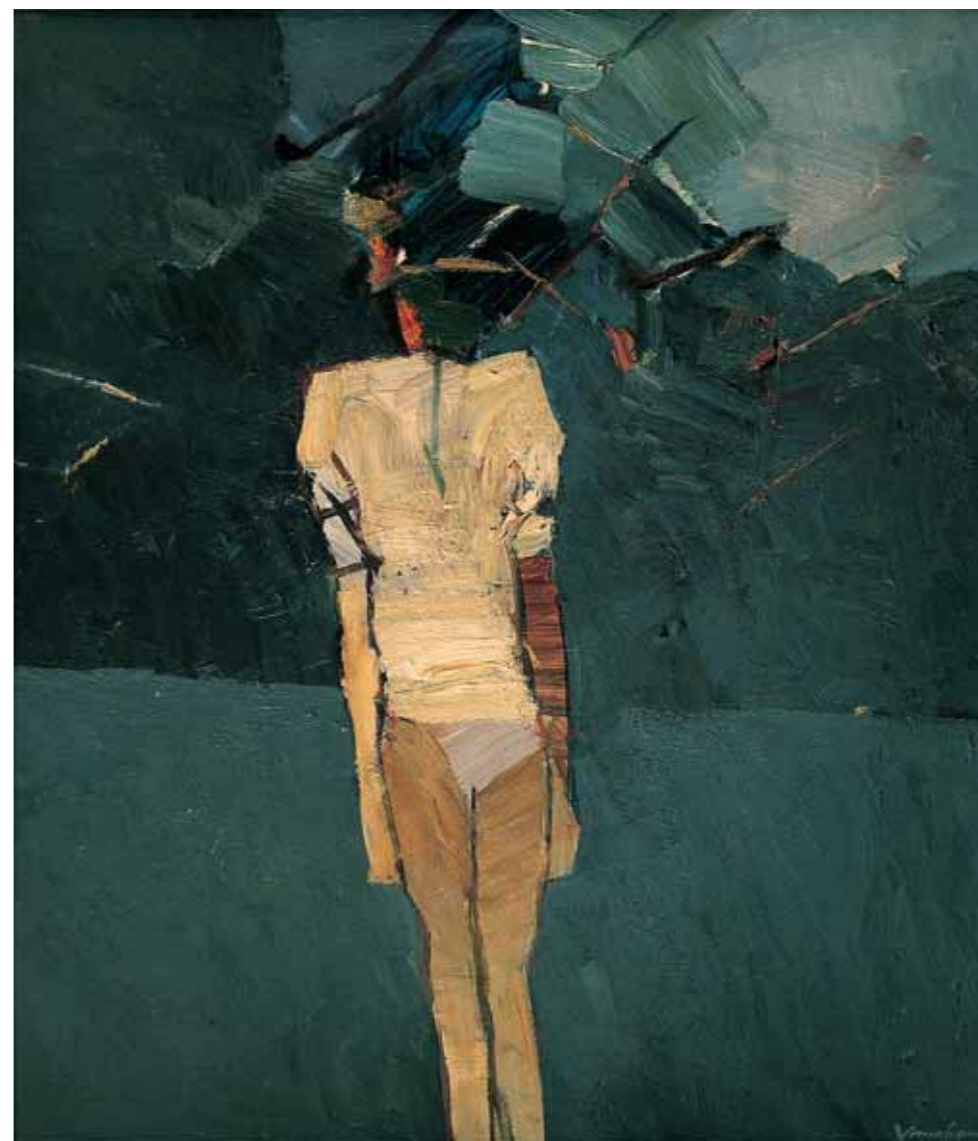
Landscape with Figures, 1966
Oil on canvas 76.2 x 63.5 cm



High Easter, 1967
Oil on canvas 101.6 x 91.4 cm



Metamorphosis – Death of Acteon, 1968–71
Gouache and collage, 41.9 x 39.4 cm



Standing Figure in White Jersey, 1971
Oil on board 45 x 39 cm



Bulmer Tye, 1972
Oil on board 45.7 x 40 cm



Two Figures with Snake, 1973
Oil on board 29 x 32.5 cm



Dark Seated Figure, 1973
Gouache on paper 49.5 x 40.6 cm



Elegiac Landscape, 1976
Oil on board 121.9 x 165.1 cm



Adam, 1976
Oil on canvas 127 x 102 cm

OIL PAINTINGS, WATERCOLOURS, GOUACHES AND MIXED MEDIA WORKS

Yorkshire Lane with Figures, 1945
Watercolour 27 x 37 cm

Road out of a Village, 1946
Oil on canvas 61 x 50.8 cm

Blue Boy, 1949
Lithograph on paper 54 x 39 cm

The Return of the Prodigal Son, 1950
Oil on canvas 63.5 x 91.4 cm

Reclining Nude, 1950
Reworked 1958, partially reworked 1960
Oil on canvas 86.3 x 119.4 cm

Ochre Bather, 1951
Oil on canvas 91.4 x 71.1 cm

Group of Bathers, 1951
Oil on canvas 91.4 x 71.1 cm

Landscape with Figures, 1951
Oil on board 30.5 x 25.5 cm

Finistère, Group of Fishermen, 1951
Oil on board 91.4 x 71.1 cm

Fishermen and Bathers, 1951
Oil on canvas 76.2 x 127 cm

Man and Boat, c. 1951
Mixed media on paper 28.3 x 37.5 cm

Assembly of Figures I, 1952
Oil on board 137.2 x 116.8 cm

Green Bathers, 1952
Gouache on paper 14.9 x 17.6 cm

Blue Green Landscape, c. 1952
Gouache on paper 29.2 x 33 cm

Farm Labourers, 1953
Gouache on paper 32x 26.5 cm

Entrance to a Village, 1953
Oil on board 83.8 x 63.5 cm

Charred Trees, 1953
Oil on canvas 84 x 63.5 cm

Poalgoazec, Finistère, 1953
Oil on board 60 x 80 cm

Nude Against Green Background, 1953
Oil on board 83.8 x 63.5 cm

Seated Figure, 1954
Mixed media on paper 54.5 x 38 cm

The Diver, 1954
Gouache and oil on paper 49.5 x 34.3 cm

Study for the Diver, 1954
Oil on board 37.5 x 43 cm

Study for Metamorphosis, 1954
Gouache on Paper 51.4 x 36.5 cm

Brittany, c.1954
Gouache on paper 14 x 17 cm

Three Bathers, 1954 or 1956
Gouache on paper 13 x 16 cm

Green and Blue Landscape, 1958
Gouache on paper 28.5 x 32.5 cm

Landscape with Figure – Morellos, 1959
Oil on canvas 114.3 x 152.4 cm

Study for Seated Figure, 1959
Mixed media on paper 54 x 38 cm

Study for Seated Figure, 1959
Gouache on paper 19 x 16.5 cm

Iowa River – Melting Snow, 1959
Gouache on paper 14 x 16.5 cm

Standing Figure – Kouros, 1960
Oil on canvas 91.4 x 71.1 cm

Landscape, 1960
Oil on board 41.5 x 39 cm

Warrior, 1960
Gouache on paper 39.4 x 47.5 cm

Group of Figures, 1962
Oil on canvas 101.6 x 91.4 cm

Group of Figures, 1962
Oil on board 48.3 x 40.6 cm

Two Figures, 1962
Oil on board 48.3 x 40.6 cm

Purbeck Landscape, 1963
Oil on canvas, 121.9 x 91.4 cm

Heath III, cinnamon and blue, 1963
Oil on board 43 x 39 cm

Group of Figures, 1963-64
Oil on canvas 121.9 x 91.4 cm

Assembly of Figures VII, 1964
Oil on canvas 121.9 x 137.2 cm

Laocoon Figure, 1964
Oil on canvas 101.6 x 91.4 cm

Untitled, c. 1964
Gouache on paper 14.3 x 16.8 cm

Figures in a Landscape, 1965
Gouache 48.5 x 38 cm

Landscape with Acrobats, 1965
Gouache on paper 47 x 43.8 cm

Landscape with Figures, 1966
Oil on canvas 76.2 x 63.5 cm

High Easter, 1967
Oil on canvas 101.6 x 91.4 cm

OIL PAINTINGS, WATERCOLOURS, GOUACHES AND MIXED MEDIA WORKS

Landscape with Green Forms, 1968
Oil on board 45.7 x 40 cm

Metamorphosis – Death of Acteon, 1968-71
Gouache and collage, 41.9 x 39.4 cm

Tilbury Juxta Clare, 1970
Oil on board 44.5 x 38.5 cm

Landscape with Church Tower, 1970
Oil on board 44.5 x 40 cm

Landscape, 1970-72
Oil on board 45.7 x 40 cm

Standing Figure in White Jersey, 1971
Oil on board 45 x 39 cm

Copse by Mortimers II, 1971
Oil on board 45.7 x 40 cm

Landscape with Figures, 1971
Oil on board

Bulmer Tye, 1972
Oil on board 45.7 x 40 cm

Two Figures with Snake, 1973
Oil on board 29 x 32.5 cm

Dark Seated Figure, 1973
Gouache on paper 49.5 x 40.6 cm

Elegiac Landscape, 1976
Oil on board 121.9 x 165.1 cm

Adam, 1976
Oil on canvas 127 x 102 cm

Group of Figures, 1977
Oil on canvas 34.9 x 27.9 cm

Documents

Photograph Album, The Highgate Pool, date unknown

Sketchbook, 1951
10 pages

Sketchbook, 1951
48 pages

Sketchbook, 1963
29 pages

Journal XLVI, 3 August 1964 – 19 April 1965

Journal L, 4 November 1969 – 4 September 1970

ONE MAN EXHIBITIONS

1944 Reid and Lefevre, London –
Goaches and Drawings

1946 Reid and Lefevre, London –
Paintings and Gouaches

1948 George Dix Gallery, New York –
Paintings and Gouaches

1948 Reid and Lefevre, London –
Paintings and Gouaches

1950 Instituto de Arte Moderno, Buenos Aires –
Paintings

1950 Redfern Gallery, London –
Gouaches

1951 Lefevre Gallery, London –
Paintings and Gouaches

1952 Redfern Gallery, London –
Retrospective

1952 Hanover Gallery, London –
Drawings

1952 Durlacher Bros, New York –
Paintings and Gouaches

1953 Leicester Galleries, London –
aintings

1955 Leicester Galleries, London –
Gouaches

1955 Durlacher Bros, New York –
Paintings and Gouaches

1956 Leicester Galleries, London –
New Paintings

1956 Hatton Gallery, University of Durham
(Newcastle) – Retrospective

1957 Arts Council – Travelling Retrospective,
based on the 1956 Hatton Gallery exhibition

1957 Durlacher Bros, New York –
Paintings and Gouaches

1958 Royal West of England Academy, Bristol –
Retrospective, paintings

1958 Leicester Galleries, London –
Paintings

1959 State University of Iowa, USA –
Paintings and Gouaches

1959 Leicester Galleries, London –
Gouaches

1960 Matthiesen Gallery, London –
Paintings and Gouaches

1962 Whitechapel Gallery, London –
Retrospective

1963 Bienale de Sao Paulo, Brazil –
Drawings

ONE MAN EXHIBITIONS

1964	Marlborough New London Gallery – New Paintings	1970	University of York – Retrospective
1965	Bear Lane Gallery, Oxford – Gouaches	1973	Waddington Galleries, London – New Paintings
1965	Marlborough New London Gallery – Gouaches	1974	Victor Waddington Gallery, London – New Gouaches
1966	Durlacher Bros, New York – Paintings	1976	Waddington Galleries, London – New Paintings and Gouaches
1967	Tib Lane Gallery, Manchester – Retrospective, drawings	1976	Tib Lane Gallery, Manchester – Paintings, Gouaches and Drawings
1968	Rex Evans Gallery, Los Angeles – Gouaches	1976	Compass Gallery, Glasgow – Paintings and Gouaches
1968	Marlborough Fine Art, London – New Paintings	1977	Mappin Art Gallery, Sheffield – Memorial Exhibition
1968	Hamet Gallery, London – Gouaches and Drawings 1942-1946	1981	Geffrye Museum, London – Figurative Paintings 1946-1960
1969	Mappin Gallery, Sheffield – Retrospective	1990	Agnew's, London – Retrospective
1969	Tib Lane Gallery, Manchester – Drawings	2002	Olympia, London, Fine Art and Antiques Fair – Paintings and Drawings
1970	Bear Lane Gallery, Oxford – Paintings and Gouaches	2007	Victoria Art Gallery, Bath – Retrospective 1945-77
1970	Hamet Gallery, London – Gouaches and Drawings		