

Gillian Ayres

National Museum Cardiff
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Gillian Ayres in Wales: An Untold Story

Painting 'is there to communicate and express our sublime state, our luminous explosion in space.'¹ Gillian Ayres

The Sublime has captured the imaginations of many generations of artists, most notably, here in Wales, the eighteenth and nineteenth century landscape painters Richard Wilson and J.M.W. Turner, as well as twentieth century artist John Piper. The Sublime's relationship to nature and landscape was first defined by Edmund Burke in *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, published in 1757. He categorised it under seven definitions; darkness, obscurity, privation, vastness, magnificence, loudness and suddenness.² Each of these categories may imply some form of provocation of terror or fear. The artistic understanding of the Sublime captures the awe-inspiring and potentially life-threatening scenes in nature and portrays human responses to it. It is essentially painting the 'unpaintable'. Whereas artists such as Turner and Piper represented the drama and ferocity of nature, Gillian Ayres seeks not to be literal, but to find, to feel and express this sublime state on the vast expanse of canvas. Hers is an abstract sublime. As Robert Rosenblum said in his essay, *Abstract Sublime* the artist uses immense scale to dumbfound the viewer with the same sense of awe as inspired by nature:

'[...] the spectator is first awed by the sheer magnitude of the sight before him. At the same time, his breath is held by the dizzy drop to the pit of an abyss; and then, shuddering like Moore at the bottom of Niagara, he can only look up with what senses are left him and gasp before something akin to divinity.'³

What Ayres shares with her romantic precursors is a fascination with the landscape of Wales, which, with its vast expanses of unpopulated landscape, cavernous rocks and awe-inspiring mountains, makes it well suited to the expression of Burke's Sublime. Richard Wilson's famous painting of *Llyn-y-Cau, Cader Idris*, c.1774 (Tate, London), depicts the dramatic quality of the Snowdonia landscape, towering over human figures who may be making a pilgrimage on the grand tour of Wales. Wilson popularised the landscape of Wales for the artist in search of the

Llyn Cau, Cader Idris,
1954

(photograph: Gillian Ayres)



Sublime. Cader Idris became a key inspiration for generations of artists, and one that would occupy an important role in Ayres's own experience of Wales.

Gillian Ayres was born in London in 1930. She began studying art at the age of sixteen, having been admitted to the Slade School of Art in 1946. Deemed too young to begin her studies there, she was sent to spend one year at Camberwell School of Arts and Crafts, where she would remain for the duration of her training. She battled her way through the realist teachings of the Euston Road group who dominated Camberwell's staff at this time, in particular William Coldstream, and focused her attentions on the teachings of Victor Pasmore, who was himself at this time going through the transition from realist painting to abstraction.

From the 1950s Ayres's work, along with a number of other progressive British artists, became increasingly abstract, and marked a wider return to abstraction after the dominance of neo-romanticism during the Second World War. Around 1951, after marrying fellow artist Henry Mundy, Ayres began visiting north Wales. She said: 'When we could afford to leave London for a weekend, if we didn't go to Paris we went to north Wales.'⁴ She became, in her own words, obsessed with walking up the mountains and claimed to have climbed Cader Idris seventeen times and all the other mountains of Snowdonia at least two or three times. Ayres's work at this time consisted of



Cumuli, 1959
(Private collection)
Image courtesy of the artist
and Alan Cristea Gallery.

large abstracts such as *Cumuli* 1959, comprised of two large panels. The chosen title and the intermingling patches and drips of colour may suggest the flux and drama of clouds in the sky. However, to read Ayres's work so literally would be a misinterpretation. Her titles are chosen after the work is made, but there is no doubt that works of the late 1950s bear titles that relate either to north Wales or to natural phenomenon, such as *Cwm Bran*, *Cwm*, *Unstill Centre* and *Muster*. Although Ayres denies a literal interpretation of the landscape, she does admit that she started 'to see the world like painting [...] When you went up a mountain there were these clouds coming in. One really started to see everything in paint'.⁵ In discussing the Sublime Ayres said:

'An artist like Turner was concerned with the plastic things in nature – clouds, wind and rain, steam, sea, cliffs, as parallels with the plastic things in paint. James Ward's Gordale Scar isn't a great painting but it is a wonderful painting nevertheless, and I always go and look at it when I'm at the Tate; and then at the same time I'll go and look at the Morris Louis: they're two very different paintings but they've both got something of that quality of the sublime.'⁶

Ayres's abstract work set off on this bold, expressionist path two years before *Cumuli* was painted with the commissioning of the mural for South Hampstead High School in 1957. Michael Greenwood was the architect working on a project of refurbishment of the school and he asked Ayres to paint a mural for the school dining room. It consists of four panels, each over two metres high and the largest over three metres wide. At this time she was using a combination of oil paint and Ripolin – a French household paint whose synthetic quality meant it could pour easily. Painted on the floor, Ayres dripped and poured paint across the wooden boards, introducing turpentine to thin the paint and make the surface run. What we are left with is a painting of incredible energy, colours mingling and convulsing with a movement that is reminiscent of the watercolours of J.M.W. Turner. Although the work did not find favour with the conservative school committee, it did attract the attention of art critic Lawrence Alloway who described in an issue of *Architectural Design* the 'explosive showers of sensual paint. This is the first use of tachisme to decorate a British building.'⁷

Alloway's admiration of the mural combined with Ayres's appearance in the Redfern Gallery's exhibition *Metavisual, Tachiste, Abstract – Painting in England Today* in 1957, encouraged him to invite Ayres to exhibit in *Situation* at the Royal Society of British Artists in 1960. She showed *Cumuli* alongside two similar paintings, *Trace* and *Muster*. The premise of the exhibition was to show the 'situation' of painting in London now. The works had to be abstract without explicit reference to the outside world and they had to be no less than thirty square feet. By this time there were a number of artists working in this manner, many having taken inspiration from the recent exhibition of *New American Painting* at Tate Gallery in 1959. The eighteen artists shown at *Situation* included Robyn Denny, Gordon House, Richard Smith, Henry Mundy and William Turnbull to name a few. Although considered pivotal by art historians today, *Situation* was not widely visited by the general public. There was certainly a prejudice against abstract art in Britain at this time, not only from the public, but also stemming from the art establishment.

Following *Situation*, Ayres's work developed with increased confidence. Works such as *Break Off*, 1961 (Tate, London) and *Brood*, 1962 show her minimising forms and colour to the necessary components for maintaining the dynamic of the



Brood, 1962
 (Private collection)
 Image courtesy of the artist
 and Alan Cristea Gallery.

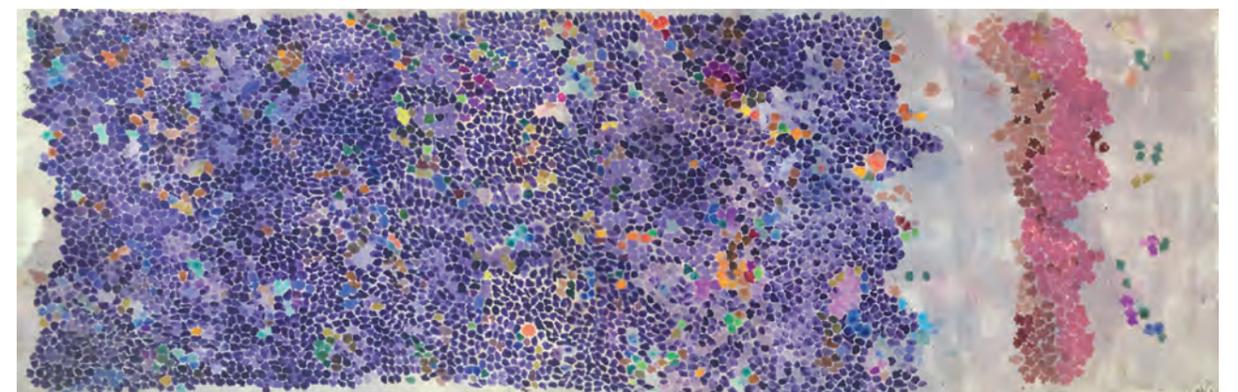
composition. These paintings show her working with space on the canvas and using it as a medium as much as the paint itself. Ayres admits to being strongly inspired by the writing of Patrick Heron who wrote in 1955 that: 'The good painter is always as much concerned with the "spaces between" his represented objects as with those objects themselves.'⁸

Although Ayres continued to visit north Wales, her work began to move away from exploring sensations of natural phenomenon. The rest of the 1960s and 1970s saw her work go through rapid changes in style. There are many driving factors behind this stylistic diversity, which include her move in 1964 to a new gallery, Kasmin Ltd., but most notably Ayres began to take influence from her own teaching methods. She was teaching at Bath Academy of Art in Corsham, where she would set-up still lifes superimposed with coloured strip lighting to create unusual, almost psychedelic, effects. This experimentation together with feeling the need to adapt and change her style to remain responsive to contemporary developments, led Ayres to experiment with more geometric compositions, with individual gesture all but removed from the flatly painted acrylic surface. The early 1970s saw Ayres work on vast un-stretched canvases painted in acrylic in her garden in London, with techniques including dripping and staining and the pointillist 'dots' we see in *Untitled (purples)*, 1971. This work measures over seven metres in length and with other work produced at this time is amongst the largest and most ambitious abstract paintings made in Britain at that time. *Untitled (purples)*

can be seen to reference Claude Monet's famous water lilies series in the Musée de l'Orangerie in Paris, but it is not only the work of the Impressionist painter that inspired Ayres at this time. She was also looking to a European movement of action painting, known as Tachisme – a form of non-geometric abstract art that flourished in Paris in the 1940s and 1950s. Tachisme adopted a similar approach to painting as its American counterpart, namely working on a large scale using spontaneous brushwork, drips and staining. During this changeable period in her work, Ayres left Corsham to teach at St Martins School of Art in London from 1966 to 1978, when she was then appointed Head of Painting at Winchester School of Art. She remained at Winchester only a short time, until November 1981 when she moved to Wales to focus on her own work.

Ayres claims that she always wanted to live in Wales, so with her decreasing interest in teaching, together with a period of serious illness, she decided to resign from her post at Winchester, sell her house in Barnes and move to Wales. Initially looking around the area of Cader Idris, where her sister used to own a cottage that Ayres and her husband would occasionally stay, she settled on a house called the Old Rectory situated in the small village of Llaniestyn on the Llŷn Peninsula. Although set further away from the mountains of Snowdonia than Ayres would perhaps have preferred, the Peninsula became a haven for her. The house itself was a rather grand three storey Georgian property, formerly used as the village rectory. Ayres calculated that with the sale of her house in London she would have enough money left to paint and live almost self-sufficiently on the land for three years. She grew vegetables, kept chickens and a menagerie of other animals including ducks, guinea fowl and peacocks. Having divorced from Henry Mundy ten years previously, he decided to

Untitled (purples), 1971
 (Private collection)
 Image courtesy of the artist
 and Alan Cristea Gallery
 (photograph: Joss Young)



join Gillian and their son Sam, along with Gillian's friend Gareth Williams who had also taught at Winchester.

Breaking free from teaching and the trappings of the London art world afforded Ayres a freedom she had never had the opportunity to indulge in before and this shows in her work. The period that she lived in Wales, from 1981 to 1987, became the most prolific of her career. Texture was reintroduced into her work from the mid to late 1970s, following on from the flatter canvases of the 1960s. During this period her work became heavily impastoed to the extent that the texture became just as much a vital component of the work as colour. Painting all the way to the edge of the canvas, Ayres sometimes introduced a painted frame on the very edges of the composition, which has the effect of drawing the eye back into the rhythm of the painting. The profusion of shapes, colours and textures makes the viewer work hard, constantly moving and seeking, never having a moment to rest the gaze. The large scale of the canvases means that the viewer has a very direct encounter with the surface of the painting – they are enveloped by colour and gain a powerful experience of texture and brushwork. Ayres would sometimes pin the un-stretched canvas to the wall and use a ladder to reach the top of the compositions, but she would always be working close to the surface, almost entering the painting. This period sees her predominant use of oil paint, which was mainly applied using the brush or directly from the tube, but could also be applied with her bare hands.

Around this time Ayres also produced her first tondo or round works. The first of these was *Ah Mine Heart*, 1981-82 (British Council Collection), which in fact uses the round surface of an antique Georgian table as a support. The composition has been painted to activate the circular form of the support, encouraging movement across the work. The inspiration for this came from viewing Renaissance tondo paintings in Florence. Circles are not the only shape Ayres experimented with at this time, there is also a diamond-shaped canvas called *Ace*, 1984. The effect this shape produces is one more of constraint than rhythm as our view is curtailed and cut-off, searching for more beyond the confines of the canvas, but not finding it.

Ayres used two large bedrooms in the rectory as her studio meaning that the paintings would have to be carefully manoeuvred down the staircase to get them out for exhibitions. Despite not

Ace, 1984
(Private collection)
Image courtesy of the artist
and Alan Cristea Gallery.



teaching, it was still a busy time for Ayres who remained with the Kasmin gallery and took part in a solo touring exhibition with the Museum of Modern Art Oxford in 1981. Throughout the 1980s she was an external examiner for Cardiff Art School, a Trustee for National Museums Liverpool and frequently travelling to Arts Council meetings in London. The house too would often be busy, with other artists and curators visiting frequently, particularly in the summer, including Tate curator David Brown whose exuberant character brought much frivolity to the house. In her own words living in Wales felt 'like being on an everlasting holiday'⁹ with almost daily excursions to one of the many beaches with her dogs.

By 1987, Ayres's youngest son Sam was studying in London, so the house suddenly became quiet and almost burdensome with its size and three and a half acres of land to attend to. These reasons provided the impetus to sell up and move to a smaller house in north Devon. Since this time Ayres's work has continued to evolve and develop. Still working today, many of the pieces she produces are much smaller canvases with perhaps more defined forms that although still abstract can be more readily associated with the world of objects. Certainly, there has never been such a prolific time for Ayres as the period spent living in north Wales, nor such a defining time in her career. The large, heavily textured, vibrant canvases of the 1980s 'Welsh period' have become her most recognised and critically acclaimed paintings. Looking back to where she began in the 1950s and early 1960s with the stained works of *Cumuli* and *Cwm*, that marked her out as one of the most progressive British artists, the influence of Wales continues to come through, climbing its mountains again and again and seeing within it paint itself. When discussing how she feels about painting, Ayres often refers to a 'visual language' as something separate from verbal language and something that is inherent in us all. As she has said of her work:

'They're visual. They're not literal. They're not verbal. Paintings always seemed to me to be just marks really and colour.'¹⁰

Melissa Munro

Senior Curator: Derek Williams Trust Collection

¹ Gillian Ayres statement in an exhibition catalogue for Galeria Alvarez, Porto, Portugal, 1977

² Christine Riding and Nigel Llewellyn, 'British Art and the Sublime', in Nigel Llewellyn and Christine Riding (eds.), *The Art of the Sublime*, Tate Research Publication, January 2013, accessed 30 November 2016

³ Rosenblum, R., *The Abstract Sublime*, 1961

⁴ Gooding, M., *Gillian Ayres*, Lund Humphries, 2001, p.52

⁵ Interview with Gillian Ayres by Melissa Munro, 29 July 2015

⁶ Gillian Ayres quote from *The Experience of Painting: Eight Modern Artists*, Gillian Ayres, Francis Davison, Jennifer Durrant, James Hugonin, Albert Irvin, Edwina Leapman, Kenneth Martin, Bridget Riley, The Southbank Centre, London, 1989, p.8

⁷ Alloway, L., 'Real Places', *Architectural Design*, June 1958, p.249

⁸ Heron, P., 'Space in Contemporary Painting and Architecture', *The Changing Forms of Art*, Routledge & Kegan Paul, London, 1955, p.48

⁹ Interview with Gillian Ayres by Melissa Munro, 22 January 2015

¹⁰ Quote from *The Eye – Gillian Ayres*, Illuminations Film, July 2008

Gillian Ayres – Interview

MM: *Lots of people writing about your work have said that your work is inspired by American Abstract Expressionism, but you have often denied this.*

GA: By about 1956 there were these famous photographs of Pollock throwing paint. Well other people weren't really throwing paint so I threw paint and sort of ever since people jump on Pollock. I certainly read anything I could get hold of about the Abstract Expressionists and I was very keen on them but it is not all the roots of it at all. By 1956 I started to think about pure painting. I was affected by the writing (but not really the work) of Patrick Heron. He tried to write about what painting was and that was about 1950-51. He certainly affected me with questions asking what is painting and what can be done with painting? He was writing about space. But then the Americans did go on about space. I think what Harold Rosenberg said about American action painting is absolutely true about all painting, that there is 'an arena in which to act'¹. I was certainly very affected by that statement, but I don't think my work looks like Pollock and in actual fact I find Pollock very linear in a strange way when I look at them.

MM: *The first really big work you painted was the mural for South Hampstead High School and that was in 1957. How did that come about?*

GA: I was still working at the Artists International Association (AIA) and the architect Michael Greenwood had just been asked to do up the school in the holidays and he said to me 'You won't get through the committee because of the Duchess of Gloucester.' He said, 'She's on the committee and she won't have anything like you so I'll just call it dining room decorations and that's what they are and we'll slip by.' I only got paid £100 for the whole thing, but in those days I was always virtually broke because the AIA gallery only paid £5 a week and you lived on that, except I used to do extra jobs sometimes and that's how one used to go to Wales. I'd go and work for a month and we'd have some money so then we'd go to my sister's cottage in Corris.

MM: *You started going to Wales quite a lot?*

GA: I got married to Harry (Mundy) in 1951 and somewhere around there we started going to Wales. Walking all over those



Gillian Ayres on top of a mountain, north Wales, 1954
(photograph: Gillian Ayres)

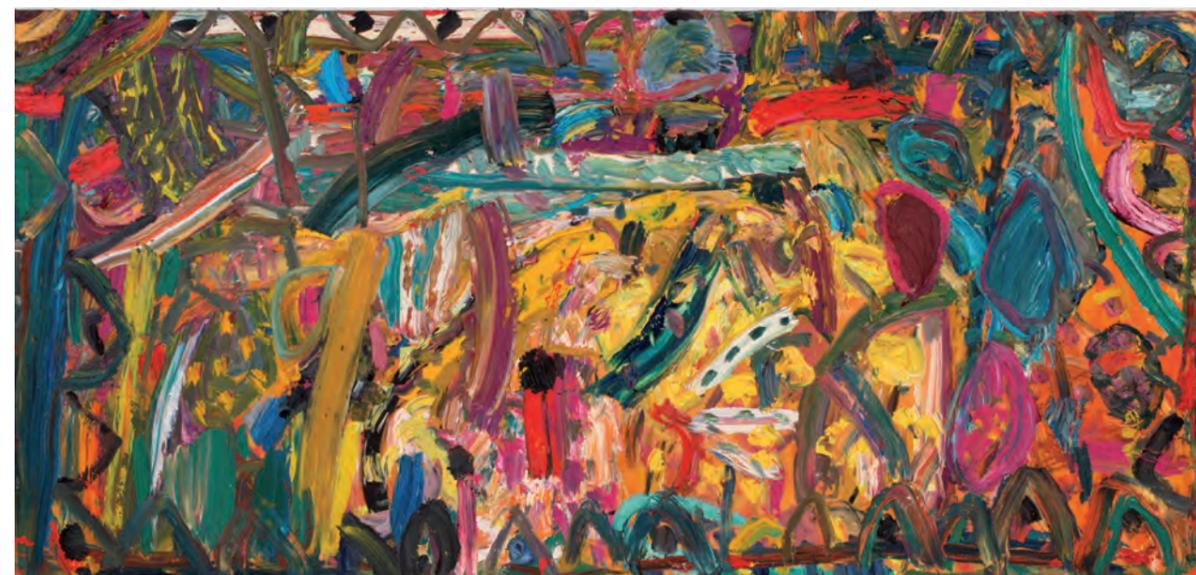
mountains. I became obsessed with it in those days. Well it was quite mad because we also used to go up when it was snowing. I just adored the countryside and I walked up all those mountains. I walked up Cader Idris something like seventeen times, but most of them I've been up five or ten times.

MM: Tell me more about your sister's cottage.

GA: It was a terraced house on Braich Goch Terrace, in Corris. In those days it was a slate mining village and was very poor, but they are not slate mining anymore. I think it got touristier. My sister bought the cottage for £400. It was pretty nice. It was beautiful that whole valley going up to Cader Idris. There was Corris, Upper Corris and then Cader Idris.

MM: Was Turner an inspiration at that time?

GA: Well even earlier I had a Turner on the wall when I was a school kid. I used to actually cycle to the National Gallery and they used to pull out a painting every month from Welsh caves funnily enough. But they also started putting on the most astounding exhibitions straight after the War. Then one started to see whatever one could get ones hands on. And also besides going to Wales, from the late 1940s onwards if one ever got any money one also used to go to Paris and see whatever one could.



Dance of the Ludi Magni, 1984

(Private collection)
Image courtesy of the artist and Alan Cristea Gallery.

MM: Can you tell me more about the origins of the titles of the early works from the 1950s and 1960s.

GA: Harry used to do them. Harry still does a lot of titles. Some of them – like *Cumuli* – are cloud formations. A lot of them were stars and skies and that sort of thing. If I like the sound of them then I take other people's suggestions.

MM: A lot of the later works have titles from historical literature and classical mythology. Why is this?

GA: It's romantic. It has to be something I like the idea of or it has to be a poem or it might even be a film that I like, but it won't be something that I hate. Then it has to suit the painting.

MM: In 1960 you showed in the exhibition *Situation* at the Royal Society of British Artists Galleries in London. Did Lawrence Alloway come to you and say he wanted you in this show?

GA: Funnily enough there was the Redfern show called *Metavisual, Tachiste, Abstract*, which was in 1957. I got to know Alloway through that show. I was very young and I broke in just before that exhibition to that sort of painting. He gave Ralph Rumney and me the main room. Rex Nan Kivell of the Redfern Gallery said: 'That will annoy all the older ones'.

The artists had to rent the gallery space but only the ones that had the money to pay for it and lots of them didn't. I'd started to teach at Corsham so I paid. We were all quite confident when

we hired this place and we all thought we'd sell. We also thought people would go and it would pay. Everybody turned up at the opening of *Situation*, the whole art world, but then there was never really anyone else for the whole month. It's always mentioned as though it was some great big success.

MM: *After Situation, from the mid-1960s into the 1970s your style changed quite dramatically. What was the motivation for this change?*

GA: I taught at Corsham for seven years and I used to teach third years but I actually preferred teaching first years. I love them, they come in and change so much. They put me out in Bath where there was the old art school. It was three lovely Georgian houses in Sydney Place. I set up still lifes and projected stripes down things. Turning things abstract really. I started to draw them myself when I got home. I radically changed doing these funny things and it was really from teaching seventeen year olds. Also there was suddenly acrylic, which was also very odd.

MM: *It was very flat the surface of your work at the time, then by the late 1960s it starts to thicken up again and you're suddenly producing heavily impastoed works. What was the trigger for this change?*

GA: I suddenly went out and threw out the acrylic and bought tonnes of oil paint. They went into great big thick surfaces then. By Wales they got a bit thinner. The whole thing was handfuls of paint.

MM: *Would you like to tell me a bit about the decision to move to the Llŷn Peninsula in Wales in 1981?*

GA: I just loved the countryside, so whenever one could get out of London, one tended to go to Wales. This went on for really the 1950s, the '60s, the '70s and when the '80s came I threw out my job teaching at Winchester art school and I sold my London house. I always said I was going to live in Wales one day and so I moved. I ended up on the Llŷn Peninsula. I was looking more around Snowdonia and had attempted to buy a house near Cader Idris, but it fell through. Then I found the Rectory in Llaniestyn, bought it and moved up.

MM: *Can you tell me a bit about the house you bought?*

GA: I didn't know what I was doing at all. I think it's partly a 1970s idea. I was going to grow my own vegetables and produce my own food, but in reality I couldn't kill things. I thought if I got to the

Gillian Ayres on the beach, Llŷn Peninsula, 1980s
(photograph: Gillian Ayres)



country I'd get tougher, but I didn't. We did once kill a chicken, but when it came out of the oven I ate bread and cheese, I couldn't eat it. I couldn't enjoy them and look them in the eye. We had dozens of chickens and finally peacocks and ducks and guinea fowl.

MM: *Was it good for painting?*

GA: It was absolutely fine. The only problem was that I was doing such great big ones that I would have to carry them out and stretch them up outside. To get them in a lorry, I couldn't actually get them through the doors. Where I live now I actually carved a slit in the wall. I did used to paint upstairs in Llaniestyn and they did have to be carried downstairs in an awkward way, but otherwise it was a lovely house to paint in. I had two rooms at the top of the house. I did always mean to knock it into one and make a studio, but then I didn't. They were two great big rooms, but I never did hollow it out.

MM: *You weren't teaching any more when you lived in Wales, did you feel that gave you more freedom?*

GA: Yes, it was heaven. It was wonderful because I was doing rather a lot of teaching just before I went to Wales. When I was teaching at Winchester I felt very bad, because I was Head of Painting and I was doing four days a week. I was going home after teaching and drawing into the middle of the night because I'm made in such a funny way that I get depressed if I can't paint. It had got much worse teaching in the 1970s, then suddenly in Wales I could just paint every day. As far as doing a bit of



The Rectory,
Llaniestyn, Llŷn
Peninsula, 1980s
(photograph: Gillian Ayres)



Gillian Ayres,
Paul Kasmin and
Alexandra Pringle at
the Rectory, Llaniestyn,
1980s
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(photograph: Paul Kasmin)

gardening, well you could do the odd hour in the evening. It clearly was marvellous not having to teach anymore and having all ones time to paint, although I probably still did the odd job one day a week somewhere, certainly for two or three years. I went on to being an external examiner for art schools and I was a trustee for National Museums Liverpool. It was like being let loose in some way in this countryside which was really rather deserted in that Peninsula in those days. It's very cut off, even within Wales.

MM: *Did the landscape around the Llŷn Peninsula inspire you?*

GA: I don't know. I find this a terribly difficult area. Visual things get into me, but I never literally used a particular landscape but I can't say that lots of things could have got into me.

MM: *Why did you decide to move down to Cornwall?*

GA: Sammy wasn't there the last two or three years because he went off to Chelsea and Goldsmiths and half lived in London. The house was big, which was great when there were lots of people about. I suppose one wanted a smaller space. Cornwall was nearer to London.

MM: *How do you feel about painting now compared to how you did back in the 1950s when you were just starting out?*

GA: Well maybe the same because at the end of it to do a good painting must be, should be the main desire but then there's a strange way that I get bored with knowing and then there's always the desire to find. Perhaps finding is more important than knocking out. I want to knock out, but I also have this sort of active thing of wanting to find out too. I look back and in a funny way I've always been up to the same thing although they look terribly different in style or I can change style. I keep wanting to discover from painting to painting. I've done an awful lot of work and there's always these piles of things that have gone on in gaps of time. Within a year there'd be a whole pile of drawings that lead to that painting. It's strange this but I suppose if you showed everything you ever did it would make much more sense.

MM: *Do you think you'll keep changing?*

GA: Probably till one's dead I should think. You can get very knowing, strangely, in art about certain things or what certain things will do. People want to understand things. I almost like art that I don't want to understand actually. I think it's visual, made up of marks that we see. It's a bit of a purist thing and again I don't always stick to it and I can suddenly break into even being a bit figurative. I don't stick to being purist. I think that there is a visual language and also I think there's a sort of truth too of one's time that we can always date things. I think there's something very phoney about art if it's not contemporary.

¹ Rosenberg, H., "The American Action Painters", from *The Tradition of the New*, originally in *Art News* 51, Dec. 1952, p.22

List of Works

Mural for South Hampstead High School, 1957

Ripolin on board
4 panels: 230 x 91.5 cm,
230 x 111.8 cm, 230 x 274.4 cm,
230 x 335 cm
On loan from South Hampstead
High School, London

Distillation, 1957

Oil and ripolin on board
213.4 x 152.4 cm
On loan from Tate:
Purchased 1973

Untitled, 1957

Oil and ripolin on board
305 x 160 cm
On loan from Alan Cristea Gallery,
London

Cumuli, 1959

Oil and ripolin on board
305 x 320 cm
On loan from a private collection

Cwm Bran, 1959

Oil and ripolin on board
160 x 305 cm
On loan from a private collection

Cwm, 1959

Oil and ripolin on board
160 x 305 cm
On loan from a private collection

Unstill Centre, 1959

Oil and ripolin on board
160 x 305 cm
On loan from a private collection

Muster, 1960

Oil and ripolin on board
160 x 305 cm
On loan from a private collection

Sun Up, 1960

Oil on canvas
127 x 98 cm
On loan from Victoria Art Gallery,
Bath and North East Somerset
Council

Break-off, 1961

Oil on canvas
152.4 x 305.8 cm
On loan from Tate:
Purchased 1973

Brood, 1962

Oil and ripolin on canvas
214 x 305 cm
On loan from a private collection

Untitled, 1962

Oil and ripolin on canvas
171 x 225 cm
On loan from a private collection

Lure, 1963

Oil on canvas
152.4 x 152.4 cm
On loan from Arts Council
Collection, Southbank Centre,
London

Shiraz, 1964

Acrylic on canvas
152.4 x 152.4 cm
On loan from Arts Council
Collection, Southbank Centre,
London

Untitled (purples), 1971

Acrylic on canvas
260.5 x 738 cm
On loan from a private collection

Weddell, 1973-74

Acrylic on canvas
152.5 x 122 cm
On loan from Tate: Presented by
the artist 2013

Sabrina, 1978

Oil on canvas
245 x 153 cm
On loan from a private collection

Ah Mine Heart, 1981

Oil on wood
91 cm diameter
On loan from the British Council
Collection

Galatea, 1981-82

Oil on hessian
113 x 112.6 cm (framed)
On loan from The Whitworth,
The University of Manchester

Antony and Cleopatra, 1982

Oil on canvas
289.3 x 287.2 cm
On loan from the Tate:
Purchased 1982

A Belt of Straw and Ivy Leaves, 1983

Oil on canvas
310.4 x 168 cm
On loan from Tim Hilton,
courtesy of Museums Sheffield

Ace, 1984

Oil on canvas
246 x 117 cm
On loan from a private collection

The Dance of the Ludi Magni, 1984

Oil on canvas
168 x 346 cm
On loan from a private collection

Calypso, 1985

Oil on canvas
153 x 153 cm
On loan from the
Derek Williams Trust

Fairest of Stars, 1984

Oil on canvas
335 x 183 cm
On loan from a private collection

Chanticlear, 1986-1988

Oil on canvas
275 x 275 cm
On loan from a private collection

The Bee Loud Glade, 1987

Oil on canvas
285 x 285 cm
On loan from a private collection

Sea, Sea, The Shepherd's Queen, 1987-88

Oil on canvas
285 x 325 cm
On loan from a private collection

Cuckoo Time, 1987

Oil on canvas
244 x 269 cm
On loan from a private collection

Aeolus, 1987

Oil on canvas
213 x 213 cm
On loan from National Museums
Liverpool, Walker Art Gallery

Cinnibar, 1989

Oil on canvas
245 x 208 cm
On loan from a private collection

Ding Dong Merrily on High, 1989

Oil on canvas
285 x 285 cm
On loan from a private collection

Works on paper

Untitled, 1963

Mixed media on paper
85.3 x 65.1 cm
On loan from The Whitworth,
The University of Manchester

15 untitled works on paper
from the studio collection,
various sizes

Acknowledgements

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Alan Cristea Gallery

Art Fund

