

Contemporary British Drawings

Clive Barker
Peter Blake
Bernard Cohen
Michael Craig-Martin
Rita Donagh
Barry Flanagan
David Hockney
John Hoyland
Paul Huxley
Bill Jacklin
Peter Joseph

Jeremy Moon
Martin Naylor
Tom Phillips
Carl Plackman
Bridget Riley
Michael Sandle
Colin Self
Richard Smith
Ian Stephenson
William Tucker
John Walker

A British Council Exhibition

Introduction

This exhibition is about contemporary British art and it is about drawings. The last ten to fifteen years have seen rapid and varied developments in British art. Exhibitions tend to highlight aspects, usually by showing the work of one or two individuals, sometimes by picking on one trend or movement. Thus they give little or no impression of the context in which specific things are done, and they leave a distorted impression not only of the whole national picture, but also of individual achievement.

Yet it is impossible to offer a truly representative display of what is going on, even one limited to the best examples of work in the many different directions that are currently being pursued. What one can do is to assemble works numerous and strong enough to show both the nature of individual activities and shared concerns representing some of the dominant issues of the time. To do this in the relatively small format of drawings has advantages of a practical sort. It also brings other benefits, not least that of showing our twenty-two artists in their most comparable form. The drawing is the least theatrical art form, the most intimate, the least rhetorical and thus the one that often reveals most about the artist and his ideals.

We have taken the broadest possible licence with the term 'drawing'. It embraces fully-fledged paintings on paper, developed studies towards specific works in another medium and on another scale, initial graphic investigations as part of a programme of research that may or may not culminate in a related work, sketches and elaborately worked drawings done for their own sakes, and also drawings that are in some measure records, in some measure variations and extensions of other works. To show all these side by side reveals a great deal about the function of the drawing in modern art generally and reminds us of its continuing importance. Not long ago the international emphasis on spontaneous and large-scale physical performance seemed to have denied the act of drawing any possible role amid *avant-garde* activities. Drawing has not only survived: it has taken on new value as well as a new range of functions. Once again, a challenge of the sort that recurs throughout modern art history has had the effect of focusing attention on the thing challenged and lifting it out of a conventional on to a purposive plane. In the short comments that follow I attempt to indicate the function or functions of an artist's drawings as well as to characterize summarily the general nature of his work.

Michael Sandle's drawing of 1971, *Further study for Mickey Mouse bronze machine gun monument* (inscribed *Drawings towards Monument for America . . .*) is the only drawing in the exhibition that fully belongs to the Renaissance tradition of drawing as a means of testing images and uncovering problems that might lie in the path of their realization. (There is something unmistakably Leonardesque about his manner of visualizing and abstracting the blast from an explosive device.) *Submarines in glass cases + torpedoes* is a somewhat different kind of drawing: a gouache, it too may have started as an investigation but here the transparency theme plus the inherent transparency of the medium have led the artist into developing his drawing into an independent object, only indirectly linked to his primary activity as sculptor. The third drawing is also related to a 'monument', and it must be stressed that Sandle has proved his ability to make large and complex sculptures of remarkable formal strength and emotional attack. This kind of sculpture, in appearance and philoso-

phically, lies at the opposite extreme from that of **William Tucker**. The only message his work is to deliver directly is that inherent in the fact of the sculpture alone (the indirect messages, the implications, are of course infinite), and the drawings shown here are part of a long meditative process that continues without psychological break into the slow shaping of the sculptures themselves — the rectilinear *Porte* series of 1973 and the two curvilinear series *Beulah* and *Fugue* of 1971–2 and 1972. The *Rilke* drawings show a variation on this process. By making his marks on transparent paper Tucker is able to manipulate the elements he has chosen to exploit as though they were miniature constructions. The six drawings exhibited here are similar to other selected by the artist as accompanying images to Christopher Salvesen's recent translations of the *Sonnets to Orpheus*.

Barry Flanagan is a sculptor too. His drawings, with the possible exception of the 1967 coloured-paper collages, do not relate to his sculpture except in the most indirect sense. They reveal, as does his sculpture, the peripatetic eye and mind of an artist inherently curious about things and people as well as the means of art, and armed not only with the master sketcher's light touch, but also an impish humour that plays with conventional values and leaves them surreptitiously disarranged. By contrast, **Michael Craig-Martin's** drawings relate directly to his three-dimensional work, both as record and as development. His long engagement with what one might call the possible-impossible object, continuing to this day in different forms, is pursued by graphic and by sculptural means concurrently, and we can see that somewhat sculptural methods are brought to the making of the drawings themselves. For **Carl Plackman** art is the eliciting of significance out of irrationally encountered reality. His sculpture is environmental in the sense that he makes his sculpture in a given space, and to some extent to the space's latent commands, by setting into it bits and pieces of any or every sort according to an entirely poetic process. His drawings tend to be on the same sort in that discontinuities and the juxtaposing of normally unrelated images or signs are made to amount to emotional and very nearly definable statements. To stand in a Plackman environment is neither shocking nor engaging in the Surrealist sense, yet one feels stripped of habitual supporting pretensions and left to confront oneself — as, perhaps, in the black mirror of *Living contradiction*. The effect is disconcerting yet the outcome is the opposite, concerting, revealing a truer psychological order normally cloaked by the imposed orders of rational methods and categories. **Clive Barker** has been equally active as sculptor and as graphic artist. The means in his case are clearly secondary to his partly paraphrasing, partly parodistic exploration of images whose value for him lies in the multiple significance they already have in the spectators' minds. He uses the word 'forgery' in one of his titles. In English 'forgery' and 'to forge' are nicely ambiguous words that suggest fabricating something in the sense of forging metal, and fabricating also in the sense of inventing, and at the same time fabricating as falsifying, counterfeiting — all of them processes fundamental to art at all times.

The **Bridget Riley** drawings in this show represent the final stage of her preparatory studies towards paintings. They have the character, if not the function, of the Renaissance *modello*; they also have the presence of an independent work, a chamber work so to speak, permitting a close reading and assimilating of her methods and aims that the optical attack of her large paintings sometimes prevents. The label Op art, like most labels, overemphasizes one aspect of Riley's work; it would be at least as reasonable and possibly more helpful to see it as a developed (but not intellectualized) form of abstract expressionism — controlled, tuned to our visual receptivity in much the same way as the later Kandinsky's which are calculated

and systematic continuations of his looser but no more or less emotive compositions of 1910–20. It also makes sense to see Riley as a kind of constructivist, assembling structures out of colour membranes where others might use steel or plastic. By whichever road we approach her pictures, we remain out of touch if we do not recognise that they justify themselves (to herself first of all) as images incorporating a particular expressive charge.

Such words are of course applicable also to the work of the other abstract painters in this exhibition – and indeed to all abstract art whatever other specialised purposes it may claim in addition – and very specifically to the paintings-on-paper that represent some of them here. **Paul Huxley's** and **John Hoyland's** pictures are small paintings, sometimes reflecting larger works already performed, sometimes providing source material for subsequent works on the larger scale. Both painters operate through colour and space. Huxley exploits an appearance of logicity as veil for an anarchistic manipulating of relationships of scale and visual space that is almost surrealistic in effect; Hoyland presents an image that speaks of explosive energies – energies that would seem to belong to paint itself at least as much as to the painter – and disguises the selectivity and considered placing that lies behind the panache. **John Walker's** exhibited works are complete objects too. They relate in character and technique to the ephemeral paintings he has recently been doing by means of chalk on black-boards. On both scales the image speaks of movement and change. though more quietly here; it is remarkable how Walker has captured in these drawings the volatility of his black-board paintings. It does him no disservice to recall the efforts made by painters over centuries to capture transient effects – and thus images of transience with all that that implies. Writing in London during the 1975 bi-centenary exhibition to celebrate his birth one thinks of J. M. W. Turner whose apparent abstractness so troubled his contemporaries. It was, in fact, a realism that transgressed the limits allowed to realism by the rules of art and by habits of seeing, and in Walker too there is a sense of the configuration he creates being real, an actual event involving materials and forces, more witnessed than invented.

The oil-on-paper works of **Ian Stephenson** are called studies yet, as with Riley, we experience them as chamber compositions as against the symphonic works that are his large paintings. The touch, the low and meditative exploration of space through colour, densities, dislocations, intervals and repeats, these are much the same in both kinds of work (which he has been developing for over a decade), but here the paper operates as light whereas the canvases, more densely covered, suggest cosmic space in which only particles of matter, the dots of paint, indicate the passage of light. Thus the small paintings have a lyricism which is contrary to the epic character of his large paintings. **Bill Jacklin** is known best for his prints and drawings, of which those shown here are good representatives, but for him too these are works on an intimate scale around a theme which he also exploits on the scale of large paintings. Whether coloured or black on white his marks systematically inflect light and space; pushed to the limits, his obsessively limited armoury of touches and tones serves to explore an apparently limitless world.

It is striking, in view of drawing's traditional prime function, that strictly preparatory drawings are rare in this exhibition. Riley's come under this heading and so does one of Sandle's, and so perhaps do **Rita Donagh's** but only if we allow in this category tentative essays and tests that contribute to a culminating venture that will be the painting itself rather than rehearsals for a painting. Her way of working, bringing together objects in and against space drawn with elaborate care and images that may or may not embody comparable

qualities of form and meaning, results in a kind of poetic magic that is intentionally left fluid. The more exact and almost scientific her research, the more pressing the questions that are posed and left open; the pronounced emotional character of her work, whether drawings or paintings, comes from this opposition. **Bernard Cohen's** drawings are in the broadest sense explorations towards paintings, but then his paintings are exploratory adventures themselves that are as likely to feed ideas back into his drawings as spring from elements discovered in them. Large and small, his works incorporate predetermined rules and rituals which the artist uses and abuses in order to reach the widest possible range of expression. There is no style, no brand-image unless it is that of unceasing growth and variety; one has the feeling that Cohen sets up his pictorial games so that they will trap him in problems as well as land him amid chance discoveries. His work justifies itself to him if it takes him on a voyage that does not end where it started. In a comparable way, the drawings of the late **Jeremy Moon** were occasions for discovering new elements as well as testing variations on known ones. His exhibitions of paintings tended to present his findings in one particular direction and thus strengthened an appearance of logic that his clear and neat paint surfaces already suggested. Yet the structures that he was delivering in paint were never logical in any sense but were rooted in visual conundra and contradictions. His drawings illustrate something of the inventiveness and thus also the selectivity that lay behind the more public work.

Different in intention and effect, the exhibited works by **Richard Smith** and **Peter Joseph** are linked by their markedly constructed character. Smith has often turned his canvasses into three-dimensional objects; here the sheets of paper, the rings and lengths of string, emphasize the object-ness of the works and thus counter, while stressing, the seductive illusionism of the surfaces he has made with pencil, chalk and crayon. Joseph, in search of particular effects of tension, and space that have strong affinities to architecture, uses in his drawings the actual colour and surface of existing sheets of paper. The same programme informs his large paintings – which, because of their size, come close to becoming architecture – but the paper works have a concentration and, isolated on a neutral ground, an inviolability that separates them from the paintings. Mobile and insulated in a way that the paintings cannot be, they assert their ideal nature, complete statements in themselves and free of the conditional character forced on the large paintings by the vicissitudes of placing and environment. Something of the same relationship of large work to drawing exists in the work of **Martin Naylor**, whose sculptures, at first environmental installations that brought together a variety of found and made objects suggesting an obsolescent and abstruse technology, have become more succinct but no less oblique in their implications. The drawings exhibited are in a sense study sheets, with each little configuration a possible starting point for a sculpture, but they are also composite objects where repetition and variation within a limited language of signs and reactions amount to a statement that is unlike his sculptures and complementary to them in its extensiveness.

David Hockney and **Peter Blake** are natural draughtsmen of outstanding quality. Blake's sketches belong to a tradition of impromptu but cunningly selective notation in front of a variety of motifs that goes back to the eighteenth century. Each substantial artist brings his own variation to it, out of his own personality and the interests of his generation, and in Blake's case one notices a particular response to inscriptions and notices that remind us of his initial reputation as a Pop artist as well as a nice eye for period and functional detail that fits our interest particularities within styles. The bodies that occupy and theoretically justify

these structures and furnishings seem transitory in comparison with them, whether human or animal; the artefact survives in the pencil notes collected by the transient artist. (I think it is this character, more than echoes in subject matter, that sometimes link these sketches to those of Sickert.) Hockney's drawings are more classical both in the sense of being more elaborately posed or composed (thus imputing permanent importance to their subjects), and in their fuller development as works of art (Ingres rather than Sickert). Though one senses Hockney in every touch the end effect is impersonal; whether it is an ink drawing like the interior in *Schloss Prelau* or the more lavish pencil and crayon drawing of the *Louvre window*, one relatively immediate, the other involving more time and effort and leading on to a painting; their completion would seem to have coincided with the moment when the drawing took on existence and identity separate both from the artist's and the subject's. This is particularly marked in the portrait drawings – masterpieces in a genre that has not flourished in our century, requiring the most exact balance between human curiosity and sympathy and the drawing's independent rights and needs. The presence of the sitter and hints of the artist's particular knowledge of him or her are united without conflict into works of great objective strength. **Colin Self's** gifts as draughtsman are no less but his intentions have been more complex and variable. He is known principally as a graphic artist producing drawings and prints (he also does paintings and sculpture including ceramics), and the drawings on display are evidence of the variety of purposes to which he applies his skills and the varying techniques they embrace. The earlier drawings are sharply ironical statements beside which the later ones seem much more equanimous and even celebratory, but I find their beauty and relative directness a beguiling veil through which messages of similar ominousness are delivered with all the more impact for not being advertised on the surface. The extraordinary *Peacock* drawing, for example, however persuasive its charcoal confection, soon reveals itself as a fearsome image (possibly embodying the ancient legend of Argus Panoptes and the peacock's origin).

The art of **Tom Phillips** is 'systemic' in being rooted in specific and definable processes which, once determined upon, are followed through meticulously. These processes are, however, arbitrary and do not assert themselves as subject or motivation; nor do they imply, as they tend to do in systemic art, any absolute validity for the individual's or for all art. Phillips often works on the scale of drawing: the series shown here consists of visual compositions on the name of Bach, using processes parallel to the composer's. There is an essential playfulness in Phillips' machinations – a deep playfulness comparable, say, to that of Borges – but the end result is always marked by admiration and affection for the selected motif or theme, so that even if the surface is impersonal (or reveals personal inflections only to careful examination) the impulse that generated the activity was always emotional.

Some of the names I have mentioned will be familiar, belonging to a few of the stars that are giving British art prominence on the international art stage. Bear in mind, then, that for us this distinction is much less marked. At home all these artists are admired and respected, and while we take pleasure in the world success of a few we cannot see them as separate from their *confreres*. What is more striking at home is that artists play roles within British art that do not relate directly to their international status. Hoyland, Smith and Walker, for instance have exerted considerable and noticeable influence on young painters through their example and directly through teaching, whereas Stephenson, Donagh, Huxley and Craig-Martin, admired teachers too, do not appear to have direct followers. This applies to Tucker and

Cohen also, well known figures in London art schools for their fundamentalist views of the nature of sculpture and drawing and forceful exponents of them, but not directly emulated any more than Hockney and Riley whose work is very well known but exists in some isolation within the British art world.

It must be stressed that this exhibition leaves untouched some areas of influential art activity in Britain. The most obvious of these is that of objective or realist painting. This is an area that has been given ambiguous prominence by the recent shift of international fashion towards 'new realist' or 'hyper-realist' or 'photo-realist' art, so that some of the attention it now receives seems as arbitrary as the relative obscurity it was forced into by post-war tendencies. The fact is that Britain has outstandingly talented artists drawing and painting figures and other motifs with an attentiveness that lifts the time-honoured activity on to the level of original and powerful art. A selection of their work could well form another important exhibition.

Norbert Lynton

London March 1975

The British Council is indebted to Norbert Lynton for assistance with the selection and for his support throughout the planning of the exhibition which has been drawn from the British Council's collection.

Clive Barker

Born 1940. Studied at Luton College of Technology and Art, 1957–9, then worked at Vauxhall Motors. Began to make objects in 1962. His first London exhibition was in 1968. Has participated in many group exhibitions including : Salon de la Jeune Peinture, Paris 1967 ; Young British Artists, Museum of Modern Art, New York 1968, and Metamorphose de l'Objet, Palais des Beaux-Arts, Brussels 1971.

1 Magritte 1968/69

ink and brush on porridge paper
78 × 56 cm

2 Van Gogh Forgery 1969

ink and brush on porridge paper
76 × 56.5 cm

3 Statue of Liberty 1972

pencil
76 × 51 cm

Peter Blake

Born 1932. Studied first at Technical College, then later at Gravesend School of Art and the Royal College of Art, London. Best known as a pioneer of British Pop Art in the 1960s. First exhibition was in 1962, but has also participated in group exhibitions : London, The New Scene, US tour, and Pop Art Redefined, Hayward Gallery, London 1971. A major retrospective toured Germany and the Netherlands in 1973.

4 Bertram Mills, January 1961

pencil
28 × 20.3 cm

5 Bertram Mills, 1961

pencil
21.5 × 12.5 cm

6 Jimmy Scott, Bertram Mills, January 1961

pencil
21.5 × 13.3 cm

7 Bertram Mills 1961

pencil
21.5 × 12.5 cm

8 Lounge, France – October 1963

pencil
21.5 × 12.5 cm

9 Bertram Mills Circus Season 66–67 1967

pencil
23 × 15 cm

Bernard Cohen

Born 1933. Started to study painting in 1949 and spent 1951–4 at the Slade School of Art, London, where he later taught. Lived in Paris and travelled extensively in Europe, 1954–6. Appointed Visiting Professor at University of New Mexico, Albuquerque, 1969–70. International exhibitions include Biennale des Jeunes, Paris 1961 ; Documenta III, Kassel 1964 ; and Venice Biennale, 1966. A major retrospective of paintings and drawings held at the Hayward Gallery, London 1972.

10 Untitled 1964

mixed media on paper
56 × 76 cm

11 Untitled 1964

pencil crayon
52 × 63 cm

12 Untitled 1972

gouache
40 × 58.7 cm

13 Untitled 1973

watercolour
41.3 × 42.5 cm

14 Untitled 1973

pencil
39.5 × 30 cm

15 Untitled 1973

watercolour
64.8 × 76 cm

16 Untitled (black) 1973

gouache
57 × 76 cm

17 Untitled 1974

watercolour
38 × 57 cm

18 Untitled (study for painting) 1974

watercolour
24 × 57 cm

Michael Craig-Martin

Born in Dublin, 1941, now lives in London. Studied at Yale University, 1961–3. Taught at Bath Academy of Art, 1966–70. Artist in Residence at King's College, Cambridge, 1970–2. First exhibition of sculpture in London in 1969. Was also represented in 16 British Sculptors, Galerie Bonino, Buenos Aires 1970, New Art at the Hayward Gallery, London 1972 and Biennale des Jeunes, Paris, 1975.

19 Box that doesn't close 1967

pencil and fablon on graph paper
27 × 40.5 cm

20 The only one 1967

pencil and fablon on graph paper
27 × 40.5 cm

21 Drawing – proposal II 1968

pen on graph paper
42 × 55 cm

22 Progression of 5 boxes with lids reversed 1969

ink on graph paper
42 × 54 cm

Rita Donagh

Born 1939, now lives in London. Studied at the Department of Fine Art, Durham University, 1956–62. In 1972 was awarded the John Moores Liverpool Exhibition Prize and in 1975 represented at the International Festival of Painting, Cagnes-sur-Mer. Now teaches part-time at the Slade, University of London.

23 Figure study No. 1, for painting No. 4 'Andy' (with neon) 1967

pencil
31 × 31 cm

24 Warhol Series: painting 3 underground symmetry

mixed media on graph paper
119 × 86 cm

25 White Room – drawing on reflections on a three weeks in May 1970

pencil, crayon and gouache
55.5 × 76 cm

Barry Flanagan

Born 1941. Studied at St Martins, London 1964–6. His first exhibition of sculpture was in 1966 and he has been represented at the 10th Tokyo Biennale, 1970, the 3rd Biennial Medellín and Centro de Arte y Comunicacion, Buenos Aires 1975. Has taught both in England and the United States. Is to exhibit recent work at the 1975 Biennale des Jeunes, Paris.

26 Six coloured paper collages 1967

pen and wash
26×20 cm each

27 Red standing figures 1967/68

ink on paper
26×19.7 cm each

28 Coloured nude 1967/68

pen and wash
25×33.5 cm

29 6 Untitled drawings 1967/68

pencil and chalk on paper
26×20 cm each

30 Hat, tie and bag 1972

felt pen (3 collages)
29×23 cm and 24×25 cm

David Hockney

Born 1937. Studied at Royal College of Art, London 1959–62. Prizewinner, Biennale des Jeunes, Paris 1963; awards at international graphic exhibitions in Ljubljana, Cracow, Lugano. Lived for some time in the USA and more recently in France. Since 1960 has shown both paintings and graphics in many exhibitions in Europe and the USA. A major exhibition of his paintings and drawings held at the Musée des Arts Decoratifs, Paris 1974.

31 Schloss Prelau 1970

pen
36×43 cm

32 Nick, Hôtel de la Paix, Geneva 1972

pen
35×5×43×2 cm

33 Ossie reading in Munich 1972

crayon
55×46 cm

34 Celia, Paris 1973

pencil, chalk and crayon
64.8×49.5 cm

35 Lila de Nobilis, Paris 1973

pencil, chalk and crayon
64.8×49.5 cm

36 Louvre Window-Contrejour – Paris 1973

pencil and crayon
64.8×49.5 cm

John Hoyland

Born 1934. Studied at Sheffield College of Art 1951–6 and at the Royal Academy Schools 1956–60. Awarded the Stuyvesant Bursary in 1964 and the Young Artist's Prize at Tokyo in the same year. First exhibition in London, 1964, Munich and New York in 1967. Principal Lecturer on Painting at Chelsea School of Art, 1960–9. Represented with Anthony Caro in the British Section, 10th São Paulo Bienal, 1969.

37 Untitled 1969

acrylic on paper
54.5×75 cm

38 Untitled 1970

acrylic on paper
53.5×75 cm

39 Untitled 1971

acrylic on paper
59×84 cm

Paul Huxley

Born 1938. Studied at Harrow School of Art and the Royal Academy Schools, 1953–60. Awarded a Stuyvesant Bursary to visit the USA where he lived from 1965 to 1967. First exhibition of paintings in London in 1963 and in New York in 1967. Awarded Bourse de Séjour at Biennale des Jeunes, Paris 1965. Appointed Visiting Professor at Cooper Union, New York 1974.

40 V 27 1970

acrylic on paper
69×64 cm

41 VIII 7 1970

acrylic on paper
69×64 cm

42 VIII 21 1972

acrylic on paper
69×64 cm

43 VIII 28 1972

acrylic on paper
69×64 cm

Bill Jacklin

Born 1943 in London. Studied at Walthamstow School of Art, 1960–4 and the Royal College of Art, 1964–7. First exhibition of paintings held in London in 1970. Since 1969, group shows include Tokyo Print Biennial, 1972 and English Painting Today, Musée d'Art Moderne, Paris 1973.

44 No 7 1973

watercolour
20.3×20.3 cm

45 No 10 1972

watercolour
20.3×20.3 cm

Peter Joseph

Born 1929. Self taught. Lives and works in London. First exhibition in 1966; group exhibitions include English Painters, Gelsenkirchen, Germany 1968, and Three Painters at the Hayward Gallery, London, in 1973. Prizewinner at John Players Exhibition, Nottingham, in 1968. Has created outdoor environmental work.

46 Drawing for painting–yellow/black 1973

coloured papers
76.2×55.8 cm

47 Drawing for painting (2) – beige/black 1973

coloured papers
76.2×55.8 cm

48 Drawing for Painting (3) – yellow/green edge 1973

coloured papers
76.2×55.8 cm

49 Drawing for painting (4) – pink/red edge 1973

coloured papers
76.2×55.8 cm

Jeremy Moon

Born 1934. Read Law at Cambridge. His first London exhibition of paintings was in 1963, but he participated in several international exhibitions including the 9th Mainichi International Exhibition, Tokyo 1967. Taught both at the Central and Chelsea Schools of Art, London. In 1974, was killed in a motor cycle accident.

50 Drawing 71/93 1971

pastel on paper
20.3 × 25.3 cm

51 Drawing 71/77 1971

pastel on paper
20.3 × 25.3 cm

52 Drawing 73/3 1971

pastel on paper
20.3 × 25.3 cm

53 Drawing 71/94 1971

pastel on paper
20.3 × 25.3 cm

54 Drawing 73/5 1972

pastel on paper
20.3 × 25.3 cm

Martin Naylor

Born 1944. Studied Leeds College and Royal College of Art, London. Visiting Professor at Ecole Nationale des Arts Décoratifs, Nice 1972–3 and Gregory Fellow in Sculpture at University of Leeds 1973–4. Participated in British Sculptures, 1972, at Royal Academy London and Salon de Réalités Nouvelles, Paris 1975.

55 Fortress 6 1975

gouache and collage
100 × 69 cm

56 Fortress 7 1975

gouache
100 × 69 cm

Tom Phillips

Born 1937. Educated St Catherine's College, Cambridge then studied at Camberwell School of Arts and Crafts. Performances of his music were held at Bordeaux Festival and were broadcast on British and Italian radio. A retrospective

of his paintings and drawings was shown earlier this year in Holland, Germany, and Switzerland.

57 Life Drawing 1962

pencil
23 × 16 cm

58 The Butcher's Wife 1974

pencil
20 × 17 cm

59–66 8 Variations on the name of Johann Sebastian Bach 1975

mixed media
20 × 20 cm each

Carl Plackman

Born 1943. Apprentice architect, 1959–60. After further studies entered Royal College of Art, London 1967–70. Has participated in several group exhibitions including British Sculpture, 1972, at the Royal Academy, London and the Biennale des Jeunes, Paris 1973. Now teaching in London.

67 Untitled 1972

collage, pencil and wash
50 × 70 cm

68 Untitled (abacus) 1973

collage, pencil, pen, wash and paper clips
50 × 70 cm

69 Living contradiction 1973

pencil, ink and photographic plate
75 × 64 cm

Bridget Riley

Born 1931. Studied at Goldsmith College and the Royal College of Art, London. First London exhibition, 1962 and New York, 1965. Awarded the International Painting Prize at the 1968 Venice Biennale and another award at the 1972 International Biennale, Tokyo. A major retrospective of paintings and drawings was shown in Germany, Switzerland, Italy, and London 1971–2.

70 Final sequence study for painting 1974

gouache on paper
69 × 190 cm

71 Final cartoon for painting 1973

gouache on paper
105 × 105 cm

Michael Sandle

Born 1936. Studied at the Slade School London and on obtaining a scholarship travelled in Europe and then studied lithography in Paris at Atelier Patris. Represented by sculpture in the Biennale des Jeunes, Paris 1966, Document IV Kassel 1968 and British Sculptors, 1972, at Royal Academy London. Has held teaching posts both in Canada and Germany.

72 Drawings towards monument for America: ie played Mickey Mouse and machine gun in bronze 1971

pencil, ink and watercolour
58.5 × 79 cm

73 Study for transformer monument 1973

pen and gouache
58 × 79 cm

74 Submarines in glass cases plus torpedoes 1973

gouache and ink on white cardboard
65 × 88 cm

Colin Self

Born 1941. Scholarship to the Slade School of Art, London. Known principally for his drawings but has also produced paintings, sculptures, graphics and ceramics. Exhibited in the Biennale des Jeunes, Paris 1963 and Pop Art Redefined at Hayward Gallery, London 1969. Prizewinner at Bradford Print Biennial, 1968. Visited USA and Canada. Has lived for some time in Germany.

75 Block of flats, Wolsey Road, Hornsey N8 and woman in astrakhan coat 1964

pencil
53.5 × 36.8 cm

76 Fall-out shelter No. 4 – Infra-red Frankfurter Roast and Eater 1965

pencil, coloured pencil and fluorescent paper
53.5 × 39 cm

77 Peacock 1969

charcoal
38×63.2 cm,

78 House at Bacton 1972

pastel
16×20 cm

79 Margaret in front of decor 1972

biro and pencil
23×17.5 cm

80 Study for gardens—the gardens at How Hill, Norfolk 1972

pencil on paper
22×28 cm

Richard Smith

Born 1931. Studied at Royal College of Art, London 1954–7. Awarded Harkness Fellowship and lived in New York, 1959–61. First exhibition of paintings in New York in 1961, in London in 1963. Awarded Grand Prix at 10th São Paulo Bienal, 1967 and represented Great Britain at 1970 Venice Biennale. Exhibited recent work at Museo de Arte Contemporaneo, Caracas in 1975. Major retrospective at Tate Gallery, 1975.

81 Drawing (H4) 1973

pencil and chalk on paper with coloured string
157.5×82.5 cm

82 Drawing 1973 (H5) 1973

pencil and crayon and coloured string
157.5×82.5 cm

Ian Stephenson

Born 1934. Studied at King's College, Newcastle upon Tyne. Has taught both in Newcastle and in London. Awarded Painting Prize at Premio Marzotto in 1964 and represented in Biennale des Jeunes, Paris 1967 and English Painting Today, Paris, 1973.

83 Prospect 5, spray study 1965

oil on paper with collage
61.5×56.5 cm

84 Prospect 6, spray-study 1965

oil on paper with collage
61.5×56.5 cm

85 Circumspect 22, spray study 1966

oil on paper with collage
61.5×56.5 cm

86 Respective study IV 1970

oil on paper with collage
51×76 cm

William Tucker

Born 1935. Studied history at Oxford University and then sculpture at the Central School, London. Represented (with John Walker) at British Pavilion, Venice Biennale, 1972. One of the 'new generation' of sculptors to emerge in the sixties, is also well known for his writings on contemporary sculpture. Chosen to select exhibition The Condition of Sculpture Today, Hayward Gallery, London, 1975.

87 Rilke's Sonnets to Orpheus 1970

six unselected drawings for illustrations to a translation by Christopher Salvesen published by Alistair McAlpine
pencil on greaseproof paper
67.3×77.5 cm

88 4 drawings towards sculpture 1972

pen on newspaper
42×29.8 cm each

John Walker

Born 1939. Studied first at Birmingham College of Art and then Académie de la Grand Chaumière, Paris. Appointed Gregory Fellow in painting at University of Leeds, 1967 and lived in New York after award of Harkness Fellowship, 1969–70. First exhibitions in London and New York in 1967 and 1970. Represented at Biennale des Jeunes Artistes, Paris 1969 and (with William Tucker) in British Pavilion, Venice Biennale, 1972.

89 Untitled No 1 1972/73

chalk on paper
99.5×139.7 cm

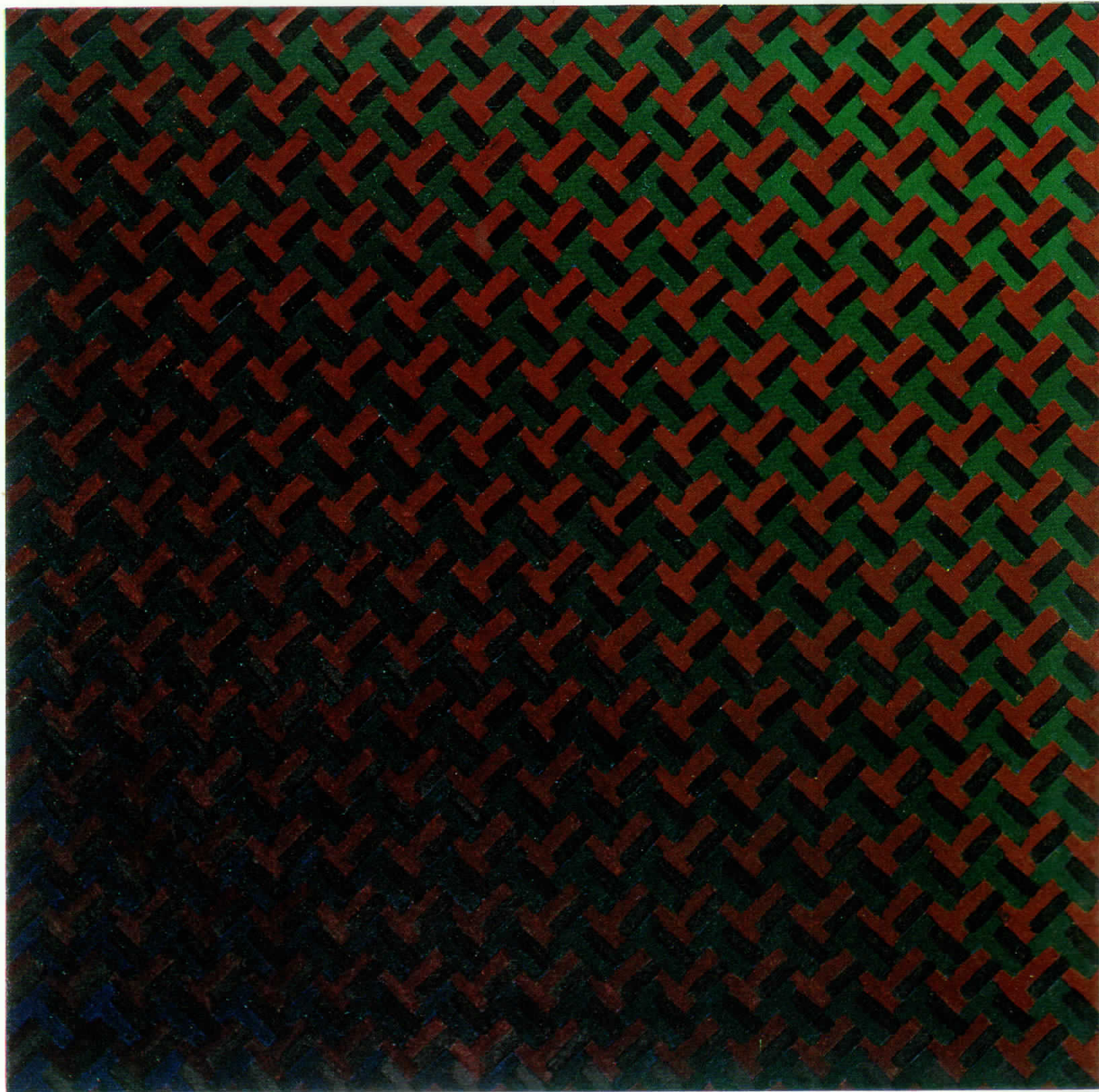
90 Untitled No 4 1973

chalk and pencil
101×138.5 cm

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Designed by Graham Johnson/Lund Humphries
Printed in England by Lund Humphries,
London and Bradford

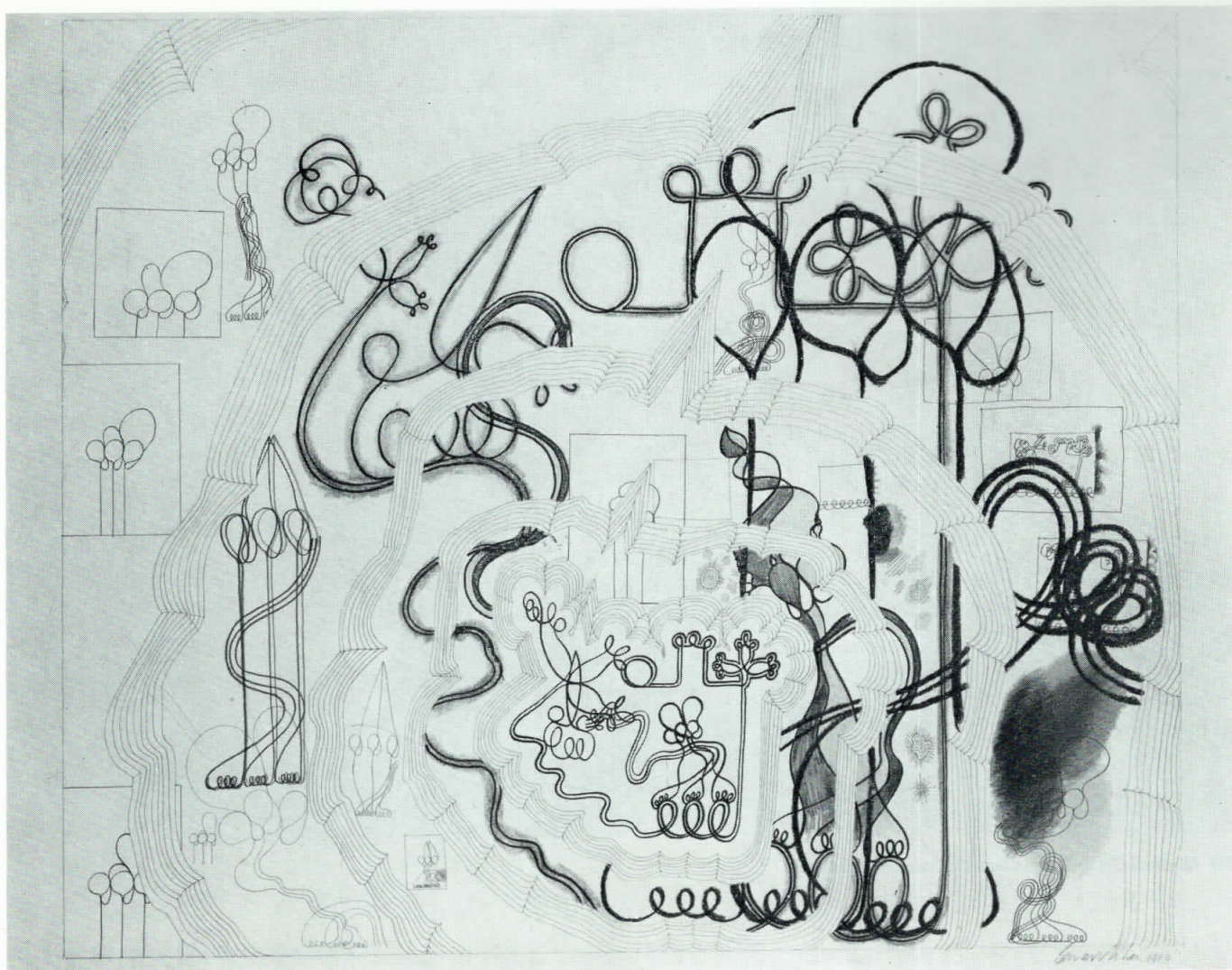




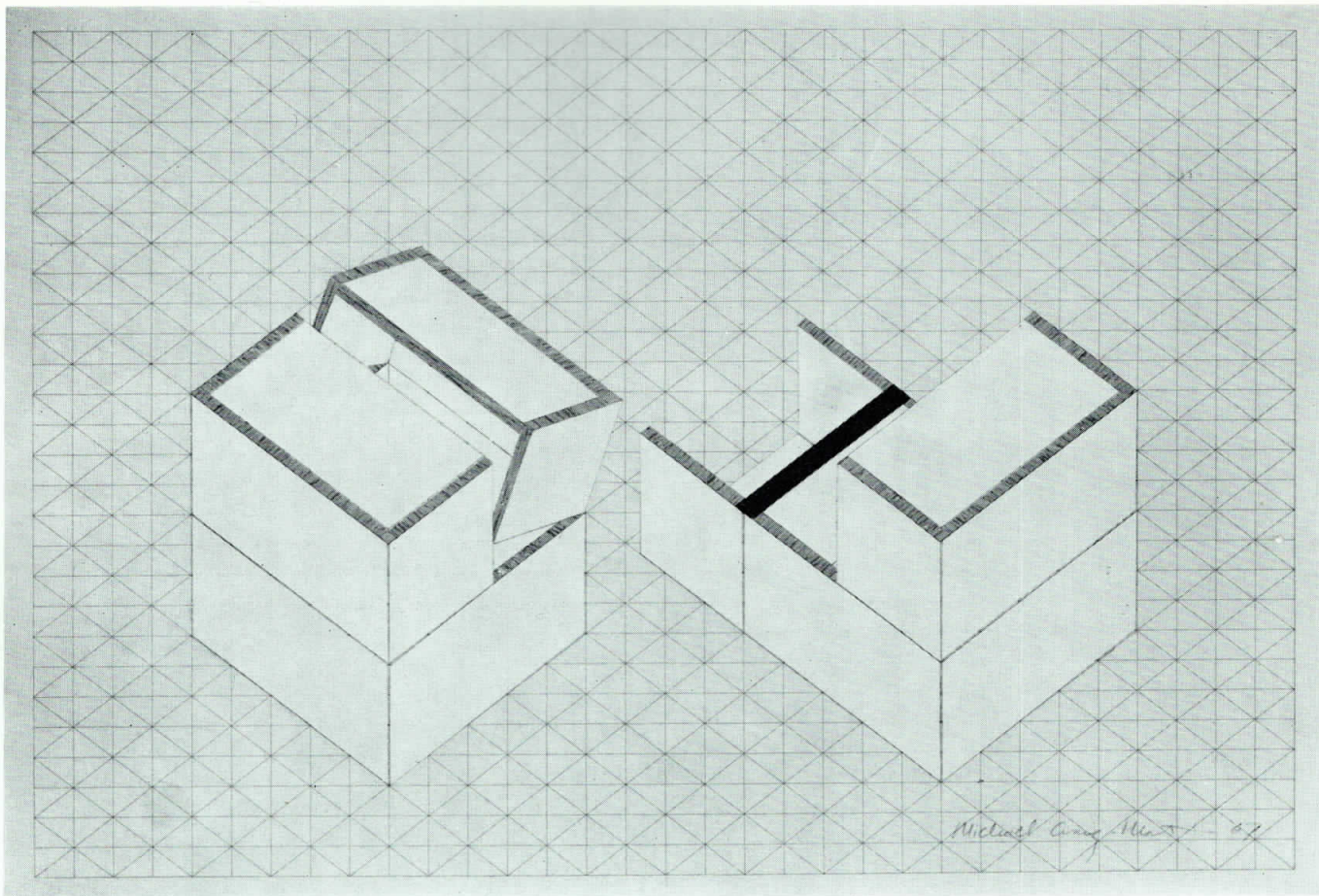
Van Gogh Forgery

Clive Barker 1969

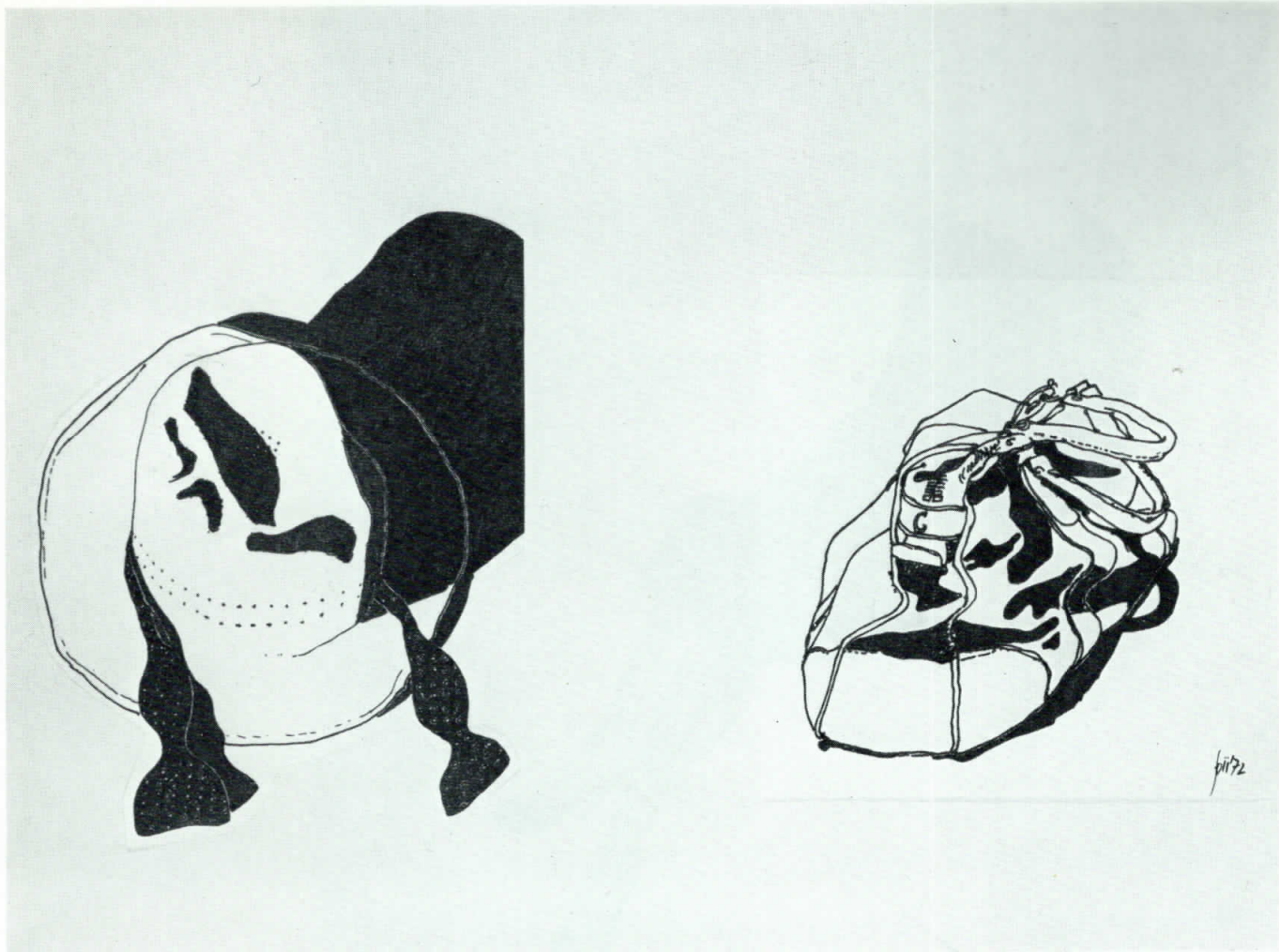
2 Clive Barker
Van Gogh Forgery 1969



10 Bernard Cohen *Untitled* 1964



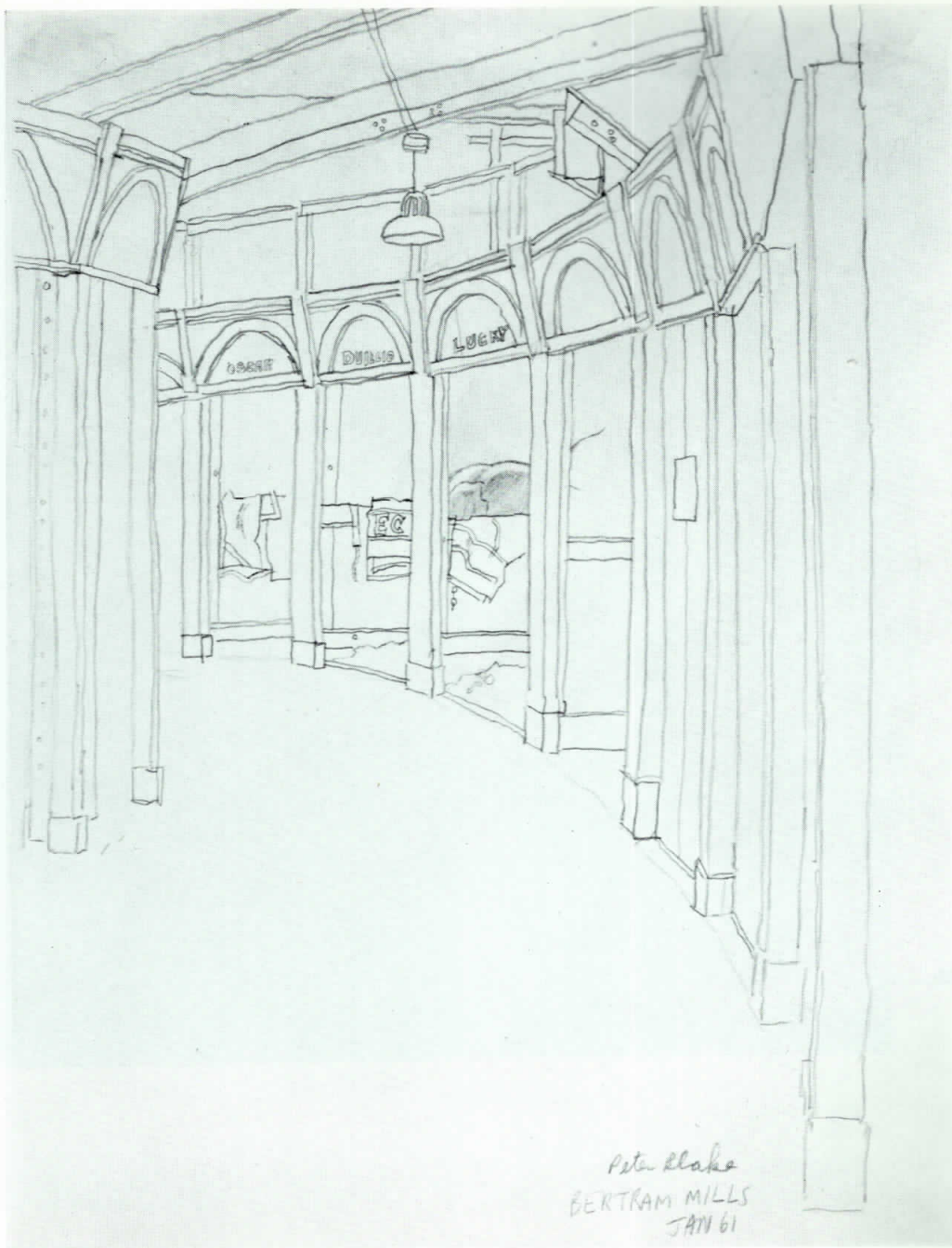
19 Michael Craig-Martin *Box that doesn't close* 1967



30 Barry Flanagan *Hat, tie and bag* 1972



34 David Hockney
Celia, Paris 1973

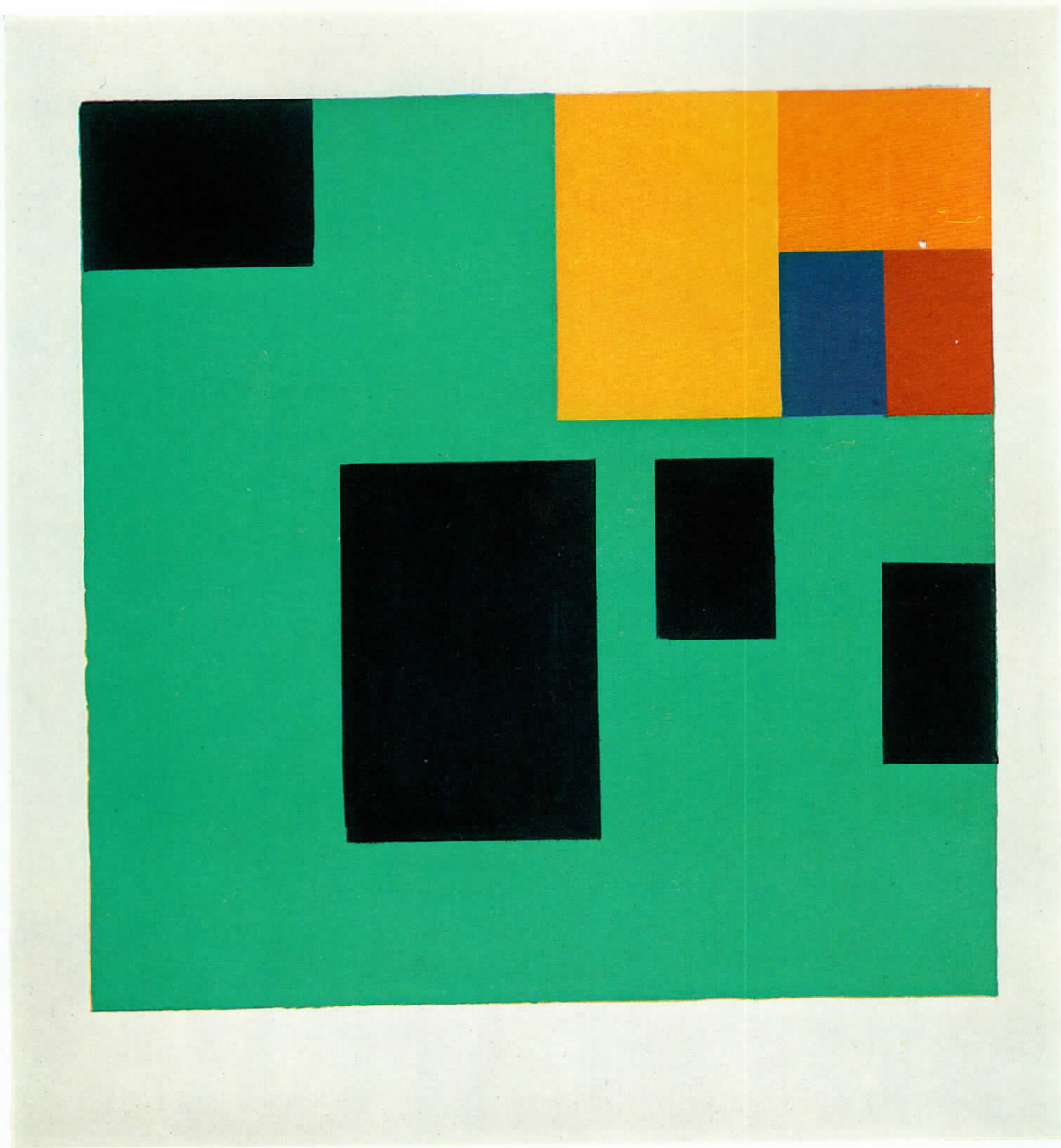


Peter Blake
BERTRAM MILLS
JAN 61

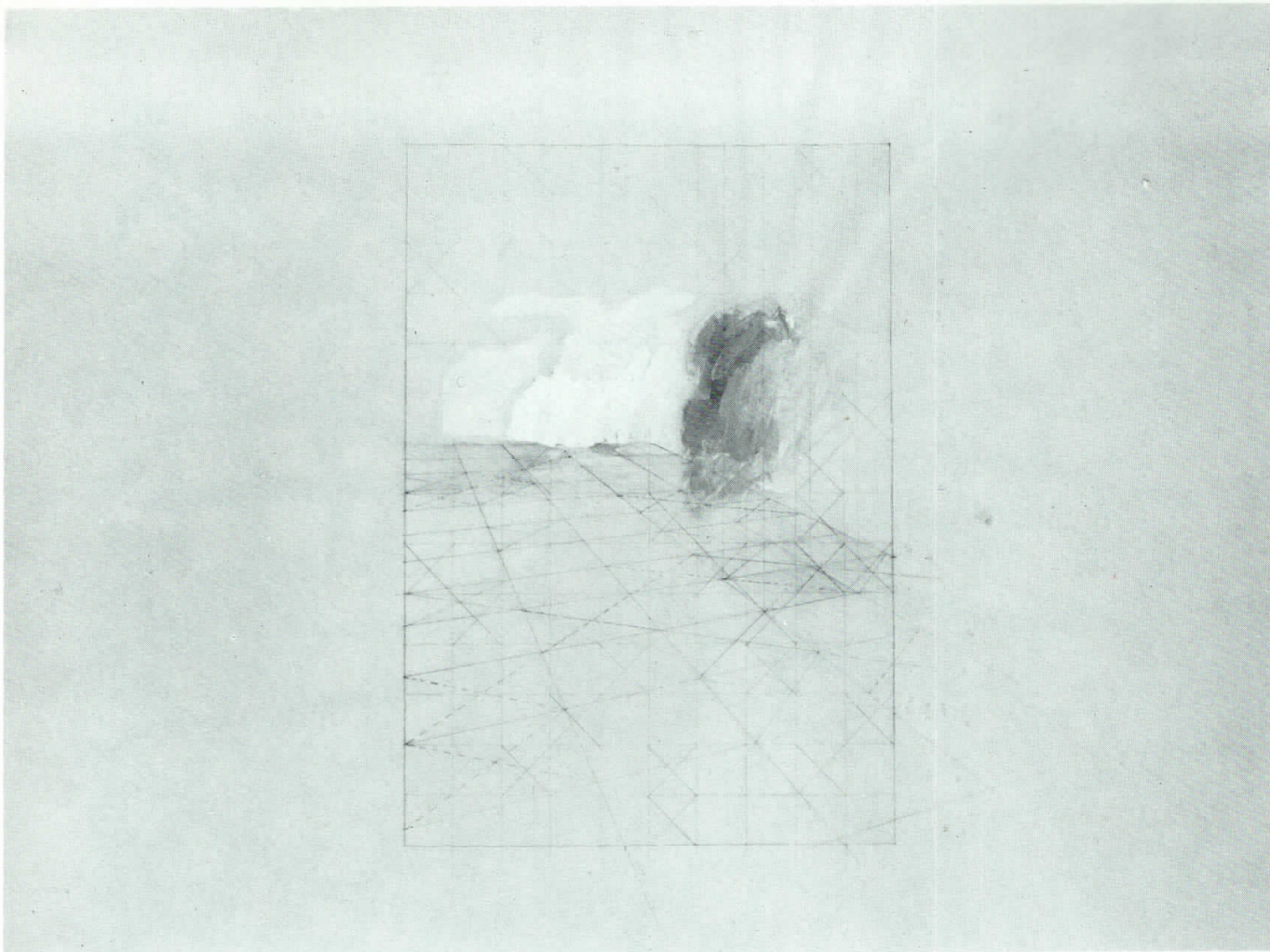
4 Peter Blake
Bertram Mills, January 1961



38 John Hoyland *Untitled* 1970



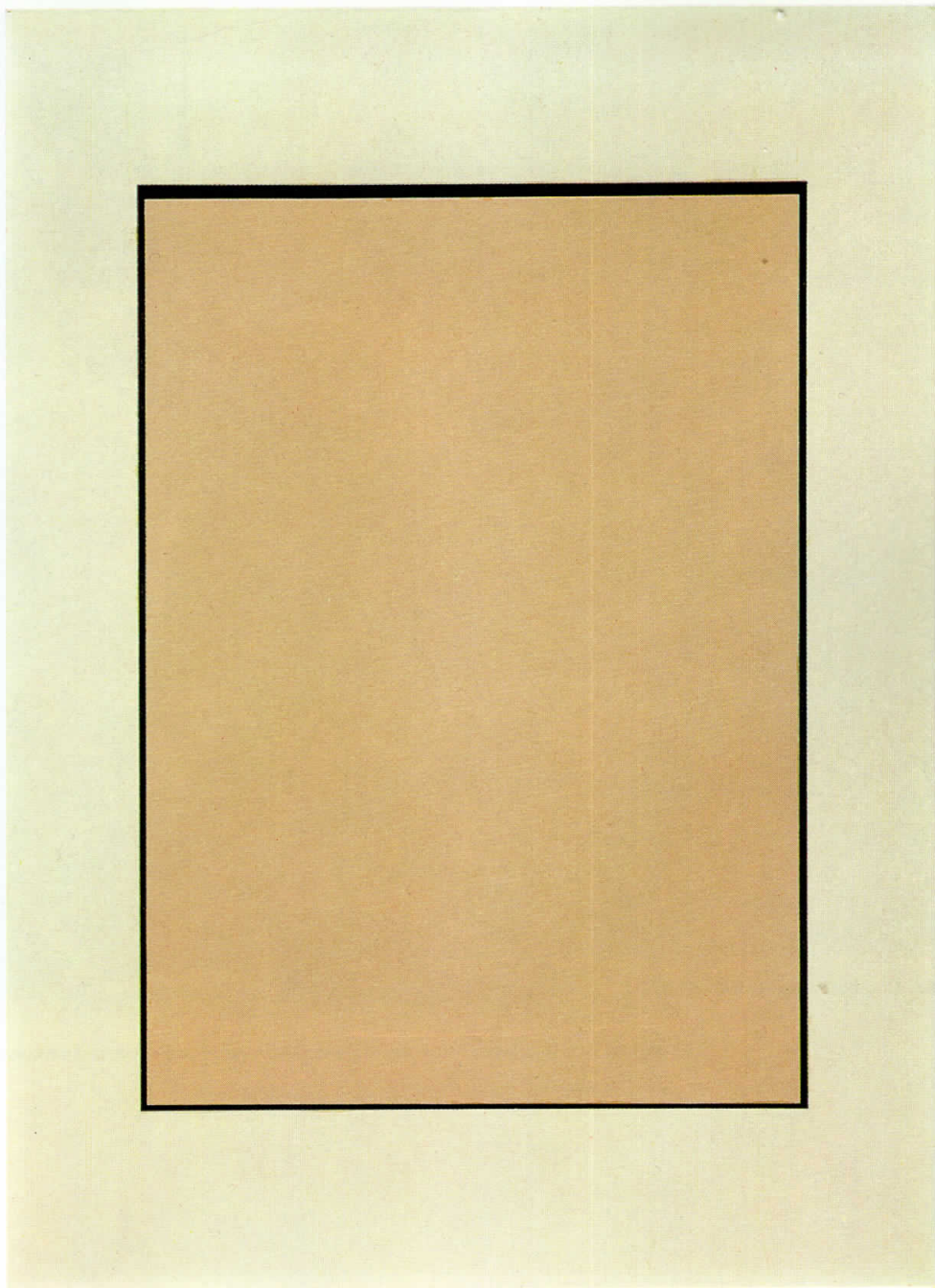




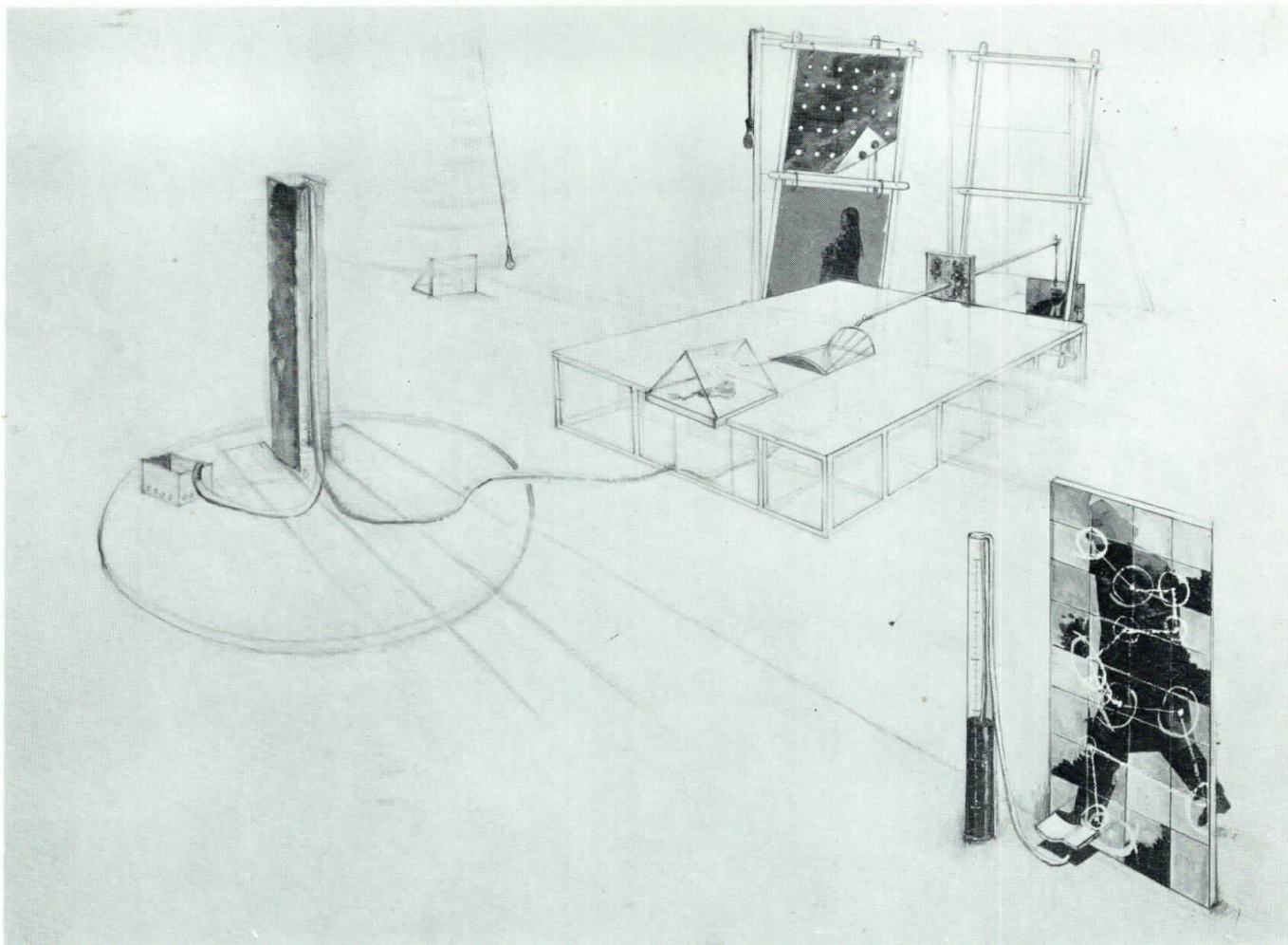
25 Rita Donagh *White Room*—drawing on reflections on a three weeks in May 1970



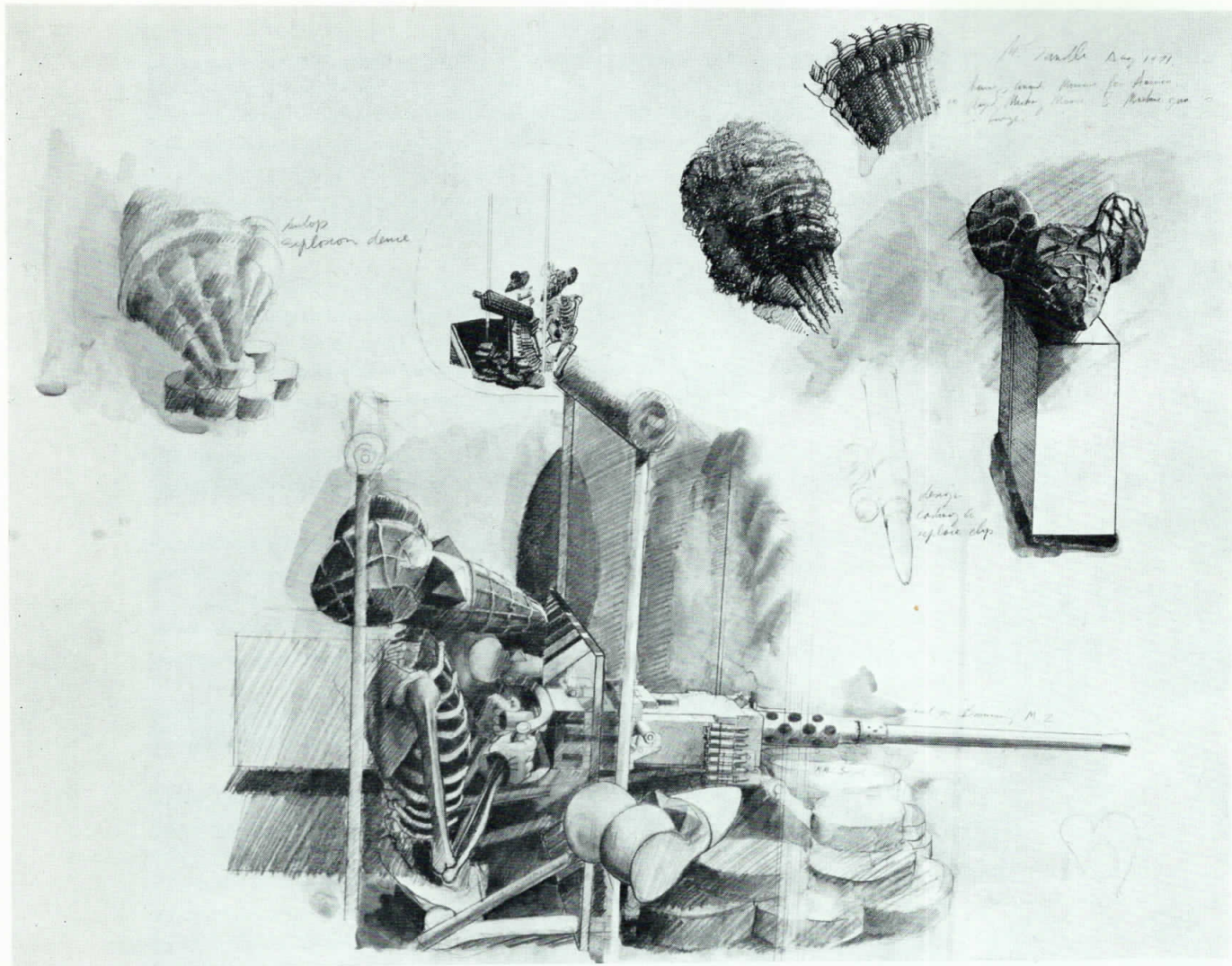
52 Jeremy Moon *Drawing 73/3* 1971



47 Peter Joseph
*Drawing for painting (2) –
beige/black edge 1973*



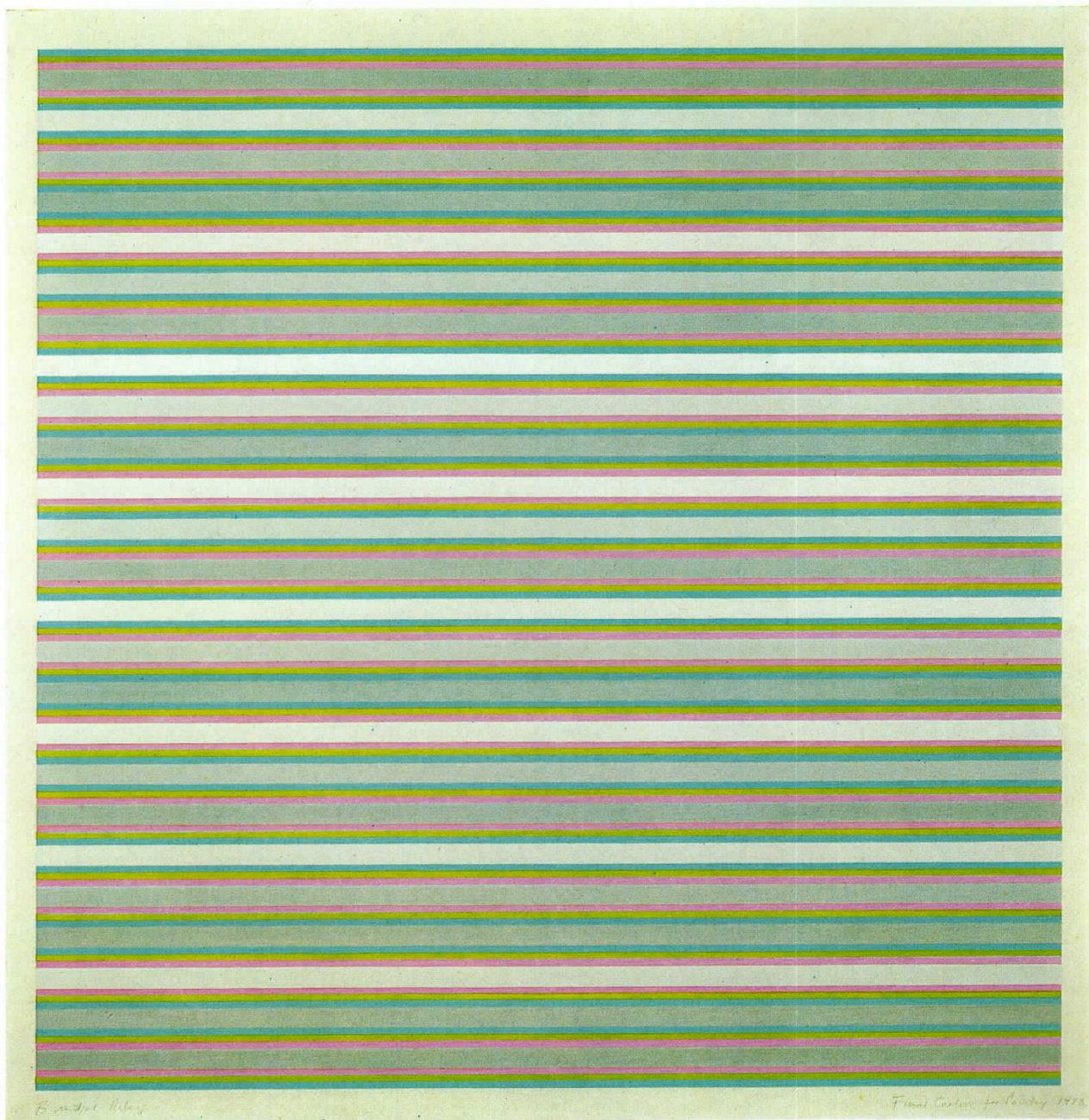
67 Carl Plackman *Untitled* 1972



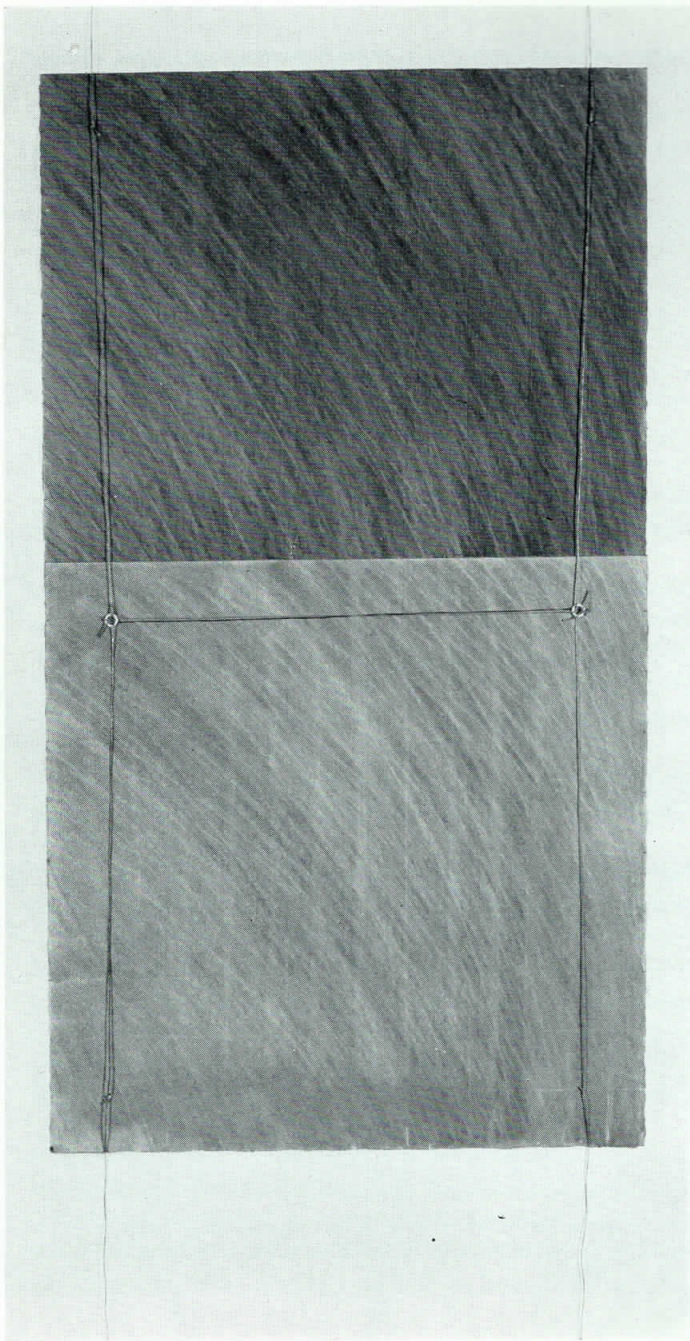
72 Michael Sandle *Drawings towards monument for America: ie flayed Mickey Mouse and machine gun in bronze* 1971



55 Martin Naylor
Fortress 6 1975



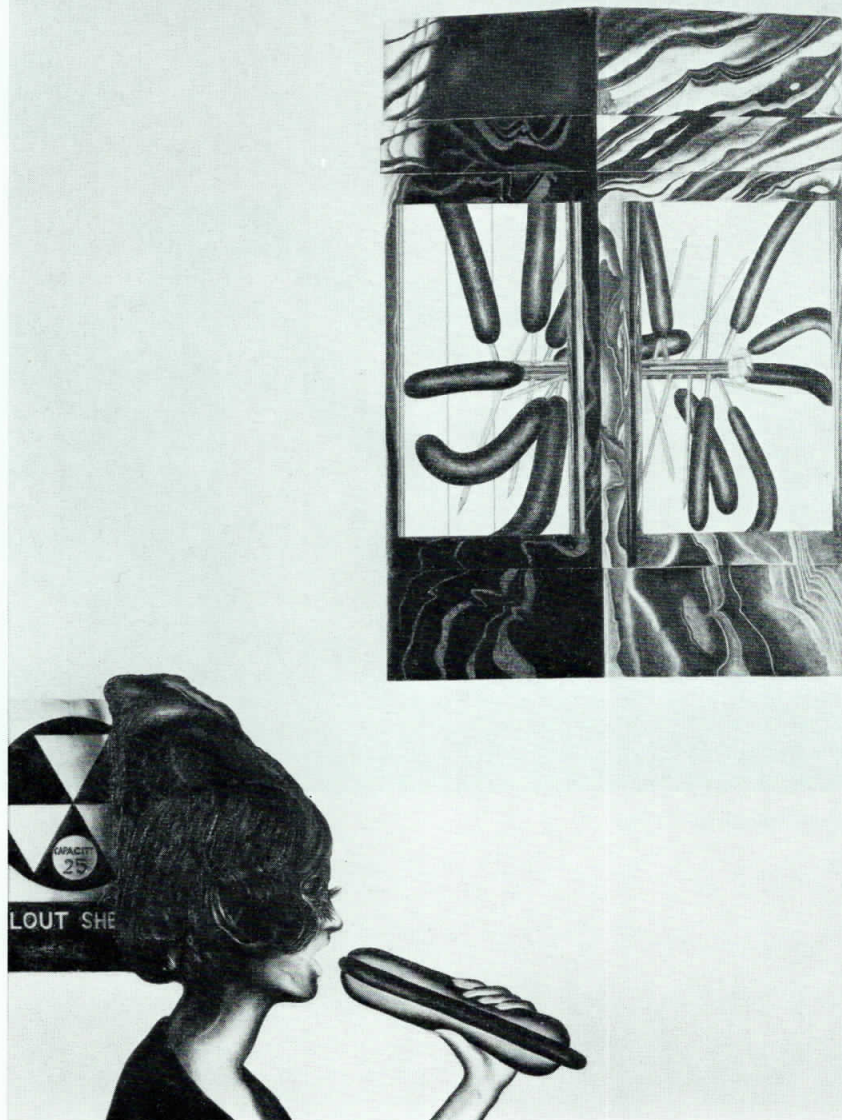
71 Bridget Riley *Final cartoon for painting 1973*



81 Richard Smith
Drawing (H4) 1973



83 Ian Stephenson *Prospect 5, spray study 1965*



76 Colin Self
*Fall-out shelter No 4 - Infra-red
Frankfurter Roast and Eater 1965*



90 John Walker *Untitled No 4* 1973



