british artists prints
1948 - 1966

**a british council exhibition in the robert mcdougall
art gallery, christchurch, n.z.**

christchurch | pan pacific
arts festival

march 9 | 30 1968
music
opera
ballet
films
drama
visual &
floral art

BRITISH ARTISTS

PRINTS

1948-1966

Brought to New Zealand from Poland by the British Council
for exhibition at the

PAN PACIFIC ARTS FESTIVAL

CHRISTCHURCH

in the

ROBERT McDOUGALL

ART GALLERY

And thereafter circulated to other New Zealand Galleries
by the

CITY OF AUCKLAND ART GALLERY

ENGLISH PRINTS AND PRINT-MAKERS

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

Younger artists reveal a complete change of attitude. They are not content with the old methods. Particularly interesting, in this connection, are the prints made by certain artists connected with the Pop Art movement. The sculptor Eduardo Paolozzi is generally recognised to have been very closely linked with the birth of Pop in the middle fifties, but he has never been wholly identified with the movement. His recent series of silk screen prints, a meditation on the life and work of the philosopher Wittgenstein, show a fascinating mind at work. In an early phase, Paolozzi used to give a special kind of surface to his sculptures by embedding small mechanical parts in the wax surface of the model. The bronze which resulted would have a skin of cogwheels and tiny levers. Paolozzi has abandoned this technique in his sculpture, in favour of a more radical and thoroughgoing exploration of mechanical forms, but it turns up again in his prints. The Wittgenstein series shows an infinitely laborious use of collage. The images are pieced together out of scraps of pattern, tiny fragments of mechanical drawing, and snippets borrowed from book illustrations and photographs.

The silk-screen process is used with great resource and flexibility to give these images life—each set of the prints is slightly different in colouring, and the colour, in all cases, has a brilliant intricacy which takes us back to the Pre-Raphaelites. In fact, these prints are made to be read, rather than to be looked at.

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

Two other artists whose work has an affinity with Pop Art, Allen Jones and David Hockney—are lighter spirited and less intellectual in their reactions to the world they see around them. They are both clever draughtsmen. Jones's metamorphic figures (which also turn up in his paintings) are the product of extreme high spirits. They have a wit and a gaiety which most people find it easy to respond to.

Hockney is a more elusive talent, and perhaps a more interesting one. The great exponent of the Pop life-style, where the artist, by his dress and behaviour identifies himself completely with his work, and writes his autobiography in his pictures, Hockney is also fascinated by questions of technique. Indeed, when questioned, he asserts that "everything I do is really about technique." And it is quite true that one finds an extraordinary range of styles in his work, and that these styles are being deliberately put to the test, in order to find out what is in them. Unlike some of the other painters of his generation, who are skilful enough printmakers but seem to prize the medium chiefly because it gives a wider currency to their ideas, Hockney has a brilliant and subtle understanding of all the possible methods of print-making. His etchings are among the most sensitive and beautiful ever to be produced in England. As a technician he is only rivalled by an artist such as Michael Rothenstein, who has

devoted himself wholly to print-making for some years now. Rothenstein's large woodcuts, with their combination of boldness and technical finesse, are related to the work of one or two Japanese artists, who also devote themselves entirely to print-making.

This brief survey by no means exhausts the number of English artist-printmakers. Victor Pasmore of the older generation, shows to particular advantage in his prints, not so much because these are radically different from his pictures (his prints often repeat ideas which have already been used in paintings), but because the technical demands of print-making seem to impose a certain concise-ness. It is almost as if prints because of their smaller format and greater simplicity, require a more concentrated way of working.

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

Edward Lucie-Smith.

BRITISH ARTISTS PRINTS

1948-1966

TREVOR BELL Born 1930 Painter

1. **Tidal Space 1958**   lithograph $19\frac{1}{2}$ x $14\frac{3}{4}$ ins.

ANTHONY BENJAMIN Born 1931 Painter

2. **Eden Gate 1965**   Silkscreen   23 x 21 ins.
3. **Mystery of Entrances 1966**   Silkscreen   23 x 36 ins.

SANDRA BLOW Born 1925 Painter

4. **Elemental movement 1957**   lithograph $24\frac{1}{2}$ x 15 ins.

DEREK BOSHIER Born 1937 Painter

5. **Output screenprint & collage 1966** $24\frac{3}{4}$ x $38\frac{1}{4}$ ins.

PATRICK CAULFIELD Born 1936 Painter

6. **ICA screenprint ruins 1964**   screenprint $23\frac{1}{2}$ x 36 ins.

GEOFFREY CLARKE Born 1924 Sculptor and stained glass designer

7. **Landscape 1951**   aquatint   10 x $18\frac{1}{2}$ ins.
8. **Study for Sculpture 1956**   aquatint $36\frac{1}{2}$ x $22\frac{1}{2}$ ins.
9. **Harlequin 1957**   aquatint   39 x 24 ins.

HENRY CLIFFE Born 1919 Painter and Printmaker

10. **Torso No. 1957**   lithograph   29 x 21 ins.
11. **Red morning 1958**   lithograph $18\frac{3}{4}$ x $29\frac{1}{2}$ ins.

BERNARD COHEN Born 1933 Painter

12. **Lithograph I 1965**   lithograph   22 x $30\frac{1}{4}$ ins.
13. **Lithograph IV 1965**   lithograph   22 x 30 ins.
14. **Purple with red line (Taper) 1966**   screenprint $22\frac{1}{4}$ x $29\frac{3}{4}$ ins.

ALAN DAVIE Born 1920 Painter

15. **Zurich Improvisations No. XVI**   lithograph $23\frac{3}{4}$ x $35\frac{1}{4}$ ins.

16.   **Zurich Improvisations No. XIX**   lithograph
                                            $24\frac{3}{4}$ x $35\frac{1}{4}$ ins.

ROBYN DENNY Born 1930 Painter

17.   **Suite II 1956**   screenprint   30 x $19\frac{1}{2}$ ins.
18.   **Suite III 1966**   screenprint   30 x $19\frac{1}{2}$ ins.
19.   **Suite V 1966**   screenprint   30 x $19\frac{1}{2}$ ins.

MERLYN EVANS Born 1910 Painter and Printmaker

20.   **Helmet mask 1957**   sugar aquatint $30\frac{1}{2}$ x $20\frac{1}{2}$ ins.
21.   **Standing figures 1957**   sugar aquatint $30\frac{1}{2}$ x $20\frac{1}{2}$ ins.
22.   **Thunderbird 1957**   sugar aquatint   30 x $22\frac{1}{4}$ ins.

S. W. HAYTER Born 1901 Painter and Engraver

23.   **Tropic of Cancer 1949**   Engraving   22 x $28\frac{1}{2}$ ins.
24.   **Poisson Rouge 1957**   Engraving   14 x $19\frac{1}{2}$ ins.
25.   **Witches Sabbath 1958**   Engraving   20 x $25\frac{1}{2}$ ins.

DAVID HOCKNEY Born 1937 Painter and Printmaker

26.   **Figure in front of curtain 1964**   lithograph
                                       19 x 24 ins.
27.   **Water pouring 1964**   lithograph   19 x 23 ins.
28.   **Godliness is next to cleanliness 1964**   Silkscreen
                                       $35\frac{1}{4}$ x 23 ins.

GORDON HOUSE Born 1932 Painter and freelance design consultant

29.   **Series 40 cm B 1965**   screenprint $30\frac{1}{2}$ x 23 ins.
30.   **Series 40 cm E 1965**   screenprint $30\frac{1}{4}$ x 23 ins.
31.   **Dial Set Six 1966**   screenprint   27 x 27 ins.

ALLAN JONES Born 1937 Painter and Printmaker

32.   **Polka 1965**   screenprint   24 x 17 ins.
33.   **Woman 1965**   lithograph and collage   28 x 22 ins.

EDUARDO PAOLOZZI Born 1924 Sculptor and Printmaker

34.   **Figure 1958**   Silkscreen $21\frac{3}{4}$ x 13 ins.

35.   **He must so to speak, throw away the ladder 1965**
                             screenprint   32 x 22 ins.
36.   **The Spirit of the snake 1965**   screenprint 32 x 22 ins.

VICTOR PASMORE Born 1908 Painter

37.   **Variation of Points of Contact No. 9 1966**   screenprint
                                       60 x 50 ins.
38.   **Point of Contact No. 10 1966**   screenprint
                                       32 x 30 ins.

MICHAEL ROTHENSTEIN Born 1908 Printmaker

39.   **Spider Jazz 1966**   linoleum and metal relief
                                       22 x 35 ins.
40.   **Diamond 1966**   linoleum engraving   30 x 20 ins.
41.   **Radical Shakes 1966**   woodcut and linoleum
                                       36 x 26 ins.

PETER SEDGLEY Born 1930 Painter

42.   **Looking Glass 2 1966**   screenprint   20 x 20 ins.
43.   **Looking Glass 7 1966**   screenprint   20 x 20 ins.

GRAHAM SUTHERLAND Born 1903 Painter

44.   **Turning form 1948**   lithograph   16 x 23 ins.
45.   **Predatory form II 1953**   lithograph $29\frac{1}{2}$ x $21\frac{1}{2}$ ins.
46.   **Bats Owls and hanging forms 1956**   lithograph
                                       $19\frac{1}{2}$ x $25\frac{1}{2}$ ins.

JOE TILSON Born 1928 Painter and Printmaker

47.   **Geometry? 1965**   screenprint   27 x 39 ins.
48.   **Ziggurat 6 1966**   screenprint $27\frac{1}{4}$ x $40\frac{3}{4}$ ins.

Rothmans

CULTURAL FOUNDATION

IN SUPPORT OF THE

CHRISTCHURCH PAN PACIFIC ARTS

FESTIVAL