



ANTONY DONALDSON
PAPERWORK FROM 1960 TO 2019

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THE MAYOR GALLERY

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Portrait of Antony Donaldson in his studio

THE DISARMING EYE

ANTONY DONALDSON: DRAWINGS AND PRINTS 1960–2019

‘I liked Tony immediately because he’s smart and cultured, but he speaks his mind in a very direct way, and that’s unusual for the English,’ the Californian artist Joe Goode has said of his friend of over 50 years. This show of drawings and prints, which covers Antony Donaldson’s career since he was a student at the Slade to the present, confirms that Joe Goode’s long-held opinion of his friend’s character is no less true of his art.

Donaldson’s art is indeed smart - it questions ceaselessly and scrupulously subverts clichés. It is cultured, in the breadth of its reference, and it is erotic to the nth degree of refinement, which is indeed most un-English. The German artist Georg Baselitz, when asked the most obvious difference between England and other countries, told me he never saw couples touching each other. Pre-1960 there wasn’t much English art that dwelt on female sensuality. Donaldson was in the vanguard of that change and as the ultimate authority Marco Livingstone has written (*Antony Donaldson Of Memory and Oblivion*, The Mayor Gallery, 2015), far from objectifying women in a male-dominated society his female images, early and late, while ‘sexually alluring’ also ‘exude a certain innocence’. Livingstone points out that Donaldson has never been ‘embarrassed to be called Pop’, he soon defected to the drawing class because the art department attracted the prettiest girls. The preference is made obvious by this selection. There are 48 works on paper and all but eight of them feature alluringly youthful women. Other subjects – racing cars, planes, searchlight beams - are no less sensually described.

Donaldson was born in 1939. His grandmother went three times to Buckingham Palace in World War II to receive DSOs from George VI on behalf of her three fighter-pilot sons. Donaldson’s father was killed in action in 1940. A Gloucester Gladiator of his squadron was recently recovered and is displayed in Hendon’s RAF Museum. It adds a proud memorial note to the two World War II aeroplanes in this selection, one washed a fiery red, the other a melancholy blue, derived from photographs Donaldson took at the National Championships in Reno, Nevada, in 2008. He had always wanted to go and finally managed when his son Matthew, the photographer and commercial film-director, secured him a press pass through, Richard Preston, a *Telegraph* editor. ‘Six World War II planes climbed to about 8,000 feet and dived towards the start line where I was. The race director said over the radio to the pilots, ‘Gentlemen, *Fly Low, Fly Fast and Turn Left*’ (ill. p. 54–55), straight at me. These monsters with about 4,000 hp roared just over my head. No silencers so the noise was deafening.’

Donaldson was of the first generation to avoid military national service but soon proved his descent from such familial and paternal fighting stock. When told by the head of the art department at the Regent Street Polytechnic that he had no artistic talent he applied for the Slade and the Royal College of Art and was accepted by both. The Royal College, under Robin Darwin, was the trendier choice. Typically, Donaldson chose the Slade. He was put off by the RCA’s head of painting, Carel Weight, who interviewed, preferring the Slade’s principal, William Coldstream.

The earliest drawing, *Lilies* (ill. p. 13), is from the Slade years. It was influenced by the late style of Bomberg, the prevailing artistic icon at the school. Donaldson won the top degree, pipping Patrick Procktor for the honour. The reward, a postgraduate scholarship, meant he had a further year of paid study - working at home with tutorial visits even from Coldstream himself. The polytechnic head duly ate humble pie. The end of British national service coincided, as Donaldson says, in London and beyond with an ‘amazing

explosion which transformed cinema, writing, poetry and art in the years he was at art school'. The contraceptive pill followed, creating no less of a transformation in social mores. In 1960 he and the beautiful Patricia Marks were married. She has been his muse ever since. Two exquisite drawings from life, not worked from mass-produced printed pictures, are a mid-1970s celebration of the fact. The use of pencil in the first *In Front of the Window*, 1975 (ill. p. 40) and coloured crayon and pencil in the second *91a*, 1977 (ill. p. 41) is so delicate the marks might have bloomed on the page. Could a nude drawing of such tender intimacy have been made in an earlier age?

In 1963 he had his first solo show at Alex Gregory-Hood's new Rowan Gallery. Alex was a fellow maverick, a hero of Arnhem and former Colonel of the Grenadier Guards, who wore a caftan for dinner at his country house and delighted in challenging his country neighbours by introducing them to modern art and young artists. The following year Donaldson was chosen by Bryan Robertson for the landmark *New Generation* exhibition at the Whitechapel Gallery which, due to Robertson's imaginative *chutzpah*, was the most exciting public art gallery in Britain. The intended galaxy of young stars included Allen Jones and David Hockney. Allen Jones, who was expelled from the RCA, has commented that although Donaldson had a 'maverick' reputation 'the Tate bought a picture from him before they bought one from anyone else!' 'His was a precocious talent and known to me as the only pop inspired not to have been at the RCA.'

In the same year as *New Generation* Donaldson featured in *Private View*, a lavishly illustrated survey of the 83 most prominent living British artists. John Russell, art critic of *The Sunday Times*, with Robertson the provider of the texts to Snowdon's photographs, wrote of him: 'Beneath the element of visual banter in these pictures, the lessons of flat pattern abstract painting have been carefully learned and put to good use. A Donaldson image disarms the eye quite independently of its subject matter.' The accompanying photograph showed the artist holding steady a large, apparently abstract painting,

which proved Russell's point by slowly disclosing that it is formed by the repeated figure of a magazine-derived pin up. On the opposite page is *To Blue Films*, 1963, an acrylic study for which, *Early Blue Films* (ill. p. 23), is included in the present selection. On the wall is an arrangement of contemporary photographs: Sue Lyon wearing the heart-shaped dark glasses made famous by the film of *Lolita*; and a number of racing-cars, one showing their driver, the twice world champion Jim Clark. 'I was showing pin-ups and racing cars. In those days racing drivers were different. If you went to a track you would see them in different cars for different types of races – and the king of them all was Jim Clark,' he told Mike von Joel (f22 25 2017). Cars and pin-ups were then indivisible. Every greasy garage office had a pin-up. Scantly clad female models draped themselves over car bonnets at motor shows. James Bond was unthinkable without his Aston Martin, as cars became increasingly streamlined and consciously erotic in design. The point is elegantly made by the parallel compositions of *8 x 15 = 60 inches* (ill. p. 21) and *Three on the beach*, 1989 (ill. p. 47). The fact that racing drivers, the romantic equivalent of wartime fighter pilots, were frequently killed, as was the apparently invincible twice world champion Clark in a formula 2 race at Hockenheim in 1968, gave the sport an heroic aura that safety measures and computer control have long consigned to history. Motor racing aficionados will be delighted to know that a Clark-in-action painting, *For Jim Clark* of the *Early No 84*, 1963 genre, was recently honoured with a record auction price for a Donaldson of £248,000.

The 1960s introduced silkscreen-printing to fine art and quick-drying, water based, acrylic paint – *Early No 84* an example. The decade climaxed for Donaldson and his now family of three – Pat, Matthew and Lee – with a 2-year Harkness Foundation Fellowship to the USA. New York may always be America's Mecca but in 1966 the West Coast was calling the tune in all manner of cool ways in addition to surfing and the Beach Boys. To choose New York was de rigueur. Donaldson upheld his maverick reputation by preferring Los Angeles. He and his family arrived there at

the end of a two-month trans-continental drive and were duly amazed by the film-premiere searchlights, neon-accentuated Art Deco cinema facades, customised cars and subtle paint effects attainable with spray-guns and airbrushes. He found the laid-back sensibility of West Coast artists like Joe Goode, Ed Ruscha, Larry Bell, Ed Moses and Robert Graham closer to his own than anyone elsewhere. So, it has continued. 'No grand pronouncements, no big theories or intellectual concepts, just a simple statement of some of the things that make life worth living,' Marco Livingstone.

Two centuries ago Francis Cholmeley, a patron of John Sell Cotman, gave the disconsolate artist a kindly-meant reminder that 'two-thirds of mankind mind more about *what* is represented than *how* it is done'. The *how* is what differentiates artists and, in Russell's *Private View* phrase, 'disarms the eye'. The Me Too re-invigoration of feminist indignation, is made nonsensical by Donaldson's disarming art. A number of the works in the show originate from his friendship with the late Alain Bernardin, founder of the Parisian strip-club the Crazy Horse Saloon. In keeping with Parisian tradition, the involvement of fine artists, or *artistes peintres*, raised the Crazy Horse show to a fine art. Donaldson was allowed privileged access to the club, taking photographs and fulfilling several commissions including a poster, which lined the Champs-Élysées, to mark the 10,000th performance. *Polly Underground* (ill. p. 74) is an example of the deliberately jokey names Bernardin gave the girls to prevent them finding fame elsewhere. Donaldson was amused to note they had to clock in for work as if in a factory. Like the aeroplanes, the etching *Wish you were here* is an in memoriam, in this instance to the charming artist Birgit Skiöld who founded the 'Print Workshop' (now the Rebecca Hossack Gallery) in Charlotte Street. Donaldson was one of many of his contemporaries who enjoyed working with some one who 'was always open to experiment'. When she died the artists she had worked with made a commemorative portfolio in her memory. This was Donaldson's contribution, from a photograph taken by him on Tahiti Plage, St Tropez. In naked, but different vein and medium, are three examples

from his continuing *Untitled Naked Girl* (ill. p. 68–69) series. 'I wanted to use very banal images and take them on a trip to see where they would end up.' 'Mystery' was charming slang for a girl, sadly fallen out of fashion. These might be called mysteries. 'Donaldson, like many artists conscious of entering their 'late period', seems intent for the moment on revisiting and re-engaging with the paintings he made in his early twenties' Marco Livingstone.

Latterly Donaldson took up sculpture in a variety of media, including carving in marble. His most famous piece is the giant Buddha-like head of Alfred Hitchcock, *Master of Suspense*. Cast in Cor-Ten steel, with its tendency to rust pleasingly, it commands the courtyard of the £38 million revamp of Gainsborough Film Studios, where Hitchcock remains the most legendary of the directors who have worked there. Two arresting watercolours, *Master of Suspense* (ill. p. 48–49), demonstrate the amount of preparatory work there is for such major sculptural commissions. They add to the abundant ways Antony Donaldson disarms the eye for the minority who get the 'why' of a picture, as well as satisfying the pleasure of those whose first demand is for the 'what' of representation. They also show an artist who has never lost his youthful exuberance or his maverick and international inclination. Now he has reached 80 he thinks he and Pat may live in Amsterdam, or Lisbon or Berlin or maybe stay put in South West France, where they have lived and he has worked for many years - more so than in England for the better part of the present century.

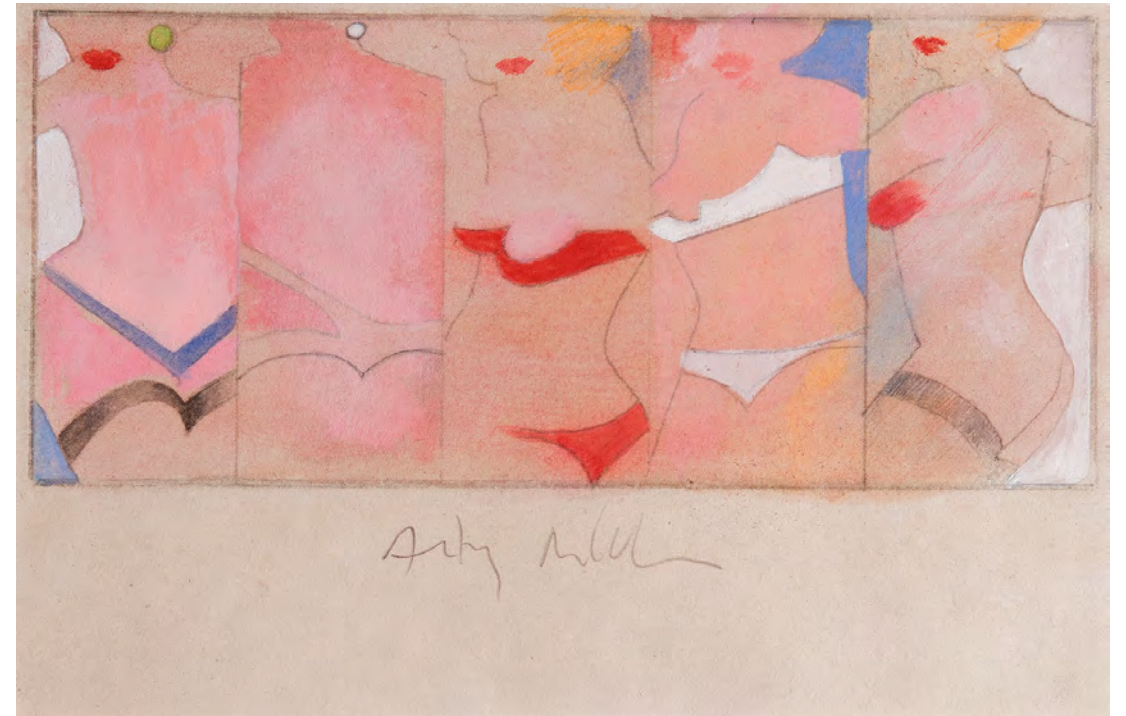
John McEwen

PLATES

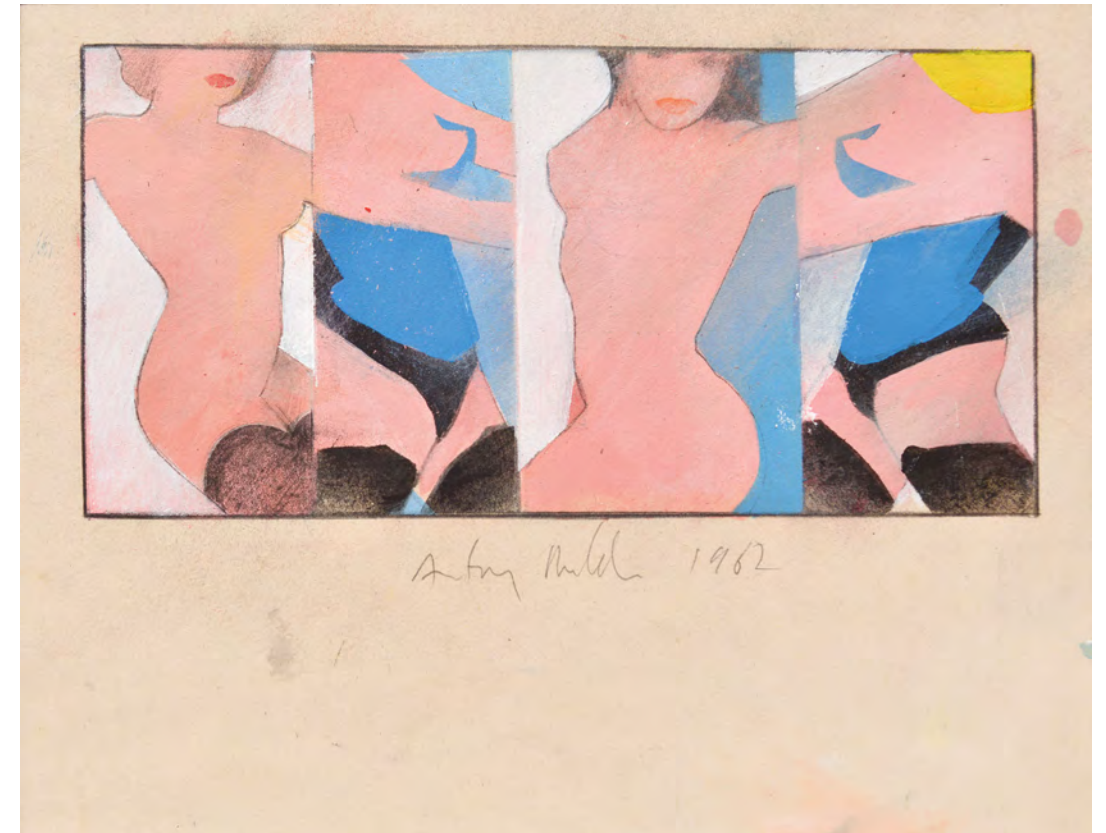
Lilies
1960
Pencil on paper
37.5 x 36.5 cm
14 ³/₄ x 14 ³/₈ inches



Taking Five
1962
Pencil and gouache on paper
16.5 x 38.5 cm
6 ½ x 15 ½ inches



Untitled Four
1962
Pencil and acrylic on paper
19 x 24 cm
7 ½ x 9 ½ inches



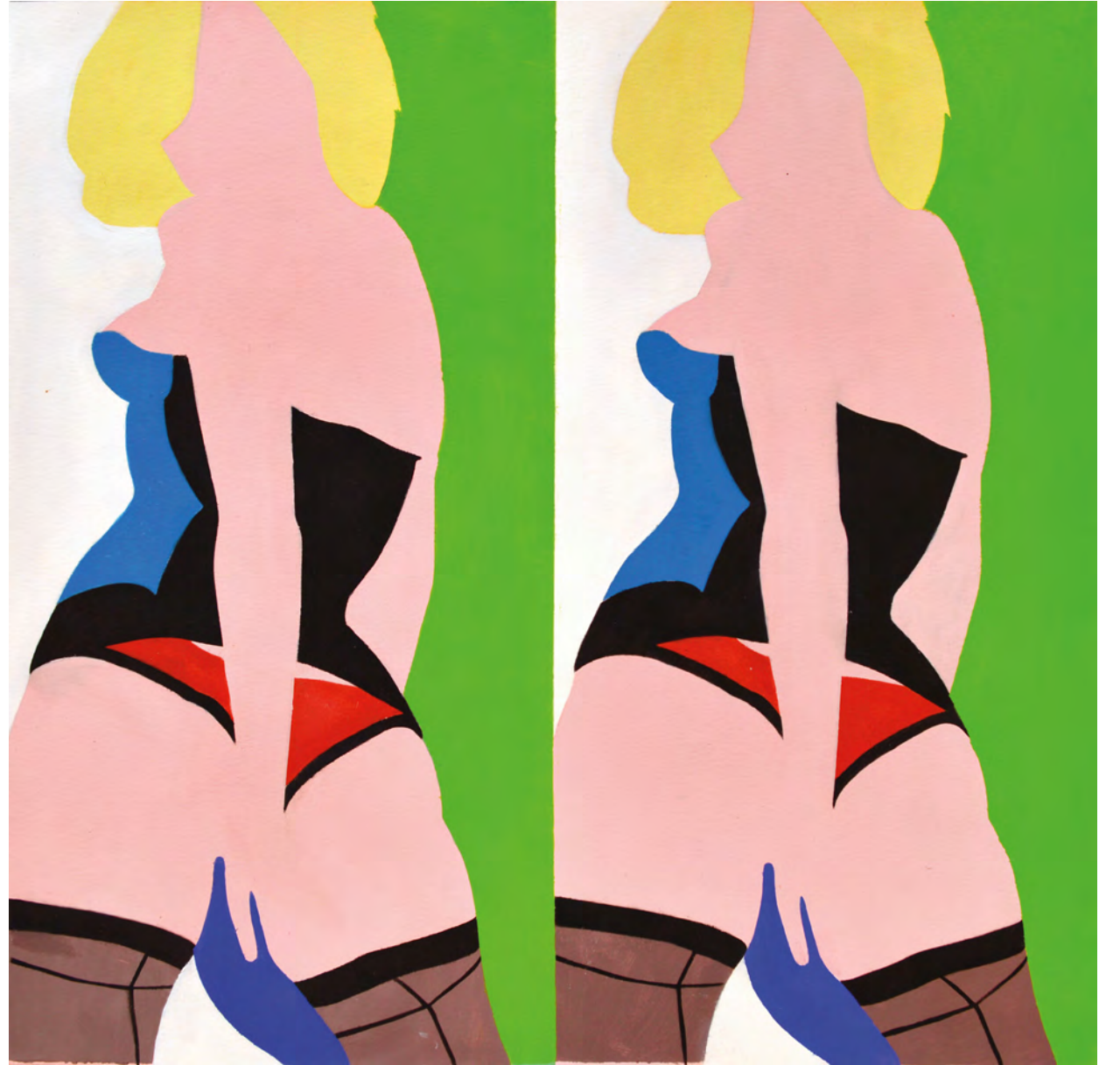
Early No. 84
1962
Pencil and acrylic on paper
26 x 16.5 cm
10 ¼ x 6 ½ inches



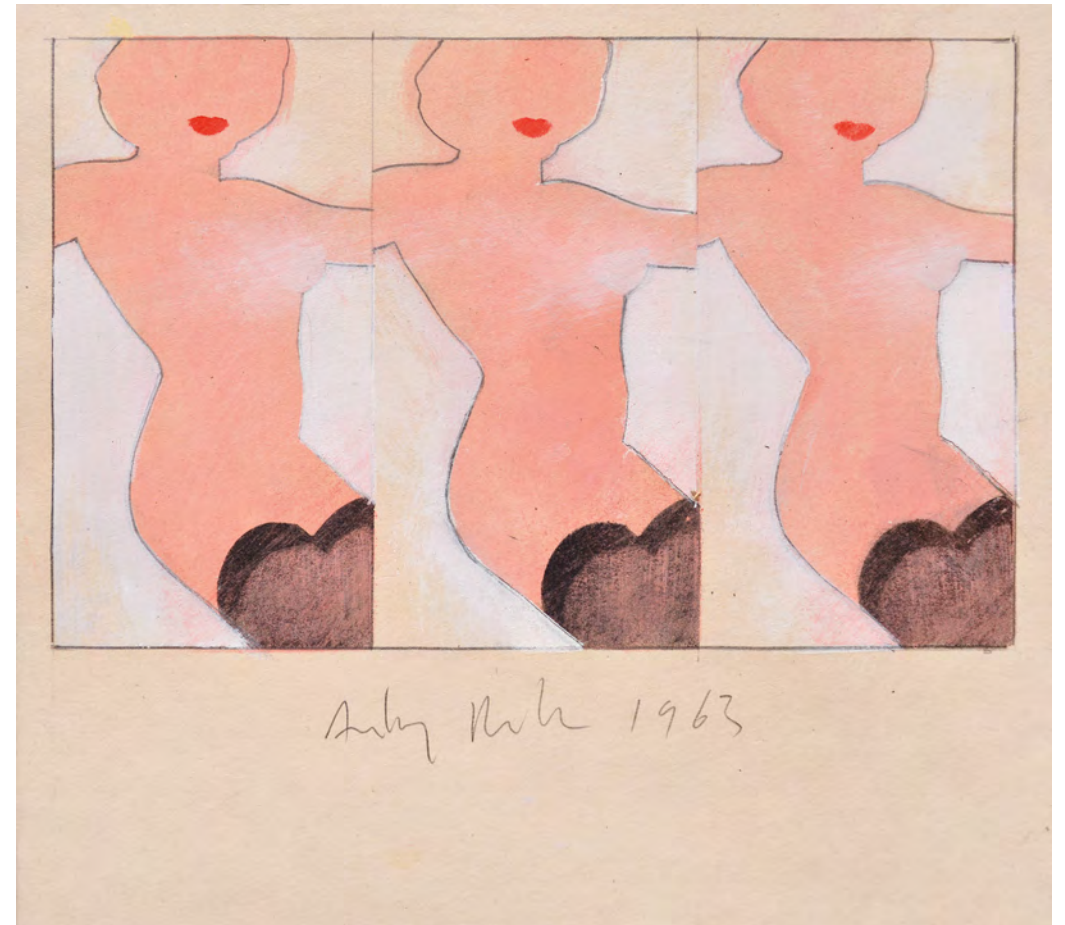
8 x 15 = 60 inches
1963
Pencil on paper
21 x 22 cm
8 ¼ x 8 ⅝ inches



Early Blue Films
1963
Acrylic on paper
70 x 70 cm
27 ½ x 27 ½ inches



Three
1963
Pencil, acrylic and carbon on paper
20 x 23 cm
7 7/8 x 9 1/8 inches



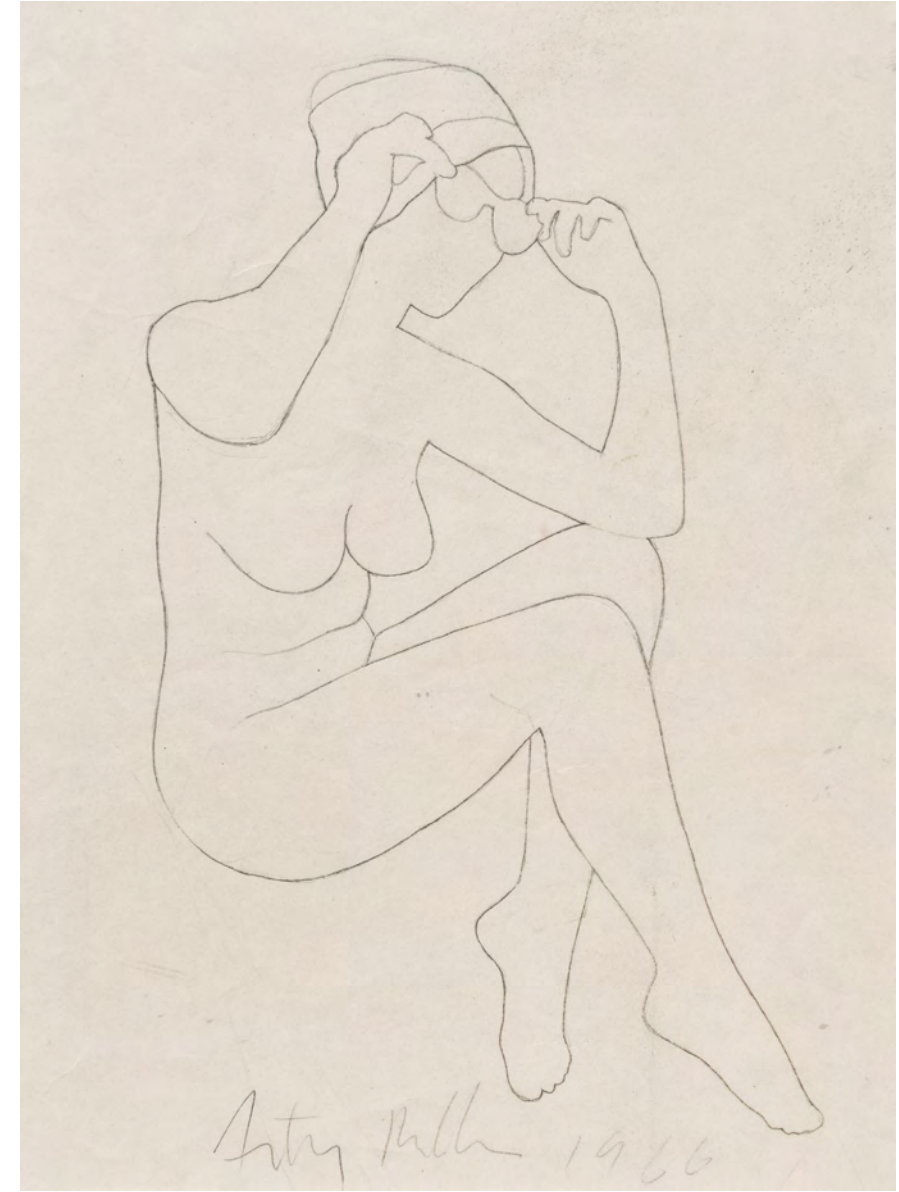


Carol Riva
1964
Pencil and carbon on paper
20 x 16 cm
7 7/8 x 6 1/4 inches



That'll be the day
1964
Pencil and carbon on paper
21 x 21 cm
15 3/4 x 15 3/4 inches

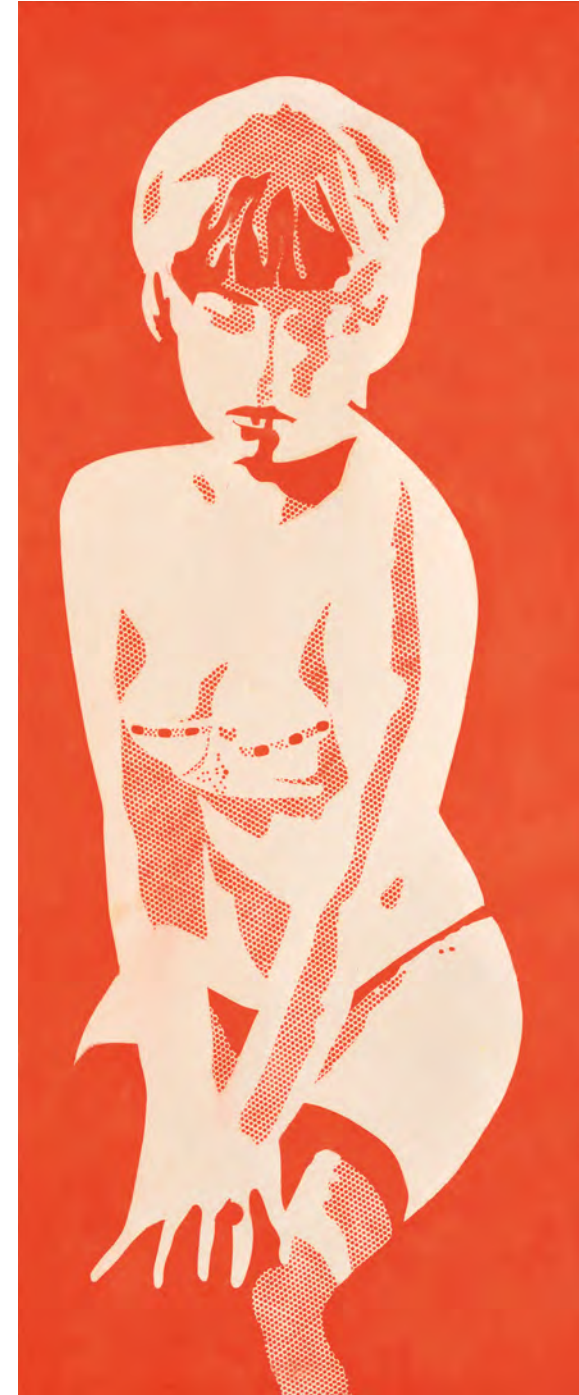
For 6 o'clock Cadillac
1966
Pencil on paper
38.5 x 28 cm
15 1/8 x 11 inches



Orange Square to scale
1966
Acrylic on paper
57 x 47 cm
22 ½ x 18 ½ inches



The Last Red Girl
1966
Oil on paper
108 x 49.5 cm
42 ½ x 19 ½ inches



IRIS
1967
Acrylic on paper
52 x 52 cm
20 ½ x 20 ½ inches

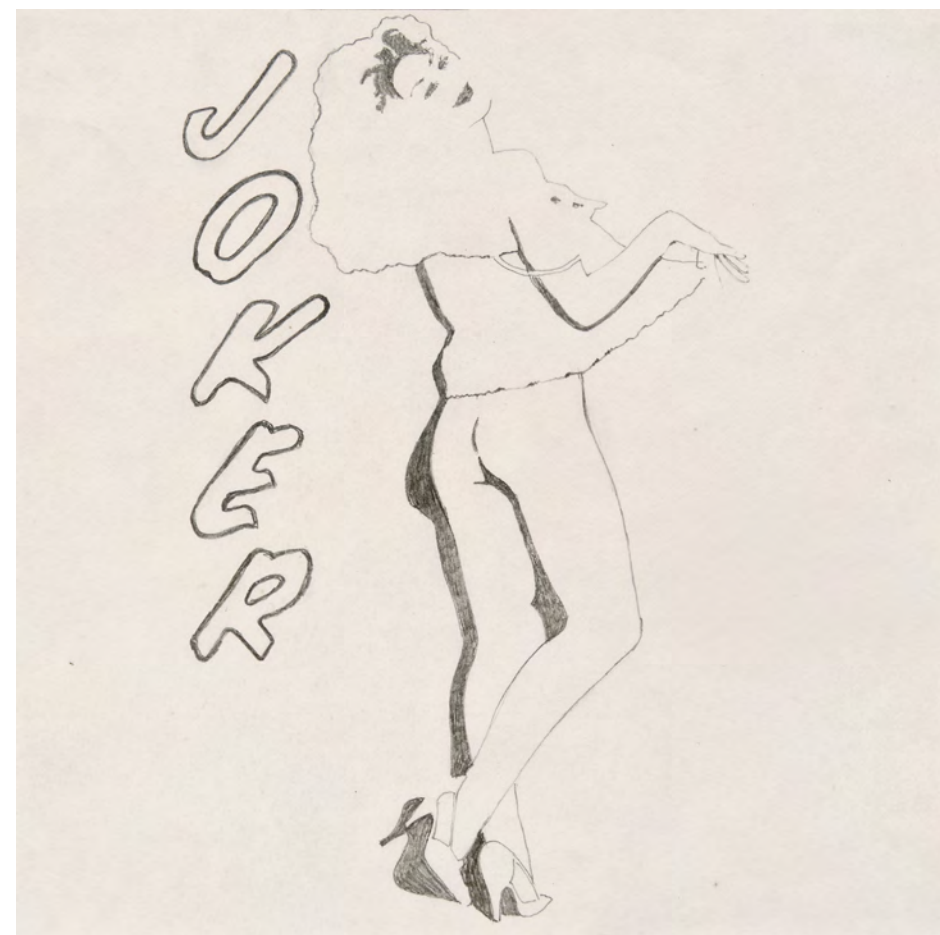


Small Saskia
1973
Pencil and watercolour on paper
14.5 x 14.5 cm
5 ¾ x 5 ¾ inches





Joker 11
1975
Pencil on paper
28 x 17 cm
11 x 6 ³/₄ inches



Joker
1975
Pencil on paper
21 x 21 cm
8 ¹/₄ x 8 ¹/₄ inches



91a
 1977
 Coloured crayon on paper
 40 x 22 cm
 15 ¾ x 8 ⅝ inches



In front of the window
 1975
 Pencil on paper
 41 x 21 cm
 16 ⅞ x 8 ¼ inches

Two from the Crazy Horse
1977
Pencil on paper
35 x 40 cm
14 x 15 ¾ inches



Paint her blue for Yves Klein
1983
Pencil and acrylic on paper
76 x 56 cm
30 x 22 inches



Three on a Beach
1989
Pencil on paper
47 x 43 cm
18 ½ x 17 inches





Master of Suspense
1999
Pencil and watercolour on paper
19 x 30 cm
7 ½ x 11 ¾ inches



Master of Suspense with Trees
1999
Pencil and watercolour on paper
19 x 30 cm
7 ½ x 11 ¾ inches

Untitled 12b
2004
Laser cut paper
60 x 60 cm
23 5/8 x 23 5/8 inches



Arriving in LA
2007
Acrylic on paper
53 x 53 cm
20 7/8 x 20 7/8 inches





Fly low, fly fast and turn left
 2009
 Acrylic on paper
 30 x 30 cm
 11 7/8 x 11 7/8 inches



Flying down to Reno
 2009
 Acrylic on paper
 30 x 30 cm
 11 7/8 x 11 7/8 inches

Gitane
2012
Acrylic on paper
30 x 30 cm
11 7/8 x 11 7/8 inches



Mochita Lizard
2017
Acrylic on paper
30 x 30 cm
11 7/8 x 11 7/8 inches



On the Sofa
2017
Acrylic on paper
51 x 51 cm
20 1/8 x 20 1/8 inches

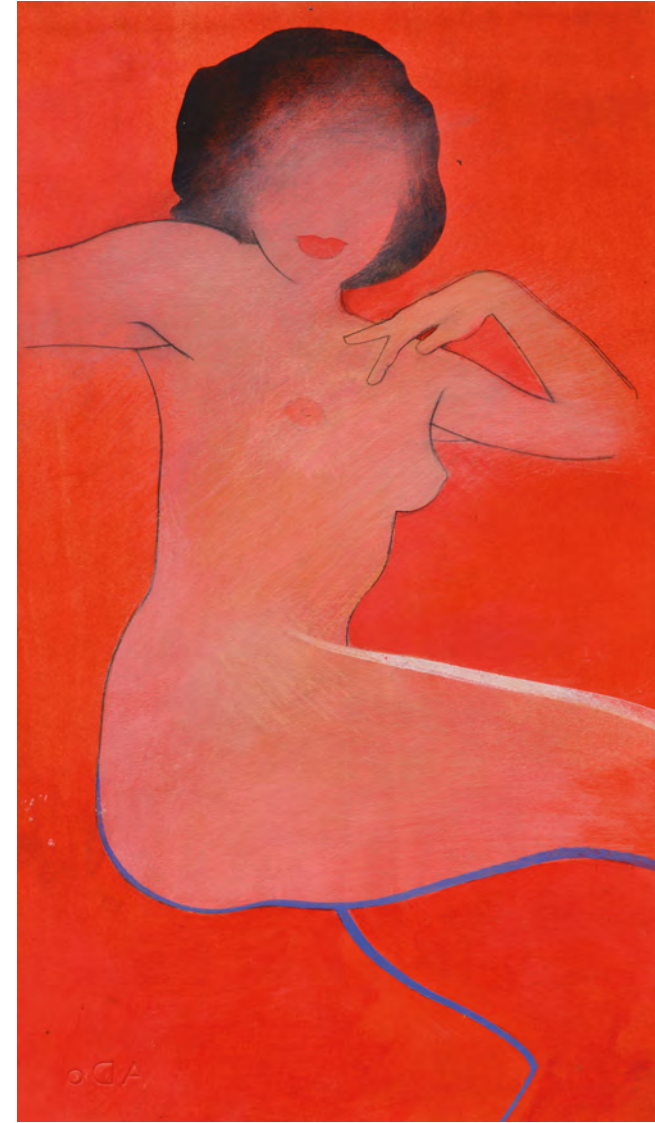




Untitled naked girl 2
2018
Pencil and acrylic on paper
43 x 23 cm
17 x 9 inches



Untitled naked girl 7
2018
Pencil and acrylic on paper
43 x 23 cm
17 x 9 inches



Untitled naked girl red
2018
Pencil and acrylic on paper
43 x 23 cm
17 x 9 inches



Star strip
1962
Etching
55 x 53 cm
21 5/8 x 20 7/8 inches



What the Butler saw
1962
Etching
57.5 x 46 cm
22 5/8 x 18 1/8 inches



Saskia in Esher
1972
Silkscreen
34 x 39 cm
13 3/8 x 15 3/8 inches



Blue Pool
1973
Unique lithograph on paper
52.5 x 50 cm
20 5/8 x 19 5/8 inches

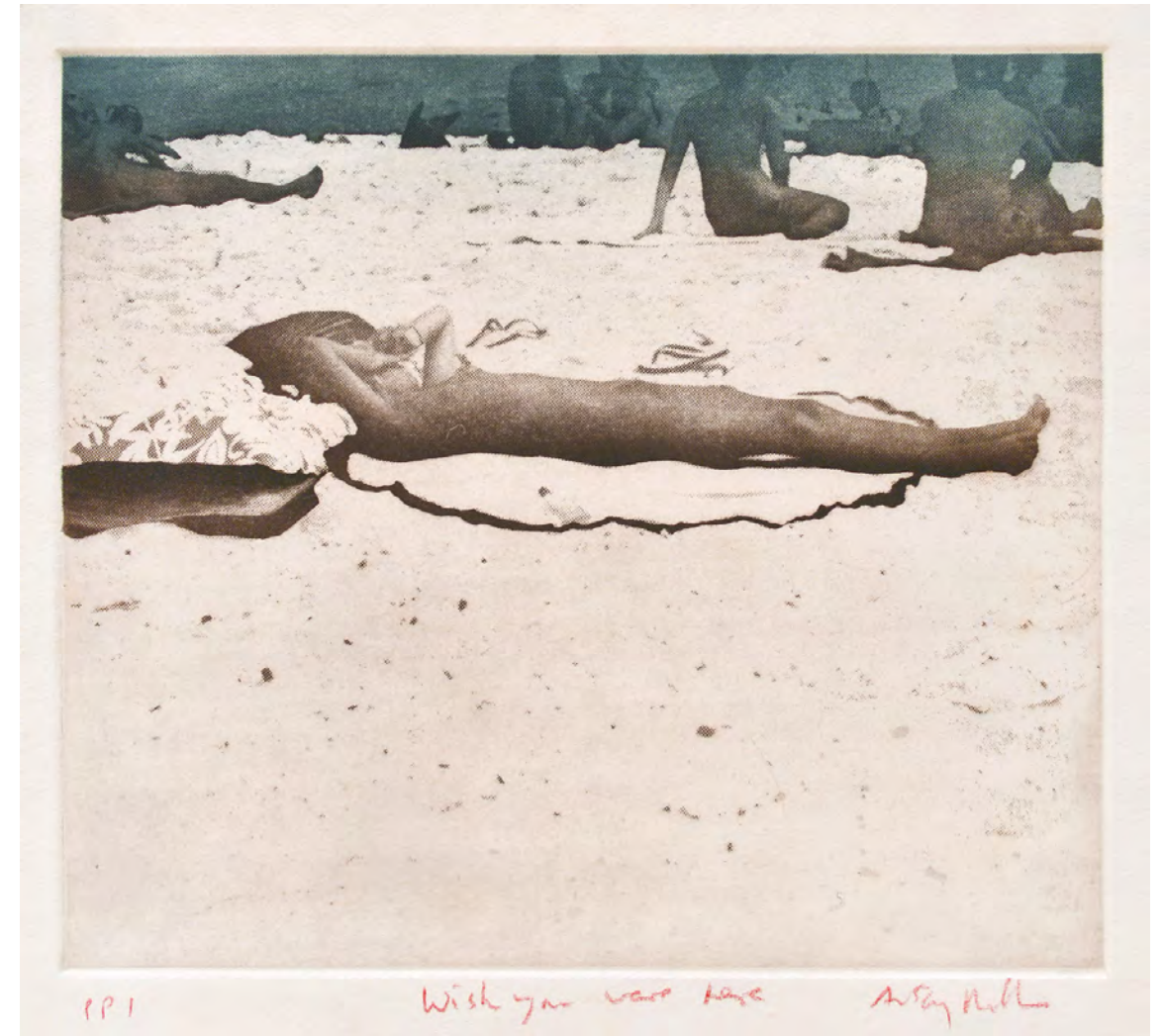


Polly Underground
1974
Lithograph
42 x 33 cm
16 ½ x 13 inches



Bonita Super
1974
Etching
42 x 33 cm
16 ½ x 13 inches

Wish you were here
1989
Etching
30 x 30 cm
11 ¾ x 11 ¾ inches



Bring it to Jerome
2013
Inkjet print from an edition of 20
89 x 87 cm
35 x 34 ¼ inches



It won't take long
2013
Inkjet print from an edition of 20
89 x 87 cm
35 x 34 ¼ inches



Rushes
2013
Inkjet print from an edition of 20
89 x 87 cm
35 x 34 ¼ inches



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		1973	Galerie du Luxembourg, Paris			1969	<i>New Art</i> , Art Museum of Ateneum, Helsinki
1939	Born in England	1976	Galerie du Luxembourg, Paris.	1958	<i>Young Contemporaries</i> , London	1969	<i>Post 1945 Art in Britain</i> , CALA Arts Centre, Cambridge
1958-62	Studied at the Slade School of Fine Art, London	1977	J.P.L. Gallery, London	1959	<i>Young Contemporaries</i> , London	1969	<i>Art for Industry</i> , Royal College of Art, London
1962-63	Post-Graduate Scholarship in Fine Art at University College, London	1977	Galerie du Luxembourg, Paris	1960	<i>Young Contemporaries</i> , London	1970	<i>Some Recent Art In Britain</i> , Leeds City Art Gallery, Leeds
1963	Second Prize, John Moores Open Competition, Liverpool	1977	Felicity Samuel Gallery, London	1960	<i>London Group</i> , London		
		1979	Rowan Gallery, London	1961	<i>Young Contemporaries</i> , London	1970	<i>The Slade 1871-1971</i> , The Royal Academy, London
		1979	Galerie Alain Blondel, Paris	1962	<i>Five Young Artists</i> , Rowan Gallery, London	1974	<i>Premier Salon International d'Art Contemporain</i> , Grand Palais, Paris
1966-68	Harkness Foundation Fellowship to the USA	1981	Rowan Gallery, London	1962	<i>Young Contemporaries</i> , London		
1966-68	Lived and worked in Los Angeles	1983	Bonython Gallery, Adelaide	1962	<i>Artists of Promise</i> , Midland Group, Nottingham	1978	<i>Small Works</i> , Newcastle Polytechnic Art Gallery
1968-92	Lived and worked in London	1983	Hogarth Galleries, Sydney	1962	Arts Council Touring Exhibition	1981	<i>Gallery Artists</i> , Rowan Gallery, London
1992	Lives and works between London and France	1984	Juda Rowan Gallery, London	1963	The John Moores Open Competition, Walker Art Gallery, Liverpool	1985	<i>Small Works</i> , Juda Rowan Gallery, London
		1985	Galerie Daniel Gervis, Paris			1985	<i>25 Years. Three Decades of British Art</i> , Juda Rowan Gallery, London
		1985	Corcoran Gallery, Los Angeles	1964	<i>The New Generation</i> , Whitechapel Art Gallery, London	1987	<i>British Pop Art</i> , Birch and Conran Fine Art, London
SELECTED SOLO EXHIBITIONS		1989	Mayor Rowan Gallery, London			1991	<i>Gallery Artists</i> , Mayor Rowan Gallery, London
		1992	Galerie Daniel Gervis, Cannes	1964	<i>New Image</i> , Arts Council Gallery, Belfast	1995	<i>Post War to Pop</i> , Whitford Fine Art, London
1963	Rowan Gallery, London	1999	The Mayor Gallery, London	1964	<i>Pick of the Pops</i> , National Museum of Wales, Cardiff	1997	<i>Treasure Island</i> , Foundation Calouste Gulbenkian, Lisbon
1965	Rowan Gallery, London	2004	The Mayor Gallery, London	1965	<i>4ème Biennale des Jeunes Artistes</i> , Musée d'Art Moderne, Paris		
1966	Rowan Gallery, London	2007	Rocket Gallery, London			1997	<i>Pop Art 60, Transatlantic Crossing</i> , Belem Cultural Centre, Lisbon
1968	Nicholas Wilder Gallery, Los Angeles	2008	Paisnel Gallery, London	1965	<i>Op and Pop</i> , Riksförbundet för Bילande, Konst och San, Stockholm	1999	<i>Europop</i> , Arken Museum, Denmark
1968	Rowan Gallery, London	2009	Galerie du Centre, Paris			2000	<i>Mennesket</i> , Arken Museum, Denmark
1970	Galerie von Loeper, Hamburg	2012	The Mayor Gallery, London	1966	Harkness Fellows, The Leicester Galleries, London	2001	Royal Academy Summer Show, London
1970	Rowan Gallery, London	2012	Galerie du Centre, Paris	1966	<i>London under Forty</i> , Galeria Milano, Milan	2002	<i>POP ART & CO</i> , Belem Cultural Centre, Lisbon
1971	Galeria Milano, Milan	2012	Wolverhampton Art Gallery	1967	<i>Il Tempo del l'Imagine</i> , Biennale Internazionale, Museo Civico, Bologna	2003	<i>20th Century Masters</i> , The Mayor Gallery, London
1971	Galerie Muller, Cologne	2015	The Mayor Gallery, London			2004	<i>Work from the Sixties</i> , The Mayor Gallery, London
1971	Folkwang Museum, Essen	2015	Château Lescombes, Bordeaux	1967	<i>Pittsburgh International</i> , Carnegie Institute, Pittsburgh		
1971	Galerie Richard Fonke, Ghent	2020	The Mayor Gallery, London	1967	<i>Recent British Painting</i> , The Peter Stuyvesant Foundation, The Tate Gallery, London		
1971	Galerie du Luxembourg, Paris						
1972	Rowan Gallery, London			1968	<i>The New Generation</i> , Interim Exhibition, Whitechapel Gallery, London		

2004	<i>Pop Art UK - British Pop Art 1956-1972</i> , Galleria Civica di Modena, Italy	2017	Three Wise Men, The Mayor Gallery, London
2004	<i>Art & the 60's This was tomorrow</i> , Tate Britain; Gas Hall, Birmingham Museum	2018	Pop Art in a Changing Britain, Pallant House, Chichester
2004	<i>POP ART & CO</i> , the Berado Collection Bunkamura Museum Tokyo, touring Japan 2004-2005	2018	Post Pop, Foundation Calouste Gulbenkian, Lisbon
2005	<i>Metamorphosis: British Art in the Sixties</i> , Museum of Contemporary Art Andros	2019	<i>Evelyn Axell Pop Methods</i> , Le Delta, Namur, Belgium
2005	<i>British Pop</i> , Bilboko Arte Eder Museoa, Bilbao		
2007	<i>Pop Art 1956-1968</i> , Scuderie del Quirinale, Rome		
2008	<i>New Generation Revisited</i> , NewArtCentre, Roche Court		
2009	<i>9 English Artists from the 60's Together Again</i> , Angers		
2009	<i>Nao te posso ver nem pintado</i> , Berardo Museum, Lisbon		
2009	<i>Da Hartung a Warhol Collezione Cozzani</i> , Centro Arte Moderna e Contemporanea della Spezia		
2010	<i>Abstraction and the Human Figure</i> , Foundation Calouste Gulbenkian, Lisbon		
2010	<i>As Dreamers Do</i> , Foundation Calouste Gulbenkian, Paris		
2011	<i>Pure Epure</i> , Galerie du Centre Paris		
2011	<i>Mysterious Objects</i> , Santa Ana College, Los Angeles		
2013	<i>When Britain Went Pop</i> , Christies, London		
2016	This was Tomorrow, Kunstmuseum Wolfsburg		
2016	Pop Heroes of Britain, Whitford Fine Art, London		
2017-18	Kaleidoscope, Arts Council of Great Britain tour		
2017	Paris-Novı Sad, Museum of Contemporary Art. Novi Sad		
2017	Paris-Novı Sad, Galerie du Centre, Paris		

COLLECTIONS	
	Southampton University
	Stuyvesant Foundation
	The Tate Gallery, London
	The Wilde Theatre, South Hill Park Arts Centre, Bracknell
	Williams College and Museum of Art, Williamstown, Mass
	Ulster Museum, Belfast, Northern Irland
	University College, London
	Walker Art Centre, Minneapolis
	Walker Art Gallery, Liverpool
Albright-Knox Art Gallery, Buffalo, New York	
Arts Council of Great Britain	
Arts Council of Northern Ireland	
Art Gallery of New South Wales, Sydney, Australia	
Berado Collection Sintra Museum of Modern Art, Portugal	
Bradford City Art Gallery	
British Council	
British Museum	
CaMEC, Collection Cozzani, La Spezia, Italy	
Contemporary Art Society, London	
Copelouzos Family Art Museum, Athens, Greece	
Ferrens Art Gallery, Hull	
Folkwang Museum, Essen, Germany	
Government Art Collection, London	
Graves Art Gallery, Sheffield	
Gulbenkian Foundation, Lisbon, Portugal	
Hedendaagse Kunst, Utrecht, Holland	
Leicester Education Authority	
Museum of Modern Art, New York	
Museu Regional de Arte da UEFS. Feira de Santana, Bahia, Brazil	
National Gallery of Australia, Canberra, Ausralia	
National Museum of Wales, Cardiff	
Olinda Museum, Brazil	
Orange County Museum of Art, California	

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1963	<i>London Letter</i> , Art International, Norbert Lynton	1966	<i>Actual Aesthete</i> , The Spectator, 25 th October, Bryan Robertson	1972	<i>The cover and Four Images</i> , Ambit, No 52, Antony Donaldson
1963	<i>Antony Donaldson</i> , Arts Review 4 th May, Conroy Maddox	1966	<i>Antony Donaldson</i> , The Guardian, 12 th November, Norbert Lynton	1973	<i>Antony Donaldson</i> , Image, June, Patricia Marks
1963	<i>Popular Imagery into Art</i> , The Times, May 22nd	1966	<i>Whatever Happened to British Pop?</i> , Art and Artists, May, Edward Lucie-Smith	1973	<i>Collecting Modern Prints</i> , The Illustrated London News
1963	<i>Momento Moores</i> , The New Statesman, November, Andrew Forge	1967	<i>Recent British Painting</i> , Published by Lund Humphries, London, Alan Bowness	1974	<i>Pop</i> , Published by Thames and Hudson, Simon Wilson
1964	<i>Presentation</i> , The New Statesman, 24 th April, Andrew Forge	1968	<i>Los Angeles Galleries</i> , Artforum May, June Livingstone	1974	<i>Encouraging British Artists</i> , The Illustrated London News, Edward Lucie-Smith
1964	<i>The New Generation</i> , Catalogue for the Whitechapel Gallery, David Thompson	1968	<i>La Nuova Generazione</i> , Le Arte, September, Anna-Maria Marchesini	1974	<i>Art Moderne, Operation Bastille</i> , Le Point, 4 th February, Maurice Rheims
1964	<i>The Modern British Painting and Sculpture</i> , Tate Gallery	1968	<i>Gallery Review</i> , The Spectator, 25 th October, Bryan Robertson	1975	<i>Antony Donaldson</i> , Published by Galerie du Luxembourg, Paris, William Packer
1965	<i>Private View</i> , Published by T Nelson and Sons, John Russell and Bryan Robertson, with photographs by Snowden	1968	<i>Artists Made and in the Making</i> , The Times, 28 th October, Guy Brett	1975	<i>Pudding</i> , The Spectator, 1 st October, John McEwen
1965	<i>Pop as Art</i> , Published by Studio Vista London, Mario Amaya	1968	<i>Movements in Art Since 1945</i> , Published by Thames and Hudson, Edward Lucie-Smith	1975	<i>Art Today</i> , Published by Phaidon Press, Edward Lucie-Smith
1965	<i>Pop et Nouvelle Figuration</i> , Aujourd'hui	1969	<i>Pop Art</i> , Published by Hamlyn, Michael Compton	1979	<i>Breeziness</i> , The Spectator, 16 th June, John McEwen
1965	<i>The London Summer Season</i> , Art In America, John Russell	1970	<i>Correnti Contemporane della Pittura Inglese</i> , Published by Fratelli Fabri Editori, Milano, Enrico Crispolti	1980	<i>Collecting Original Prints</i> , Published by Studio Vista, Rosemary Simmins
1965	<i>Rare Monumental, Kinetic and Pop Painters in London</i> , The New York Herald Tribune, Paris, Sheldon Williams	1970	<i>London Exhibitions and World Gallery Guide</i> , Art and Artists November. William Packer	1981	<i>Antony Donaldson</i> , Arts Review, 22 nd May, Mel Gooding
1965	<i>Accent on Youth and Teamwork at the Paris Biennale</i> , The Times	1970	<i>Antony Donaldson</i> . Arts Review, 7 th November, Konstantin Bazarov	1981	<i>Standard Fare</i> , The Spectator, 23 rd May, John McEwen
1966	<i>Art of Our Time</i> , Published by Thames and Hudson, Will Groham	1971	<i>Art Now - The New Age No 4: The Pop Image of Man</i> , Published by Kodansha Ltd (Tokyo), Yashiako Tono	1981	<i>Nu Feminin dans l'Art</i> , Zauho Press, Tokyo, Japan
1966	<i>Pop Art</i> , Published by Frederick Praeger New York, Lucy Lippard	1971	<i>Figurative Art Since 1945</i> , Published by Thames and Hudson, Edward Lucie-Smith	1987	<i>Pop Art, USA- UK</i> , Lawrence Alloway and Marco Livingstone
				1987	<i>British Pop Sculpture</i> , Art & Design Sculpture Today
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					1997 <i>Treasure Island</i> , Foundation Calouste Gulbenkian, Jose de Azeredo Perdigao
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					2004 <i>Pop Art UK</i> , Galleria Civica di Modena, Marco Livingstone
					2004 <i>Art & The Sixties This was Tomorrow</i> , The Tate Gallery London, Edited by Chris Stephens and Katherine Stout
					2004 <i>Pop Art & Co Touring Japan</i> , The Berado Collection Alexandre Melo

2005	<i>British Pop</i> , Bilboko Arte Eder Museoa Bilbao, Marco Livingstone	2016	<i>Pop Art Heroes Britain</i> , Whitford Fine Art, An Jo Fermon
2006	<i>Public Art Since 1950</i> , Shire Publications, Lynn F Pearson	2016	<i>This was tomorrow</i> , Kuntsmuseum, Wolfsburg, Various writers
2007	<i>Projections</i> , Catalogue for Rocket Gallery, Harland Miller and Patricia Marks	2017	<i>Kaleidoscope</i> , Arts Council of Great Britain, Sam Cornish and Natalie Rudd
2007	<i>Pop Goes the Easel</i> , Wallpaper August, Alex Bagner	2017	<i>Paris-Noví Sad Museum of Contemporary Art of Vojvodina</i> , Novi Sad, Renaud Faroux
2007	<i>Antony Donaldson</i> , Time Out, 25 th June, Martin Coomer	2018	<i>Pop Art in a changing Britain Pallant House Chichester</i> , Pallant House, Chichester
2007	<i>Antony Donaldson Projections</i> , The Spectator, 21 st June, John McEwen		
2007	<i>Museo Berardo An Itinerary</i> , Thames and Hudson, Various Writers		
2007	<i>Pop Art 1956-1968</i> , Silvana Editoriale, Walter Guadagnini		
2008	<i>Antony Donaldson, French Paintings</i> , Catalogue for the Paisnel Gallery, Marco Livingstone		
2008	<i>Catalogue for New Generation Revisited</i> , NewArtCentre, Roche Court, Ian Dunlop and Hester R Westley		
2010	<i>Catalogue for As Dreamers Do</i> , Foundation Calouste Gulbenkian, Paris, Ana Vasconcelos		
2011	<i>This was Tomorrow</i> , Kuntsmuseum Wolfsburg, Various Writers		
2013	<i>When Britain Went Pop</i> , Christies, London, Marco Livingstone		
2015	<i>Of Memory and Oblivion</i> , The Mayor Gallery, Marco Livingstone		
2015	<i>Antony Donaldson Painting is a Singular Thing</i> , Studio International, Angeria Rigamonti di Cuto		
2015	<i>Retrospective at Chateau Lescombes</i> , Eysines, Pierre Brana		

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