



THE
JOY
OF
PAINT

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English Expressionism 1985

My brief to the curator of this exhibition was to gather together works of very high quality, painted recently, and painted in an abstract expressionist style by artists working in England. As chairman of an independent foundation—independent, that is to say, of Government money and of any kind of institutional pressure, I have the privilege, (the luxury, if you like) of determining the Trust's policy as I wish: I am not compelled to exhibit new work because it is fashionable, or because it is representative of what is being painted. That is not to say that I commissioned this exhibition as a whim. I had a reason for it, and I write about it here because the reason, in its way, is part of the exhibition.

I think it is evident at a glance that the works comprised in this exhibition are indeed of the highest quality. We are extremely fortunate to have, right here in England in the mid-80's, so many painters of such distinguished talent—many of them (the younger ones at least) working, and persisting in working, in physical conditions which are the opposite of luxurious and in a climate of opinion and appreciation which is the very opposite of encouraging. This introduction is my opportunity to express—and to express in particular on your behalf—to all the painters exhibiting here our deepest thanks for the energy and the devotion, the long period of study, experiment and execution which lie behind what we see here on the walls.

But it is, I think, a truth generally recognised, that talent, energy and persistence are not the only ingredients requisite to make a work of art. An important ingredient is the tradition available to the artist (be he writer, composer or painter), his relationship to that tradition and the use he makes of it. And it seems to me that the painter of the mid-80's is in the fortunate position of being able to draw on a tradition of abstract painting which, among all the changes (not to say convulsions) of twentieth century painting, has shown itself to be vital and continuous for a period of over forty years. Whether the painters here exhibited would themselves acknowledge their debt to de Staël and de Kooning is beside the point; the work itself shows its indebtedness to earlier masters in the abstract expressionist tradition—"indebtedness" not in the sense of the merely derivative or imitative, but perhaps most of all in the confidence which that body of earlier achievement inspires, confidence that a great painting can be made from gesture, brushwork, handling of colour, structure, and the quality of the material, and does not have to have "content".

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Atroshenko	Colin Howkins
Martyn Brewster	John Hoyland
Phillip Diggle	Albert Irvin
John Eatwell	Donnagh McKenna
Paul Fleming	Shurin
Klaus Friedeberger	Derek Stockley
Sheila Girling	Alexander Zielcke
Michael Griffiths	

3 April-5 May 1985

Wednesday to Sunday 10am-5pm Closed 5, 6, 7 April

Warwick Arts Trust

33 Warwick Square, St. George's Drive, London SW1V 2AD

Telephone: 01-834 7856

Curator: Atroshenko

From the list of artists and their works
(A4 insert to the Joy of Paint catalogue)

<u>DONNACH McKENNA</u>		
5	'Haidhausen, Munich' (1985) Acrylic on canvas 96 ins x 84 ins	£7000
6	'Tomas Indigo' (1982) Acrylic on canvas 60 ins x 48 ins	£5000

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| 5 | "Haidhausen, Munich" (1985)
Acrylic on canvas
96 ins x 84 ins
[Catalogue no. O203. Collection: C Boyd, Brasserie, London] | £7000 |
| 6 | "Tomas Indigo" (1982)
Acrylic on canvas
60 ins x 48 ins
[Sold, private collection?] | £5000 |

<u>DONNACH McKENNA</u>		
19	'Bayern Garden' (1985) Acrylic on board 13.5 ins x 16.5 ins	£500
20	'Flowers & Dark' (1985) Acrylic on board 12 ins x 14 ins	£500

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| 19 | "Bayern Garden" (1985)
Acrylic on board
13.5 ins x 16.5 ins
[Catalogue no. U2-U5, one of the four] | £500 |
| 20 | "Flowers & Dark" (1985)
Acrylic on board
12 ins x 14 ins
[Catalogue no. O088] | £500 |