

BRYAN WYNTER

Bryan Wynter
Deep Current
High Country



Jonathan Clark Fine Art



Fig. 1 Interior, The Carn, Zennor, 1955, with *Frozen Landscape* (cat. 1)

A stream finds its way painting and process

In early 1956 Bryan Wynter took a short let on a studio in The Boltons, South Kensington – in that era a place of cheap rents and very mixed use (when the phone rang, it was as often as not for the call girls who had been the previous tenants). He had found the past year or so in Cornwall a thin time for painting, feeling ‘increasingly stuck’¹ in his quest for a new idiom and irked by his teaching commitments at Corsham. In the London studio, almost immediately, something changed. Over the next couple of months, Wynter rapidly developed a distinctive new approach. By July he had completed eleven paintings,² most of them much larger and more intensely worked than anything he’d done before. These works definitively re-established Wynter’s reputation. They placed him at the forefront of what Alan Bowness identified as ‘the new British painting’ of the 1950s; a group of artists who could weigh in on the international stage alongside the French *tachistes* and American abstract expressionists.³

Wynter’s big new abstract canvases mark a clear and strikingly assured departure from his earlier work, in which landscape subjects retain their recognisable contours. From this point onwards, the interest is all in the mark-making – the autonomous life of paint and where it can lead you. Landscape, as Wynter repeatedly affirmed, was still present, but from now on he interpreted it in terms of environmental process and not through the straightforward objecthood of granite headlands or field walls.

Though Wynter didn’t conceive them as a series, the paintings he produced between 1956 and around 1960 have a pronounced family feel. Most are vertical, with the action intensifying towards the mid-line so as to relate to – if not actually suggest – the standing figure. Most tend to build towards high-toned accents from a dark ground (a method favoured by Pierre Soulages), and all are constructed from a dense, gnomic calligraphy of paintstrokes, the ‘bead curtain’ effect described by Patrick Heron. Set any group of these paintings side-by-side, however, and strong contrasts emerge. To take just four examples, there’s the august, tenebrous fieriness of the Tate’s *Mars Ascends*; the brighter, lighter horizontal rhythm of *River Boat Blues*;⁴ *Deep Current* (cat. 5), with its uneasy, midnight depths; and the cumulative, verdant uplift of *High Country* (cat. 6).

What Wynter aimed to achieve, he later wrote, was ‘a kind of visual flux on which the eye found it difficult to rest so that ... it would be compelled to push deeper and come to terms with the forces underlying the painting’.⁵ Whatever those ‘forces’ were, Wynter felt that he’d found a way to tap them. For the next three or four years the pace hardly slackened. By 1959 the London correspondent for *Art and Artists* was hailing Wynter as

Britain's 'one serious challenge' to the international dominance of the New York School.⁶ Track back for a moment to January 1956. The month in which Wynter moved into The Boltons also saw American abstract expressionism's first full-scale outing in London, at the exhibition *Modern Art in the United States* at the Tate.⁷ There is no doubt that his direct encounter with work by Jackson Pollock, Franz Kline, Willem de Kooning – and more particularly, in Wynter's case, Bradley Walker Tomlin and Mark Tobey – had an electrifying effect, as it did for other British painters. For some time Wynter had been exploring ways of leaving the subject in painting behind; in *Breaking Wave* (1951) the transition is clearly underway (cat. 3). Whatever else they did, the Americans at the Tate gave unequivocal permission to free up the movement of the painting arm and approach the canvas in a spirit of entirely open-ended exploration. If artists (as Ben Nicholson thought) tend to find the influences they're looking for, Wynter was uniquely primed for this one.

Like most of the leading abstract expressionists (but unlike his closest British contemporaries), Wynter had a deep-rooted allegiance to surrealist theory and practice. The Neo-Romantic gouaches he produced in the late 1940s were informed by a heart-and-soul conviction that 'The real landscape overflows into the unconscious & the unconscious wells up peopling the real landscape with its own images.'⁸ Subsequent distinct phases of Wynter's career (others were to follow in the 1960s and 1970s) represent different approaches to this same paradoxical imperative – different answers to the question of how to act at the point where artistic practice, with its elements of choice and control, confronts phenomena that operate by laws outside of human agency. Late in 1956 he wrote:

'I think of my paintings as a source of imagery, something that generates imagery rather than contains it. Obviously it is I who have put into them what they contain but I have done so with as little conscious interference as possible, allowing them at every stage in their growth to dictate their own necessities.'

'Source', 'generates', 'growth': this is the painting as rooted, nurtured organic entity rather than crafted artefact.

One of Wynter's methods for opening the gates between mind and object involved taking mescaline, which he did at home two or three times a year throughout the 1950s. Though he drew (but never painted) under its influence, the magnificent late-1950s works owe something to the visual hallucinations induced by the drug – the illusion that flat surfaces are delaminating, separating into interrelated layers like the planes in shallow relief. For Wynter, the mescaline experiences weren't about generating psychedelic images⁹ so much as penetrating visual surfaces. He took pains to point out that his work did not 'abstract from "nature"'; instead 'I approach "nature" from the other side.'¹⁰

In this connection, Wynter's delight in the diver's view of the weightless, animated forms of marine flora, and his later, more technical interest in the physics, geology and visual

dynamics of water flow, bordered on obsession. After seeing a short underwater film by Jacques Cousteau sometime in the early 1950s he was inspired to construct an ersatz aqualung (fig. 2). The effect of the brushwork in *Oceanic* (cat. 7), as well as other canvases with more terrestrial titles, probably contains more than a coincidental echo of the opening sequence of Cousteau and Louis Malle's *Silent World* (*Le Monde du silence*), released in Britain in 1956, in which descending divers trail strings of bubbles and the comet-tails of burning flares through the water. Wynter was also fascinated by Cinerama, another arrival in British cinemas in 1956, which created a 3D illusion by projecting film onto wide screens formed of thin parallel vertical strips.

During the 1940s and early 1950s, Wynter spent a lot of time sketching in the landscape (fig. 3). His paintings of this period can often be quite closely matched to preliminary drawings. In 1955 he bought his first camera, and from then onwards Kodachrome colour transparencies almost entirely replaced the sketchbook as source material. As Monica Wynter recalled:

'[he] made series after series of colour slides recording the landscapes in which he loved to be. These might be both close-up textural studies and more conventional 'views'. I suppose one could say that he was recording what might become the content of paintings without it being a recognisable subject – he was making images of what he liked to look at.'

The Kodachrome slides take us as close as it's possible to get to the way Wynter saw 'what he liked to look at' – the features of his environment to which he turned as fertile sources for his art (fig. 4). The camera became his means of capturing the ways in which the landscape transcribed its own history.

The discourse surrounding abstract expressionism and continental tachism is infused with references to space. For his part, Wynter was more deeply engaged by temporal process – in effect, a more scientific sense of mark-making as a mode of capture or transcription. Chance, with its roots in surrealist automatism, was a mainstay of abstract expressionist practice; but Wynter wasn't interested in just letting things happen. He wanted to test the rules of the random event, its hidden systems for

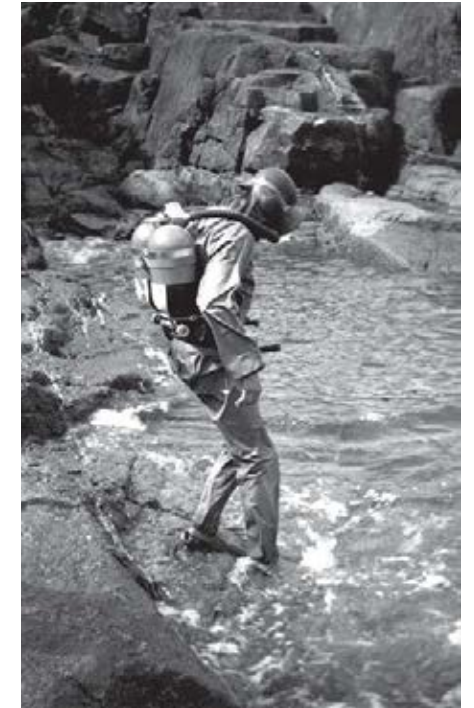


Fig. 2 Bryan Wynter entering the sea with homemade aqualung, early 1950s

releasing the beautifully unexpected. The pendulum ink-drawing machine he constructed was intended to do exactly this. At other times, he observed how accidents create shapes and structures every bit as legible as those formed by deliberate acts. After a bushfire that nearly consumed his home in 1959, he photographed the regenerating moorland. These images fed directly into his 'Firestreak' series of 1960. The 'Sandspoor' series of 1961–63 was sparked by a passage in Wilfred Thesiger's *Arabian Sands*, in which blurred camel spoor in the desert reveal the detailed history of a raid. After photographing the splintered ice-crusts in ruts and puddles on the Penwith uplands, Wynter labelled this group of slides 'Icespoor', in other words the medium in which the elements of earth and water had imprinted their actions.

In his published statements, Wynter repeatedly expressed the essential connection he felt between elemental environmental processes and his art – not so much the way the work looked as the processes by which inner and outer worlds communicated in its making. Four years after his breakthrough in 1956 he wrote:

'My paintings are non-representational but linked to the products of nature in as much as they are developed according to laws within themselves and are a static record of the processes that have brought them about.



Fig. 3 Wynter sketching – The Carn, Zennor, c.1955-56

A stream finds its way over rocks. The force of the stream, and the quality of the rocks determine the stream's bed. This in turn modifies the course of the stream, channelling out new sluices and hollows ... The dry stream bed, carved and hollowed, remains. Its form contains its history.

There are no rocks and streams in my paintings but a comparable process of dynamic versus static elements has attended their development and brought about their final form.¹¹

Wynter's clarity of focus ('Its form contains its history') matches the mystery he's describing here, in which paintings evolve as 'a static record of the processes that have brought them about.' What does he mean? Since Wynter can only explain what he – rather than the painting itself – is doing, there's only one answer. Let the work speak for itself.

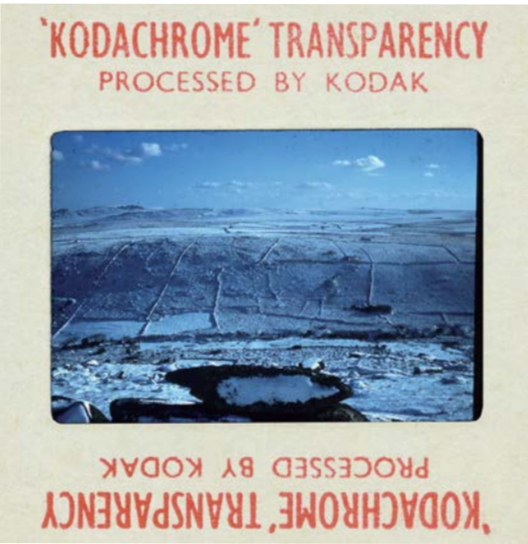


Fig. 4 Landscape transparency, Bryan Wynter, c.1955-60

Michael Bird 2015

Author of *Bryan Wynter*,
Lund Humphries, 2010

- 1 Monica Wynter, email to the author, 1 June 2009.
- 2 Letter to Eric Wynter, 5 July 1956.
- 3 Alan Bowness, introduction to *Four Middle-Generation English Painters* (exhib. cat., Waddington Galleries, London, 1959). The label 'Middle Generation', probably the brainchild of the dealer Victor Waddington, passed into critical currency to describe Wynter and the three other artists in the show (Terry Frost, Patrick Heron and Roger Hilton). Bowness did not use it in his catalogue introduction, making the case instead for 'the New British Painting' as a movement of international significance.
- 4 The song 'River Boat Blues' was recorded in 1956 by both Alton Guyon and Buddy Phillips. Wynter often played new jazz releases while working.
- 5 'Notes on My Painting', in *Bryan Wynter* (exhib. cat., Galerie Charles Lienhard, Zurich, 1962).
- 6 'American Explosion', unsigned review in *Art and Artists*, vol. 1, no. 5 (new series) (May 1959), p. 1.
- 7 The exhibition presented a selection of work from the Museum of Modern Art in New York and ran from 5 January to 12 February 1956. The 28 abstract expressionist paintings by 17 artists, which had such an impact in Britain, occupied only one section of the exhibition.
- 8 Letter to Hedy Hoffmann, 13 Aug 1945.
- 9 Most of the mescaline drawings are of human heads, a very rare motif in Wynter's painting.
- 10 'Notes on My Painting', *op. cit.*
- 11 'Unpublished note, 10 January 1960 (for Alan Bowness)', in *Bryan Wynter 1915–75* (exhib. cat., Hayward Gallery, London, 1976).



previous page

1

Frozen Landscape c.1951

oil on muslin laid on board
24 × 36 in / 61 × 91.5 cm

Provenance

Estate of the artist

Literature

Michael Bird, *Bryan Wynter*, Lund Humphries, 2010,
p. 70–71, illus. p. 71, pl. 61

right

2

Golden Cap, (Dorset) 1954

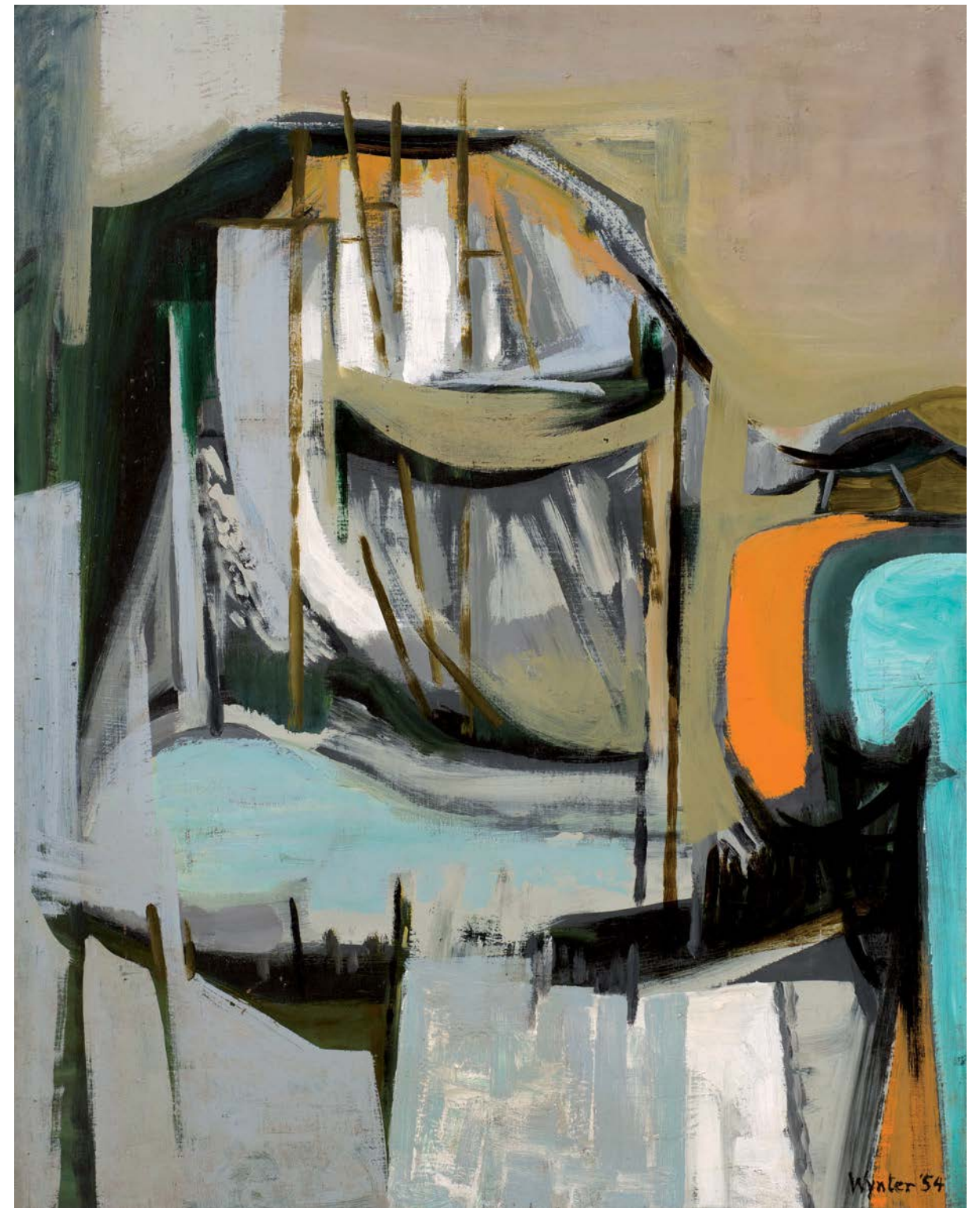
oil on board
signed & dated lower right
signed, titled & dated verso
36 × 28 in / 91.5 × 71 cm

Provenance

Estate of the artist

Literature

Michael Bird, *Bryan Wynter*, Lund Humphries, 2010,
p. 79, illus. p. 78, pl. 69



3

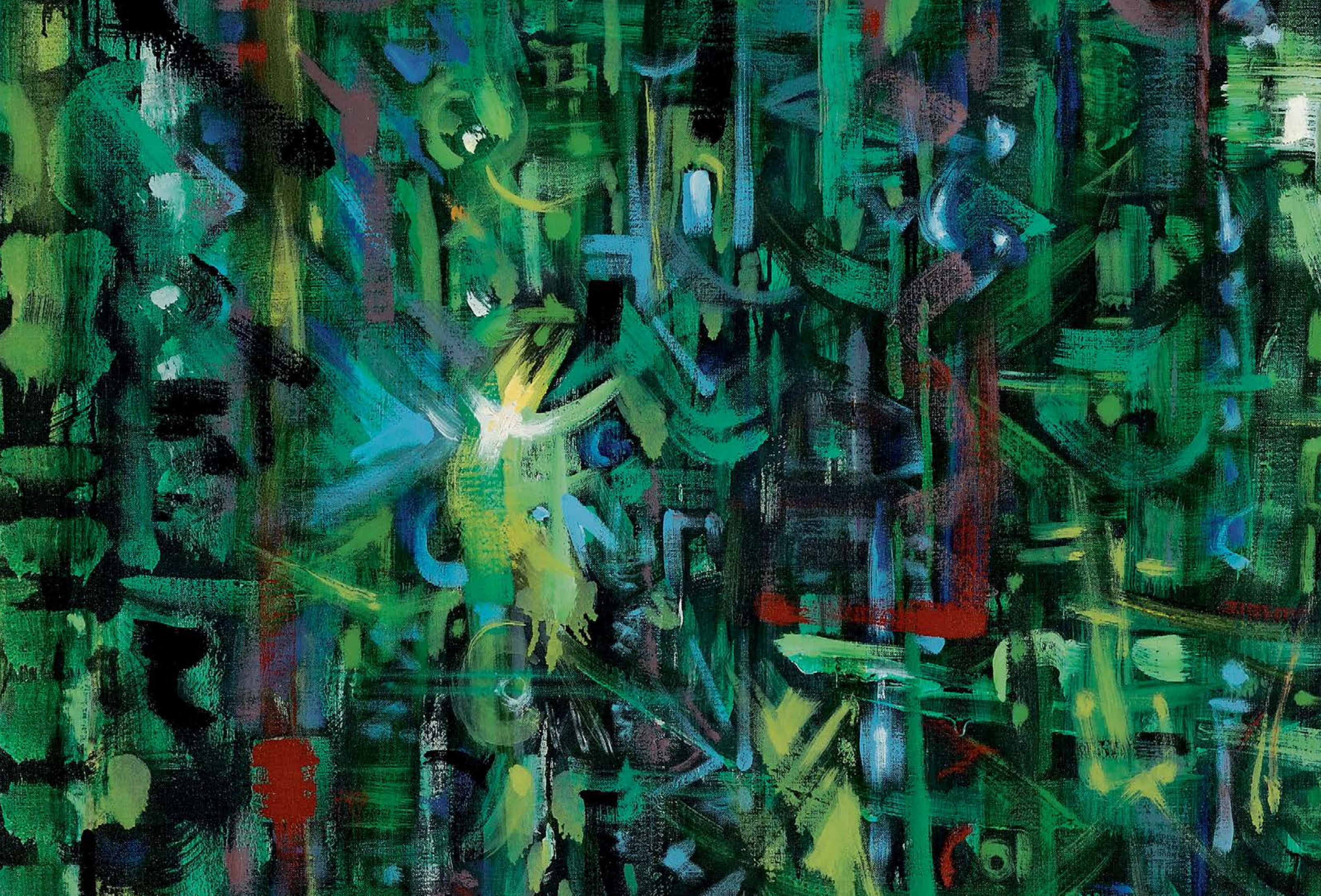
Breaking Wave 1951

oil on canvas
signed & dated lower left
signed & titled verso
24 × 29¾ in / 61 × 75.5 cm

Provenance
Estate of the artist

Literature
Michael Bird, *Bryan Wynter*, Lund Humphries, 2010,
p. 66, illus. p. 68, pl. 57





4

Impenetrable Country 1957

oil on canvas
signed, titled & dated verso
80 × 40 in / 203.2 × 101.6 cm

Provenance

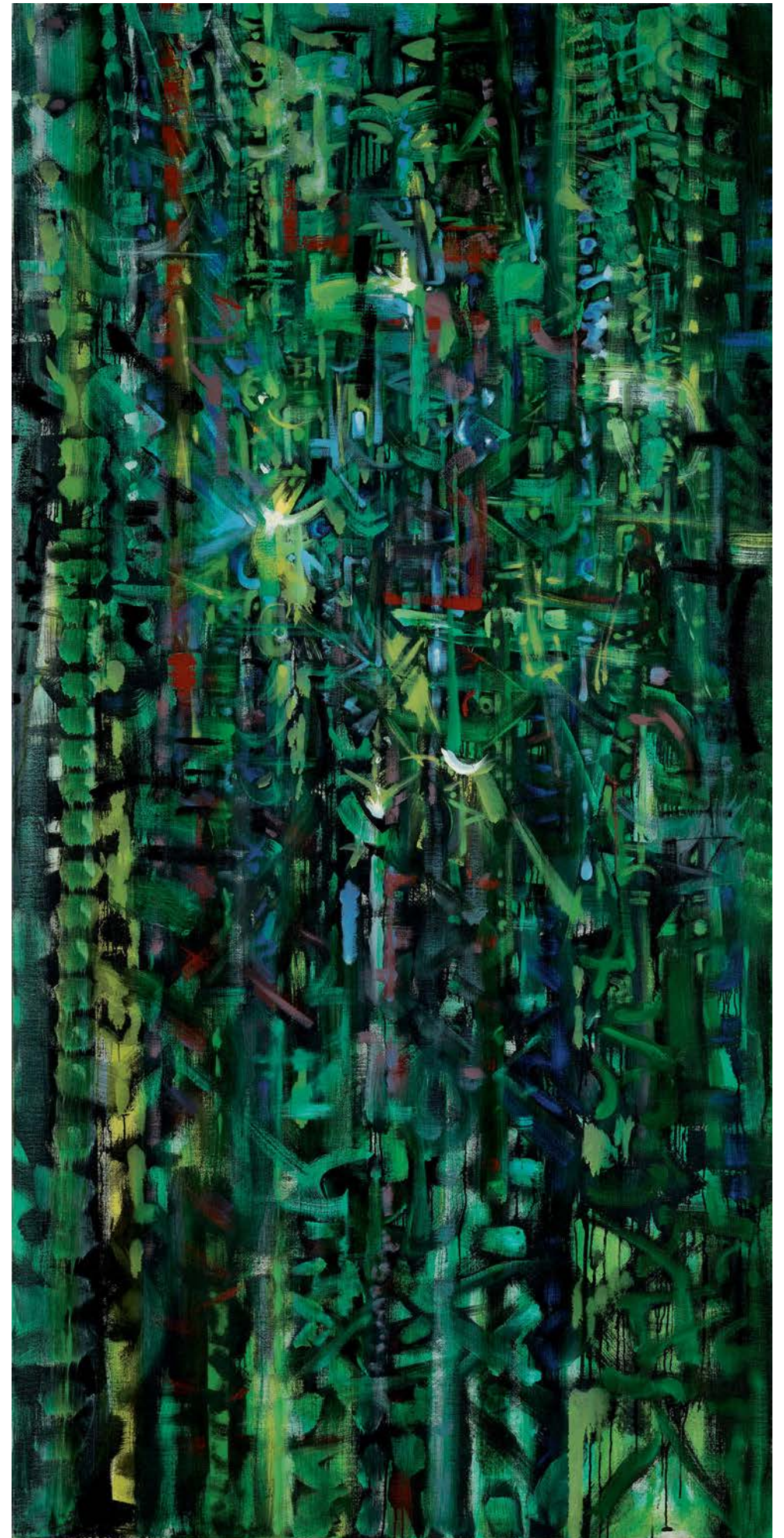
Estate of the artist

Exhibited

Redfern Gallery, *Metavisual, Abstract, Tachiste*, London, 1957, cat. 62
Auckland City Art Gallery, *British Abstract Painting*, Auckland, 1958, cat. 69
Hayward Gallery, *Bryan Wynter 1915–75*, London, 1976, cat. 33
Tate Gallery, *St Ives 1939–64: Twenty Five Years of Painting, Sculpture and Pottery*, London, 1985, cat. 189, illus. p. 207
Newlyn Art Gallery, *Looking West*, London, 1987, cat. 60, illus.

Literature

Michael Bird, *Bryan Wynter*, Lund Humphries, 2010,
p. 10 & 106, illus. p. 103, pl. 91



5

Deep Current 1956

oil on canvas
signed, titled & dated verso
56 × 44 in / 142.3 × 111.8 cm

Provenance

Estate of the artist

Exhibited

Hayward Gallery, *Bryan Wynter 1915–75*,
London, 1976, cat. 23

Literature

Michael Bird, *Bryan Wynter*, Lund Humphries, 2010,
p. 91, illus. p. 93, pl. 85



6

High Country 1956

oil on canvas
signed, titled & dated verso
60 × 40 in / 152.5 × 101.5 cm

Provenance

Estate of the artist
Private collection, London

Exhibited

Penwith Society, St Ives
Redfern Gallery, *Bryan Wynter*, London, 1957
Auckland City Art Gallery, *British Abstract Painting*, Auckland, 1958, cat. 68
Redfern Gallery, *Summer Exhibition*, London, 1961, cat. 443
Taynton Society of Arts, *Bryan Wynter*, Tanton House, Gloucester, 1963, cat. 20
Tate Gallery, *Bryan Wynter: A Selected Retrospective*, St Ives, 2001

Literature

Chris Stephens, *Bryan Wynter*, Tate Publishing, London,
1999, pp. 44–48, illus. p. 45, pl. 37 (also illustrated in detail on front cover)
Michael Bird, *Bryan Wynter*, Lund Humphries, 2010, pp. 88–91, illus. p. 89, pl. 81





7

Oceanic 1959

oil on canvas
signed, titled & dated verso
48 × 38 in / 122 × 96.5 cm

Provenance

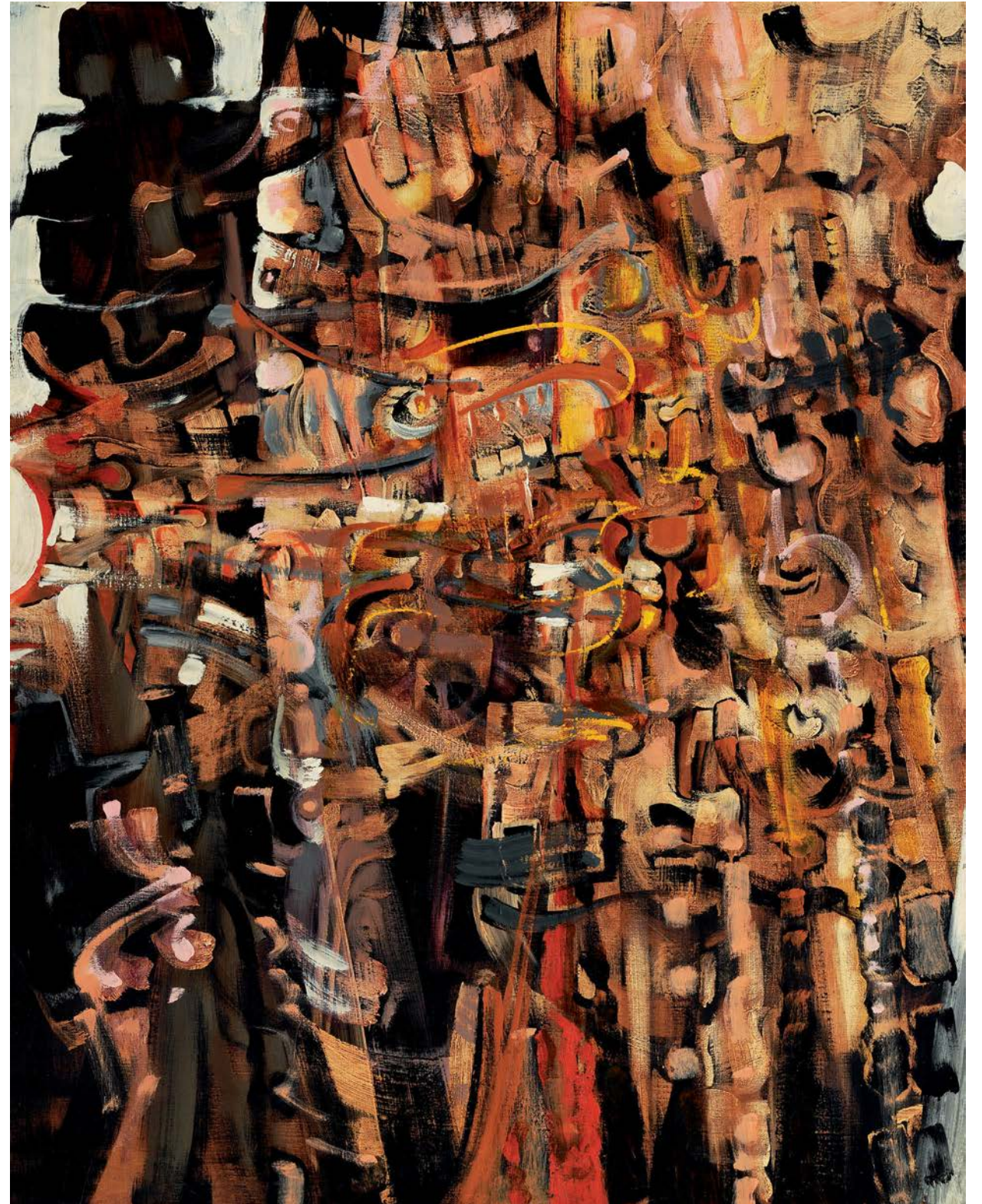
Estate of the artist

Exhibited

New Art Centre, *Bryan Wynter*, London

Literature

Michael Bird, *Bryan Wynter*, Lund Humphries, 2010,
p. 143, illus. p. 141, pl. 125





above
8

Untitled (Black & White) c.1961

oil on masonite / board
inscribed & dated verso
10 × 8 in / 25.5 × 20 cm

Provenance
Estate of the artist

Exhibited
Montpelier Sandelson, London, 1997

left
9

The Three 1960

gouache & mixed media on paper
signed & dated lower right
30 × 22 in / 76.2 × 56 cm

Provenance
Andersen Consulting



above

10

Small Indian 1961

oil on masonite
signed, titled & dated verso
13 × 10½ in / 33 × 26.5 cm

Provenance
Estate of the artist

Exhibited
Galerie Charles Lienhard, *Bryan Wynter*, Zurich, 1962, cat. 25

left

11

Untitled c.1961

oil on masonite
23 × 14½ in / 58 × 37 cm

Provenance
Estate of the artist



12

Saga I 1960

oil on canvas
signed, titled & dated verso
56 × 44 in / 142 × 112 cm

Provenance

Estate of the artist

Exhibited

Galerie Charles Lienhard, *Bryan Wynter*, Zurich, 1962,
cat. 8, illus. p. 2
The Waddington Galleries, *Bryan Wynter*, London, 1962, cat. 22
British Council Exhibition, *Contemporary British Painting*,
Iceland, 1963, cat. 26 & Canada 1963–64, cat. 54

Literature

Chris Stephens, *Bryan Wynter*, Tate Publishing, London, 1999,
p. 48, illus. pl. 40
Michael Bird, *Bryan Wynter*, Lund Humphries, 2010,
p. 146, illus. p. 145, pl. 129



13

Dark Escarpment 1961

oil on canvas
signed, titled & dated verso
60 × 30 in / 152.4 × 76 cm

Provenance

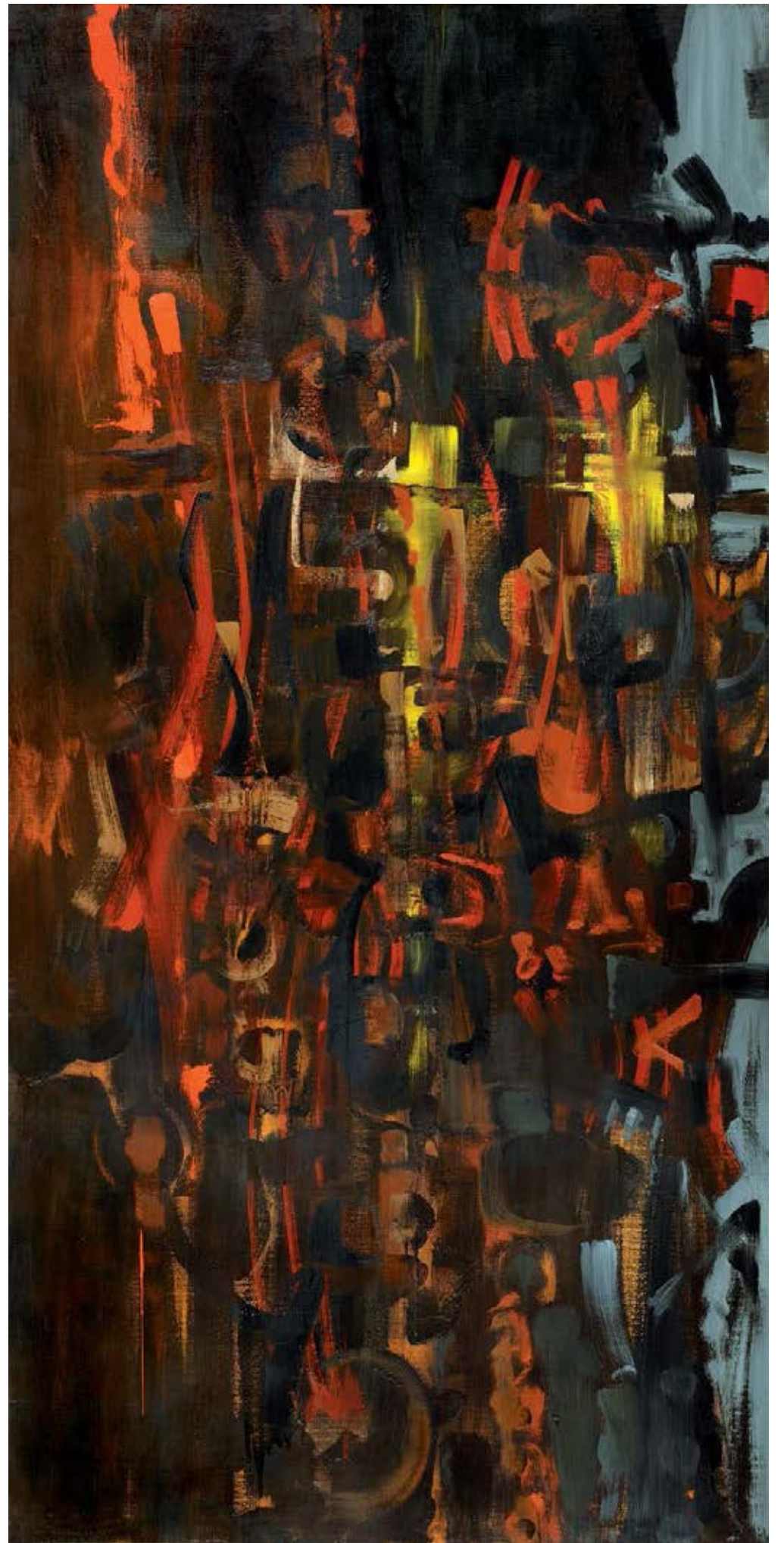
Estate of the artist

Exhibited

Galerie Charles Lienhard, *Bryan Wynter*, Zurich, 1962, cat. 13
Arnolfini Gallery, *Bryan Wynter*, Bristol, 1963, cat. 5

Literature

Michael Bird, *Bryan Wynter*, Lund Humphries, 2010,
illus. p. 138, pl. 123



14

Sandspoor II 1961

oil on canvas
signed, titled & dated verso
56 × 44 in / 142 × 112 cm

Provenance

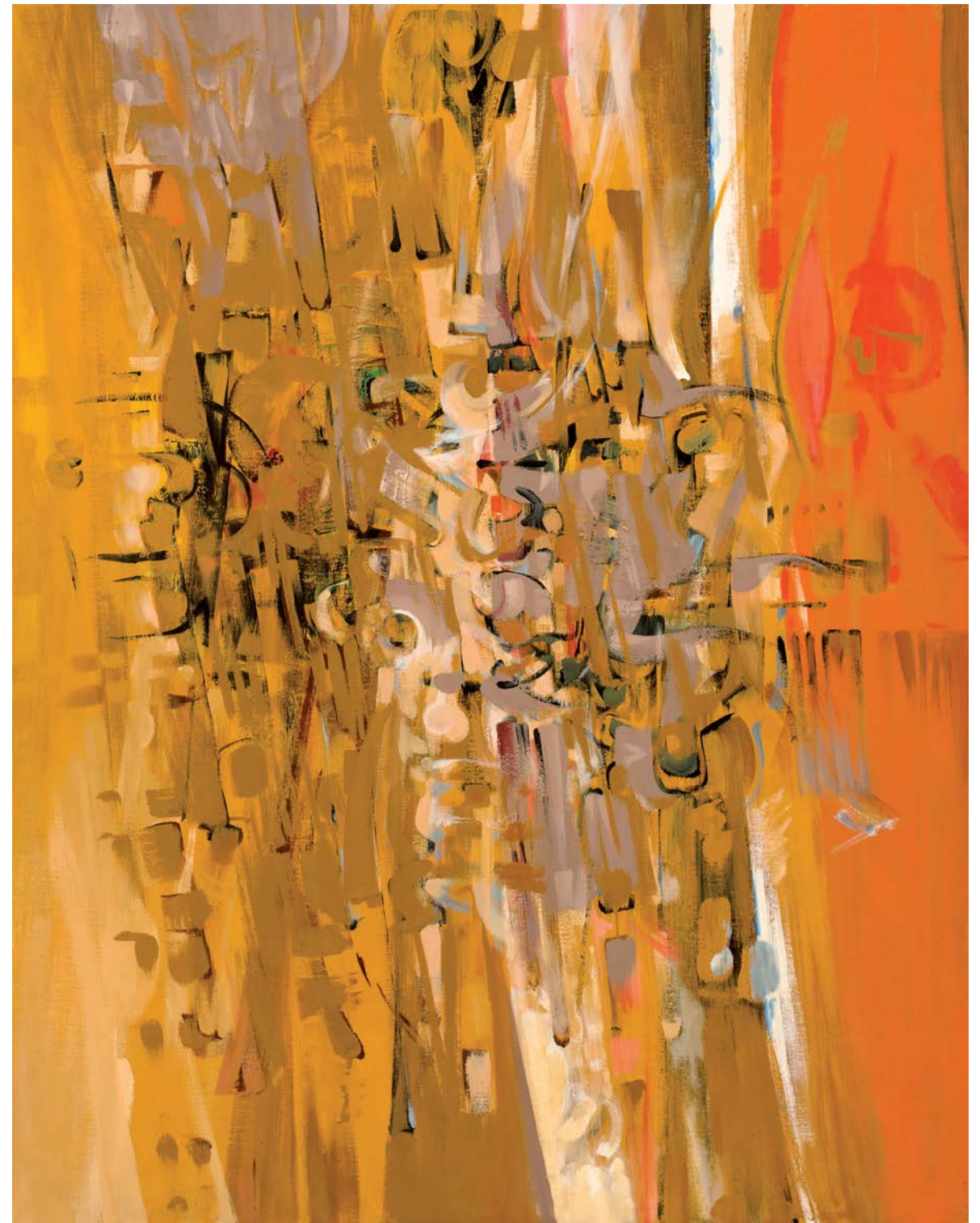
Estate of the artist

Exhibited

Galerie Charles Lienhard, *Bryan Wynter*, Zurich, 1962, cat. 9
The Waddington Galleries, *Bryan Wynter*, London, 1962,
cat. 9, illus. p. 8
British Council, *International Contemporary Art Exhibition*,
Tunis, 1964
Penwith Galleries, *Bryan Wynter, A Selection of Work from
1951 to 1975*, St Ives, 1982, cat. 14
Prema Arts Centre, *Bryan Wynter 1915–75*, Dursley, 1984

Literature

Chris Stephens, *Bryan Wynter*, Tate Publishing, London, 1999,
pp. 56–59
Michael Bird, *Bryan Wynter*, Lund Humphries, 2010,
p. 146, illus. p. 151, pl. 133



15

Oceanic IV 1964

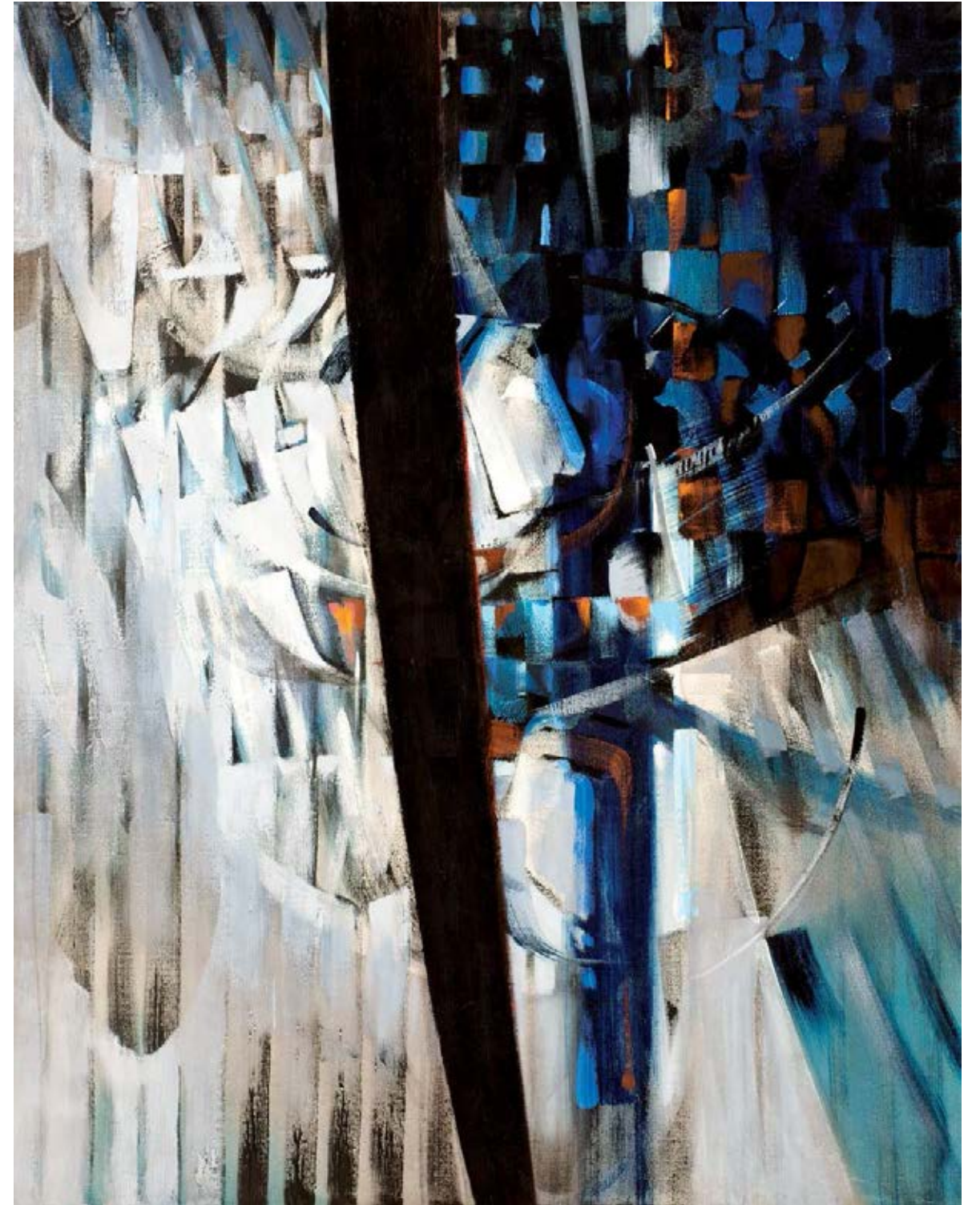
oil on canvas
signed, titled & dated verso
48 × 38 in / 122 × 96.5 cm

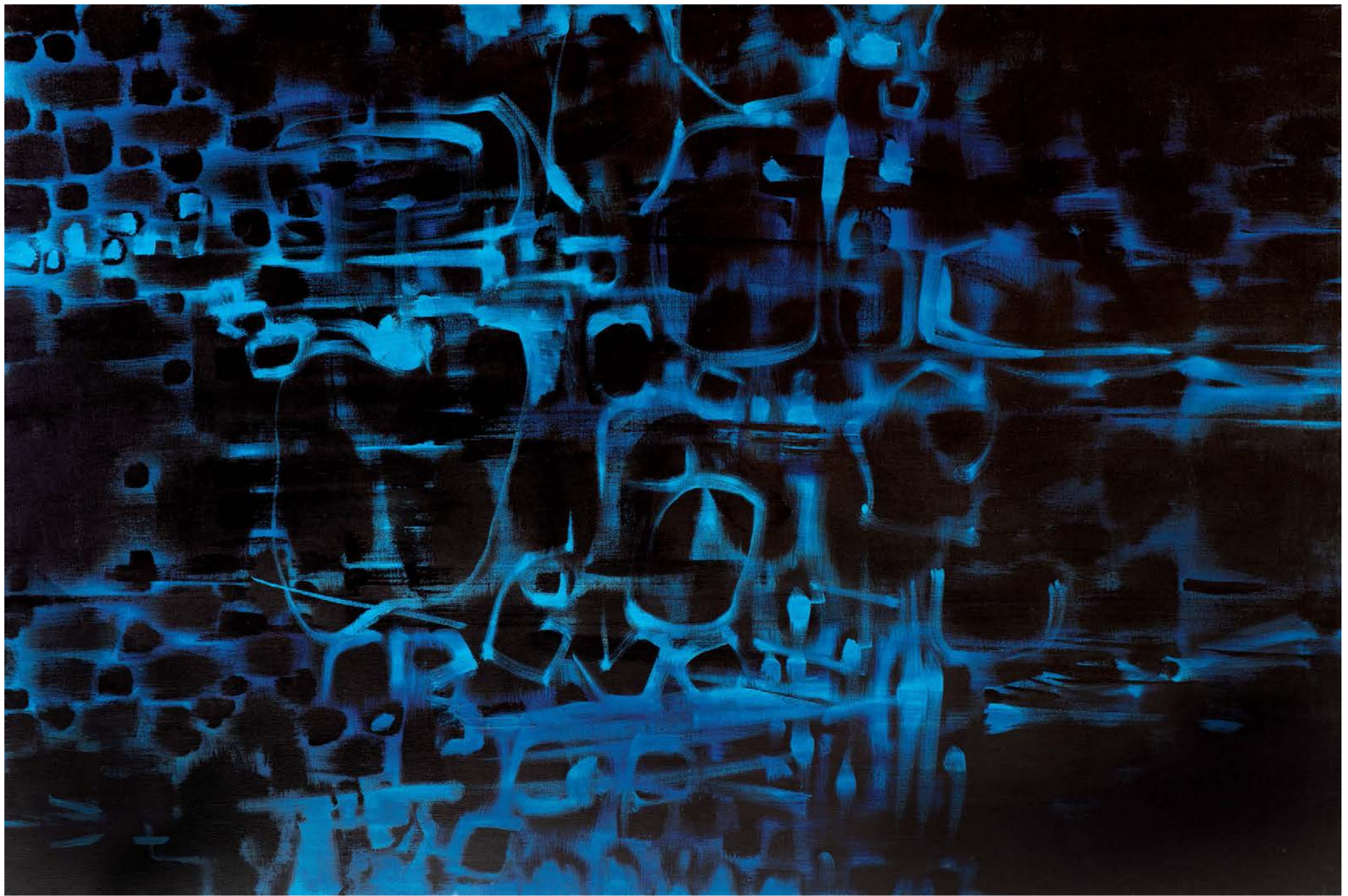
Provenance

The Richard Demarco Gallery, Edinburgh
Private collection, Australia

Exhibited

The Waddington Galleries, *Frost, Heron, Hilton, Wynter*,
London, 1965, cat. 22
Hume Tower, *Patrick Heron, Bryan Wynter: Paintings*,
Edinburgh, 1965, cat. 15





previous page

16

Blue Deep 1962

oil on canvas
signed, titled & dated verso
48 × 72 in / 122 × 183 cm

Provenance

Estate of the artist

Exhibited

The Waddington Galleries, *Bryan Wynter*, London, 1962, cat. 11, illus. p. 5
Arnolfini Gallery, *Bryan Wynter*, Bristol, 1963, cat. 12
Hayward Gallery, *Bryan Wynter 1915–75*, London, 1976, cat. 56

right

17

Black White 1964

oil on canvas
40 × 32 in / 102 × 81.5 cm

Provenance

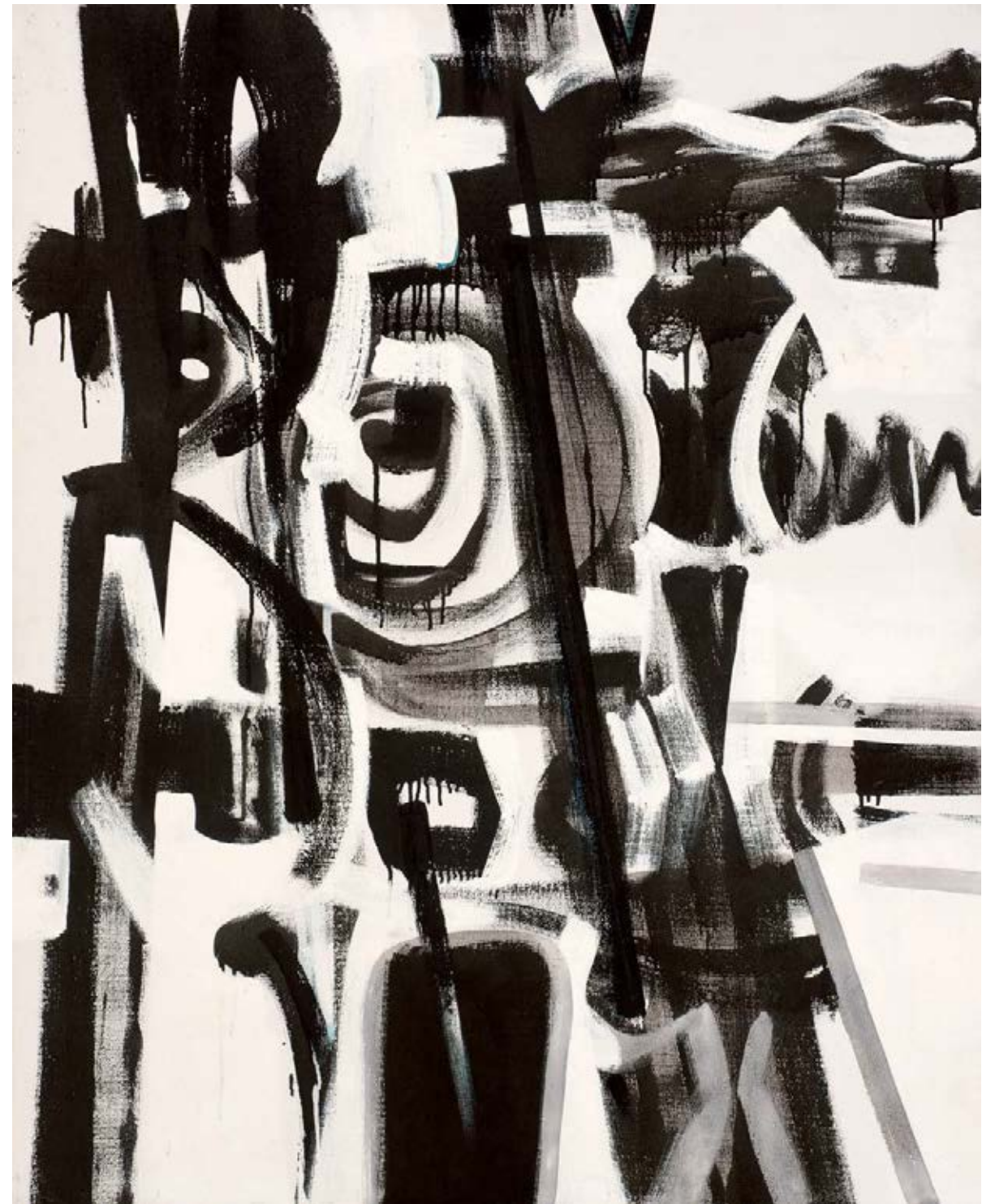
Estate of the artist

Exhibited

The Waddington Galleries, *Frost, Heron, Hilton, Wynter*, London, 1965, cat. 21, illus. p. 8
Tate Gallery, *Bryan Wynter: A Selected Retrospective*, St Ives, 2001

Literature

Chris Stephens, *Bryan Wynter*, Tate Publishing, London, 1999, p. 66, illus. pl. 52
Michael Bird, *Bryan Wynter*, Lund Humphries, 2010, p. 157, illus. p. 155, pl. 137 (also illustrated in detail on p. 6)



Public Collections

Arts Council of Britain
Arts Council of Northern Ireland
Auckland, City Art Gallery
Belfast, Ulster Museum
Birmingham, City Museum and Art Gallery
Bradford, City Art Gallery and Museum
Bristol, City Art Gallery
British Council
Cambridge, Fitzwilliam Museum
Contemporary Art Society
Coventry, Herbert Art Gallery and Museum
Eastbourne, Towner Art Gallery
Kingston-upon-Hull, Ferens Art Gallery
Lincoln, Usher Gallery
Lisbon, Callouste Gulbenkian Foundation
London, Tate Gallery
London, Victoria and Albert Museum
Manchester, City Art Gallery
Manchester, Whitworth Art Gallery
New York, Museum of Modern Art
Oxford, Keble College
Plymouth, City Museum and Art Gallery
Rochdale, Rochdale Art Gallery
Wellington, Museum of New Zealand
York, City Art Gallery

Solo Exhibitions

1947 Redfern Gallery, London (also, 1948, 50, 53, 55, 57)
1959 Waddington Galleries, London
1962 Galerie Charles Lienhard, Zurich
Waddington Galleries, London
1963 Arnolfini, Bristol
Taynton Arts Society, Gloucester
1965 Waddington Galleries, London
1966 Arts Council Gallery, Belfast
1967 Waddington Galleries, London
1969 Sheviock Gallery, Torpoint, Cornwall
1971 University of Exeter
1974 Waddington Galleries, London
1975 Memorial Exhibition, Falmouth Art College, Falmouth
1976 Hayward Gallery, London (full retrospective)
1978 University of Essex, Colchester
1981 New Arts Centre, London (Part 1)
1982 New Arts Centre, London (Part 2)
Penwith Gallery, St Ives

1983 New Arts Centre, London
1984 Prema Project, Uley, Gloucestershire
1987 Gillian Jason Gallery
2001 Tate Gallery, St Ives
2002 Jonathan Clark Fine Art, London
2006 Jonathan Clark Fine Art, London

Selected Group Exhibitions

1945-51 Castle Inn, Fore Street, St Ives
1946-47 Crypt Group, St Ives
1947 Summer Exhibition, Redfern Gallery, London (also 1966)
1950 Contemporary English Painting, Bristol City Art Gallery
1953 Contemporary British Watercolours, British Council touring exhibition, Brooklyn Museum, New York
1954 Abstract, Cubist, Formalist, Sur-realist, Redfern Gallery, London
Fifty Years of British Art, City Art Gallery, Bradford
British Painting and Sculpture 1954, Whitechapel Art Gallery, London
1955 Six Painters from Cornwall, City Art Gallery, Montreal (and touring Canada)
1957 Abstract Art, Galerie Creuze, Paris
Statements: British Abstract Art in 1956, ICA, London
Fourth International Exhibition of Contemporary Art, National Museum of Modern Art, Tokyo
Contemporary English Painting, Musée des Beaux-Arts, Liège (and touring to Geneva and Brussels)
Contemporary English Painting, Chicago Arts Club (and touring USA)
New Trends in British Art, New York Art Foundation, Rome
1958 Eleven British Artists, Jefferson Place Gallery, Washington DC
John Moores Liverpool Exhibition 1, Walker Art Gallery, Liverpool
British Abstract Painting, City Art Gallery, Auckland, New Zealand
Contemporary British Painting, Howard Wise Gallery, Cleveland, Ohio
1959 Recent Paintings: Seven British Artists, British Council touring exhibition, Australia
The Graven Image, Whitechapel Art Gallery, London
Fifth Tokyo Biennale
Documenta II, Kassel
John Moores Liverpool Exhibition 2, Walker Art Gallery, Liverpool
1960 British Painting 1720–1960, British Council touring exhibition, USSR
Artists from the Waddington Galleries, Nottingham University
Luca Scacchi Gracco, Milan
Six British Artists, British Council touring exhibition, Mexico, Peru and Kenya
1961 Middle Roads: Four British Abstract Painters, Manchester City Art Gallery

1961 Sixth Tokyo Biennale
Fourth International Contemporary Art Exhibition, New Delhi (and touring India)
1962 New British Art, Sammenslutningen af Danske Kunstforeninger, Denmark
British Art Today, San Francisco (and touring)
1963 British Council exhibition, Budapest
British Painting in the Sixties, Tate Gallery and Whitechapel Art Gallery, London
John Moores Exhibition 4, Walker Art Gallery, Liverpool
1964 Young British Painters, Carolina Museum of Art, Raleigh, North Carolina
International Contemporary Art Exhibition, British Council exhibition, Tunis
1965 Patrick Heron and Bryan Wynter, Hume Tower, Edinburgh
British Watercolours and Drawings of the 20th Century, British Council touring exhibition, Hong Kong
1966 Recent British Painting, Peter Stuyvesant Foundation, Tate Gallery, London
Inaugural Exhibition, The Richard Demarco Gallery, Edinburgh
Summer Exhibition, Redfern Gallery, London
1968 British Art Today, Hamburg Kunstverein, Hamburg
1970 Kinetics, Arts Council, Hayward Gallery, London
1972 Decade 50, Whitechapel Art Gallery, London (and touring)
1974 British Painting '74, Arts Council, Hayward Gallery, London
1977 British Painting 1952–77, Royal Academy of Arts, London
Cornwall 1945–55, New Arts Centre, London
1982 The Sea, St Ives and the Seeing Eye, Penwith Gallery, St Ives
British Drawings and Watercolours, British Council touring exhibition, China
1984 English Contrasts, Artcurial, Paris
1985 St Ives 1939–64: Twenty Five Years of Painting, Sculpture and Pottery, Tate Gallery, London
Cornish and Contemporary, Worcester City Museum
1987 Looking West, Newlyn Art Gallery, Newlyn and Royal College of Art, London
The Experience of Landscape, Arts Council touring exhibition
1988 St Ives, New Arts Centre, London
1998 St Ives and British Modernism, Jonathan Clark Fine Art, London
2008 Unpopular Culture: Grayson Perry Selects from the Arts Council Collection, De La Warr Pavilion, Bexhill-on-Sea (and touring)
2015 Images Moving Out Onto Space, Tate Gallery, St Ives



Wynter kite kayaking

Selected Bibliography
Monographs

Chris Stevens, Bryan Wynter, ‘St Ives Artists’ (London: Tate Publishing, 1999)
Michael Bird, Bryan Wynter (Farnham: Lund Humphries, 2010)

Articles

Conrad Senat, ‘Young English Painters, No. 1: Some Paintings by Bryan Wynter’, in Counterpoint, no. 1 (1945)
Alan Bowness, ‘The Paintings of Bryan Wynter’, in Art News and Review, vol. 9, no. 4 (14 March 1959), pp. 5, 18
J.P. Hodin, ‘Bryan Wynter’, in Quadrum, no. 9 (1960)
Patrick Heron, ‘Bryan Wynter’, in Studio International, vol. 189, no. 975 (May–June 1975)
Bryan Wynter, 1915–75 (exhib. cat., Hayward Gallery, London, 1976) (essays by Alan Bowness and Patrick Heron)
Eric Wynter, ‘Bryan – A Memoir’, in Catalogue of the Paintings of Bryan Wynter (exhib. cat., Prema Project, Uley, 1984)

Writings

‘Artist’s statement’, in Statements: A Review of British Abstract Art in 1956 (exhib. cat., Institute of Contemporary Arts, London, 1957)
‘Notes on My Painting’, in Bryan Wynter (exhib. cat., Galerie Charles Lienhard, Zurich, 1962)
‘Unpublished Notes, 10 Jan 1960 (for Alan Bowness)’, in Bryan Wynter, 1915–75 (exhib. cat., Hayward Gallery, London, 1976)

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and the Wynter family for all their help
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Frontispiece

Photograph c.1955-60 by Bryan Wynter

Facing introduction

Interior, The Carn, photograph 1955

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Jonathan Clark Fine Art