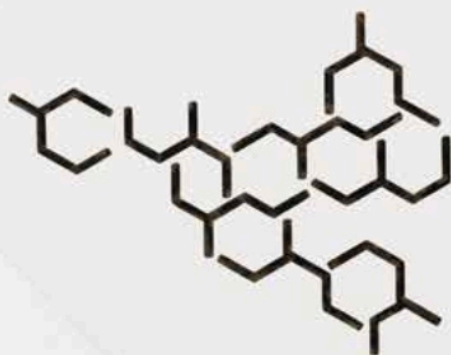


Anthony Hill

5 Decades



Anthony Hill 5 Decades

18 May–8 July 2023

**Annely Juda Fine Art**

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Anthony Hill, Hunter Street,  
London, 1954  
Photograph by Ida Kar

Anthony Hill

5 Decades

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'Constructivism proves that the limits between mathematics and art, between a work of art and a technical invention, are not to be fixed.'

Jean (Hans) Arp and El Lissitzky  
*The Isms of Art*, 1925

Anthony Hill and Gillian Wise, 1964  
Photograph by Lord Snowdon



## Anthony Hill: Recent Constructions

Rigour and clarity are characteristic of Anthony Hill's work and, at first, this may seem to belong to constructivism as a whole, not merely to his constructions. However, it is one of the paradoxes and embarrassments of modern art that constructivism, despite its hygienic appearance, possesses a tangled and confused aesthetics. It has been identified with architecture and, hence, with nineteenth century ideas about the synthesis of the arts, as well as with 'the machine age'. The argument is that because constructivists use modern materials, theirs must be the art appropriate to an industrialised society. (Probably the mass media have this social function more than any of the competing groups within the fine arts.) It would be more true to say that constructivists have extended the ludic principle of art (play without a utilitarian goal) to include new materials. This is less a symbolic mastery of technology, as has been claimed, than an addition to the traditional media available to artists. Hill is a non-Utopian constructivist who has no ambition to symbolise the 'modern times' by his work, as Gabo aimed to do in his monuments, for example. What, then, is Hill's purpose in assembling his reliefs of plastics and metal, if it is not to celebrate the technology associated with them?

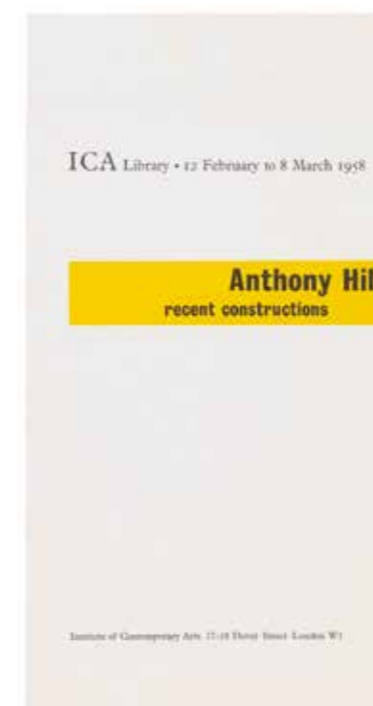
Hill's links with early constructivism are not to be minimised although his use of it is different. He shares with Gabo and Pevsner the desire to dissolve solid volumes into transparent and luminous charts. This is done not only with transparency but also by means of reflection in shiny opaque surfaces. The early constructivists linked such efforts with engineering, which had a polemical and heroic overtone at the time. For these rhetorical accents Hill substitutes the physical data of the work. Also in line with constructivism is his use of what Gabo called 'colour *in* the material', rather than colour added on material. Hill's lustrous copper or milky plastic show his resource in using materials for their inherent sensuous properties. Unlike the constructivists' three-dimensional structures Hill presents his reliefs parallel to the plane of the wall and carrying only moderate projections. The reliefs are limited to horizontals and verticals in right-angled relationships which he develops with the eloquence of consistency. The sharp edges, the clean angles, the sleek planes, constitute a light trap which retains the candour of its assembled structure through a wide spectrum of light effects.

Hill does not use 'modern materials' symbolically, then, but for their physical properties which he learns and guards. His reliefs are highly-wrought objects of great order. The substances he uses, perspex, vinyl sheets, aluminium, copper, are very sensitive to the light on them. The light changes on the surface

with the movement of the spectator or the light-source and with the shadows of people moving between the construction and the lamps or windows. By keeping his major planes vertical Hill emphasizes the reflectiveness of his materials. Different materials can be contrasted (dull silvery aluminium and slick perspex) or one material can be treated in different ways. Copper, for example, can be polished, given a satin finish (fine but not shiny), or left untreated, in which case oxidization produces unpredictable colours and markings. A dull white plastic next to a gleaming black reverses our expectations by locating dramatic light in the black area while the white surface appears to absorb the light. Thus it can be said that Hill's constructions are completed by light and for this reason are virtually unphotographable in anything like their original fullness. This is an interim exhibition of small works but even so it demonstrates clearly the relation of the constructivist work to the 'environment'. This is a loaded word in constructivist aesthetics, meaning anything from the site of a construction to the whole urban complex, but in connection with Hill it can be used in a more restricted sense. Environment, in relation to Hill's reliefs, is not the city but quite simply the light by means of which we see the constructions. And Hill's art, so strict in the making, can contain the inexhaustible variables of light.

Hill's constructions communicate to us, both as something made by the artist, the end product of formal decisions, and as an object in the world as responsive to visual change as a mirror.

First published in *Anthony Hill: Recent Constructions* (London: Institute of Contemporary Arts, 1958)



## Anthony Hill and Redo

‘The Dada streak in A.H. was never exorcised...’

Anthony Hill had two principal identities as an artist: Hill the Constructivist – or Constructionist, the term he preferred – and Redo, an iconoclastic Dada spirit who contradicted Hill, revelled in the erotic and relied on the readymade. This is how he presented his two personae from the mid-1970s. However, when the histories of these contrasting figures – or more exactly their works – are examined, the duality becomes less clear.

From an early age Hill was familiar with the history of modern art and recognised what mattered – that is, ‘the complex scenario of innovations’ that emerged in the first two decades of the twentieth century. What he could see, from the vantage point of thirty years on, was a visual cornucopia of original ideas, springing almost simultaneously from the Cubists, the Futurists, the Russian Constructivists and Dada. The historical simplification that had followed this outburst of creativity pitted the Constructivists against Dada – but as Hill said, ‘People who hadn’t looked at things very carefully said, “Well, of course, Dada and Constructivism are complete opposites.” But then, when you look at the history of modern art you find that’s not true...’<sup>1</sup> Labels and categories of this kind were a particular irritation for Hill, with good reason, for they simplify a complex set of relationships that for him were inspirational. He never denied the influence of Russian Constructivists like Vladimir Tatlin and Kazimir Malevich, or of Marcel Duchamp and Francis Picabia, despite the fact that he regarded his constructions as a ‘genuinely additional category’.<sup>2</sup>

‘At an early and impressionable age’ Hill elected the ‘noble spectre’ Duchamp as a kind of ‘artistic stepfather’, whom he admired above all as an abstract artist. ‘I am something of a heretic; my response to the works I admire is almost wholly “formalistic”...’<sup>3</sup> Several key aspects of Hill’s approach find echoes in Duchamp: a preference for anonymity, the impersonal, serial production using industrial methods, humour and a somewhat calculated use of chance, on the one hand, and the rejection of painting, of the expressive and the picturesque, on the other. ‘It is in the role of technique that Duchamp can be said to have opened up possibilities for other artists. Mechanical anonymity, the object quality, motion and chance: these are some of the things to which abstract art must acknowledge Duchamp’s contribution first and foremost.’<sup>4</sup> Hill also felt an affinity with Duchamp’s wish to change the purely ‘retinal’



Progression of Redo nomenclature, from Anthony Hill notebook, ‘sur Ardie = Hardy = R.D. = Redo... etc.’, c. 1976

Anthony Hill  
*Composition*, 1950  
Oil and collage on board  
57.2 x 34.3 cm | 22½ x 13½ in  
Private collection



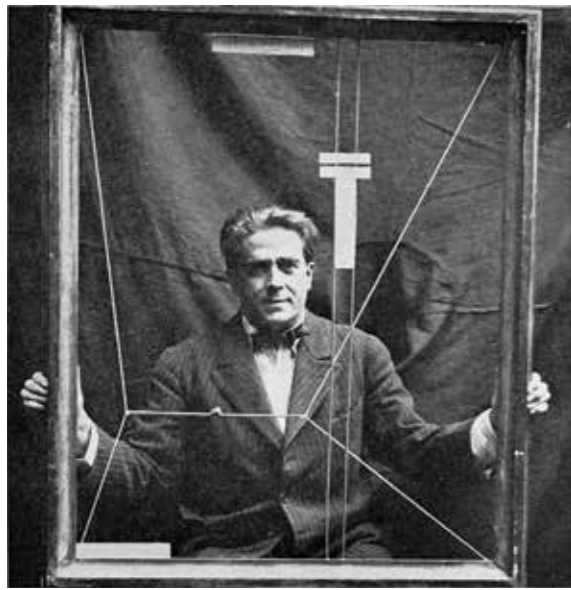
direction he felt art had taken since the nineteenth century, and restore the ‘mind’ to it – moreover, he shared with Duchamp the paradox that side by side with this anti-retinal position, they both explored perceptual games and optical illusions. Duchamp was effectively godfather to both Hill the Constructionist, and to Redo.<sup>5</sup>

Hill’s alter ego Redo went public in 1975, with his introduction to the *Studio International* special issue on Duchamp:

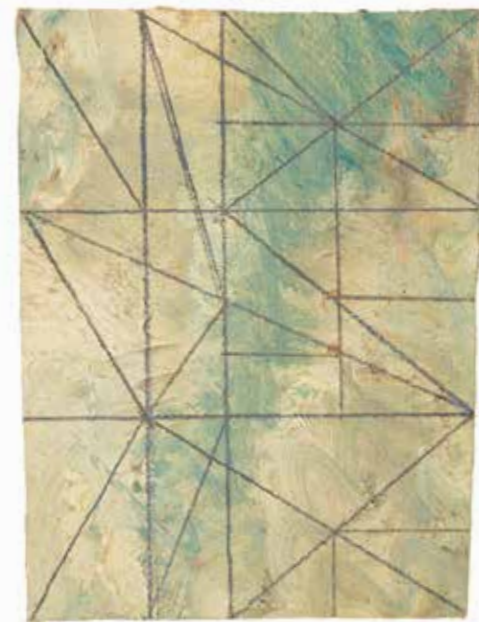
A few years ago I invented an alter ego (the idea was clearly influenced by Duchamp... whose Rose [sic] Sélavy I had in mind); his name was to be Rem Doxford and this in turn was to be explained as a ‘contraction’ of Rembrandt’s Doghsfoodt. Rem Doxford was to be described as an artist and academic and his unpublished MS were to have been announced as ‘The Erotologist speaks’ and ‘AS ABOVE SO BELOW’, a study of Wittgenstein and Duchamp.<sup>6</sup>

A deadpan xerox of a photo of two men repeated four times in a square, *Two Bachelors regarding a fresh widow in the style of Andy Warhol* (1973), was reproduced in this issue under the name of Rem Doxford. One of the first of the Redo collages, the ‘erotological’ *Via Crucis, or Incumbancy* (1973–74), with its nod to Man Ray’s *Monument à D.A.F. de Sade*, is signed on the back Rem D’Oxford. The name was finally shortened after a curator friend in Paris complained that this was a horrible, clumsy name, and suggested he use just the first two letters of each word: hence Redo, not only neater but with a musical connection to ‘Do Re Mi...’.

Redo’s private origins go back to the very beginning of Hill’s self-discovery as an artist. Rather than emerging in the 1970s as an iconoclastic reaction to Hill’s established persona as a Constructionist, Redo first manifested himself when Anthony was still a student at St Martin’s. In about 1948 or 1949 (the artist’s dates are notoriously fluid), he and his friend David Evans, who was also a great fan of Erik Satie, came up with the name Rembrandt Oxford for a new composer, among other fictional characters and new instruments thought up by the two of them for a proposed dictionary of music. There don’t seem to be any obvious visual manifestations of Rembrandt Oxford, though the musical titles *Toccata* and *Intervals* (both 1951) could indicate a link with Satie. Together with *Jeux* (1951), they marked a departure from his Cubist-type collages, which were indebted to Juan Gris and Paul Klee and featured pasted-on advertisements, for tea, coffee or Pears’ soap, for example, mingled with very occasional painterly passages, such as a white smudge on two works that he thought of as a nebula. The new manner eliminated the hand in favour of what he described as ‘clean cut impersonally painted “geometric” abstract’.<sup>7</sup> Roughly attached readymade squares of linoleum are nailed to the canvas in *Intervals* (p. 22).



Francis Picabia inside *Danse de Saint-Guy*,  
from *The Little Review*, Spring 1922



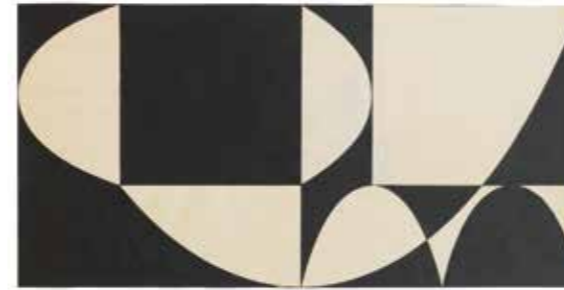
Anthony Hill  
*Untitled D*, 1948–49  
Graphite and oil on canvas  
19.7 × 14 cm | 7¾ × 5½ in

So the origins of Redo, publicised as a foil to Hill the Constructionist in the 1970s, go back to a period when Hill was probing the Dada–Constructivist divide and finding inspiration in the formal and abstract inventions of artists normally associated with Dada: Duchamp, Picabia, Hans Arp, as well as the Russian Constructivists. He might have known Hans Richter’s magazine *G: Material zur elementaren Gestaltung* (‘Material for Elementary Form’, 1923–26), one of the most imaginative and catholic – in the sense of welcoming Dada as well as Constructivist artists – of the reviews of the time. *G* prominently featured modernist architecture and design, film and photomontage, together with work by Arp, Kurt Schwitters, Duchamp, Malevich, Man Ray, George Grosz and Raoul Hausmann. Hill certainly felt, with his constructionist reliefs that followed in the 1950s, that he was moving towards architecture, as designer, builder and engineer.

Hill must have been one of the first artists in this country not to have had to relearn his visual language in the sense of needing to reject the figurative tradition. His early painting is never other than abstract, though it can veer wildly between the almost-automatism of *3 Second Painting* (1949) and the more austere Klee- or Picasso-related canvases and collages. Imagery enters only later, as readymade, in the context of Redo. Although he is not using Redo as a name at this point, there is one Dada-style experiment in terms of non-conventional materials and the embrace of chance, related to Duchamp and Picabia, which was fundamental to his development (and which he called Opus 1). In 1949 or 1950 he made *Frame and String Construction* (p. 17), which he also referred to as *The Talisman*, in which a network of strings crisscrosses an empty canvas stretcher. It recalls Picabia’s *Danse de Saint-Guy* (c. 1919), one of a group of works Picabia submitted to the Paris Salon des Indépendants in 1922 in a provocative Dada spirit. It’s difficult to prove that Hill knew this work at the time, but he was then actively researching a small book he was planning to write about Picabia, and was in contact with Picabia’s former wife Gabrielle Buffet-Picabia. In *Danse de Saint-Guy* vertical strings contrast with diagonals intersecting with a horizontal – patterns that Hill expands. Hill/Redo probably appreciated *Danse de Saint-Guy* both as an anti-art (anti-painting) gesture and as radical use of unexpected material in the interests of abstract structures. Later he placed a mirror in place of an absent backboard, in a further Dada-related game with the idea of the self-portrait.

The string work *The Talisman* is closely related to a group of pencil drawings creating similar webs of lines intersecting at nodes, startlingly drawn over a cut-up fragment of sky from a discarded painting by his father, Adrian Hill (pp. 20–21). The drawings give contrasting

impressions of deliberation and chance, an intersection at the heart of Duchamp’s *Large Glass* and of the Dada/Constructivist continuum in general.



Anthony Hill  
*Study for Catenary Rhythms*, 1953  
Ink on paper  
25.5 × 50.8 cm | 10 × 20 in

*Jeux* was ‘a sort of homage to Picabia’, Hill noted, as well as a ‘prototype for commercial reproduction’ (or ‘prototype for mechanical reproduction’).<sup>8</sup> Orthogonal and triangular shapes and a Klee-like arrow interlace with some shapes that resemble Arp’s geometric collages, but above all the collage opens up to the dynamic interplay between long looping forms and rectangles in the black-and-white collages and paintings of 1953 to 1954, such as *Catenary Rhythms*. A catenary curve is not parabolic but ‘the curve formed by a flexible chain or cable supported at both ends and hanging freely, acted on by no force other than gravity’. In his many studies for the final *Catenary Rhythms* – which was shown at the Building Centre, London, in 1954 to demonstrate how artists could use machine technology: a double square measuring 40 × 80 inches, in Ripolin painted over a dyeline print and mounted on cardboard, subsequently destroyed – Hill sometimes reversed black and white, and slightly adjusted the balances between heavy and light, pointed and orthogonal, curved and rectangular forms. Presumably the curve is determined by weight and position, and thus almost endlessly flexible.

With reference to his 1954, optically disturbing painting *Orthogonal/Diagonal Composition*, executed in four versions, the last in 1975 (p. 71), Hill pointed out that the composition could be read in many different ways and added ‘Van Doesburg and Max Bill were influences, but so was Duchamp, in that the composition was a “geometric readymade”.’<sup>9</sup>

Although Redo had made his exhibition debut at Knoedler/Kasmin in London in 1980, where both artists are named, he was not mentioned (though secretly present) in Hill’s major retrospective at the Hayward Gallery in 1983. In the catalogue for the exhibition, which concentrates on Hill the Constructionist, Alastair Grieve traces the phases of Hill’s processes of discovery, though these are not wholly distinct. As Grieve writes, the work evolved logically, but there are many overlaps and continuities. In 1956 Hill made his last, strictly orthogonal, black-and-white paintings and simultaneously started a group of experimental reliefs in which colour, light and tone are created by materials such as polystyrene, perspex, copper, PVC and aluminium, notably industrially produced L-shaped bars. These are occasionally stuck on an enamelled stove-back, and always horizontal and vertical in orientation. In the early 1960s he discovered extruded aluminium sections angled at 120 degrees, which prompted series of works in potentially endless permutations, grounded in his fascination with mathematical ideas. A long-standing interest in topology, inspired by Bill and Buckminster Fuller, led to research into combinatorial mathematics and graph theory, reflected for

Hill’s Greek Street studio, 1956  
Photograph by Adrian Flowers

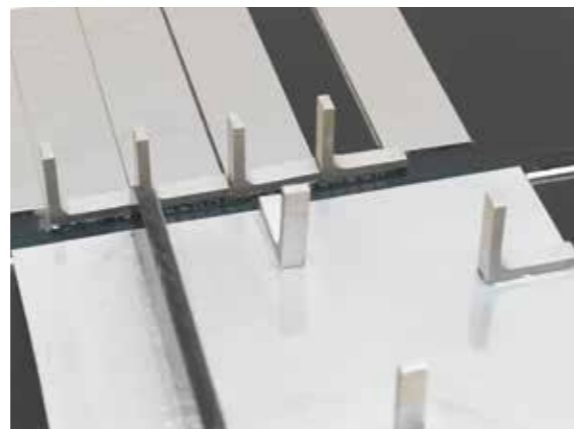


example in his Parity Studies (pp. 59, 65, 67). In these the 120-degree angle lies flat, and is grouped in units that create asymmetrical groups of 'trees'. Mathematics and geometry were fruitful starting points but not absolute determinants of the final work. As Hill writes in 'Raw Matters', a text published in the 1983 Hayward catalogue: 'The kinds of works I have been making since the middle fifties have included "mathematical" works, using the adjective to stress the existence of some kind of structured theme or notion or principle of composing. However, it would be a mistake to look for this element as an invariant component; often works have been concerned with some physical or perceptual interest.'<sup>10</sup> And as a page from one of his many notebooks demonstrates, aesthetics comes into it too: beside a sketch showing three possible variants of the phi (golden section) rectangle, he compares them and chooses the second, 'as being more pleasing than either i) or iii)'. He also notes cryptically that the 'reciprocal area could very well be  $\frac{1}{3}$  of the whole or [...] or Phi, but it is not'. Questions of balance and proportion may be determined by the eye rather than the ruler.

Although not identified as such in the catalogue, there were proto-Redo works in the Hayward that included aggressively anti-art readymade elements: *Calypso* (the title perhaps recalling his music-linked origins) and two relief constructions featuring kitchen sponges, both titled *Proposition AB for an M*, one made of zinc, aluminium and foam rubber, the other zinc, plastic and foam rubber. Both were destroyed after the exhibition, as were many Redo works. The two black horizontal acrylic pieces with delicately curved corners in *Calypso* (p. 70) turn out to be blanks for car registration plates.

The exhibitions involving Redo that followed his public presentation in 1975 insist on the difference between Hill and Redo. The two artistic alter egos Hill acknowledged, Marcel Duchamp with Rose Sélavy, and Theo van Doesburg with I. K. Bonset, had different purposes. Duchamp wished to change race or gender and chose a female other, Rose Sélavy, whose name is a double pun, but whose occasional signed works don't indicate a separate artistic identity (as Duchamp never repeated himself this is perhaps not surprising). I. K. Bonset, on the other hand, was adopted by Van Doesburg to disguise his Dada interventions from the stern gaze of his De Stijl colleagues. For Hill, change was an almost moral imperative: 'Constructivist/Systemicist art was fast becoming a neo-academicism which it was necessary to distance oneself from to preserve one's integrity.'<sup>11</sup>

In the one-man exhibition at Knoedler/Kasmin, the two artists showed contrasting work. Redo was represented with defiantly figurative found imagery, including: *Miss Lissa* (1979, p. 88), a close-up of the Mona Lisa with what



Detail of *Calypso*, 1974. Just visible at the edge of one of the black acrylic elements are the words 'Mr Berman of London' [?]

Redo (Anthony Hill)  
*Via Crucis 2 – Incumbancy*  
(Homage to Heartfield), 1972–75  
Collage  
24 x 17.5 cm | 9½ x 6¾ in



look like empty film-frames stretched across her eyes; *Degas/Brancusi* (1978, p. 86); and the second version of the *Via Crucis* (1972–75, p. 86), overtly iconoclastic, the figure of Christ on the Cross subtitled 'Homage to Heartfield'. (The legs and outstretched arms of this icon are at the same 120-degree angle as the Parity Studies of the 1970s.) Hill showed mostly recent work, including *Turmach 1* (1980, p. 84), one of a series of engraved laminated plastic low reliefs of hexagrams with a single radius/spoke marked in each. While this seems to be governed by a linear mathematical system, there is also a dazzling optical illusion as the bisected hexagrams become convex/concave cubes, as with the *Linear Constructions* (p. 63) or *Hexors* (pp. 53–55), which Hill nicknamed 'perceptual flip-flops'.

Three further exhibitions featured Redo solo: two at Angela Flowers Gallery, London, in 1983 and 1989, and another at the Mayor Gallery in 1994. The first Flowers show, *Redo: Redographs and Rough and redo mades*, presented collages and montages including the 'erotological' *À Belle Mère* (p. 88), and *Apes and Essences*. The 1989 show, *Botch the Wordie*, had a slightly frantic air. The catalogue, titled *Redo Times*, introduced other alter egos, notably Chaim Babbliowick, photographed outside 'Redo's house' in 1987, a strange dwelling probably in Japan, and included collages of readymade materials such as a satirical juxtaposition of a detail of a Pollock painting on a photo of the Milky Way.

In a typical wordplay, the title of his 1994 exhibition at the Mayor Gallery, *Achill Redo: Accretions*, brought in his identity as a mathematician, A. C. Hill, which to an extent reflected a change in the nature of the work shown. Rather than the two-dimensional collages, there were constructed objects 'using the medium of Hill's central activity to realise work in a somewhat Dada spirit'.<sup>12</sup> This Dada spirit is evident in the titles, which unlike those for Hill's relief constructions revel in punning – *Momento Mammary* (1992, p. 106), *Nurse Rearhyme* (1993, p. 107) – and is manifested in the inclusion of found fragments, sometimes cut off or perhaps leftover bits of plastic or metal, and vaguely familiar machine-made objects, such as kitchen sponge, metal disc, tile, tube, the function often unidentifiable but usually carrying the imprimatur of Duchamp's famous idea of the readymade. Unlike his Constructivist work as Hill, these objects seem not to follow precise and delicate sequences, symmetries, asymmetries and geometries; they are roughly put together and apparently disordered. It is notable that there are curves and often complete circles in these Redo objects, but rarely in the relief constructions, which suggests a deliberate counter-move. David Sylvester's introduction to the Mayor Gallery catalogue consecrated the distinction between Redo and Hill, in terms that Hill completely contradicted. Sylvester quotes Hill proposing that the distinction between the constructions and Redo's 'accretions' is that 'the first are a kind of prose and the second a kind of poetry'. Sylvester finds that on the other

Redo (Anthony Hill)  
*Momento Mammary*, 1992  
Plastic, metal on laminated board  
56.7 x 54.5 cm | 22¾ x 21½ in





hand ‘much of the beauty of Hill’s constructions derives from the repetition, inversion, variation of forms used like themes in order to create rhymes and rhythms and this makes them more like verse than prose – though of course it makes them even more like music.’<sup>13</sup> However, the Redo objects have more in common with Hill’s constructions than appears at first sight, and it is hard to imagine them as the work of any other artist.

In ‘Raw Matters’, Hill quotes from Arp and Lissitzky’s *The Isms of Art* (1925): ‘Constructivism proves that the limits between mathematics and art, between a work of art and a technical invention, are not to be fixed.’<sup>14</sup> Perhaps, in the end, there is more playfulness in Hill, and more formal inventiveness in Redo, than we have been led to expect.

Epigraph: Anthony Hill, unpublished notebook, 1980s.

- 1 Interview between Hans Ulrich Obrist and Anthony Hill, 2007, unpublished.
- 2 Anthony Hill, notes for Alastair Grieve, 18 November 1979, Tate Archive, TGA201615\_AHILLbox2\_18111979.
- 3 Anthony Hill, ‘The Spectacle of Duchamp’, *Studio International* 189, no. 973 (1975), 21, 22.
- 4 Anthony Hill, *Art News & Review*, October 1959.
- 5 See his unrivalled tribute to Duchamp, *Duchamp: Passim, A Marcel Duchamp Anthology*, ed. Anthony Hill (Singapore: Gordon and Breach Arts International, 1994).
- 6 Hill, ‘The Spectacle of Duchamp’, 21.
- 7 Tate Archive.
- 8 Anthony Hill/Redo, unpublished notebook, n.d.
- 9 Alastair Grieve, ‘The Development of Anthony Hill’s Art from 1950 to the Present’, in *Anthony Hill: A Retrospective Exhibition* (London: Arts Council of Great Britain, 1983), 20.
- 10 Anthony Hill, ‘Raw Matters’, in *Anthony Hill: A Retrospective Exhibition*, 79.
- 11 Hill/Redo, unpublished notebook.
- 12 David Sylvester, ‘Mandarin and Demotic’, in *Achill Redo* (London: Mayor Gallery, 1994), n.p.
- 13 Ibid.
- 14 *Anthony Hill: A Retrospective Exhibition*, 78.



Anthony Hill, Charlotte Street,  
London, 1971  
Photograph by Bob Collins

1949–50

String, wood, mirror glass

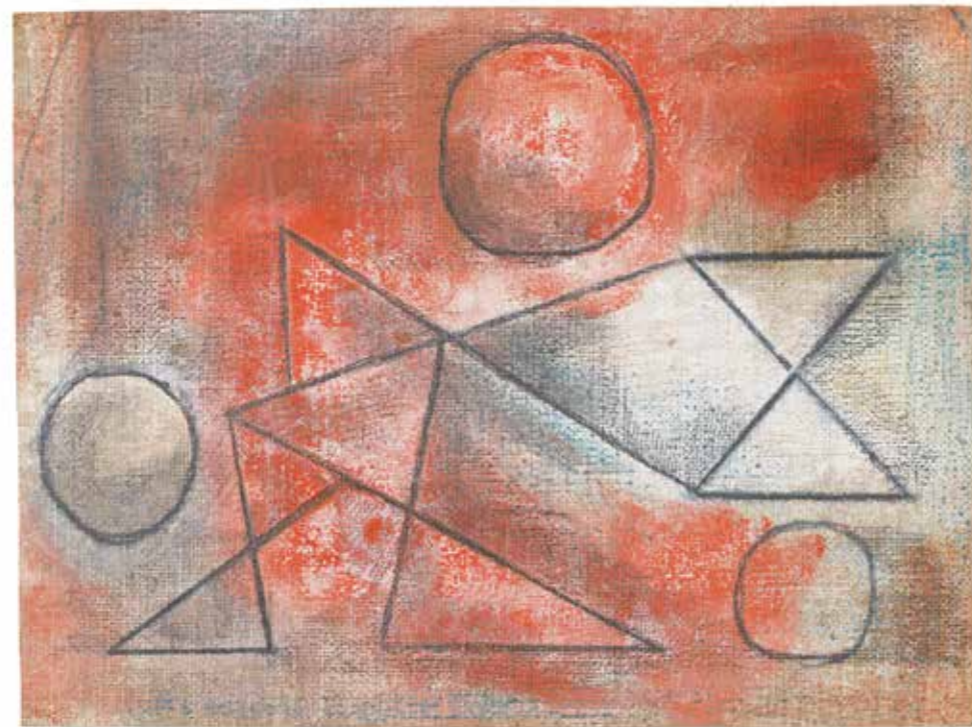
35.4 × 31 cm | 14 × 12½ in



*Frame and String Construction* in Hill's Charlotte Street studio, 1970s. For his 1983 retrospective at the Hayward Gallery, Hill had a piece of mirror glass cut to fit the frame, also changing the orientation. Photograph by Michael Brandon Jones



1947  
Oil and graphite on card  
17.8 x 17.1 cm | 7 x 6¾ in

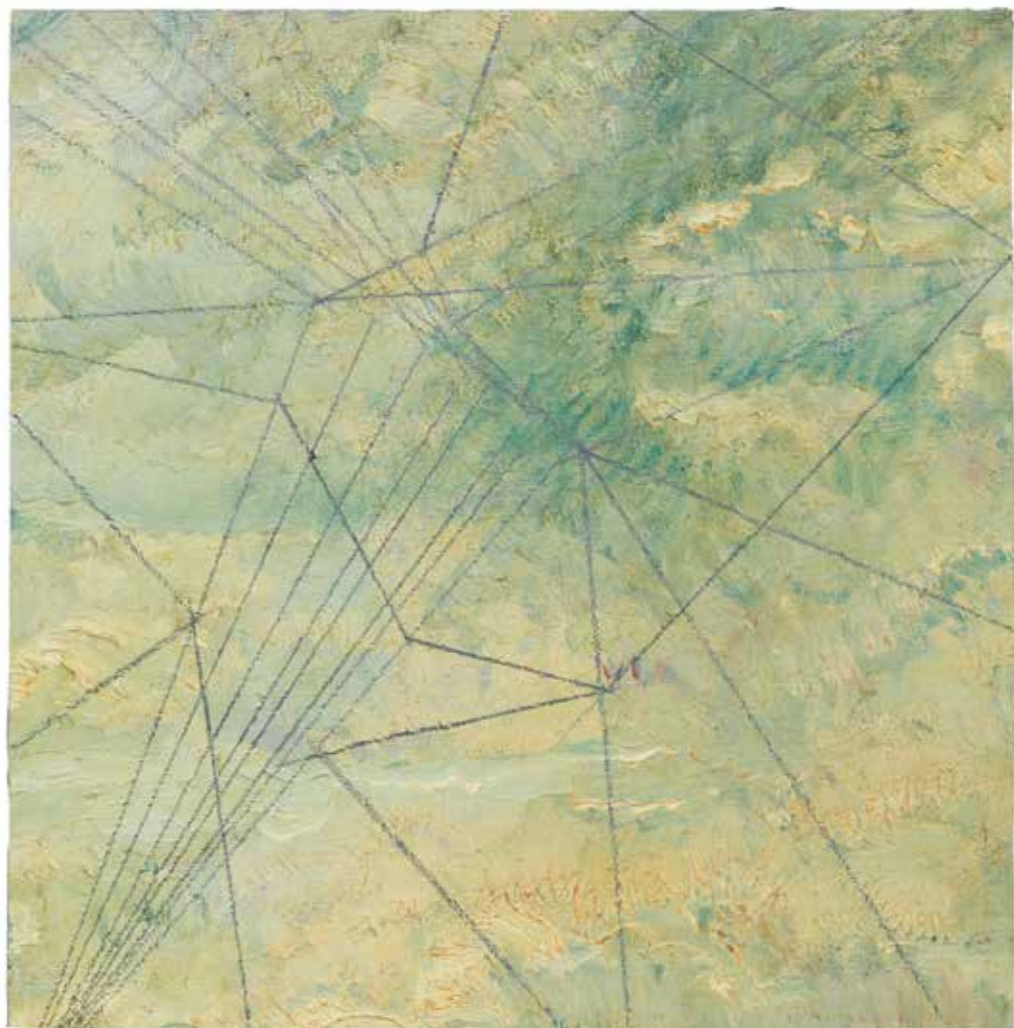


1947  
Oil on canvas  
19.1 x 24.8 cm | 7½ x 9¾ in

1948  
Oil and graphite on card  
19.1 x 25.4 cm | 7½ x 10 in



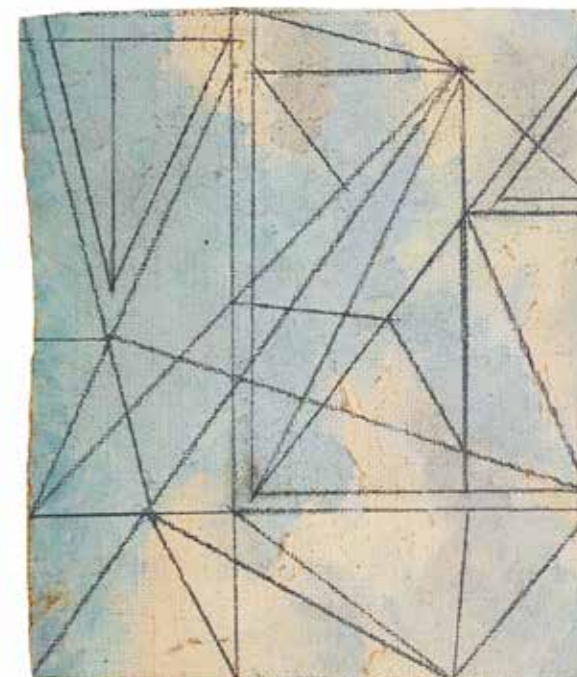
1948–49  
Graphite and oil on canvas  
33.7 × 31.1 cm | 13¼ × 12¼ in



1948–49  
Graphite and oil on canvas  
19.7 × 14.6 cm | 7¾ × 5¾ in



1948–49  
Graphite and oil on canvas  
18.4 × 15.2 cm | 7¼ × 6 in



1951  
Oil and linoleum on board  
74 x 62 cm | 29 $\frac{1}{8}$  x 24 $\frac{3}{8}$  in



1951  
Ripolin, oil, tape and collage on paper mounted on board  
79.5 x 67.5 cm | 31 $\frac{1}{4}$  x 26 $\frac{1}{2}$  in



1952

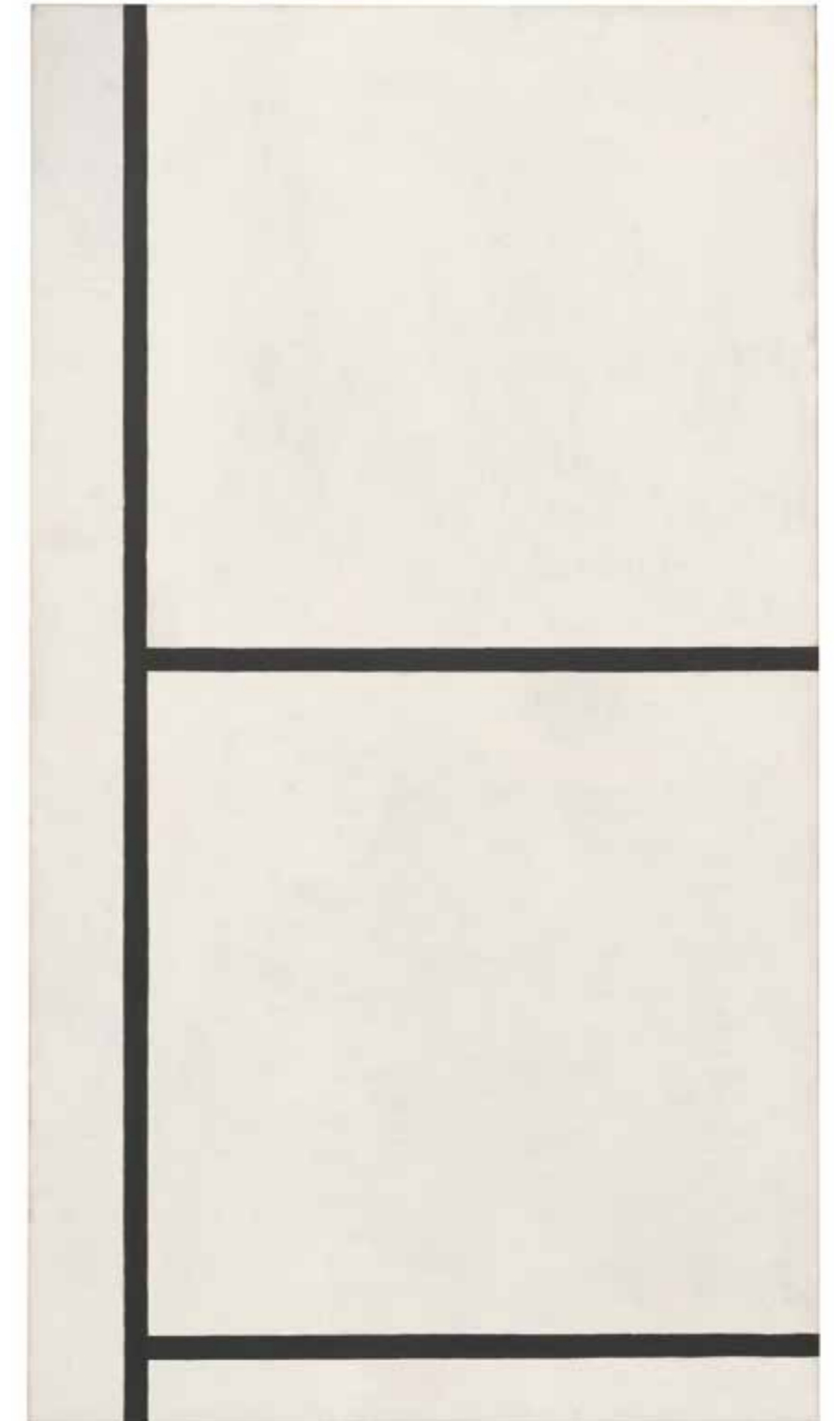
Oil on canvas

91 × 91.8 cm | 35<sup>7</sup>/<sub>8</sub> × 36<sup>1</sup>/<sub>8</sub> in

1953  
Graphite and crayon on paper  
65.5 x 46 cm | 25¾ x 18⅞ in



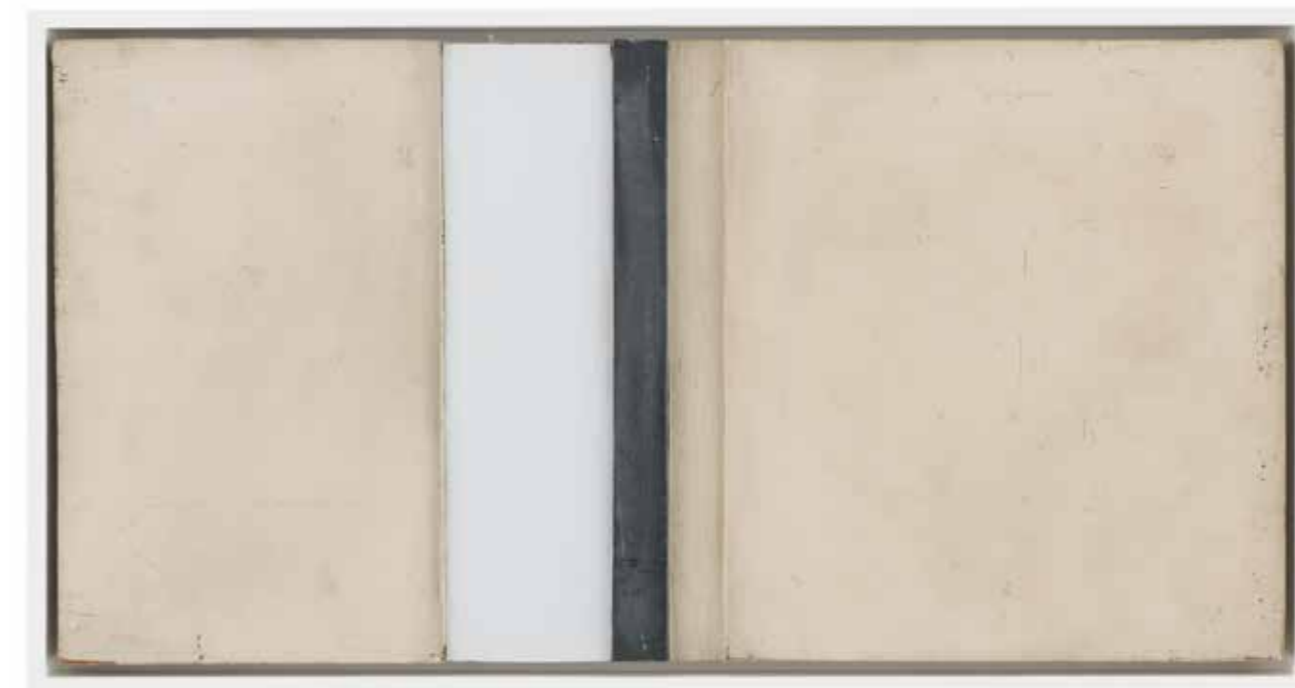
1956  
Oil on canvas  
104.8 x 57.8 cm | 41¼ x 22¾ in



March/April 1956  
Paint, perspex and cobex on blockboard  
25 × 51.2 cm | 9<sup>7</sup>/<sub>8</sub> × 20<sup>1</sup>/<sub>8</sub> in

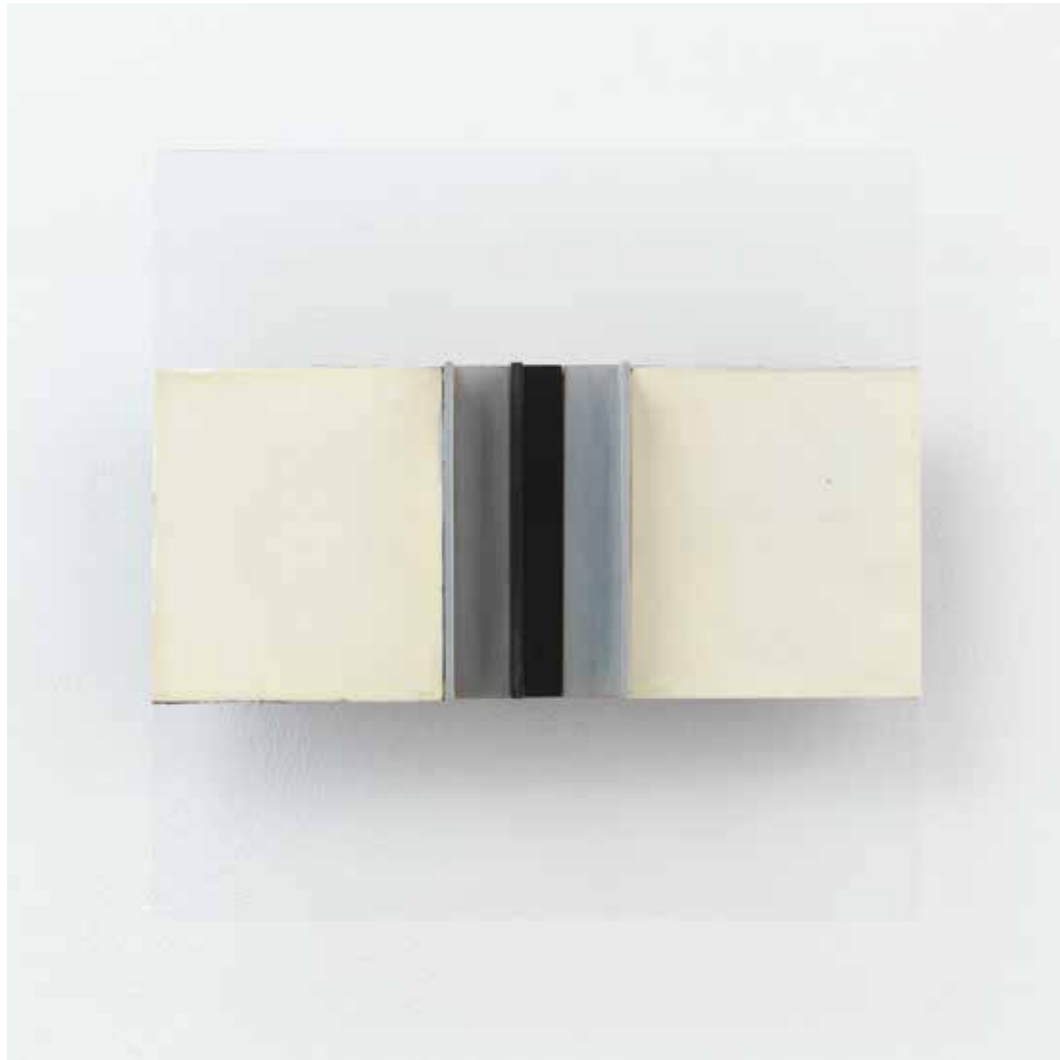


April 1956  
Paint and cobex on plywood  
28.6 × 55.9 cm | 11<sup>1</sup>/<sub>4</sub> × 22 in





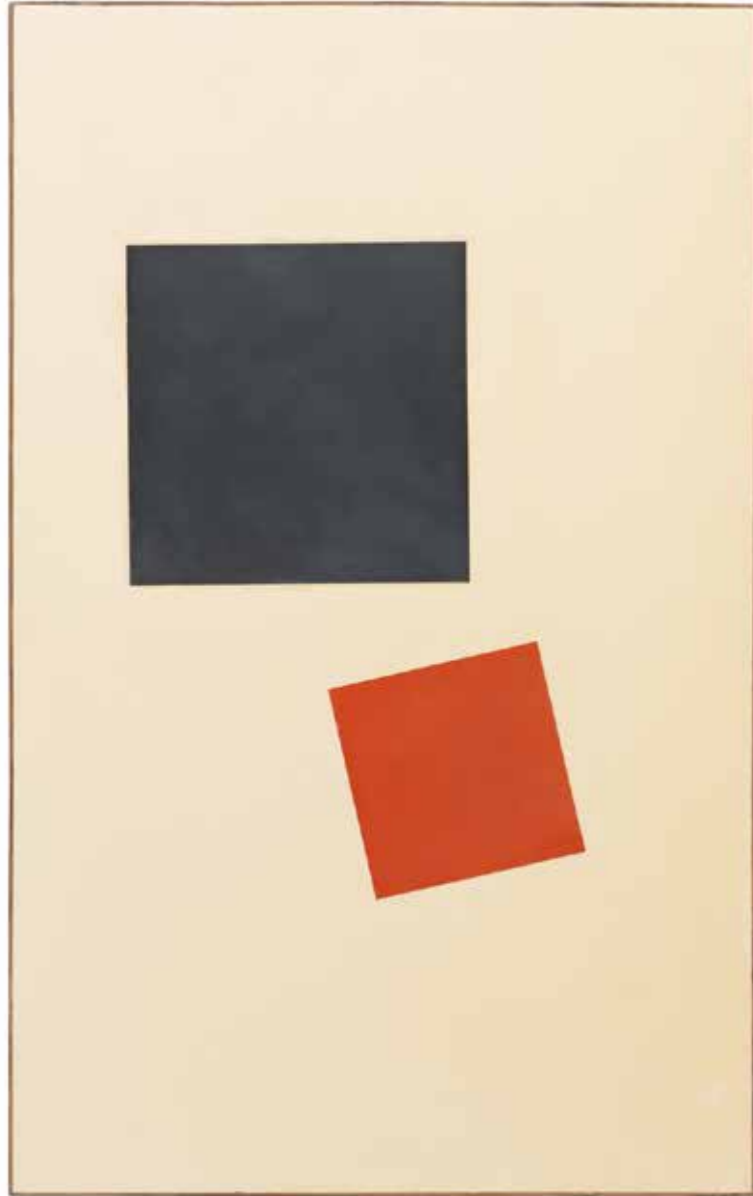
1955  
Aluminium, PVC, perspex  
30.4 × 30.4 cm | 12 × 12 in



November 1956  
PVC, formica, perspex  
57.9 × 39.4 cm | 22¾ × 15½ in



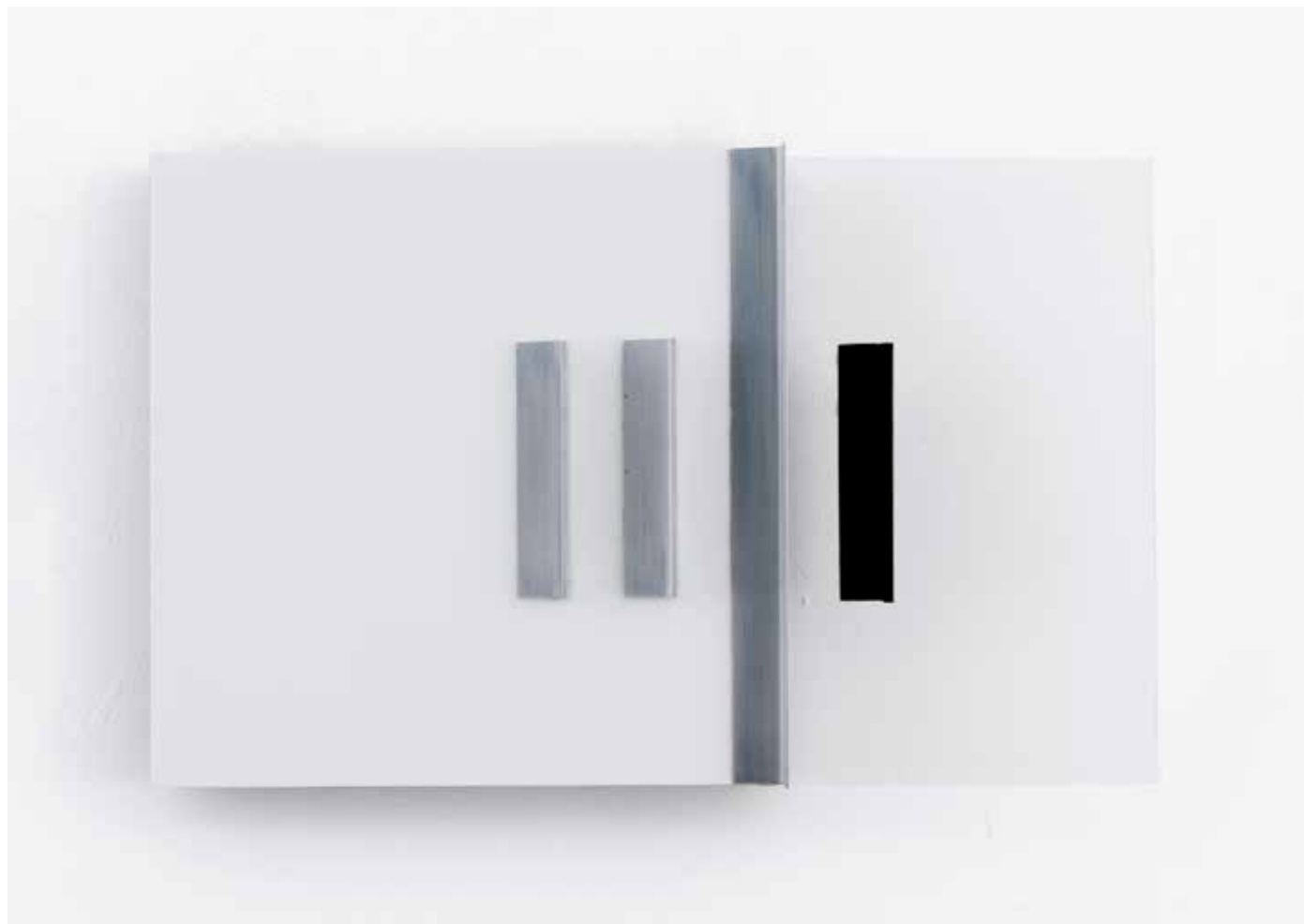
1956  
Vinyl and PVC on wood support  
70.3 × 44.1 cm | 27¾ × 17¼ in



November–December 1956  
Brass, PVC  
33 × 33 cm | 13 × 13 in



August 1956  
Aluminium, perspex, PVC, wood  
30.3 × 48 cm | 11 $\frac{1}{8}$  × 18 $\frac{1}{8}$  in



June–July 1959  
Perspex, PVC, aluminium, painted aluminium, enamelled steel  
43.2 × 41 cm | 17 × 16 $\frac{1}{8}$  in



1957

Perspex, aluminium, laminated plastic (formica and cobex)

61 × 61 cm | 24 × 24 in



1963  
Aluminium, perspex  
33.5 × 27.7 cm | 13¼ × 10⅞ in



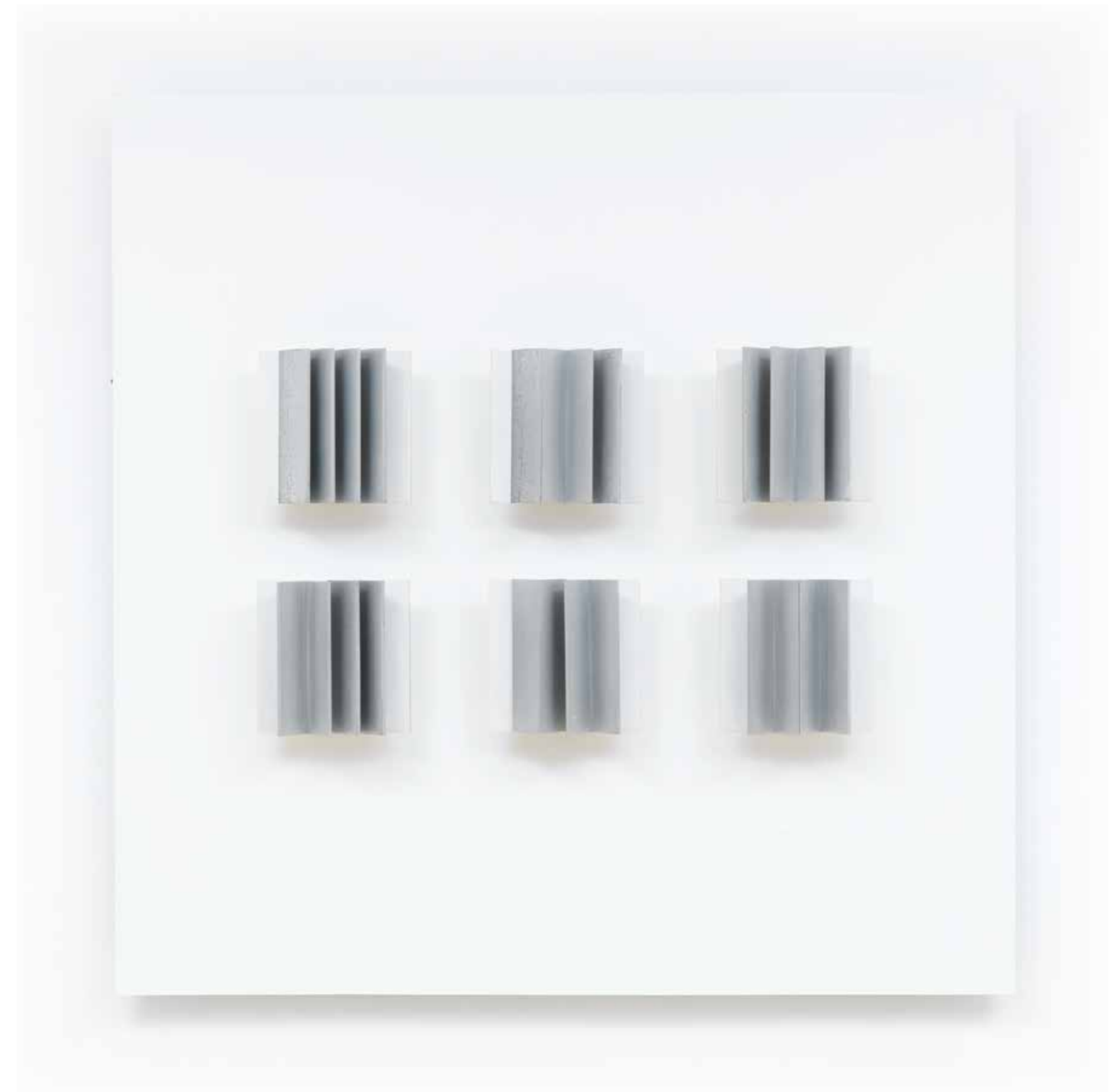
1963–64  
Aluminium, PVC, cobex (laminated plastic)  
33 × 30.3 cm | 13 × 11⅞ in



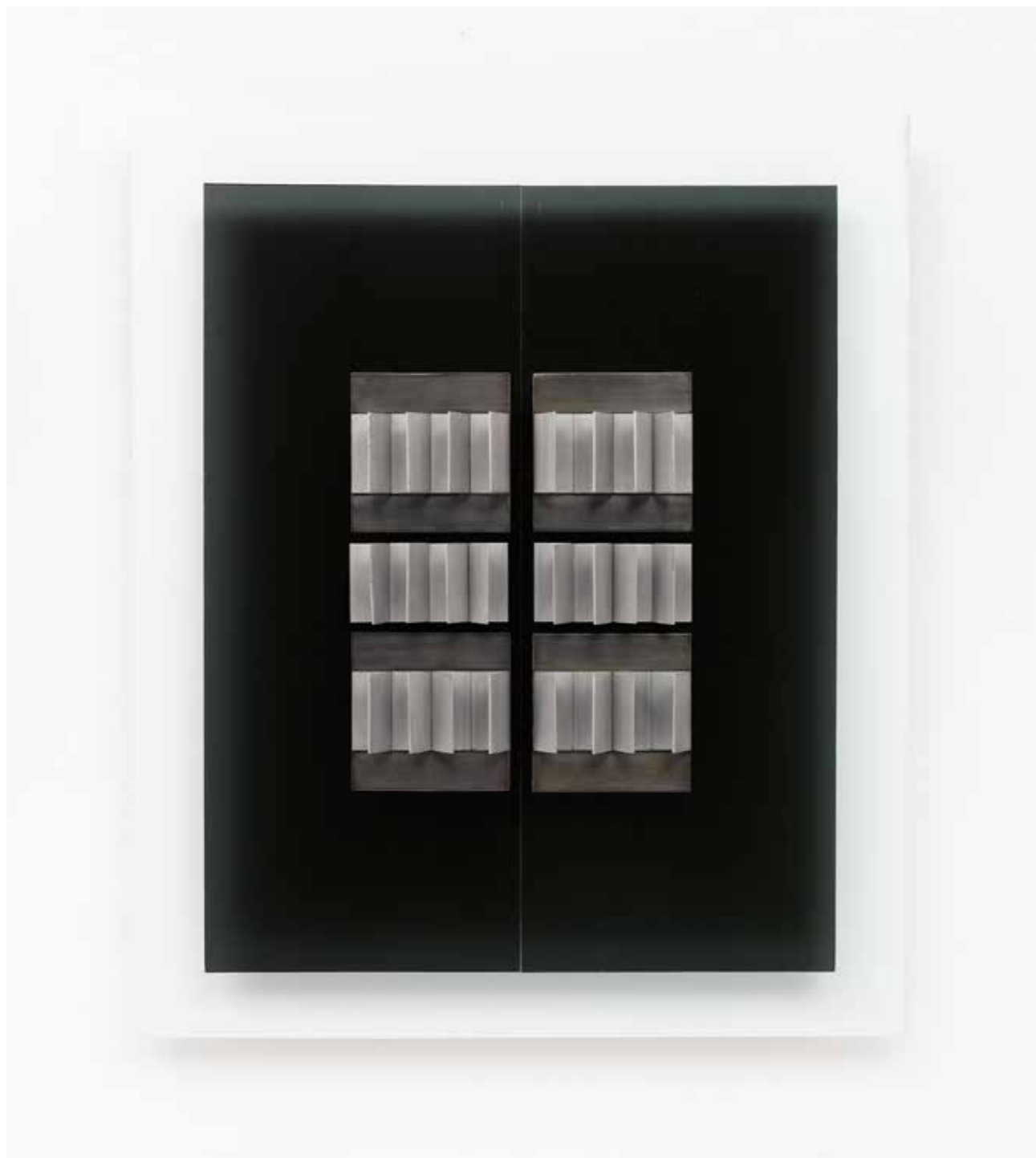
1962–63

Perspex, aluminium, cobex

91.4 × 91.4 cm | 36 × 36 in



1963–64  
Aluminium, tin plate, perspex, cobex  
60.8 × 51.3 cm | 24 × 20¼ in



1964  
Cobex (laminated plastic)  
30.5 × 61 cm | 12 × 24 in



1965

Aluminium on perspex on laminated plastic (cobex)  
60.8 × 60.8 cm | 24 × 24 in

1965

Aluminium, perspex  
76.5 × 75.8 cm | 30<sup>1</sup>/<sub>8</sub> × 29<sup>7</sup>/<sub>8</sub> in



1968  
Aluminium, perspex  
31.7 × 159 × 10.2 cm | 12½ × 62⅝ × 4 in



1965–69  
Aluminium, perspex  
38.1 × 182.9 × 10.2 cm | 15 × 72 × 4 in



*Anthony Hill: A Retrospective*, Hayward Gallery,  
London, 1983, installation view  
Photograph by Martin Charles



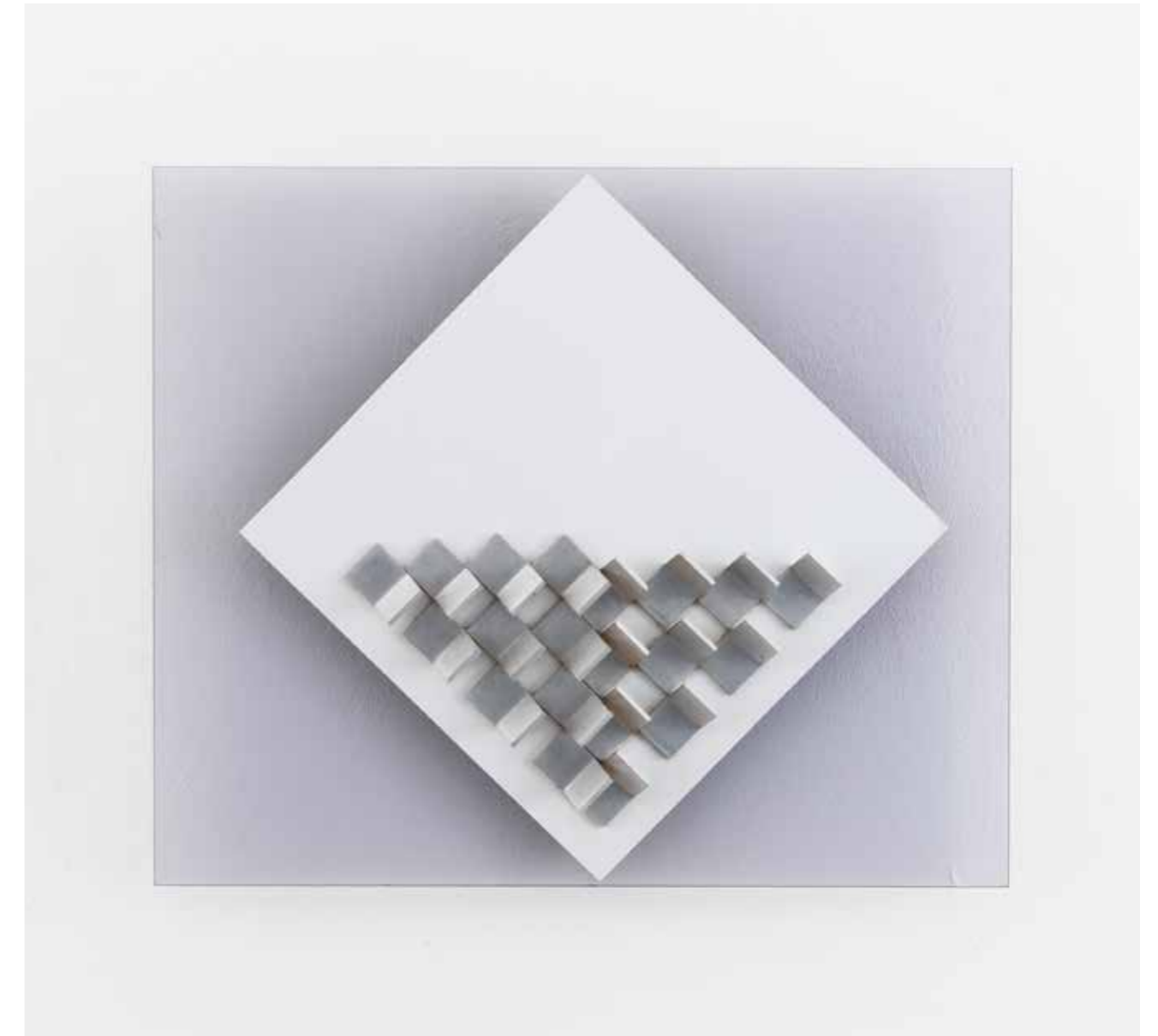
1971  
Aluminium  
30.5 × 152.5 × 10.2 cm | 12 × 60 × 4 in



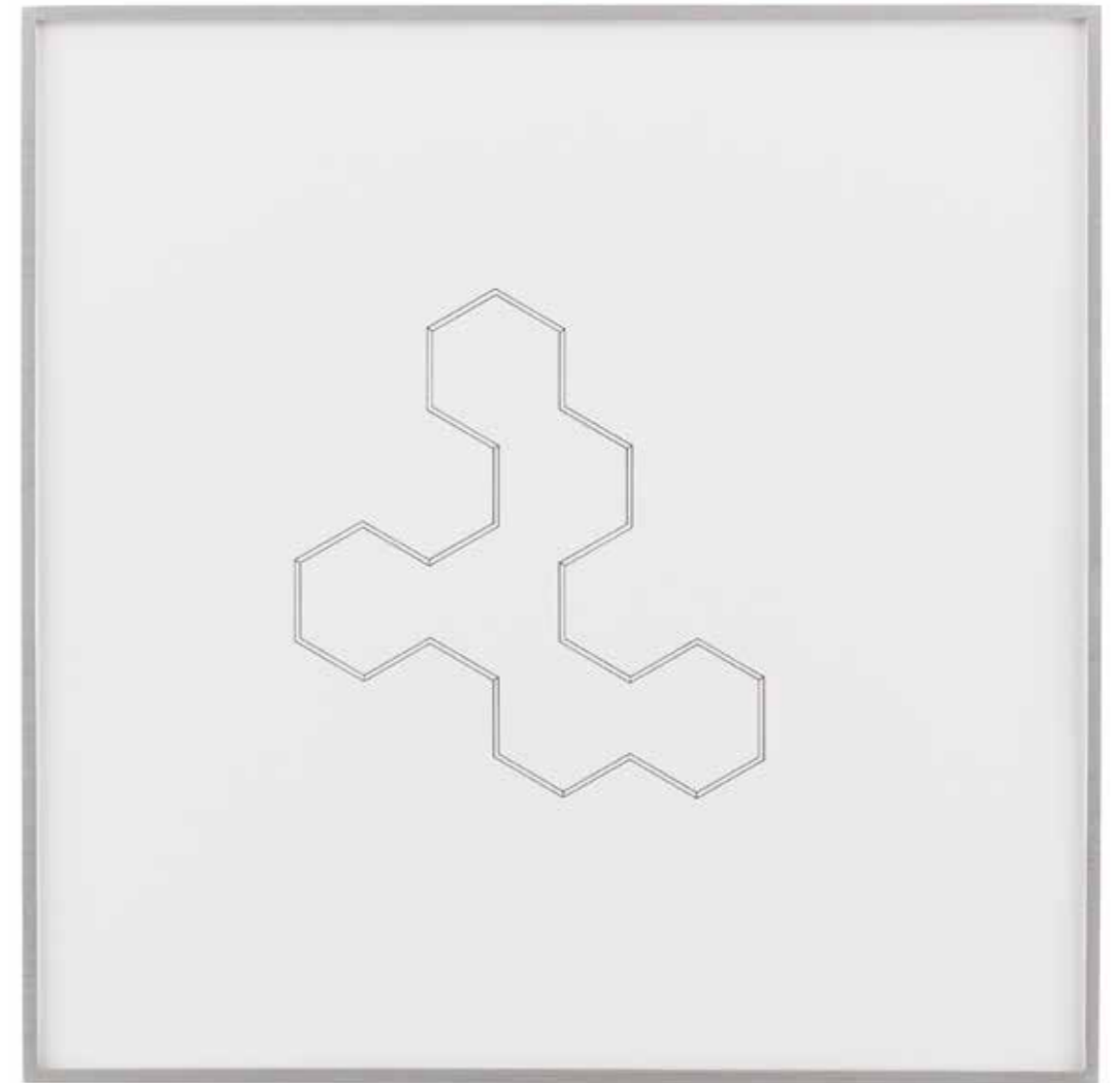
1965  
Perspex, PVC, aluminium  
43.8 × 43.8 cm | 17¼ × 17¼ in



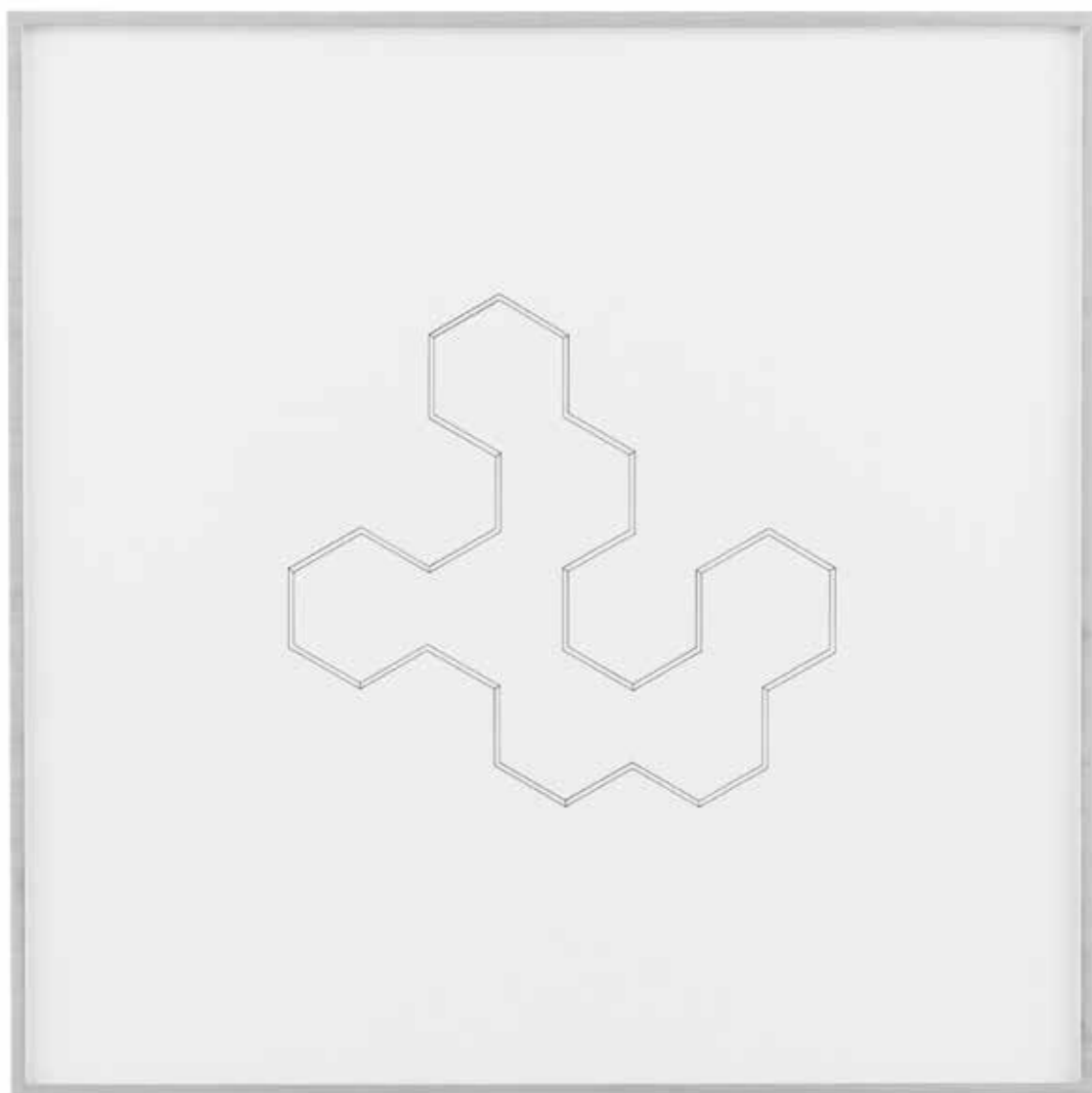
1965  
Perspex, PVC, aluminium  
40 × 47.7 cm | 15¾ × 18¾ in



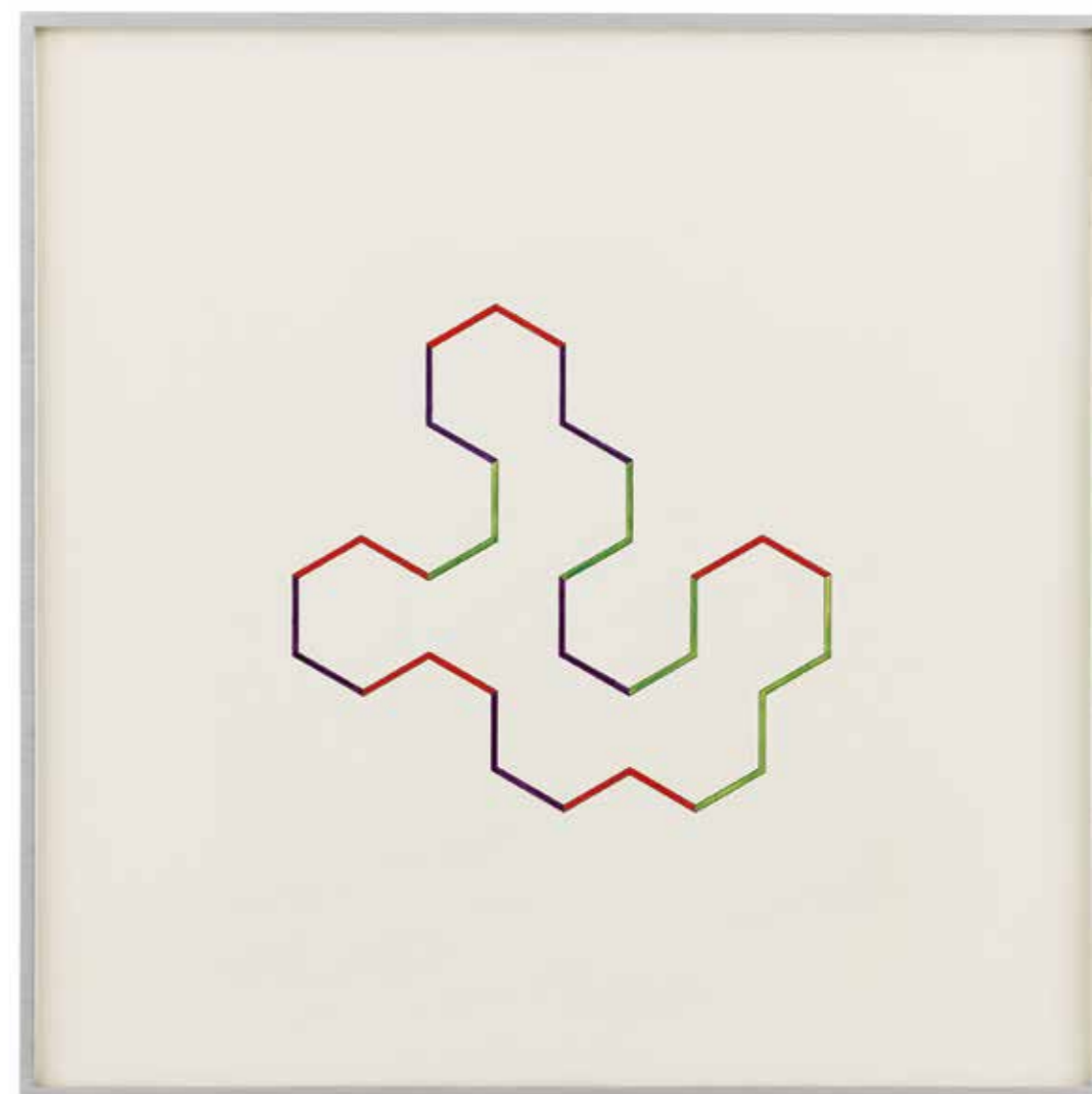
1966-76

Engraved laminated plastic, aluminium  
62 × 62 cm | 24<sup>3</sup>/<sub>8</sub> × 24<sup>3</sup>/<sub>8</sub> in

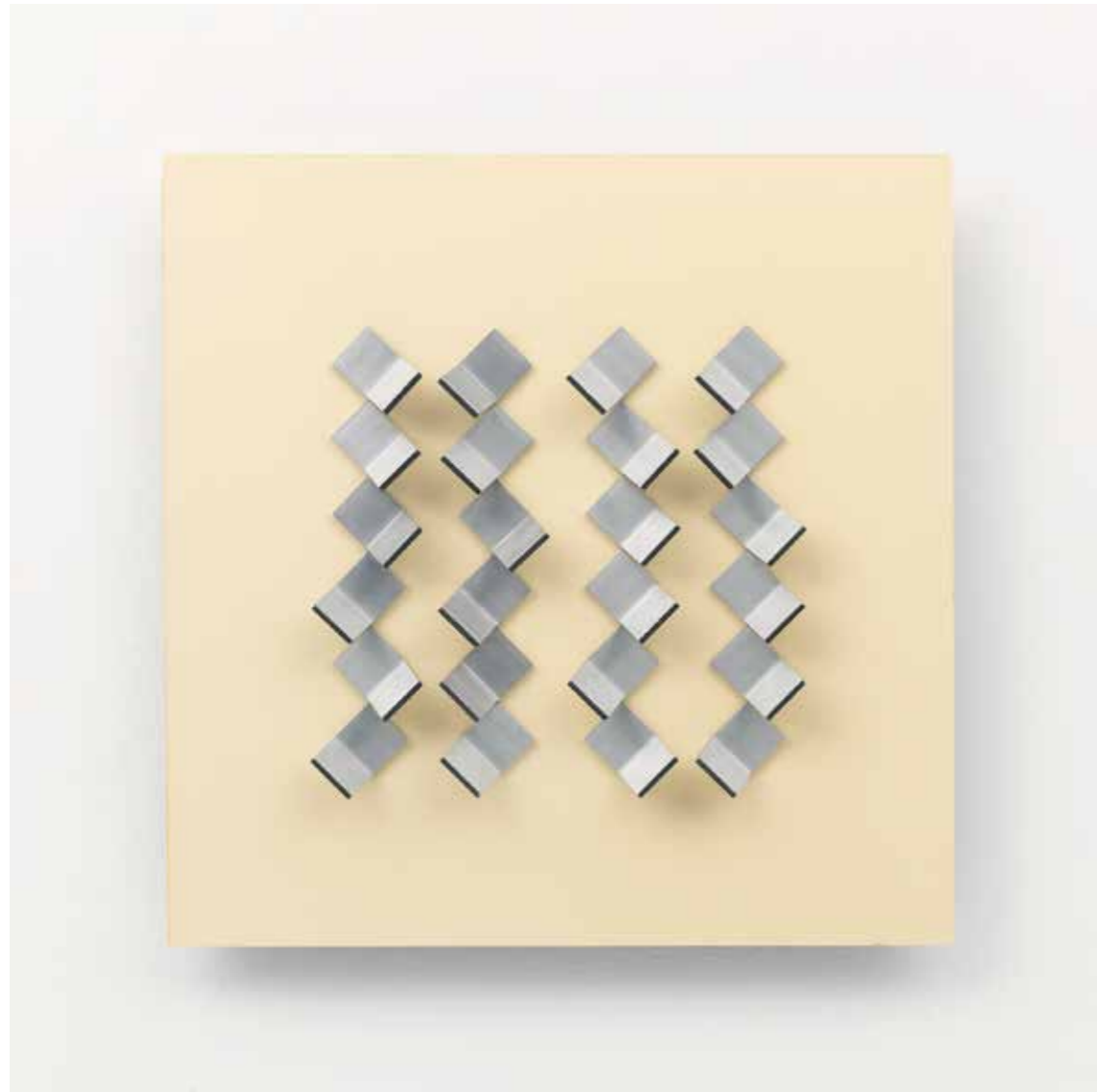
1966–76  
Engraved laminated plastic, aluminium  
62 × 62 cm | 24<sup>3</sup>/<sub>8</sub> × 24<sup>3</sup>/<sub>8</sub> in



1966–76  
Engraved and painted laminated plastic, aluminium  
62 × 62 cm | 24<sup>3</sup>/<sub>8</sub> × 24<sup>3</sup>/<sub>8</sub> in



1966–67  
Painted aluminium on PVC mounted on board  
38 × 38 cm | 15 × 15 in



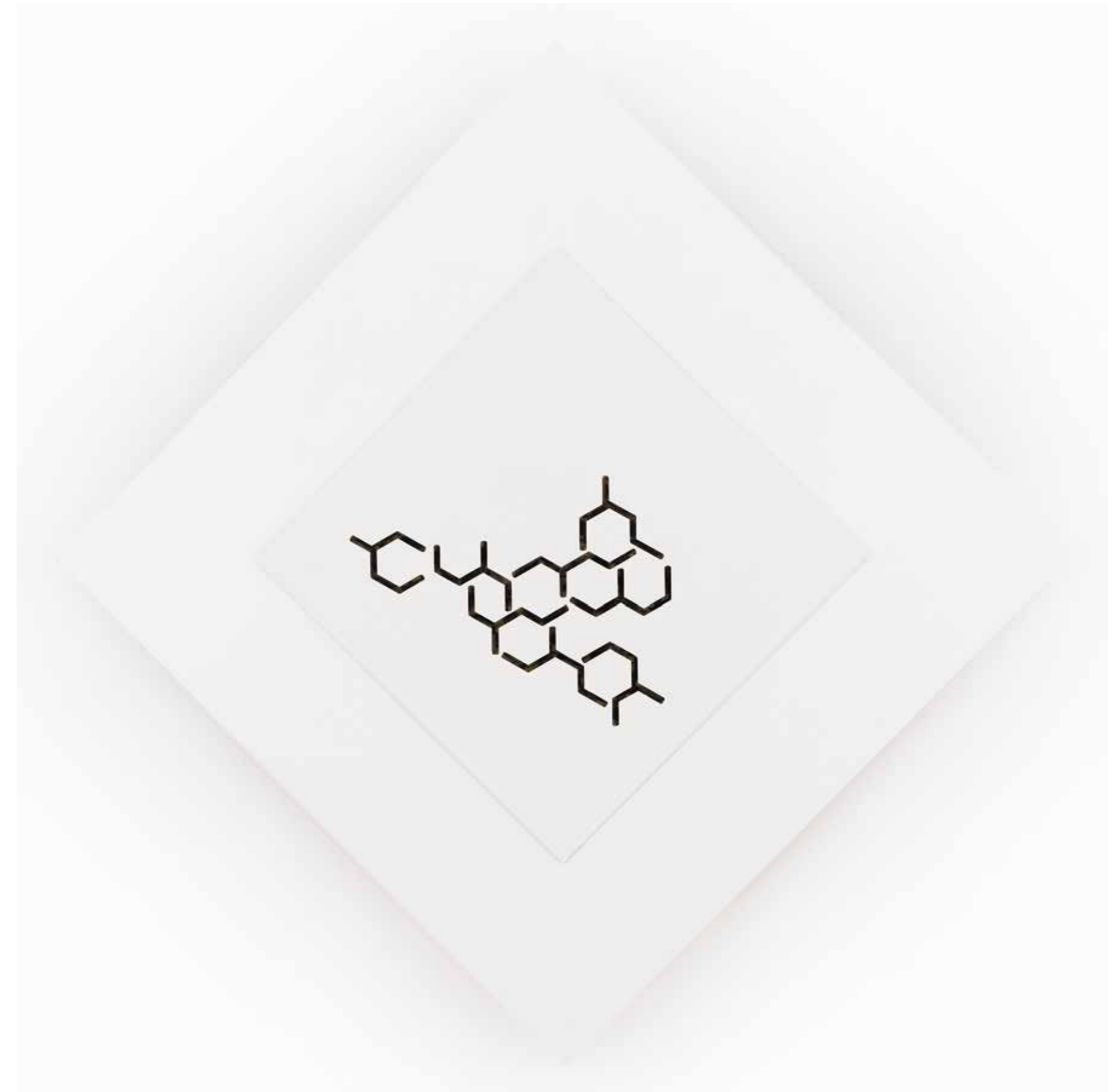
1968  
Anodised and black anodised aluminium  
16.1 × 9.7 × 9.7 cm | 6 $\frac{1}{8}$  × 3 $\frac{3}{4}$  × 3 $\frac{3}{4}$  in



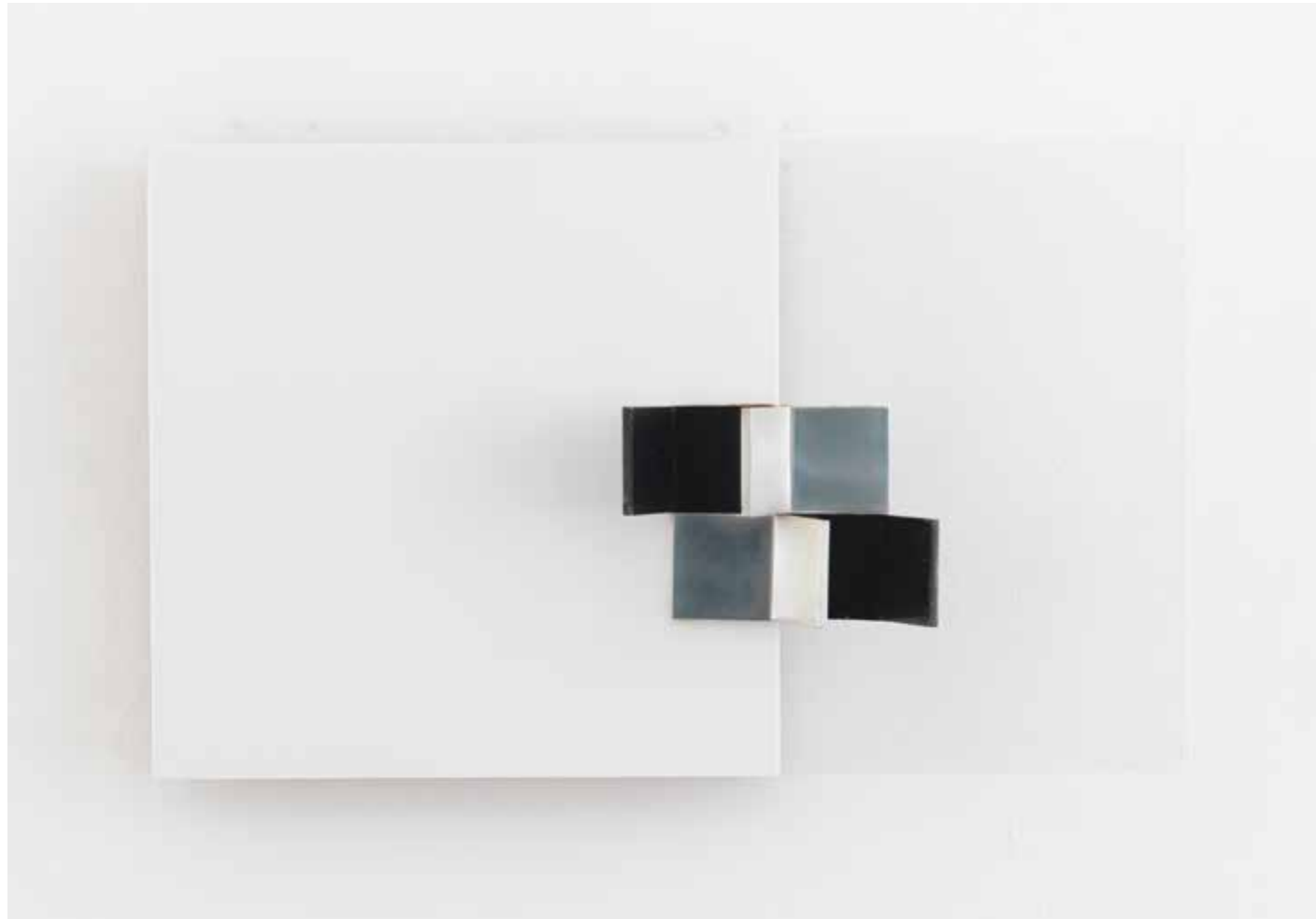
1969

Engraved laminated plastic and formica on plywood  
144 x 144 cm | 56¾ x 56¾ in

*Anthony Hill: Recent Work*, Knoedler/Kasmin Gallery,  
London, 1969, installation view



1970

Aluminium, enamel, perspex, wood  
30.2 × 49.3 cm | 11 $\frac{7}{8}$  × 19 $\frac{5}{8}$  in

1970

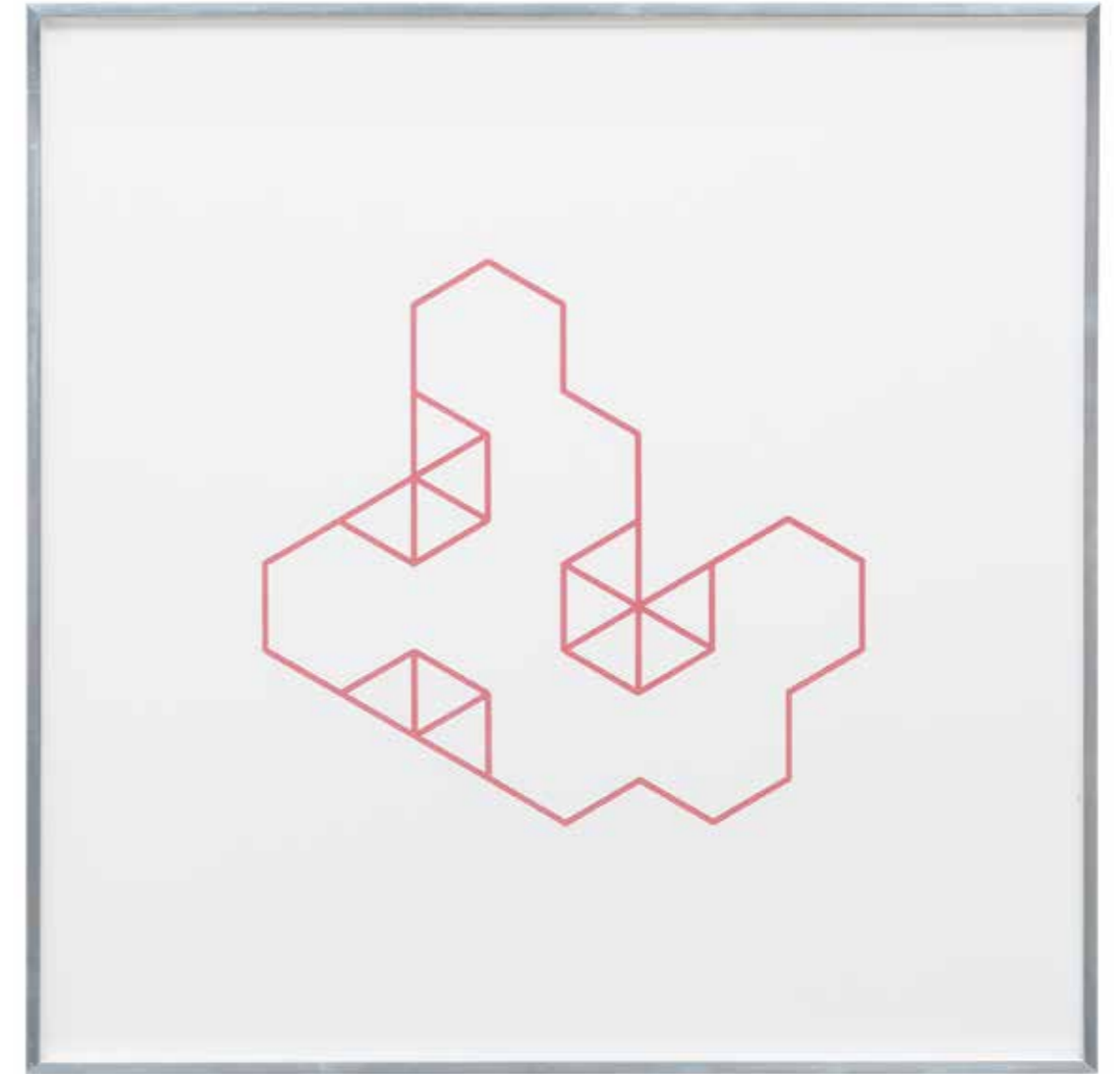
Aluminium, enamel, perspex, wood  
30.4 × 48.4 cm | 12 × 19 in



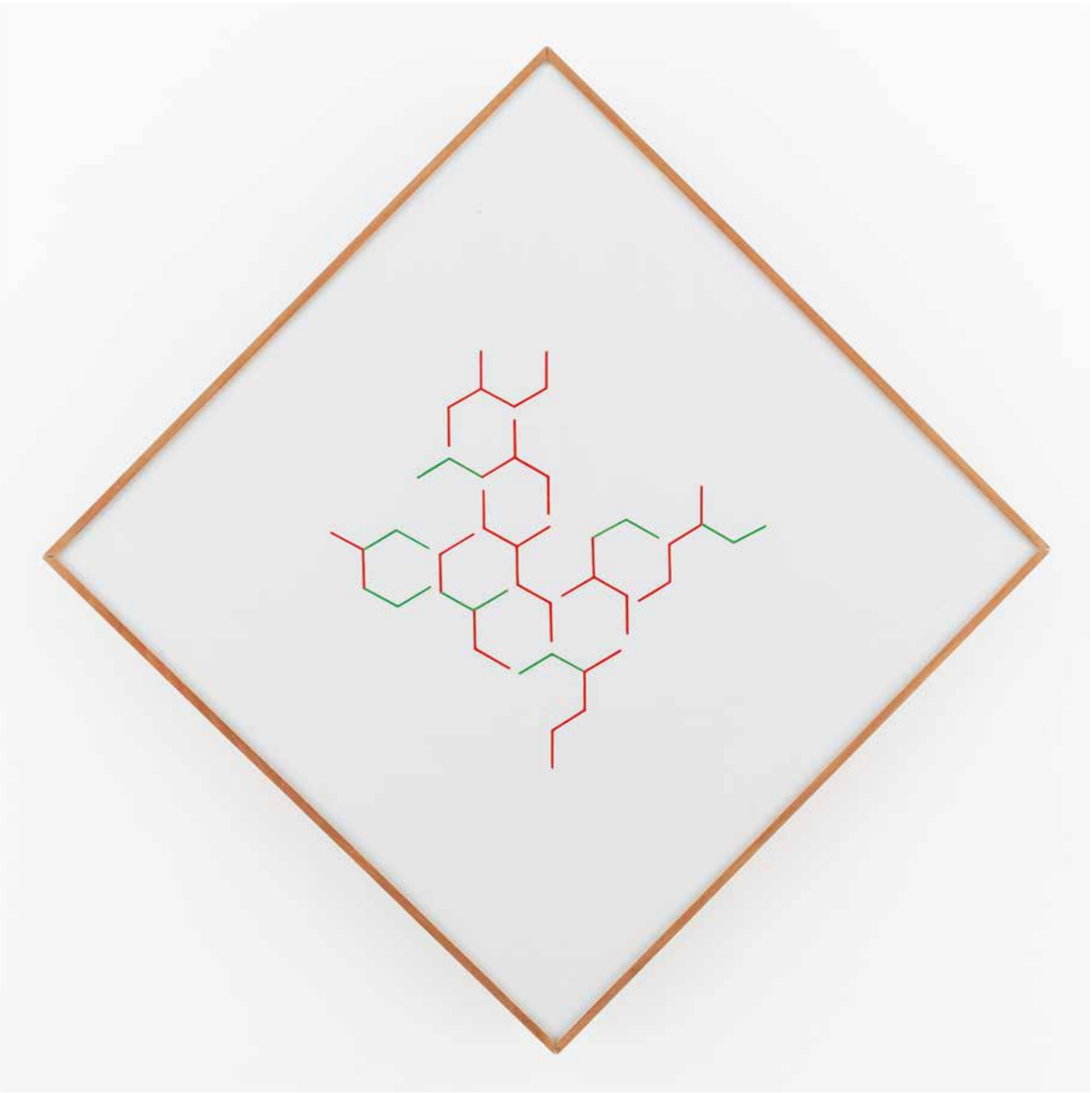
1970

Aluminium, perspex, ceramic, laminated wood  
40 × 51 cm | 15¾ × 20⅞ in

1972

Engraved cobex (laminated plastic)  
53 × 53 cm | 20⅞ × 20⅞ in

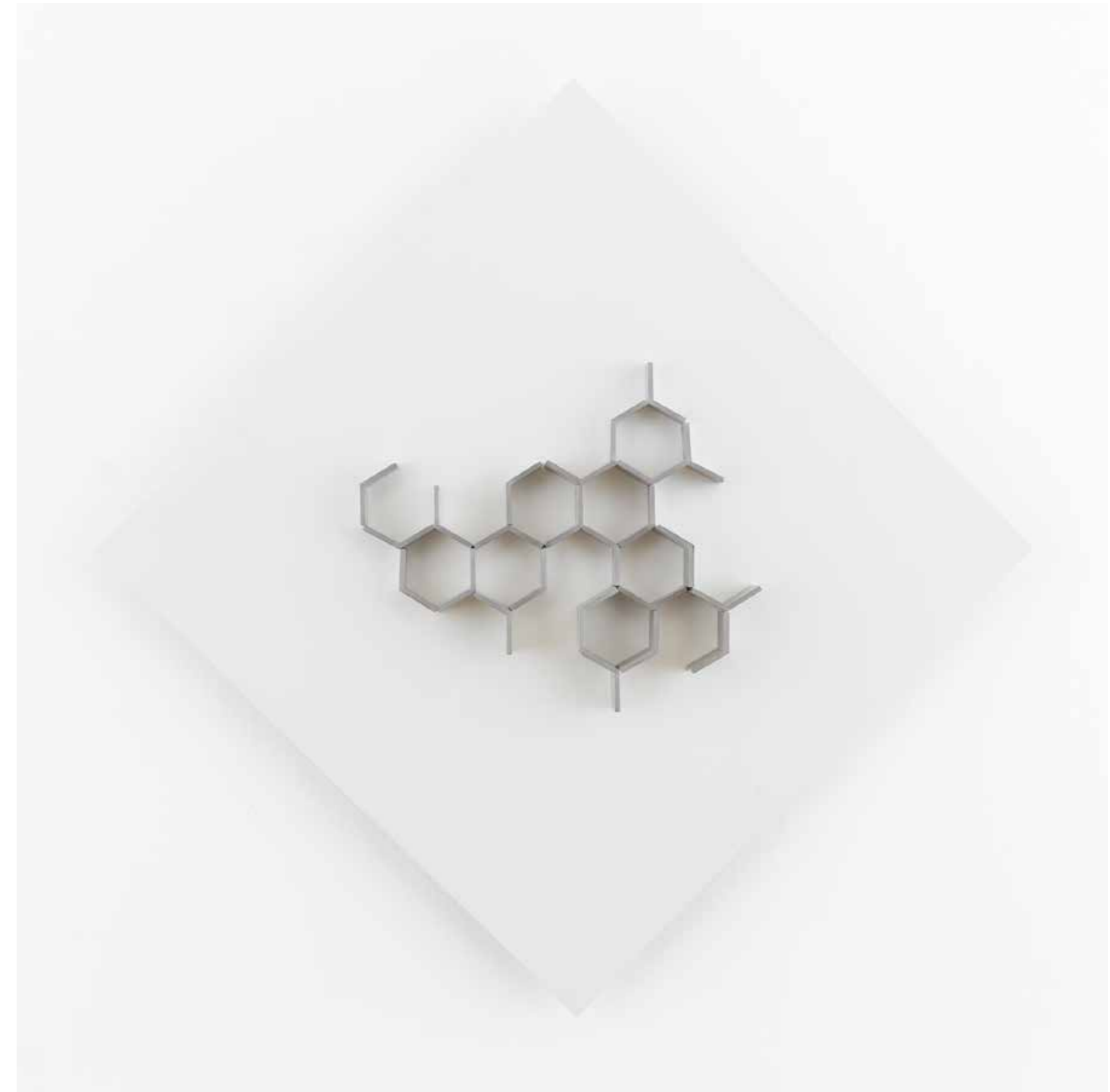
1970-74  
Paint on perspex  
131.5 x 131.5 cm | 51¼ x 51¼ in



1972-73

Aluminium and plastic

118.5 x 118.5 cm | 46% x 46% in



1972–73  
Aluminium on black PVC, laminated plastic, polystyrene  
80.6 × 121.9 cm | 31¼ × 48 in

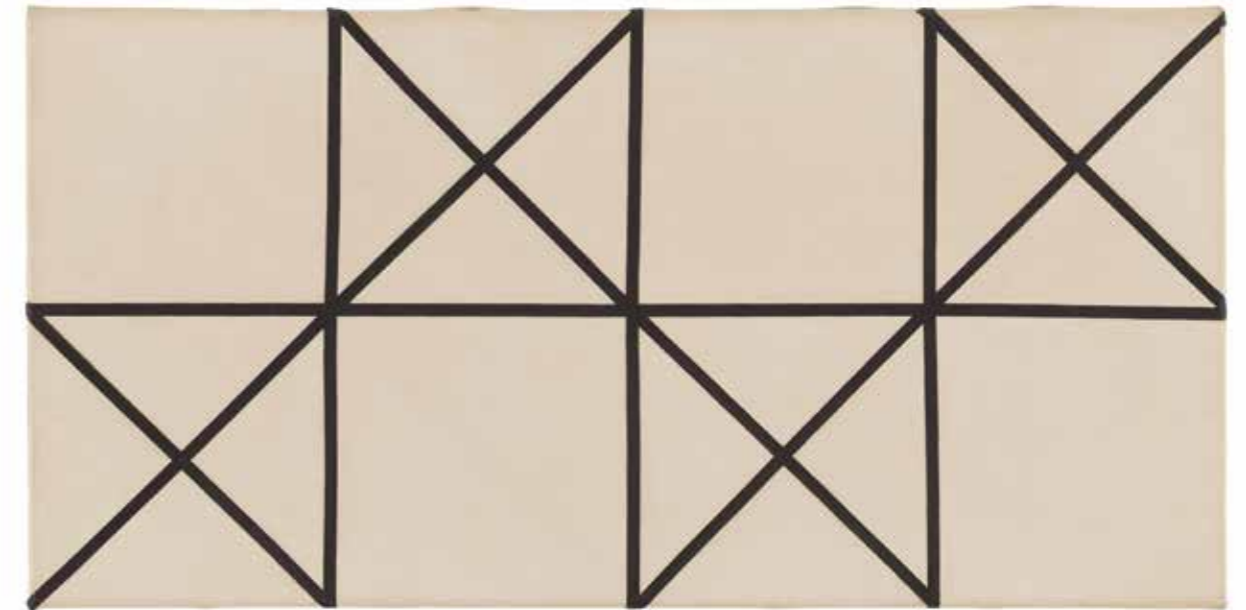
Anthony Hill in his section of *NewWork I*,  
Hayward Gallery, London, 1975



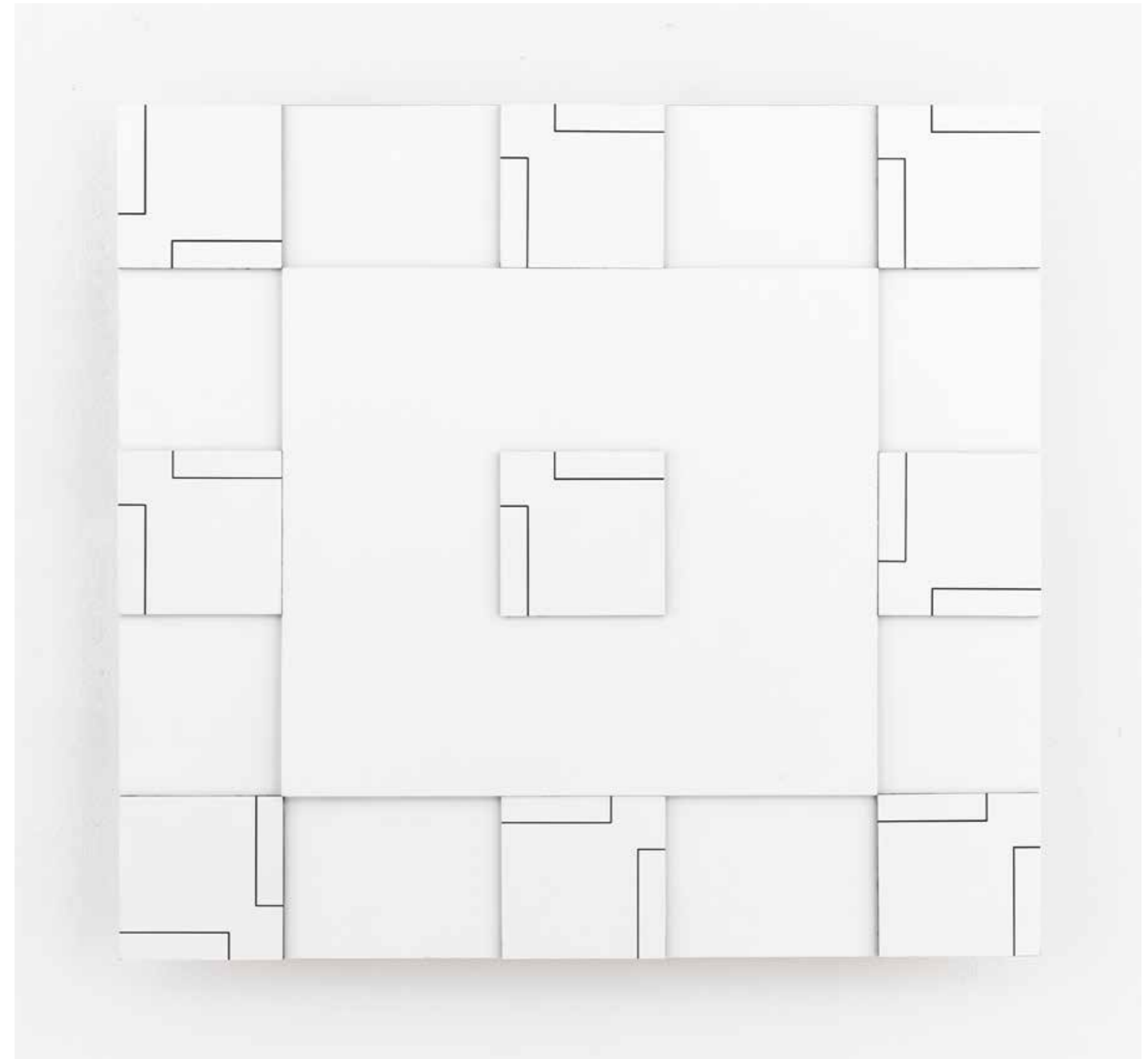
1974

Perspex, vinyl, stainless steel, aluminium  
27 × 58.5 cm | 10<sup>5</sup>/<sub>8</sub> × 23 in

1975

Tape on primed canvas  
30.5 × 61 cm | 12<sup>1</sup>/<sub>8</sub> × 24<sup>1</sup>/<sub>8</sub> in

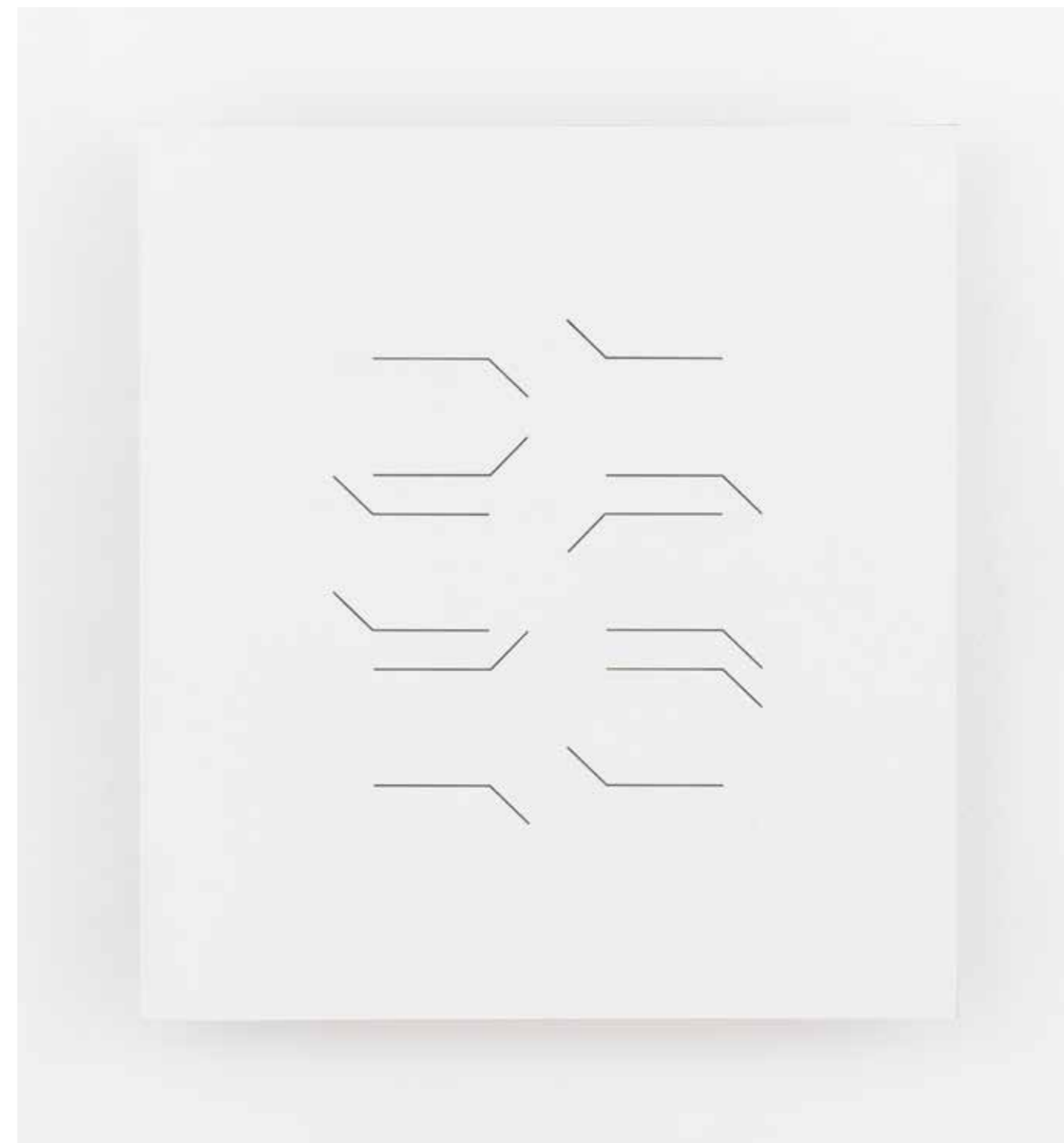
1976-77  
Engraved laminated plastic (cobex)  
79.8 × 86.2 cm | 31 $\frac{1}{8}$  × 34 in



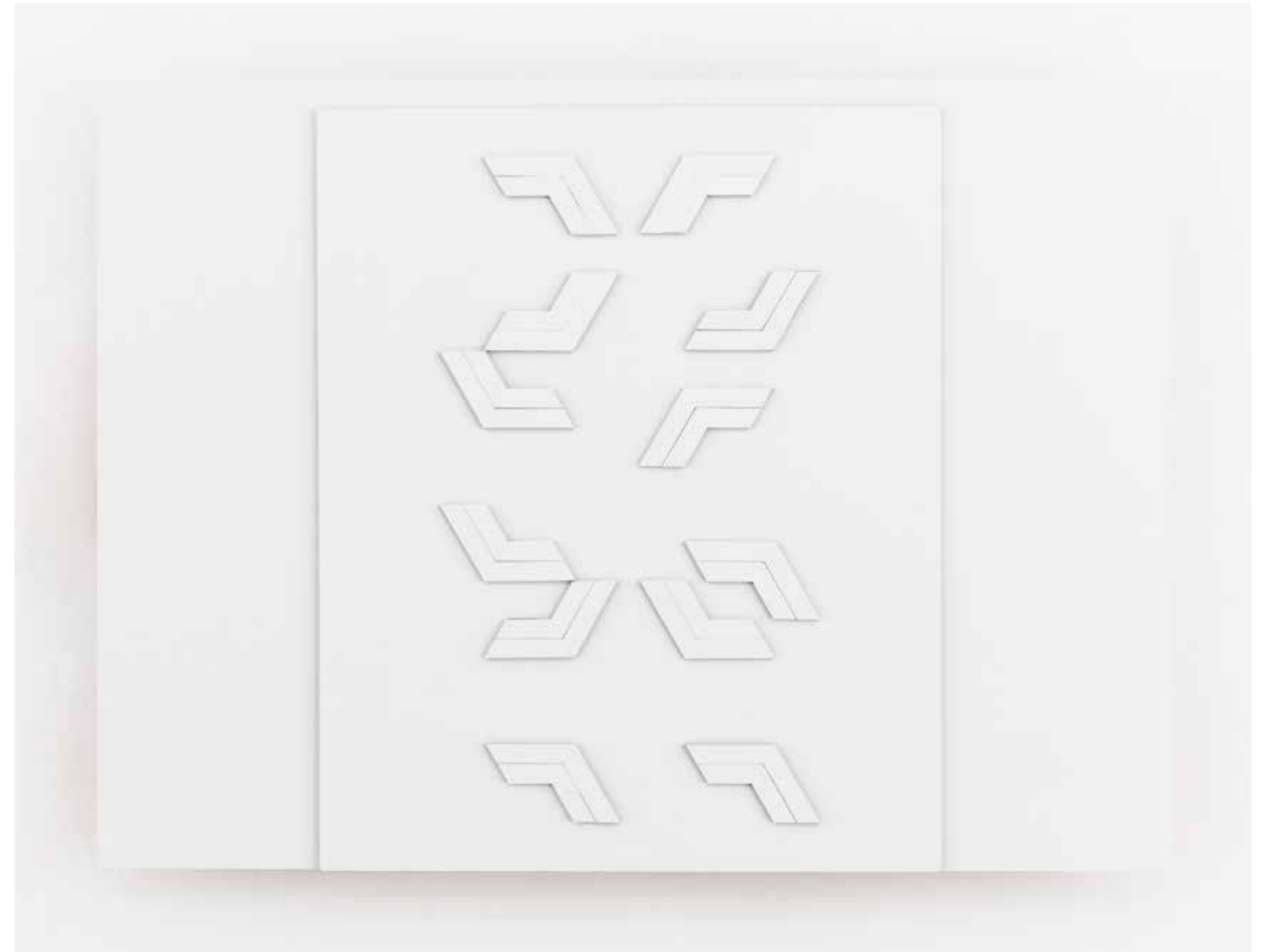
1976-77  
Laminated plastic (cobex)  
56.8 x 56.8 cm | 22<sup>3</sup>/<sub>8</sub> x 22<sup>3</sup>/<sub>8</sub> in



1976-77  
Engraved laminated plastic (cobex)  
58.5 x 53.5 cm | 23<sup>1</sup>/<sub>8</sub> x 21<sup>1</sup>/<sub>8</sub> in



1976-79  
Engraved laminated plastic (cobex)  
71.2 x 96.5 cm | 28 x 38 in

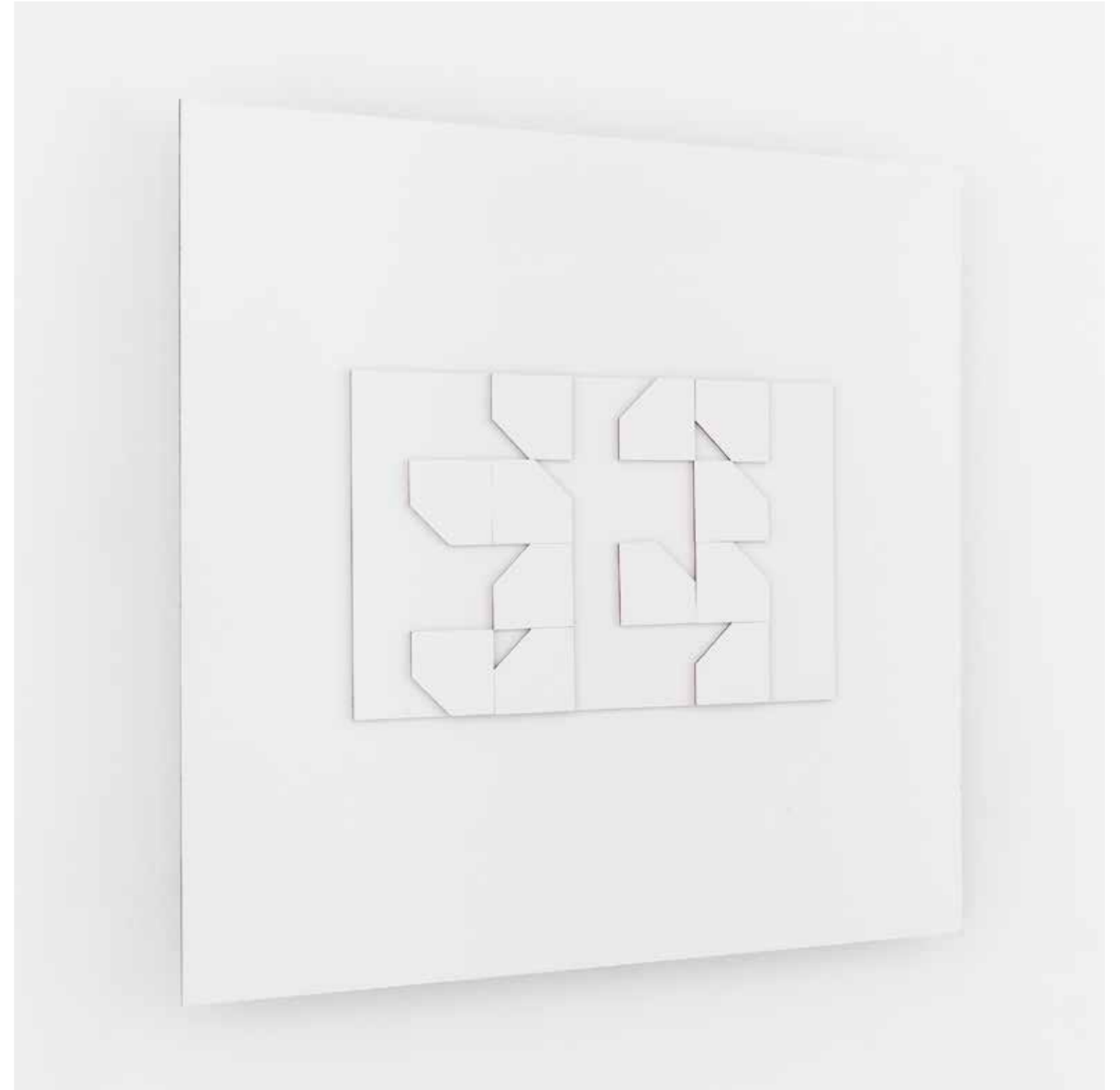




1979

Laminated plastic (cobex) [red core]

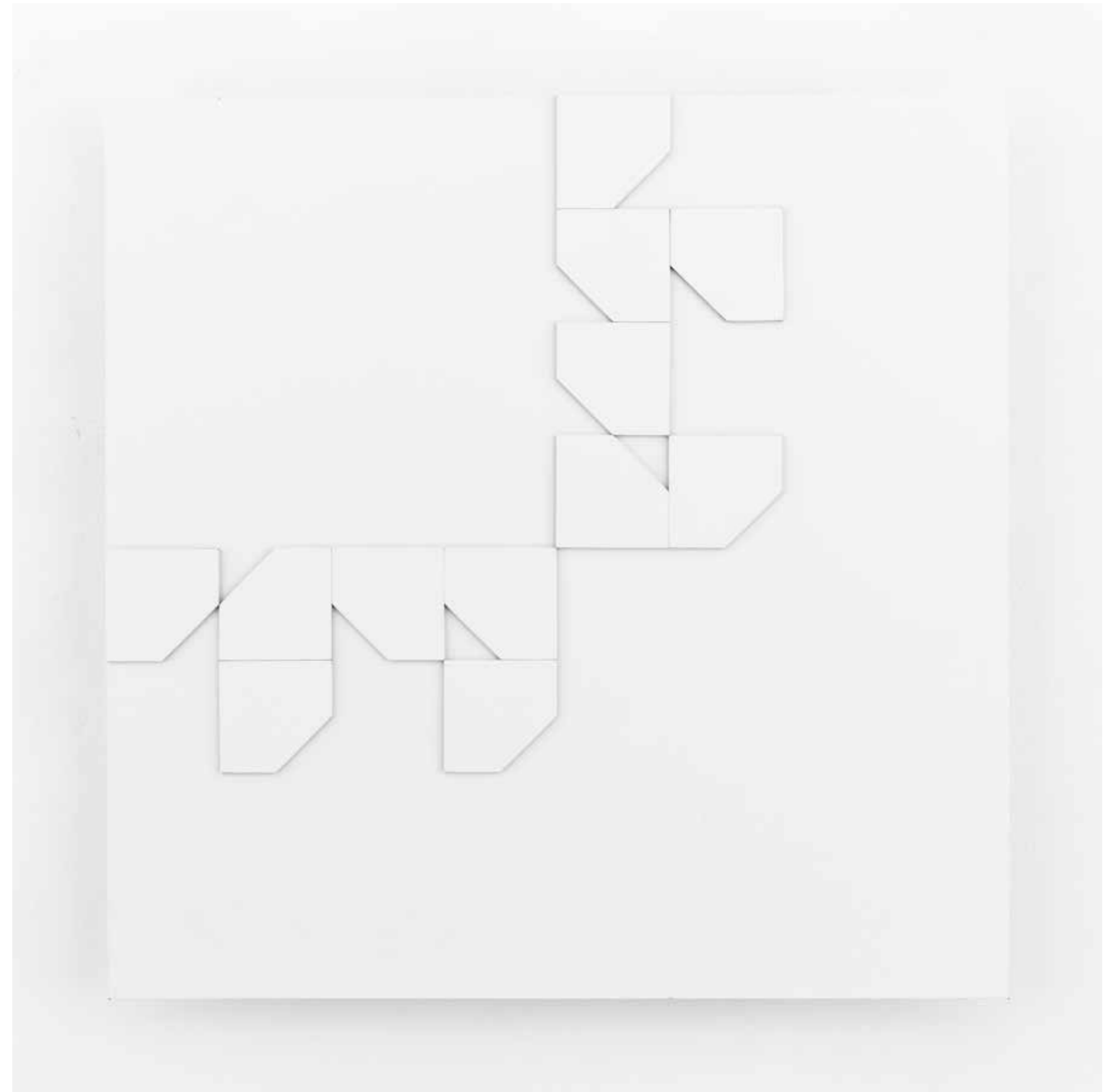
76.3 × 76.3 cm | 30 × 30 in



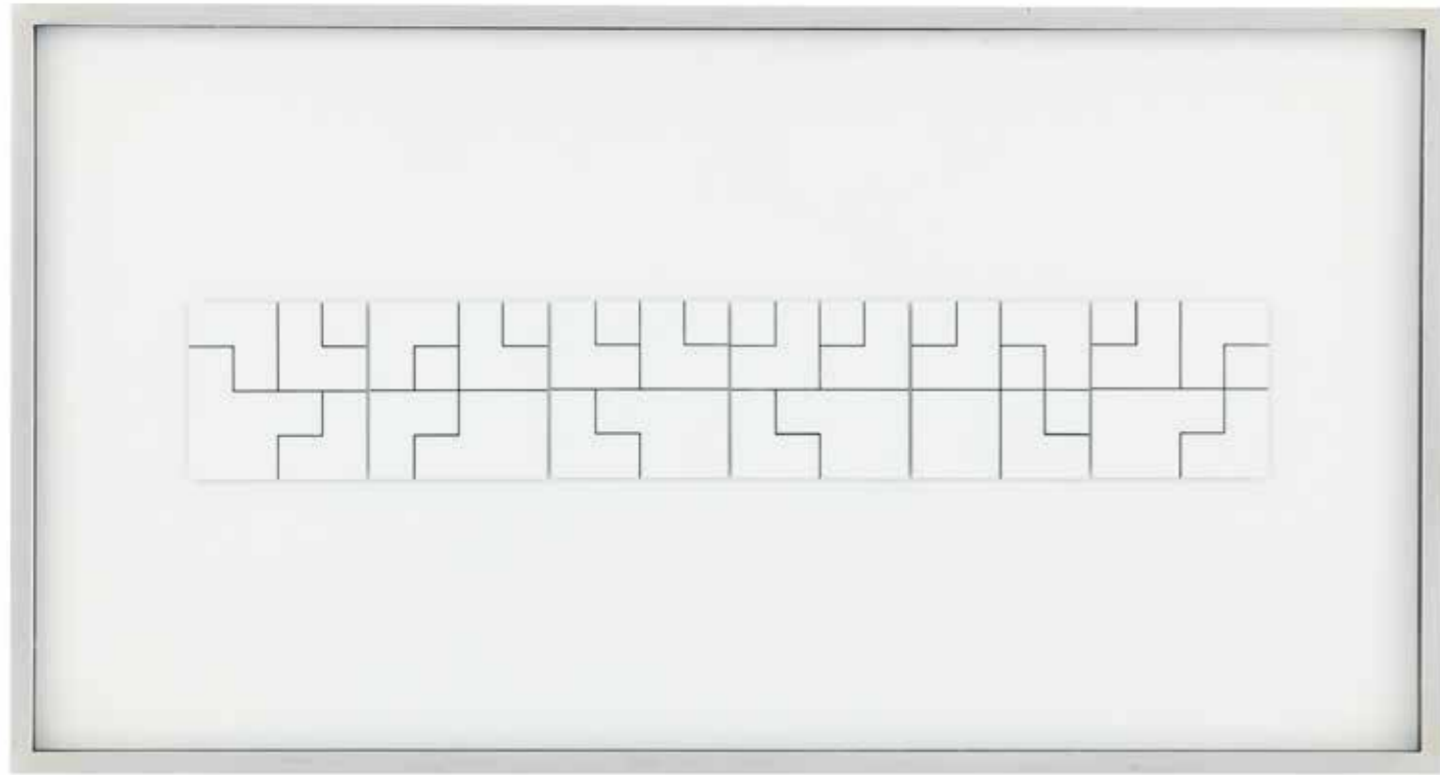
1978-79

Laminated plastic (cobex)

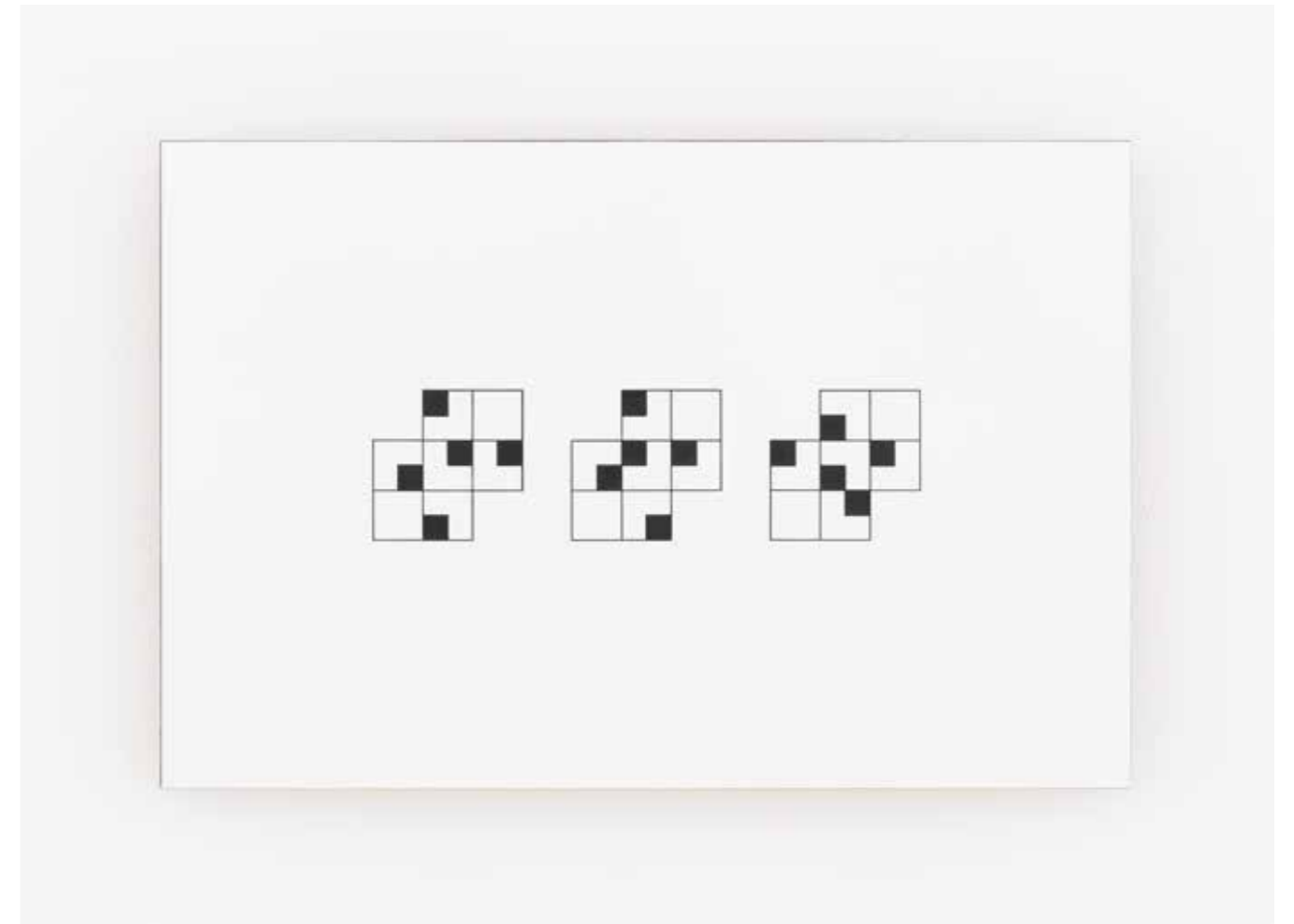
91.3 x 91.3 cm | 36 x 36 in



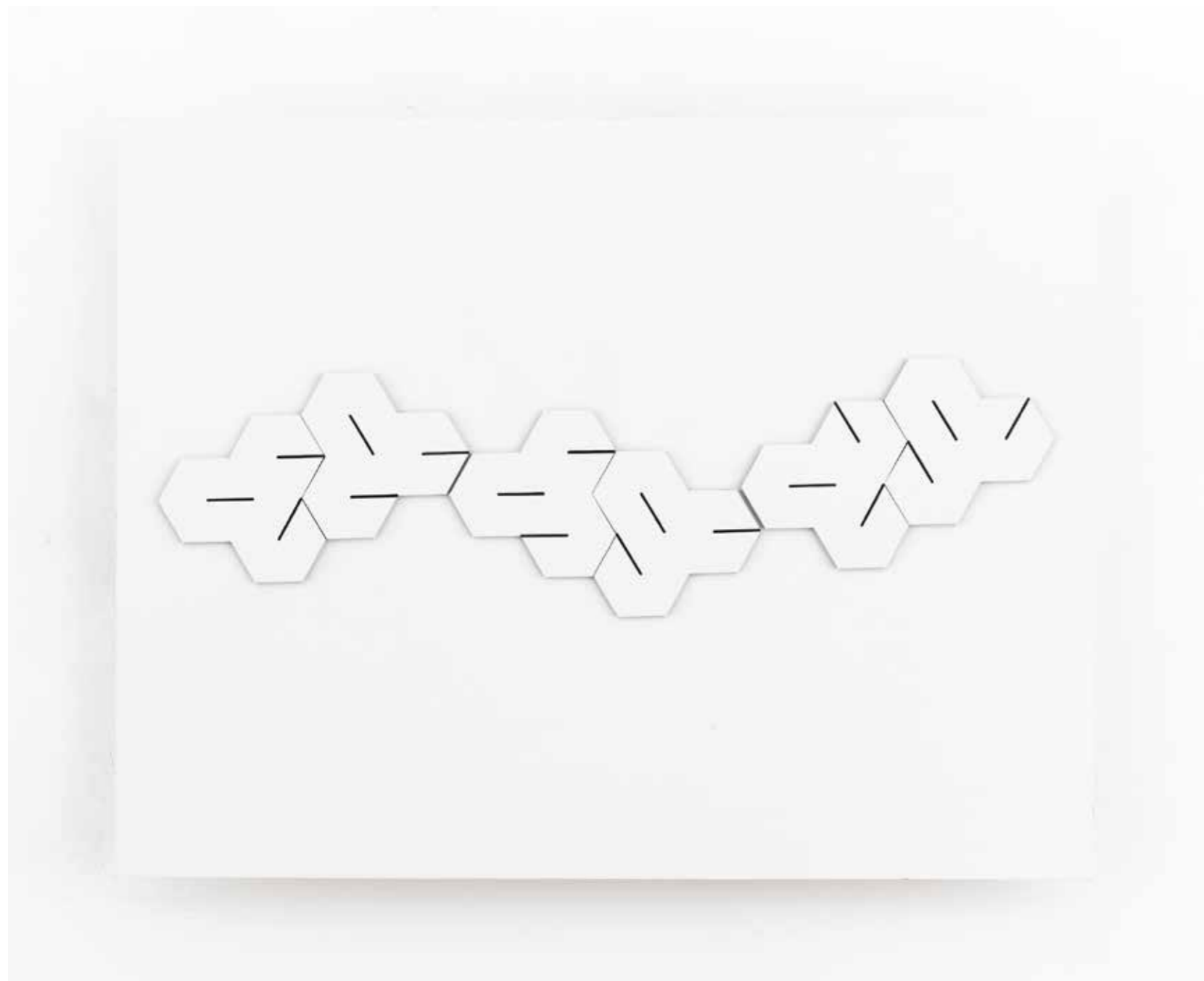
1980  
Engraved cobex, aluminium  
41.4 × 79.4 cm | 16¼ × 31¼ in



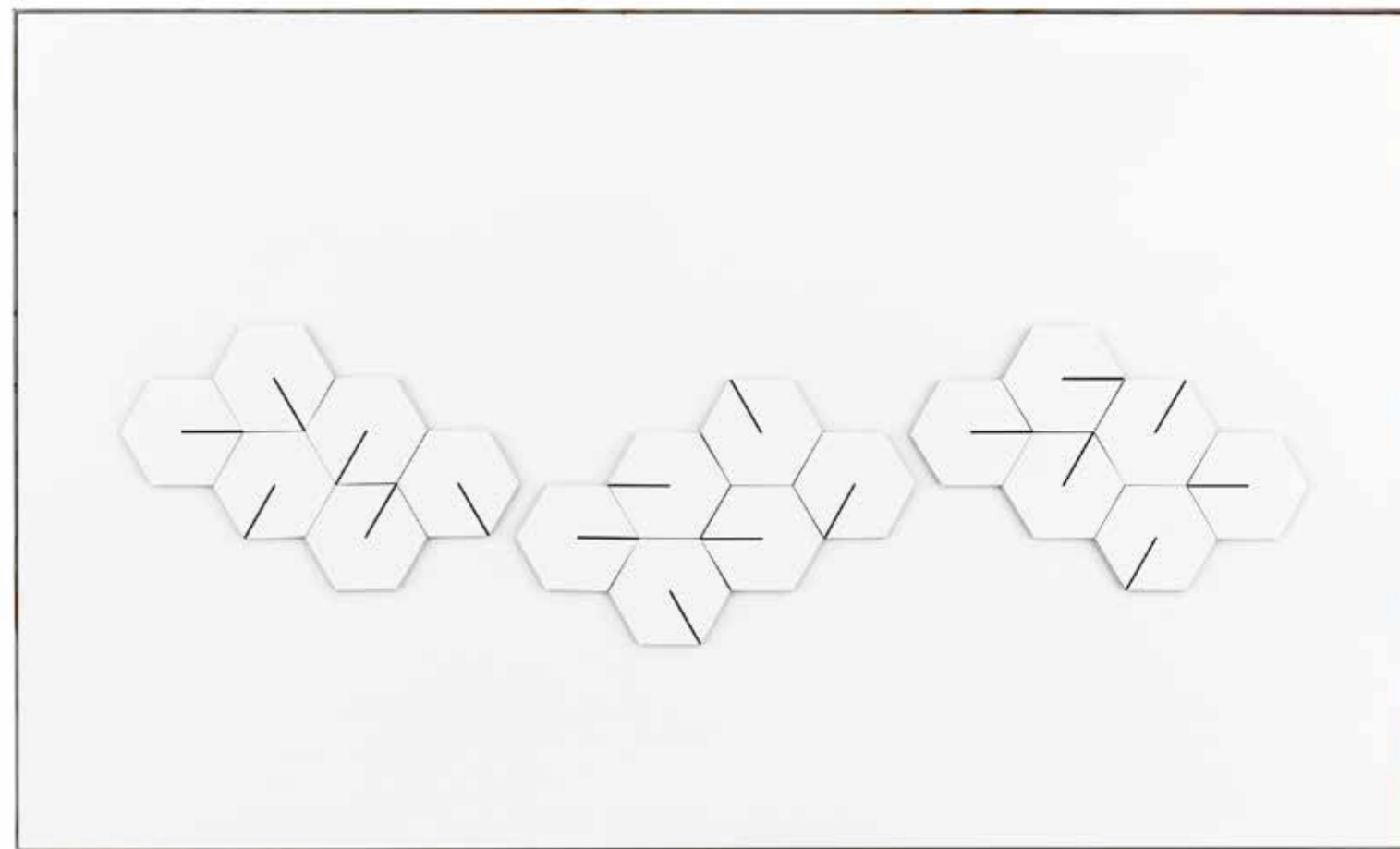
1980–83  
Engraved laminated plastic (cobex) on steel  
33 × 49.5 cm | 13 × 19½ in



1980  
Engraved laminated plastic (cobex)  
71 x 91.5 cm | 28 x 36 $\frac{1}{8}$  in



1981-83  
Engraved laminated plastic (cobex)  
61 x 102 cm | 24 $\frac{1}{8}$  x 40 $\frac{1}{8}$  in



Via Crucis 2 – Incumbancy (Homage to Heartfield)

1972–75  
Collage  
24 x 17.5 cm | 9½ x 6¾ in



Degas/Brancusi

1978  
Collage  
24 x 18.2 cm | 9½ x 7⅞ in



Tenklee

1938/93  
Paper, printed paper, plastic, X-ray  
27 x 28 cm | 10⅞ x 11 in



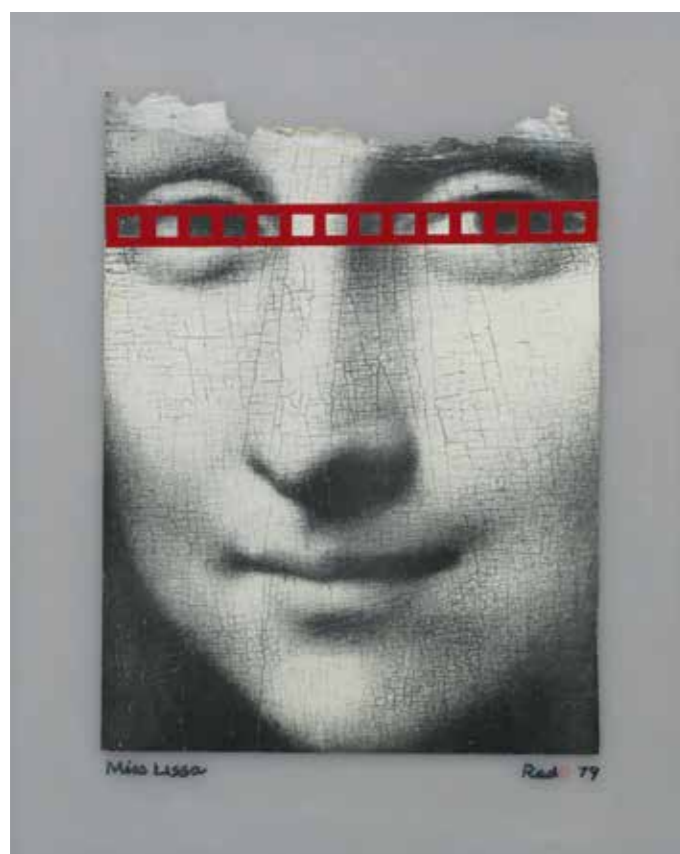
Several Conditions

1980  
Paper, printed paper, plastic, X-ray  
42.7 x 36 cm | 16¾ x 14⅞ in



## Miss Lissa

1979  
Collage  
41.4 x 33.8 cm | 16¼ x 13¼ in



## À Belle Mère

1983  
Collage  
43.5 x 35.7 cm | 17½ x 14 in



## N-Cyclopsis

1989  
Printed paper, paper, plastic  
39.4 x 52.2 cm | 15½ x 20½ in



MD Anchorman

1980–85  
Expanded polyurethane foam, printed paper  
and paper in glazed aluminium box construction  
84.6 × 68.6 cm | 33 $\frac{3}{8}$  × 27 in

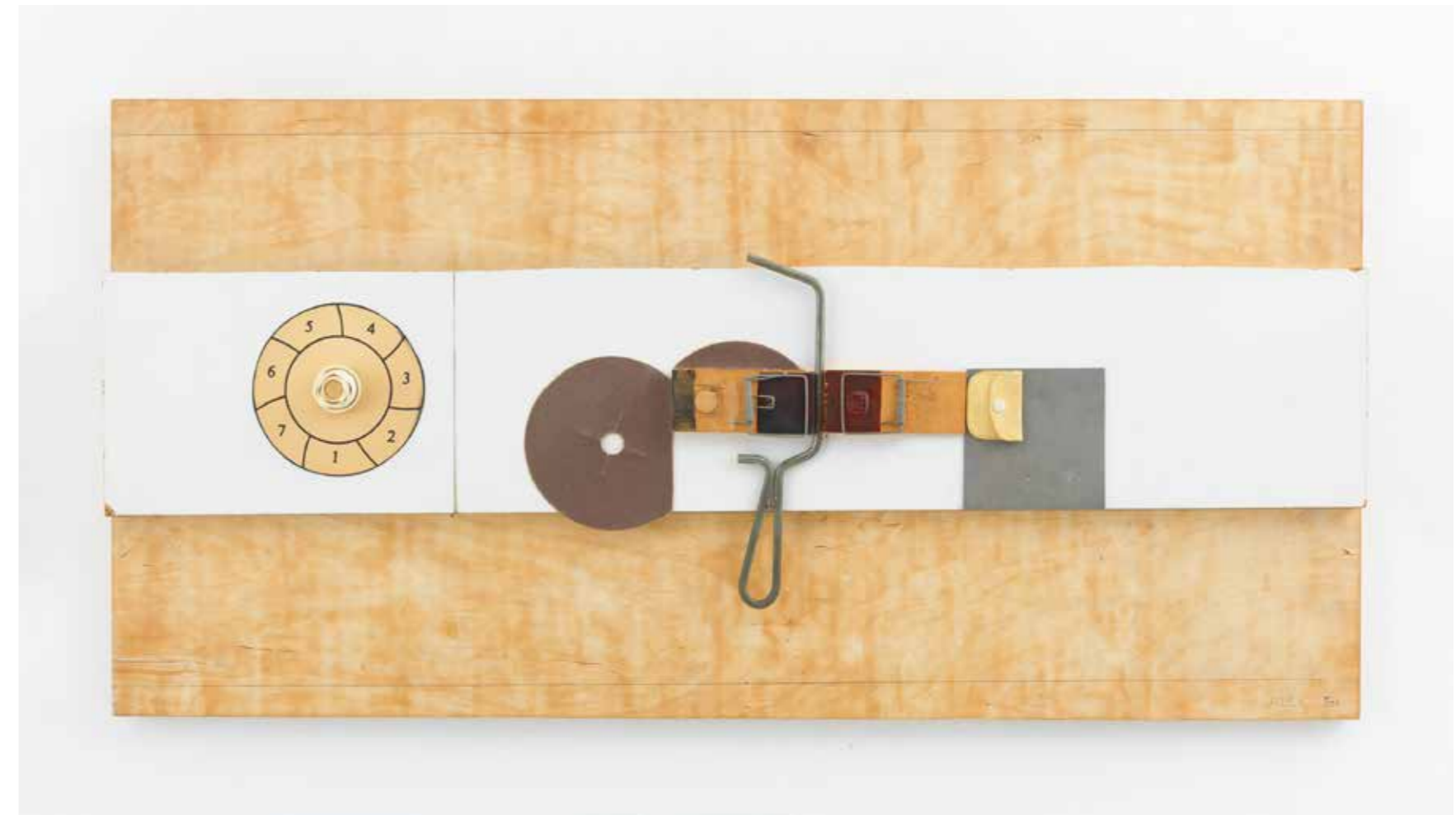
'Marcel Duchamp, a one man watershed  
of twentieth-century art'

Anthony Hill, notes 'For AG', 18.11.79



## The Snow Maiden's Trophy

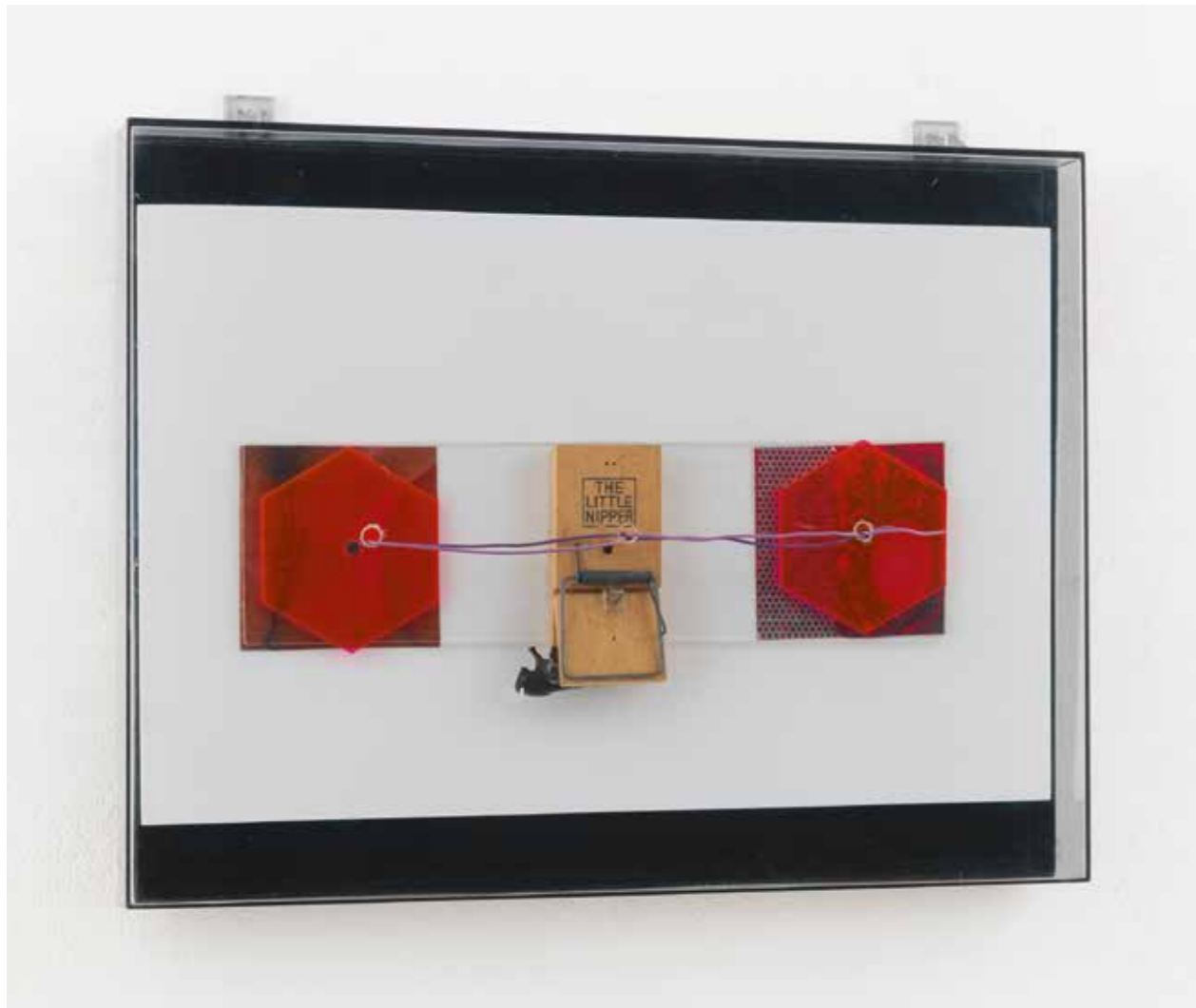
1981-82

Metal, leather, zinc, wood, printed paper, plastic on board  
45.3 x 91.7 cm | 17¾ x 36 in



## Sauce from the Source

1985-86

Copper, metal, perspex, wood, printed paper on board  
34.6 x 42.2 cm | 13 5/8 x 16 5/8 in

## Picabia's Larst Dream

1986

Brass, plastic, printed paper on  
laminated plastic board  
59.5 x 41.3 cm | 23 1/2 x 16 1/4 in

1986-87

Perspex, aluminium, steel, PVC, cobex, laminated wood  
33 x 76.1 cm | 13 x 30 in

1987

PVC, painted aluminium, laminated wood  
50 x 46.6 cm | 19 3/4 x 18 1/8 in

## ANYX

1986

Printed paper, perspex, glass, plastic, metals  
in wooden box construction  
34 × 40.7 × 14.8 cm | 13 $\frac{3}{8}$  × 16 × 5 $\frac{3}{4}$  in



## Esquisse Rapide Section Thru

1989

Metal, plastic on laminated formica board  
57 × 50 cm | 22 $\frac{1}{2}$  × 19 $\frac{3}{8}$  in



## Multiple Construction

1989-96  
Metal, plastic on laminated formica board  
56.5 x 49.4 cm | 22¼ x 19½ in



## Poap Jon/John the Baptist

1989  
Metal, plastic on board  
39.2 x 35.3 cm | 15½ x 13¾ in



Carving in Hopton Wood Stone

1990

Metal, plastic on laminated formica board  
72.2 x 74.3 cm | 28½ x 29¼ in



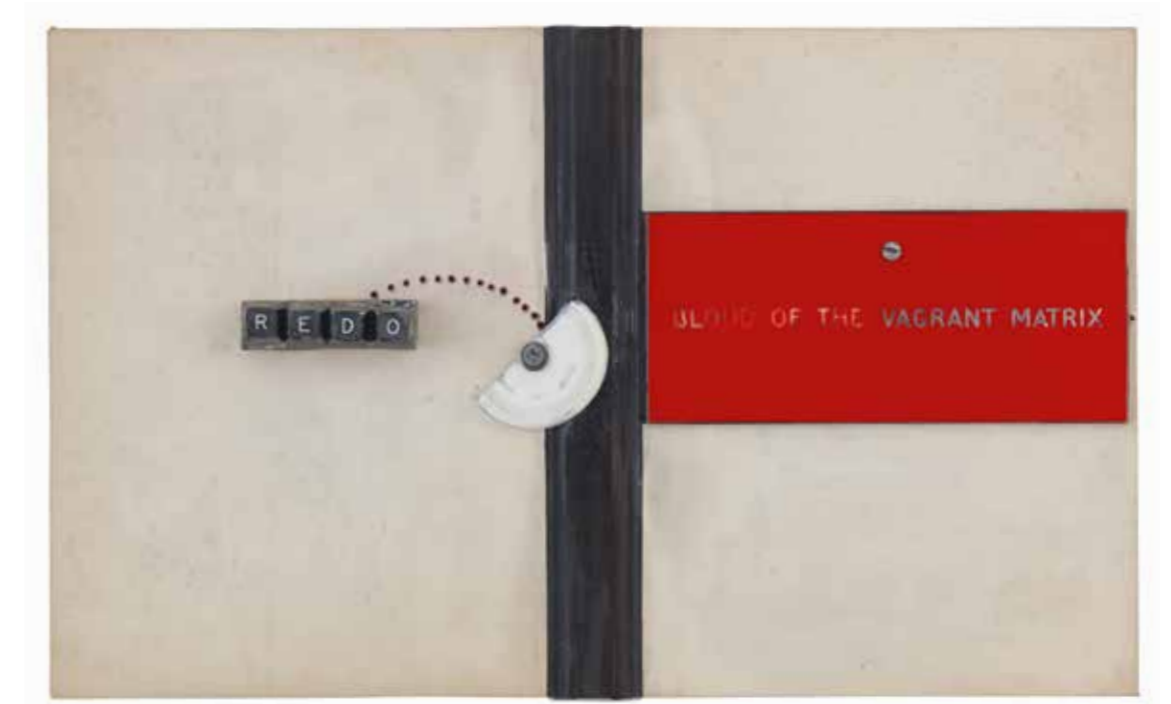
## Vermillionair's Row – A Gas and Water Colourpainting

1991

Metal, plastic on laminated formica board  
34 x 71 cm | 13 $\frac{3}{8}$  x 28 in

## Lookover

1992

Plastic, laminated plastic, buckram, card on laminated board  
28.3 x 46.2 cm | 11 $\frac{1}{8}$  x 18 $\frac{1}{8}$  in

## Momento Mammary

1992

Plastic, metal on laminated board  
56.7 x 54.5 cm | 22<sup>3</sup>/<sub>8</sub> x 21<sup>1</sup>/<sub>2</sub> in

## Nurse Rearhyme

1993

Plastic, metal on laminated board  
60.6 x 46.5 cm | 23<sup>7</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>4</sub> in

## Free Routes

1993

Enamel, plastic, metal on laminated board  
60.5 x 60 cm | 23<sup>3</sup>/<sub>4</sub> x 23<sup>3</sup>/<sub>8</sub> in

## Illusuary Ideas – A Mastersclass

1996–2012

Plastic, metal, glass on laminated board  
60.7 x 53.3 cm | 23<sup>3</sup>/<sub>8</sub> x 21 in



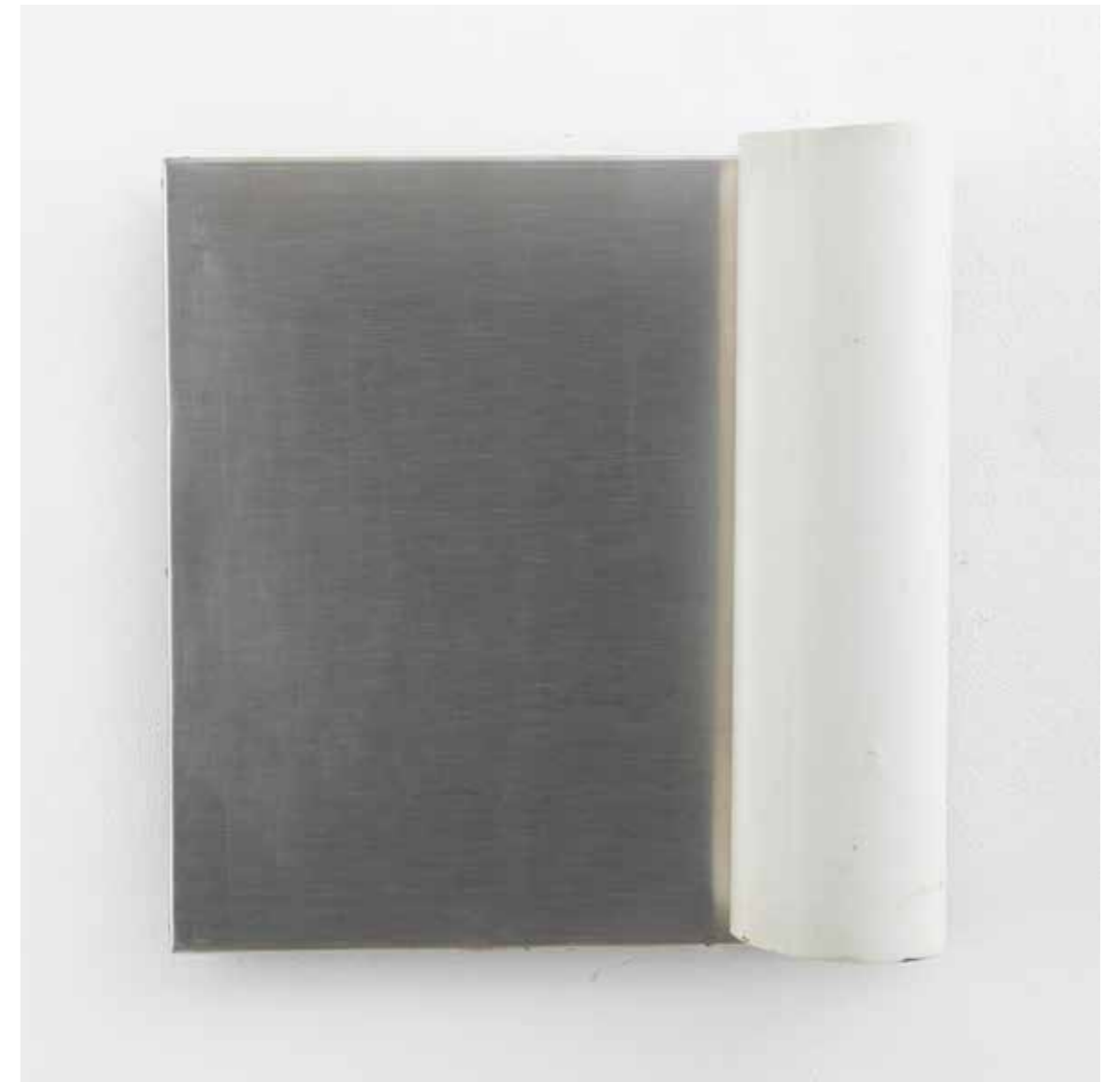
## Wes Monster Foolerine

1997

Aluminium, leatherette on board  
60 x 60 cm | 23<sup>5</sup>/<sub>8</sub> x 23<sup>5</sup>/<sub>8</sub> in

## Moaby's Dick

1998

Plastic, metal  
43 x 42 cm | 16<sup>7</sup>/<sub>8</sub> x 16<sup>1</sup>/<sub>2</sub> in

1930  
Born in Hampstead, London. His father Adrian Hill was the UK’s first official war artist and later pioneered the concept of art therapy. Attends The Downs School, where he meets Oliver Wells, grandson of H.G. Wells; and Bryanston School.

1947–51  
St Martins School of Art 1947–49; Central School of Art and Crafts 1949–51, studying with Victor Pasmore and Robert Adams.

1950  
Meets Kenneth and Mary Martin and Adrian Heath; together with Pasmore and Adams this is the core of the Constructionist group. In Paris meets Georges Vantongerloo, Francis Picabia, František Kupka, Sonia Delaunay, Michel Seuphor, Nelly van Doesburg, Stephen Gilbert. First public showing in *Aspects of British Art*, the opening exhibition of the Institute of Contemporary Arts in Dover Street, London. Reads Charles Biederman’s *Art as the Evolution of Visual Knowledge*.

1951  
Living at 3 Neville Street, London SW7 and Midhurst, Sussex. Works as assistant on Pasmore’s Festival of Britain mural. Starts correspondence with Marcel Duchamp, Max Bill. On organising committee for *Abstract Paintings, Sculptures, Mobiles* at AIA Gallery, London; contributes to *Broadsheet No. 1*. Organises *British Abstract Art* at Gimpel Fils Gallery, London. As a conscientious objector to national service, works part-time in psychiatric hospitals 1951–53.

1952  
Begins correspondence with Charles Biederman. Co-organises weekend exhibitions of abstract art at Adrian Heath’s studio, 22 Fitzroy Street. Publishes ‘Concrete Art: An Introductory Note’ in *Broadsheet No. 2*. In Paris purchases Duchamp’s Green Box. Kupka gives him the set of wood engravings *Quatre Histoires de Blanc et Noir* (1926).

1953  
Living at 107 Queen’s Gate and later Sloane Court, London SW3. Publishes ‘Max Bill: The Search for the Unity of the Plastic Arts in Contemporary Life’ in *Typographica*. Third weekend exhibition at 22 Fitzroy Street.

I was drawn at an early age to oriental art; this came about after I visited South Africa at the age of six. African art seemed like the crude but attractive gateway to a different aesthetic key. It was not the ‘exoticism’ of non-occidental art that attracted me, it was more a quality people can respond to in Egyptian art. Classical art seems devoid of any inner qualities, almost a readymade discovered by an imagination at its worst by nineteenth- and twentieth-century empire builders. —Notes ‘For AG’, 18.11.79

In 1950 I encountered an article by Buckminster Fuller and commenced my interest in topological/combinatorial problems, already germinating from the discovery of Max Bill’s *Endless Loop* sculptures (the Möbius strip). —Notes ‘For AG’, 18.11.79

An idea that interested me was that of choosing a piece of paper with print on it and making it the theme of a composition. This I did in four or five works employing the wrapper in which Pears’ soap is packaged. —Autobiographical notes, September 1960

In *Broadsheet No. 1* was a reproduction of *Jeux*. This painting was a transcription of a painting that was made up of oil paint, cut paper and transparent tape; I used Ripolin for the three colours white, black and orange. Here was a clean cut, impersonally painted ‘geometric’ abstract ... a departure from the cubist-type collage. —Autobiographical notes, September 1960

I was lent a copy of Alfred Korzybski’s *Science and Sanity* (by a patient in the class I took at Belmont Hospital), thus I was alone in obtaining some of the essential background context to Biederman’s book. Through *Science and Sanity* I became interested in the foundations of mathematics and read Wittgenstein’s *Tractatus* ... and came to discover C.S. Peirce and L.E.J. Brouwer. —Notes ‘For AG’, 18.11.79

1954  
Living at Hunter Street, London WC1. Meets John Ernest at the exhibition *Artist versus Machine*. Writes foreword and features in Lawrence Alloway’s book *Nine Abstract Artists*.

1955  
Shows first constructed relief in plastic in *Nine Abstract Artists*, Redfern Gallery, London. Studio at 18 Greek Street, London W1. Teaches part-time at Regent Street Polytechnic.

1956  
During winter of 1955–56 makes last paintings before committing to relief constructions. Exhibits in *This is Tomorrow* at Whitechapel Gallery, London, with John Ernest and Denis Williams. Publishes ‘The Constructionist Idea and Architecture’ in *Ark*.

1957  
Moves to Charlotte Street, London W1. Contributes to *British Abstract Art 1948–57* at O’Hana Gallery, London. Publishes ‘Charles Biederman and Constructionist Art’, *Broadsheet No. 3*.

1958  
First solo exhibition, *Recent Constructions*, at ICA. Meets Guy Debord and Michèle Bernstein, co-founders of L’Internationale situationniste.

1959  
Meets Marcel Duchamp and publishes article on him in *Art News and Review*. Visits the mathematician L.E.J. Brouwer in the Netherlands, also meets Joost Baljeu. Starts to contribute to Baljeu’s journal *Structure* with ‘On Constructions, Nature and Structure’.

1960  
Exhibits in *Konkrete Kunst* at Helmhaus, Zurich, the first of several international survey exhibitions. Publishes ‘Movement in the Domain of the Static Construction’, *Structure*.

1961  
Exhibits in *Construction England: 1950–1960* at Drian Gallery, London. Executes large relief mural for International Union of Architects Congress, London. Exhibits widely in Europe. Publishes ‘Art and Mathematics – a Constructionist View’, *Structure*.

1962  
Exhibits seven reliefs in *Experiment in Constructie*, Stedelijk Museum, Amsterdam. Publishes ‘Some Reflections on Modern Art’ and ‘Art and Society’, *Structure*.

Music works on me like a source of vital energy... a marvellous ‘machine’ whose structure remains a constant source of fascination; ‘painting’ has nothing remotely of this nature. Bach’s unaccompanied cello suites are a part of my aesthetic furniture; the complete works of Rembrandt are more like food, a strange brand of confectionery sighed over by an appetite I simply don’t possess. —Notes ‘For AG’, 18.11.79

In painting I worked slowly and usually on one work at a time; a work would be commenced only after a considerable number of studies. Moving into constructional reliefs meant that this procedure was heightened, almost as if one were engaged in architecture both as designer and builder. —Autobiographical notes, September 1960

I look upon the construction as offering a work of art in which, while unique and personal in conception, the aesthetic, the means of production and the ‘terms of sale’ dispense with the ‘mythtique’ of the unique art object. Thus nearly all my works are conceived this way, however it does happen that I make works sometimes which are not likely to be ‘continued’. Apart from these considerations there is another factor which posits two different types of work, two categories which since they are not in opposition need careful discussion. Some are predominantly ‘free architecture’ (‘architectonic’) and others contain a ‘specific theme’ (‘mathematical’). —Autobiographical notes, September 1960

I don’t like it to be said that I do mathematical art, because it’s simply not true. I have used very, very simple ideas that you might call mathematics, but my interest in mathematics is tangential, you know, it’s separate. But only connecting because I’m an artist and I’m not a mathematician. —‘Interview with Hans Ulrich Obrist and Anthony Hill’, 2007

1963  
Two-person exhibition with Gillian Wise at ICA. Publishes first mathematical paper (with Frank Harary), ‘On the Number of Crossings in a Complete Graph’, the first appearance of Hill’s Conjecture. Arts Council of Great Britain and Tate Gallery each purchase first work. Begins to use 120-degree aluminium section.

1964  
Starts to teach part-time at Chelsea School of Art. In USA meets Burgoyne Diller, Ad Reinhardt, Donald Judd, Charmion von Wiegand. Invited by György Kepes to give talk at Massachusetts Institute of Technology. Publishes ‘Interim Thoughts’, *Structure*.

1965  
Features in *Private View: The Lively World of British Art* by Bryan Robertson, John Russell and Lord Snowdon.

1966  
Solo exhibition at Kasmin Gallery, London. Publishes ‘The Structural Syndrome in Constructive Art’ in *Module, Proportion, Symmetry, Rhythm*, edited by György Kepes. Publishes ‘Constructivism – the European phenomenon’, *Studio International*. Interviewed by Kenneth Frampton for *Studio International*.

1967  
Speaks at Fylkingen’s Stockholm International Festival on Art & Technology, along with Yona Friedman, John R. Pierce, Iannis Xenakis, Alvin Lucier and others. Publishes ‘A plastician’s view of art and technology’, *Fylkingen International Bulletin*.

1968  
Exhibits in *Plus By Minus: Today’s Half-Century*, Buffalo; Relief/Construction/Relief, Chicago; Documenta 4, Kassel. Publication of *DATA – Directions in Art, Theory and Aesthetics*, an anthology of texts on art and science including L.E.J. Brouwer, Yona Friedman, David Bohm, Constant Nieuwenhuys and others, edited by Hill, who also contributes ‘Programme. Paragram. Structure’. Publishes ‘Art and Mathesis: Mondrian’s Structures’, *Leonardo*.

1969  
Exhibits in *Konstruktive Kunst*, Nuremberg. Solo exhibition at Knoedler/Kasmin Gallery, London. Meets Lev Nusberg on visit to USSR.

The third reason for visiting Brouwer was that I made a remarkable discovery and I wanted a really top mathematician to be the one to make the first comment about it. I was lucky that way. But of course I knew that the subject was not his subject, and he probably thought it was very small beer. But he did say, ‘I think this problem will prove to be far harder to solve than the four colour problem.’ And that’s some record. So that’s why I’m not unknown in the mathematical world, because I discovered this problem. —‘Interview with Hans Ulrich Obrist and Anthony Hill’, 2007

Probably the first amongst modern artists – of the pioneer period – to take a philosopher’s stance was Marcel Duchamp. In 1913 he wrote (a private note to himself): ‘Can one make works which are not works of art?’ What exactly is implied by the wording of the question is not immediately obvious. It has a surprisingly Wittgensteinian nuance about it. From this ‘proposition’ stem a great many others in the same ‘key’. Art has never recovered from the long term effects of this humble question, nor will it ever recover. —‘Essay on Art (in 10 Parts)’, September 1982

Art as a Proposition  
I find that Kupka, very early in his life as an abstract painter, proposed that a painting was a proposition or could be seen as such. In the case of the readymade, the artist proposes that *this* (some chosen object) is a proposition. —‘Essay on Art (in 10 Parts)’, September 1982

1970  
Publishes ‘A Structuralist Art?’, *Twentieth Century Studies* and ‘Some Problems from the Visual Arts’, *Annals New York Academy of Science*. Publishes (with A.T. Balaban, Roy Davies, Frank Harary and Roy Westwick) ‘Cubic Identity Graphs and Planar Graphs derived from Trees’, *Journal of the Australian Mathematical Society*. Publishes (with A. Gewirtz and L.V. Quintas) ‘Extremum Problems Concerning Graphs and their Groups’, *Proceedings of the Calgary International Conference on Combinatorial Structures and their Applications*.

1971  
Awarded Leverhulme Research Fellowship for research in perception of abstract symmetry and asymmetry; joins Department of Mathematics at University College London.

1972  
Exhibits in *The Non-Objective World 1939–1955*, Annely Juda Fine Art, London. Publishes ‘Desiderata’, Studio International. Publishes (with Richard Guy) ‘On the Crossing Number of the Complement of a Circuit’, *Discrete Mathematics*.

1973  
Redo (Rem Doxfud; Rembrandt s’Doghsfoot) joins as alter ego.

1974  
Research on Mondrian’s compositions published in Frieder Nake’s *Ästhetik als Informationsverarbeitung: Grundlagen und Anwendungen der Informatik im Bereich ästhetischer Produktion und Kritik*. Publishes ‘Some Topics in 3-Polyhedral Graphs’, *Recent Advances in Graph Theory Symposium*, ČSAV Prague.

1975  
Edits *Duchamp Supplement* in *Studio International*; contributes ‘The Spectacle of Duchamp’. First public appearance of Redo work. Publishes (with David Singmaster) ‘Some Class of Hamiltonian 3-polytopes’ and ‘Labelled and Unlabelled Hamiltonian Circuits in a Class of 3-Polytopes’, *Proceedings of the Fifth British Combinatorial Conference*.

1976  
Exhibits in *De Volle Maan*, Stedelijk Museum Het Prinsenhof, Delft, contributing statement to catalogue. Exhibits in *Arte Inglese Oggi*, Milan, contributing statement to catalogue. Shows in collaboration with Gillian Wise Ciobotaru, Piotr Kowalski, Ralph Rumney, Yona Friedman and Kenneth Snelson under the title Art Research Syndicate.

I have never been a communist and neither have I attempted to practise alchemy. I cannot say that communism is therefore as much of a metaphor as alchemy, indeed communism played a part in the genesis of Constructivism – and Alchemy certainly did not.

...  
But it is clear that forms of Constructivism could exist which had no affiliations with Left politics and might even be covertly anti-communist. Dada too was ‘open’ and not necessarily political; Hugo Ball was a mystic and Duchamp at no time appears to have expressed any interest in politics. —‘Essay on Art (in 10 Parts)’, September 1982

I support anarchic and iconoclastic ventures in art, they complement the constructive which left by itself can all too easily become either impotent altruism or – worse by far – academicism. —‘A and non-A: A lecture’, in ‘Uncovered Redo’, 1979

I cannot conceive of art as it is without Mondrian but no less I recognize that the contribution of Duchamp is for art what certain things like Einstein and Gödel did and meant for science’. —‘A and non-A: A lecture’, in ‘Uncovered Redo’, 1979

R.D. didn’t go ‘public’ until 1975. In his *M.D. Supplement* there appeared the work reproduced *Two Bachelors regarding a fresh widow in the style of Andy Warhol*. There was also reproduced a photo of a work done jointly with Nancy Fouts entitled *Soft Fountain*. In his piece in the supplement, entitled ‘The Spectacle of Duchamp’, A.H. explained a version of how R.D. came to be.

1977 Exhibits in *Current British Art*, Hayward Gallery, London. Publishes 'A View of Non-Figurative Art and Mathematics and an Analysis of a Structural Relief', *Leonardo*. As Rem Doxford, publishes review 'Alchemy as a Way of Life by Frank Avery Wilson', *Leonardo*.

1978 Publishes 'The Continuous Charms of Discrete Mathematics: Some Grassroot Problems in Ars Combinatoria', *Problèmes combinatoires et théorie des graphes*.

1980 Exhibits in *Pier and Ocean*, Hayward Gallery, London and Rijksmuseum Kröller-Müller, Otterlo. Solo exhibition (with Redo) at Knoedler/Kasmin Gallery, London.

1981 Exhibits in *Construction in Process in the Art of the Seventies*, Łódź, Poland.

1983 Solo exhibition *Anthony Hill: A Retrospective Exhibition*, Hayward Gallery, London, designed by Neave Brown. Alastair Grieve writes the catalogue essay, 'The Development of Anthony Hill's Art from 1950 to the Present'. Interview with Stephen Bann, 'A Rather Special Historical view', *Art Monthly*. Redo's first solo exhibition *Redographs and Rough and Redomades*, Angela Flowers Gallery, London.

1986 Exhibits in *Forty Years of Modern Art 1945-1985*, Tate Gallery, London

1987 Publishes 'About the Immediate Future of Modern Art', *Leonardo*.

1988 Exhibits in *Übrigens sterben immer die anderen: Marcel Duchamp und die Avantgarde seit 1950 (Besides, it's always the others who die: Marcel Duchamp and the Avant Garde since 1950)*, Ludwig Museum, Cologne.

1989 Solo exhibition of Redo *Botch the Wordie*, Angela Flowers Gallery, London. Delivers William Townsend Lecture 'A Short Space from Time', London. Publishes (with D.G. Larman) 'A Class of Symmetric Polytopes', *Computers & Mathematics with Applications, An International Journal, Symmetry 2: Unifying Human Understanding*.

About the *Two Bachelors*.... This was arrived at by selecting an advertisement from *Scientific American* showing two men facing a large computer. Two different xerox machines were used and two xeroxes from each were glued to some card with Cow Gum.

In due course the rubber affixative discoloured the 'collage' in a random way. This was then photographed in colour. The block made from the transparency was extremely poor and reproduced on a very reduced scale introducing the maximum of distortion.

Subsequently a black and white negative was made from the coloured one and this in turn was xeroxed as appears here. —'Some more about R.D.', in 'sur Ardie = Hardy = R.D. = Redo... etc.', c. 1976

Cabinet Project (Redo)  
Photos of 'model' vectors on plastic, each pierced by screw and bolt (and religious statue?)  
For Hayward 82  
—'Uncovered Redo', 1979

Last Notes?  
[The Fixing?]

I must catalogue my works with the special purpose of charting the inflow of mathematical themes. Expand, amplify... etc. the Arp & Lissitzky statement.

Objects, constructions with an evaluable 'mathematical content', but from different points of view. Some are somewhat arithmetic/geometric, eg *Progressing Rectangles*. An infinite progression, as with the *White Relief* (Low) of 63. Some are 'reductivist'... completely symmetric, or just 'off': the Tate copper relief etc.

Reiteration & Reductivism  
Symmetry & Asymmetry

It is not easy or obvious always to know whether a work belongs to the above. Add: programmed, free composition themes: Progression a) 'infinite' b) 'finite'

—'Between Mathematics and Art', 1 February 1979

1994 Publication of *Duchamp: Passim*, an anthology on Marcel Duchamp, edited by Hill. Solo exhibition *Achill Redo: Accretions 1990-1994*, Mayor Gallery, London. Solo exhibition *Anthony Hill, Drawings and Prints 1950-1980*, Clare Hall Gallery, Cambridge.

1998 Exhibits in *Kunst im Aufbruch, Abstraktion zwischen 1945-1959*, Wilhelm-Hack Museum, Ludwigshafen am Rhein. Interview by Melanie Roberts for British Sound Archive, National Life Story Collection: Artists' Lives, British Library.

2000 Exhibits in *Art Concret, Espace de l'art Concret*, Mouans-Sartoux.

2002 Exhibits in *Blast to Freeze: British Art in the 20th Century*, Kunstmuseum Wolfsburg.

2003 Solo exhibition *Anthony Hill: Works 1954-82*, Austin/Desmond Fine Art, London.

2007 Interview by Hans Ulrich Obrist.

2009 Exhibits in *The North Sea*, Laurent Delaye Gallery, London.

2010 Exhibits in *Construction & its Shadow*, Leeds Art Gallery.

2012 Exhibits in *Concretos Paralelos*, DanGaleria, São Paulo. Interview by Cathy Courtney, National Life Story Collection: Artists' Lives, British Library.

2013 Publishes (Anthony Hill/Achill Redo) 'The Logic of Redoing It' in Hans Ulrich Obrist (ed.), *Do It: The Compendium*.

2019 Publication of 'Closing in on Hill's conjecture' by József Balogh, Bernard Lidický and Gelasio Salazar, *SIAM Journal on Discrete Mathematics*.

2020 Dies in London aged 90.

The objects I have been making cannot claim to be anything more than just a further category within this plenum. However it is, I maintain, a virtually new and genuinely additional category, and in no way a *modernisation of the old*, which is what practically the whole of modern art has turned out to be. But my claim rests not upon a revelation, a one man revolution, but on an understanding of an extremely complex scenario of innovations which may be said to have its clear first emergence in events in the first two decades of our century. —Notes 'For AG', 18.11.79

All the things I've got in museums apart from the paintings are made from detritus, industrial throw-off. Even when I'm acting as a constructivist, the materials are simply stuff that I pick up and find what I want to use. And it is only an extension from that to use the sort of debris that one goes on finding. The distinction between my constructivist work and these is not all that great in my opinion. In fact I spend as much time fussing about getting it right with these things as I do with my constructivist work.... This kind of work comes in sequence. No individual work has a particular interesting origin, it's just another work and that's part of the formalist idea, you just get on with the work. There's no real distinction between one work and another. —Tate Conservation Interview, TG 23/1/1/82, 1996



Anthony Hill, 1983  
Photograph by Jorge Lewinski

\* denotes solo exhibition

1950  
*Aspects of British Art*, Institute of Contemporary Arts, Dover Street, London, December 13–January 12 1951; no. 16

1951  
*London Group*, February–March; no. 170  
*Abstract Paintings, Sculptures, Mobiles*, AIA Gallery, London (Artists' International Association), 22 May–11 June 1951; nos. 12, 26  
*British Abstract Art*, Gimpel Fils Gallery, London, August; no. 28

1952  
*Abstract Paintings, Constructions, Sculpture, Mobiles*, 22 Fitzroy Street, London, 21–23 March  
*Abstract Works* (second exhibition), 22 Fitzroy Street, London, 11–14 July; 3 works  
*7th Salon des Réalités Nouvelles*, Paris, July–August  
*The Mirror and the Square*, Artists' International Association, 2–20 December; no. 134  
*Collages and Objects*, Institute of Contemporary Arts, Dover Street, London; nos. 57, 58

1953  
*Abstract Works* (third exhibition), 22 Fitzroy Street, London, 1–4 May; 4 works  
*Collectors' Items*, Institute of Contemporary Arts, Dover Street, London; 2 works

1954  
*Artist versus Machine*, Building Centre, Store Street, London, 19 May–9 June; 1 work  
*Collages and Objects*, Institute of Contemporary Arts, Dover Street, London, 13 October–9 June 1955; nos. 57, 58  
*Collectors' Items*, Institute of Contemporary Arts, Dover Street, London; 1 work

1955  
*Nine Abstract Artists*, Redfern Gallery, London, 11–29 January; nos. 13, 14 and one work ex-catalogue  
*Measurement and Proportion*, Artists' International Association, 10–29 May; nos. 11, 20

1956  
*Aspects of Contemporary British Painting*, Parsons Gallery, London, 2–27 January; no. 28  
*This is Tomorrow*, Whitechapel Art Gallery, London (Section V, with John Ernest and Denis Williams), 8 August–9 September  
*Recent Abstract Painting*, Whitworth Art Gallery, Manchester, 3–20 December; nos. 28, 29, 30  
*English Graphic Art*, California Institute of Technology; 2 works

1957  
*Statements: A review of British abstract art in 1956*, Institute of Contemporary Arts, London, 16 January–16 February; no. 12  
*Cinquante ans de peinture abstrait*, Galerie Creuze, Paris, March; no. 164  
*English Abstract Art*, Artists' International Association, 6–26 May; no. 4  
*Living Art*, Lords Gallery, London, 23 July–1 September; no. 19  
*Pictures without Paint*, Artists' International Association, London, 6–30 November; nos. 18, 19  
*Dimensions: British Abstract Art 1948–57*, O'Hana Gallery, London, 6–21 December; nos. 30, 31, 32

1958  
*\* Recent Constructions*, Institute of Contemporary Arts, London, 12 February–8 March; 8 works

1959  
*E.C. Gregory Memorial Exhibition*, Institute of Contemporary Arts, London, 8 July–9 August; no. 51  
*Paintings, Drawings, Reliefs*, Artists' International Association, London, 6 August–6 September; no. 10 (2 works)

1960  
*Drian Artists*, Drian Gallery, London, January; 1 work  
*Konkrete Kunst*, Helmhaus, Zurich, 8 June–14 August; no. 129

1961  
*Construction: England: 1950–1960*, Drian Gallery, London, 11 January–4 February; nos. 18, 20, 22, 27  
International Union of Architects Congress Building, South Bank, London, July; relief mural  
2e Biennale de Paris; 3 works  
*British Constructivist Art*, touring exhibition in the USA arranged by Institute of Contemporary Arts and the American Federation of Artists, September; nos. 19–24 (toured UK 1963 under the title *Construction England*)  
*Structures – art abstrait constructif international*, Galerie Denise René, Paris, 15 December–10 February 1962; 1 work

1962  
*Constructivisme*, Galerie Dautzenberg, Paris, 12 April–12 May; 1 work  
*Experiment in Constructie*, Stedelijk Museum, Amsterdam, 18 May–18 June; nos. 34–40  
*Experiment in Fläche und Raum*, Kunstgewerbemuseum, Zurich, 25 August–30 September; nos. 34–38  
*Collages and Constructions*, Aldeburgh Festival  
*Konstruktivisten*, Städtisches Museum, Leverkusen  
*31 Gestalter einer totalen visuellen synthese. Neue Richtungen in der plastisch-kinetisch integrierten Sichtbarkeit*, Galerie d'Art Moderne, Basel, 14 July–27 September

1963  
*Anthony Hill, Gillian Wise*, Institute of Contemporary Arts, London, February; nos. 1–12  
*Esquisse d'un salon*, Galerie Denise René, Paris, May–September; 1 work  
IV Biennale Internazionale d'Arte: 'Oltre l'Informale', Palazzo del Kursal, San Marino, 7 July–7 October; 3 works  
*British Art*, Stone Gallery, Newcastle-upon-Tyne  
*Painters' Collections*, Leicester Gallery, London  
*Drawing*, New Vision Centre, London

1964  
*54 64: Painting & Sculpture of a Decade*, Calouste Gulbenkian Foundation at the Tate Gallery, London, 22 April–28 June; nos. 321, 322  
*Contemporary British Painting and Sculpture*, Albright-Knox Art Gallery, Buffalo, New York  
*Profile 3 Englische Künstler*, Städtische Kunstgalerie, Bochum, 19 April–7 June

1965  
*British Sculpture in the Sixties*, Tate Gallery, London, 25 February–4 April  
*Industry and the Artist*, Walker Art Gallery, Liverpool  
8th Tokyo Biennale, Tokyo  
*Art and Movement*, Tel Aviv Museum  
*Sigma, semaine de recherche et d'action culturelle*, Bordeaux, 25–30 October; 1 work  
*A Collection in the Making: The Peter Stuyvesant Collection*, Whitechapel Art Gallery, London, November–December

1966  
*\* Anthony Hill: A selection of work 1956–66*, Kasmin Gallery, London, 14 October–12 November 1966  
*Sigma II, semaine de recherche et d'action culturelle*, Bordeaux, 14–19 November; 3 works

1967  
*Unit, Series, Progression*, The Arts Council Gallery, Cambridge  
*Recent British Painting: The Peter Stuyvesant Foundation Collection*, Tate Gallery, London, 15 November–22 December; nos. 56, 57, 58

1968  
*Klub Konkretistu*, Spalova Gallery, Prague  
*25 Camden Artists*, 29 February–23 March  
*Plus By Minus: Today's Half-Century*, Albright-Knox Art Gallery, Buffalo, New York, March  
*Recent British Painting: The Peter Stuyvesant Foundation Collection*, Whitworth Art Gallery, Manchester, 22 March–11 May; nos. 56, 57, 58  
Documenta 4, Kassel, July; 4 works  
*Relief/Construction/Relief*, Museum of Contemporary Art, Chicago, 26 October–1 December; nos. 28–31

*Art and the Machine*, University of East Anglia, Norwich, 15 November–15 December; no. 45

1969  
*Four Artists: Reliefs, Constructions and Drawings*, Victoria and Albert Museum, London and Spain (touring); nos. 9–16  
*Konstruktive Kunst: Elemente und Prinzipien*, Biennale Nürnberg, 18 April–3 August; 5 works  
*Konstruktivismens Arv*, Sonja Henie-Niels Onstad Foundation, Høvik, Norway, 20 September–2 November and Bellahy Centre, Copenhagen; nos. 63–67  
*\* Anthony Hill: Recent Work*, Knoedler/Kasmin Gallery, London, 15 October–8 November 1969  
10th Middelheim Biennale of Sculpture, Antwerp, Belgium

1970  
*Arts Council Construction Collection*, Swiss Cottage Library, London

1972  
*The Non-Objective World 1939–1955*, Annely Juda Fine Art, London, 6 July–8 September; nos. 83–85; touring: *Die Gegenstandslose Welt 1939–1955*, Galerie Liatowitsch, Basel, 20 September–26 October; *Il Mondo della Non-Oggettività 1939–1955*, Galleria Milano, Milan, 14 November–30 December

1973  
*The Non-Objective World 1914–1955*, Annely Juda Fine Art, London, 5 July–22 September; nos. 58, 59; touring: University Art Museum, University of Texas, Austin, October–December  
*From Henry Moore to Gilbert & George: Modern British Art from the Tate Gallery*, Palais des Beaux Arts, Brussels, 28 September–17 November; no. 71  
*Art for Chile*, Institute of Contemporary Arts, London

1974  
*Tables*, Garage Gallery, Earlham Street, London, 23 January–15 February; 1 screen  
*Aspects of Abstract Painting in Britain, 1910–1960*, Talbot Rice Art Centre, University of Edinburgh, 17 August–14 September; nos. 25–30  
*British Painting '74*, Arts Council of Great Britain, Hayward Gallery, London, 26 September–17 November; nos. 82, 83

1975  
*Art Fair*, Contemporary Art Society, London, 15–23 January; no. 58  
*Cuatro artistas británicos*, Girona, Spain, February–May; nos. 9–16  
*British Exhibition Art '75*, Schweizer Mustermesse, Basel, 18–23 June; no. 22  
*Sculpture at Greenwich*, London; 1 work  
*New Work I*, Arts Council of Great Britain, Hayward Gallery, London, November–December; nos. 1–8

1976  
*Rational Concepts: English Drawings*, Kunstcentrum 'Badhuis', Gorinchem, Netherlands, 21 February–20 March  
*Arte Inglese Oggi*, Palazzo Reale, Milan, February–May; 10 works  
John Moores 10th Exhibition, Walker Art Gallery, Liverpool, 6 May–8 August; no. 64  
*De Volle Maan, Engelse en Nederlandse Rationele-Tekeningen*, Stedelijk Museum 'Het Prinsenhof', Oude Delft, Netherlands, 10 July–15 August  
*A.R.S. Roadshow*, Conduit Gallery, Imperial College and North London Polytechnic, London (touring)

1977  
*Current British Art, The Hayward Annual Part 2*, Arts Council of Great Britain, Hayward Gallery, London, 20 July–4 September; nos. 138–145  
*British Painting 1952–1977*, Royal Academy of Arts, London, 24 September–20 November; nos. 174, 175, 176  
*The Tradition of Geometric Art: Selected items from the McCrory Corp. Collection*, Musée d'Art Moderne de Paris  
*Rationale Konzepte: 7 englische Künstler*, Galerie Lydia Megert, Bern, 1 October–2 November  
*Miniatures*, Coracle Press & Gallery, Engelse en Nederlandse Rationele-Tekeningen, de Volle Maan 2

1978  
*The Museum of Drawers*, The Cooper-Hewitt Museum, New York and Institute of Contemporary Arts, London, March (touring)  
*Constructive Context*, Artists' Market Association, Warehouse Gallery, London, 29 March–19 April; touring exhibition by Arts Council of Great Britain until March 1979

1979  
*Works on paper*, Knoedler/Kasmin Gallery, London, August–September  
*Works from the early 1960s*, Knoedler/Kasmin Gallery, London, 13 September–13 October  
*The Open and Closed Book*, Victoria and Albert Museum, London  
*Evolution of the Constructed Relief 1913–1979*, University of Saskatoon, Canada; 2 works from the Lipschultz Collection, Chicago

1980  
*Geometry as Abstract Art: The Third Generation*, selections from the Lipschultz Collection, Swen Parson Gallery, Northern Illinois University, Dekalb, Illinois, 21 April–27 June; 2 works  
*Pier and Ocean: Construction in the Art of the Seventies*, Arts Council of Great Britain, Hayward Gallery, London, 8 May–22 June; touring: Rijksmuseum Kröller-Müller, Otterlo, Netherlands; 3 works

*British Art 1940–1980, The Arts Council Collection*, Hayward Gallery, London  
*\* Anthony Hill: One Man Exhibition of Recent Work* (with Redo), Knoedler/Kasmin Gallery, London, November

1981  
*Construction in Process in the Art of the Seventies*, Stowarzyszenie Twórców Kultury, Łódź, Poland, October  
*British Sculpture in the 20th Century, Part II 1951–1980: 'Symbol and Imagination'*, Whitechapel Art Gallery, London, November; Section VI, no. 61

1983  
*Concepts in Construction 1910–1980*, organised by Independent Curators Incorporated, Tyler Museum, Texas, February (touring); 1 work  
*\* Anthony Hill: A Retrospective Exhibition*, Hayward Gallery, London, 20 May–10 July (cat.). Selections shown at Library and Gallery, University of Milton Keynes  
*\* Redographs and Rough and Redomades*, Angela Flowers Gallery, London (cat.)

1984  
*English Contrasts, English Painters and Sculptors, 1950–60*, Artcurial, Paris, September–November

1985  
*Recalling the Fifties: British painting and sculpture 1950–60*, Serpentine Gallery, 2 February–3 March

1986  
*Forty Years of Modern Art 1945–1985*, Tate Gallery, London, 19 February–27 April  
*Trends in Geometric Art*, Tel Aviv Museum, October–November  
*Konstruktivisme*, Louisiana Museum, Humlebæk, Denmark

1988  
*Besides, it's always the others who die: Marcel Duchamp and the Avant Garde since 1950*, Ludwig Museum, Cologne, 15 January–6 March

1989  
*\* Botch the Wordie (Redo)*, Angela Flowers Gallery, London (cat.)

1994  
*\* Achill Redo: Accretions 1990–1994*, Mayor Gallery, London, 14 April–27 May (cat.)  
*\* Anthony Hill: Drawings and Prints 1950–1980*, Clare Hall Gallery, Cambridge

1998  
*Kunst im Aufbruch, Abstraktion zwischen 1945–1959*, Wilhelm-Hack Museum, Ludwigshafen am Rhein, 18 October 1998–31 January 1999

2000  
*Art Concret*, Espace de l'art Concret, Mouans-Sartoux, France

2002  
*Blast to Freeze: British Art in the 20th Century*, Kunstmuseum Wolfsburg, 14 September 2002–19 January 2003; touring: Les Abattoirs, Toulouse

2003  
*\* Anthony Hill: Works 1954–82*, Austin/Desmond Fine Art, London, 12 September–10 October (cat.)

2009  
*The North Sea*, Laurent Delaye Gallery, London, 24 September–31 October; 7 works

2010  
*Construction & its Shadow*, Leeds Art Gallery, 10 December 2010–10 September 2011; 2 works

2011  
*The Conversation*, Von Bartha Collection, Basel, 8 April–20 June; 3 works

2012  
*Concretos Paralelos*, DanGaleria, São Paulo, Brazil, 6 September–4 November; 9 works

2023  
*\* Anthony Hill: 5 Decades*, Annely Juda Fine Art, London, 18 May–8 July

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Scottish National Gallery of Modern Art  
Southampton City Art Gallery  
Victoria and Albert Museum  
Tate

'An alter ego that I know'

Anthony Hill notebook, 'sur Ardie = Hardy = R.D. = Redo... etc.,  
8 August 1976



Anthony Hill, Charlotte Street, London, 1990s  
Photograph by Elisabeth Lewis

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