

The background is an abstract composition of colors and textures. It is divided into four main quadrants by a vertical line and a horizontal line. The top-left and bottom-left quadrants are a dark blue color with a fine, diagonal cross-hatched texture. The top-right quadrant is a medium blue color with a similar diagonal cross-hatched texture. The middle-right and bottom-right quadrants are a reddish-orange color. The bottom-right quadrant features a prominent, dense cross-hatched texture, while the middle-right quadrant has a smoother, more uniform texture.

Alan Green

ALAN GREEN

A Survey

31 March - 7 May 2022

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cover: Pink Rectangles to Grey 1994 oil on canvas, 3 parts 70 x 210 cm

I met Alan Green in 1968, when I joined my mother's gallery, and worked with him until he died in 2003. Alan was the first artist that I got involved with in-depth. Over the years our gallery made twelve one-person exhibitions and he had more than fifty one-person shows all over the globe, many of which we travelled to together and we became good friends.

I was only 22 when I first met Alan and I was fortunate to learn so much from him. I learnt what it means to be a good artist, you first needed talent but that was not enough, you also needed technical ability and most of all hard work. Alan had great technical knowledge mixed with an uncompromising and dedicated ability to produce what he wanted. He was very aware of art history and his contemporaries but his work was always unique and his own. This exhibition, I believe, shows this and covers nearly 35 years of work up until his untimely death.

In our exhibition in 2008 we exhibited work from 1991 to 2003 and June Green, his wife, an artist in her own right, wrote a beautiful essay for the catalogue. It was so clear and articulate, just like Alan, and we asked their daughters Paula and Julia if we could reproduce it again in this catalogue. For this we thank them both, also for their input and loans for the exhibition. Actually, a big thank you to all the Green family who have been so much part of my life.

David Juda, 3rd of February 2022



Alan Green in his studio in 1990

In the introduction to his work in the exhibition, 'British Art Now', at the Guggenheim Museum in 1980, Diane Waldman wrote: 'For Alan Green abstract painting is the ultimate reality.'

In the same year, in a statement on 'Possibilities in Painting in 1980' Alan Green wrote '...there exists for painting a self-sufficiency not necessarily available to other art forms. Exploitation of this self-sufficiency could make for a situation where subject and means become indivisible, thus laying the foundations for an art with the potential to be itself – free from any debts or obligations.'¹

His belief in the autonomy of the art object sustained him throughout his career. He admired the uncompromising attitude of Ad Reinhardt's black paintings and Donald Judd's statement on the 'irreducible object'. 'I think there is a certain, undeniable inherent strength in that attitude.' Yet Alan Green needed to allow himself great flexibility in his working practices. Of his painting, he said 'I can tell you the process that went into its making, I can break it down into components but I can't really account for its final appearance. It's so important to keep avenues open. The search is for starting points, you establish a viable point of entry.'²

The search went on. In 1986 he said 'my paintings are now more "particular". That is, they isolate precisely the issues at stake in any given work. Colour, scale, complexity or lack of it are now tools to be used as one chooses. This freedom of choice makes possible visual statements of great accuracy.'³ The viable points of entry led him many times to the "particular".

The 'Intersection' works, begun in 1989, were one such point. These works consisted of various painted surfaces co-existing, juxtaposing contrasts of speed, colour and surface, usually dividing the canvas into five or more subdivisions. Of his work of this time he wrote: 'My paintings employ a limited number of devices or elements that I find useful. These elements are both flexible in a visual sense and practical in a physical one. That is, their use and application can be direct and provides scope for revision and adjustment, while being intrinsically strong and simple in their own right. For example, diagonal lines that can be used to denote tension and speed or stencilled marks that slowly crawl across a space make it possible to examine a surface carefully and in detail. Speedily rolled or brushed areas can be a new beginning. These and other devices are the framework and the subject of my painting. It is a form

of private grammar that, when employed effectively, can translate into language and hopefully be legible.’⁴

By late 1994 he was keen to discover a more fluid sense of space in which to structure his paintings. To this end he reduced his colour to monotonies and increased the scale. By using translucent whites with the latent potential towards opacity he was able to rapidly explore varying formal structures. He then moved through the formal considerations to the more open horizontal bands, which formed the basis of the ‘Horizontal’ paintings. For the exhibition of these works in 1998 he wrote:

‘Over the past four years my paintings have, for the most part, been of constant height – 120cm and variable lengths between 250 and 380cm – a format that in both scale and proportion enabled the orchestration of horizontal movements. The use of horizontal bands, stacked one above the other or one below the other, reaffirms the scale and proportion of the canvas, allowing distance to be actual and physical. 300cm really does become three paces, while the width of the band can be 20cm – the width of my open hand. On a long band, a stop or change at the end is a real break, just as bands

that meet do actually collide. For me, this makes for a reality of both language and action that I can work within.

The physical nature of paint and canvas as material is central to the activity. The wide ranging choices on offer, from the gentlest stain to the solid mass, can invariably clarify intentions, enhancing legibility. Colour is necessary, but no longer dominates; it no longer determines form as in earlier works, playing a subservient role in the overall scheme. I prefer to use real pigments. All the metal oxides, zinc, the cobalts, the cadmiums, lead and titanium, together with the earth colours, encourage a reality far removed from the simpler colour mixes obtained on electronic screens.’⁵

From 1990 Alan Green had liked to write his own text for his exhibitions. He wanted the description of his work to be factual and tangible: that was the way he wanted the viewer to approach it. The physicality of the painting as object was important. It was a requisite he shared with Jasper Johns, aspects of whose work he found stimulating. But for Alan Green the qualities inherent in painting itself were vital. He wanted his work to be such that the viewer would ‘look and go on looking’, but, in

the process of their making, the paintings would have reached a point ‘when what holds them together and makes them alive is a tangible thing but... so constructed that the tangible has become intangible.’⁶

A series of monoprints made between late 1999 and the end of 2000 were the catalyst for the next point of entry. The possibilities offered by exploiting the exposure of underlying layers through loosely circular perforation of the surface paper led directly to the ‘Disc’ paintings of 2001 onwards. Of this work he wrote:

‘Central to these paintings has been the continued use of the disc in both its male and female modes. The discs themselves physically exist in acetate and are strictly hand-made without geometric aids, thereby leaving more scope for the development and interaction of organic irregularities. Their location, density and scale varies in relation to their role on the canvas surface – e.g. as stabilising points of reference, free clusters of family groups or punctuated points exposing recessed layers of activity. Essentially hand-made, I intend that they reflect direct, tactile activity condensed to essentials to form an indivisible totality.’⁷

The disc drawings of 2003 embraced the inherent attributes of paper, inks, watercolours, coloured pencils. The variety of papers – usually handmade French, Japanese, Indian – provided the base to freely explore the potentials of movement, lightness, density, colour, complexity and simplicity. Among his last works was the group of 13 ‘Nevill Hall’ drawings made in April 2003.

The words of Diane Waldman rang as true at the end of his career: ‘Green celebrates the beauty of painting in his attempt to convey his belief that abstract painting is self-sufficient and that the more personal the experience, the greater and more universal is its ultimate meaning.’⁸

June Green, February 2008

1 Green, Alan, ‘Aspects’, October 1980

2 Januszczak, Waldemar, Gallery Kasahara, Osaka, Japan 1981

3 Packer, William, Donald Morris Gallery, Birmingham, Michigan 1986

4 Green, Alan, Gallery Kasahara, Osaka, Japan 1992

5 Green, Alan, Annely Juda Fine Art, London 1998

6 Lacey, Catherine, Juda Rowan Gallery, London 1985

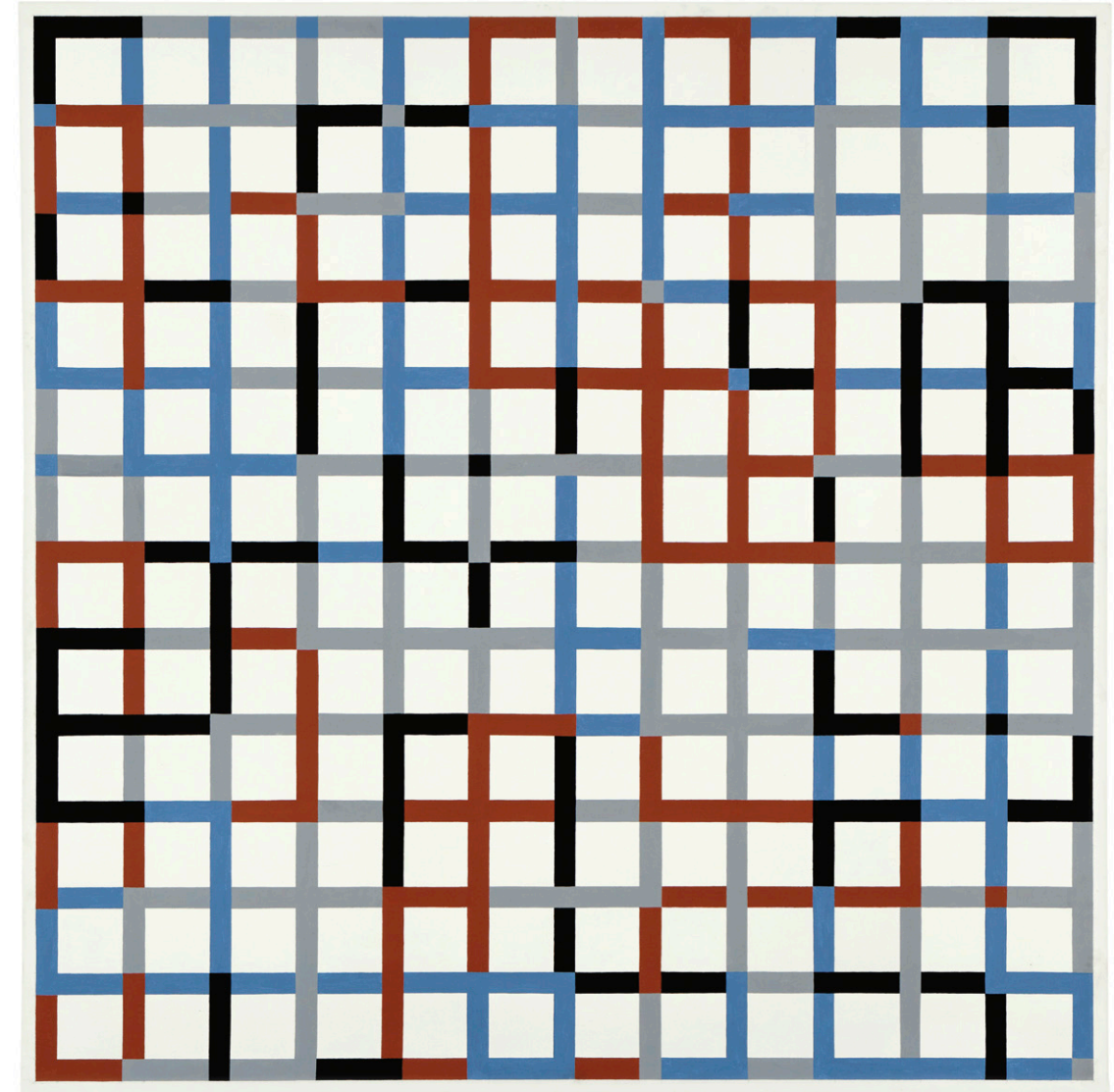
7 Green, Alan, Annely Juda Fine Art, London 2002

8 Waldman, Diane, British Art Now – Guggenheim Museum, New York 1979

Untitled 1969
acrylic on canvas 254 x 254 cm



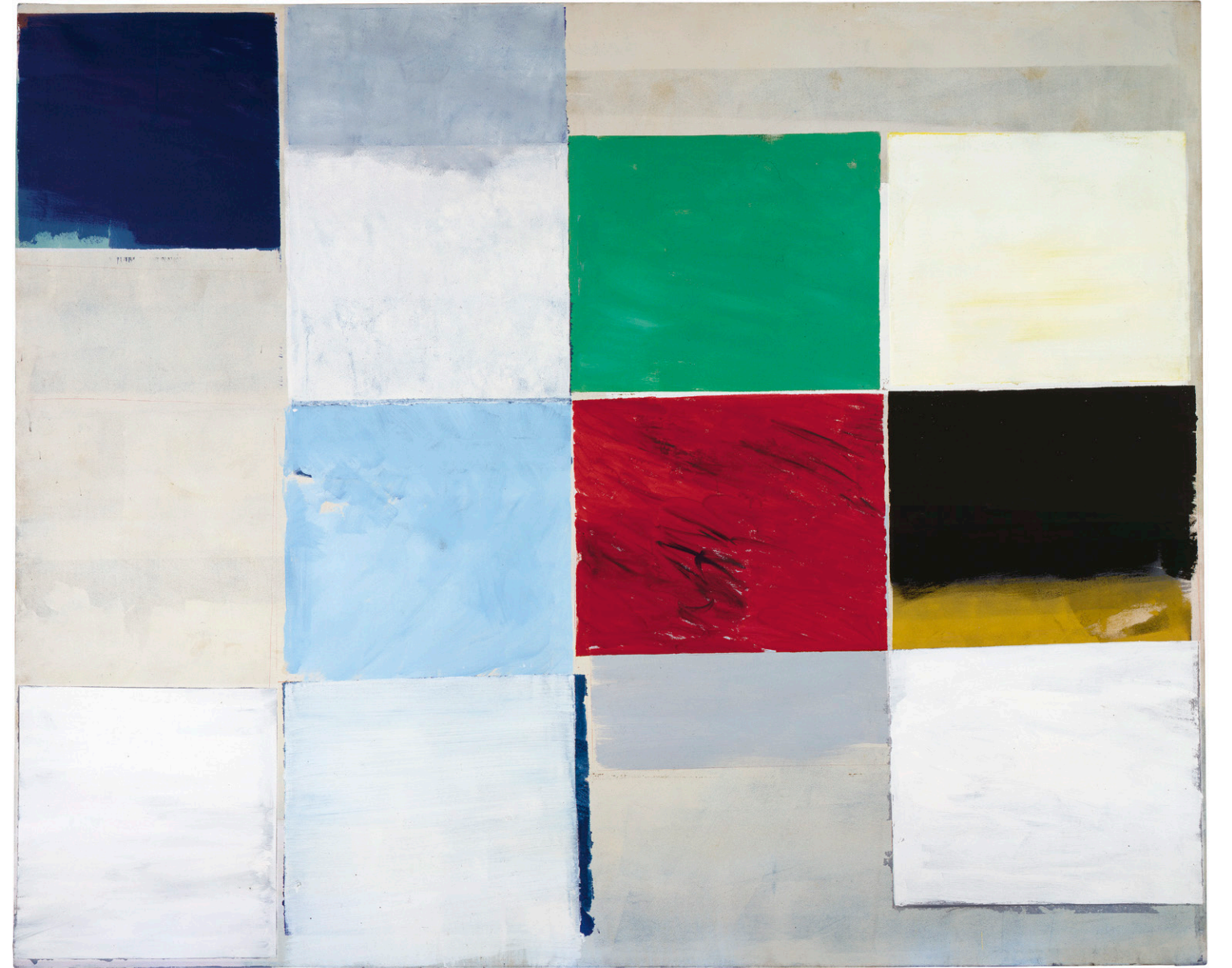
Untitled 1970
acrylic on canvas 167 x 167 cm





Blocking out 1972
oil on canvas 152 x 152 cm

Happy Christmas 1972
acrylic on canvas 213.5 x 244 cm





Untitled Blocks 1972
acrylic on canvas 213.7 x 305 cm

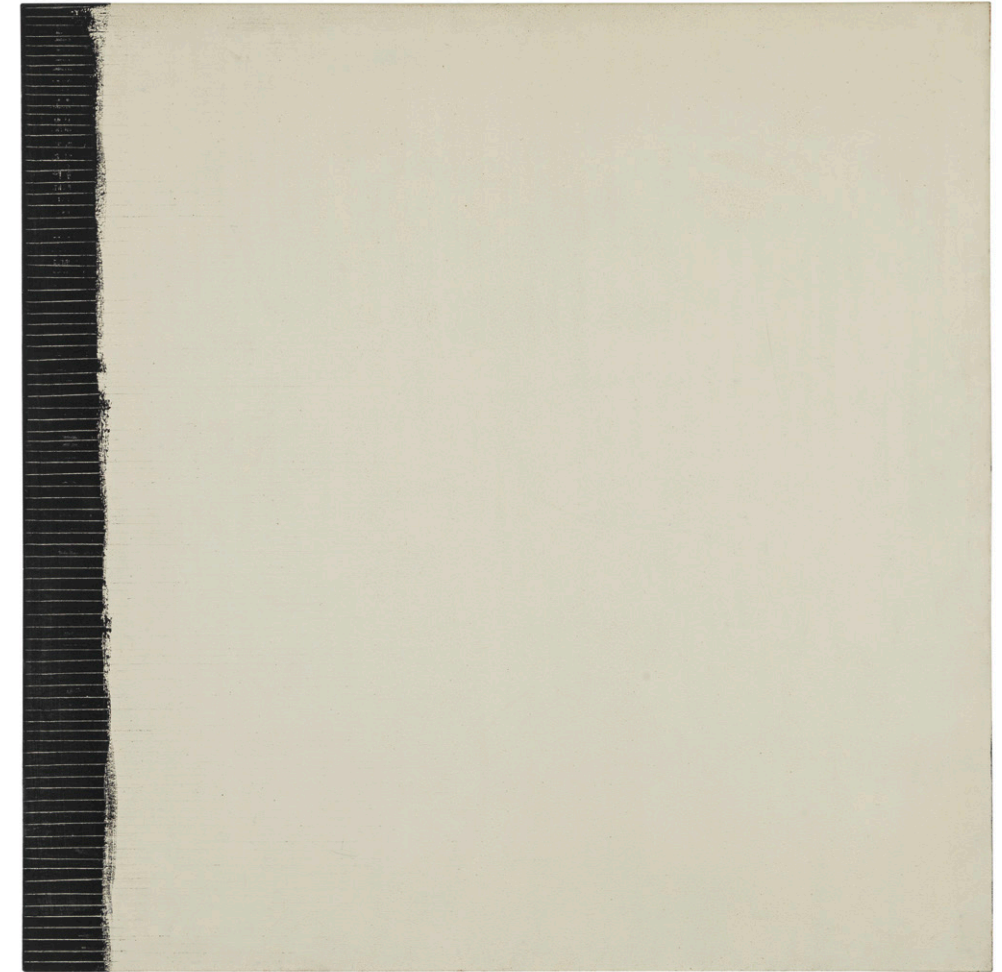


Diagonal to Left 1977
acrylic on canvas 132 x 132 cm



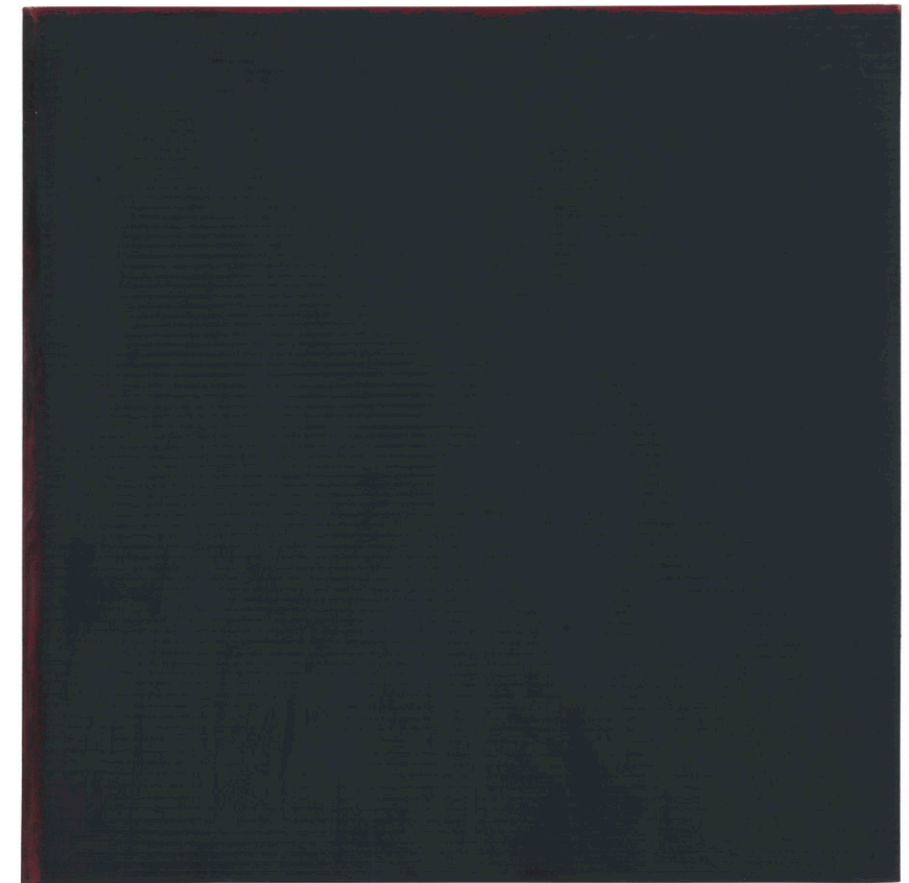
Double Vertical 1975
acrylic on canvas, 2 parts 165 x 244 cm

Black over Cream, Cream over Black 1977
acrylic on canvas 122 x 122 cm



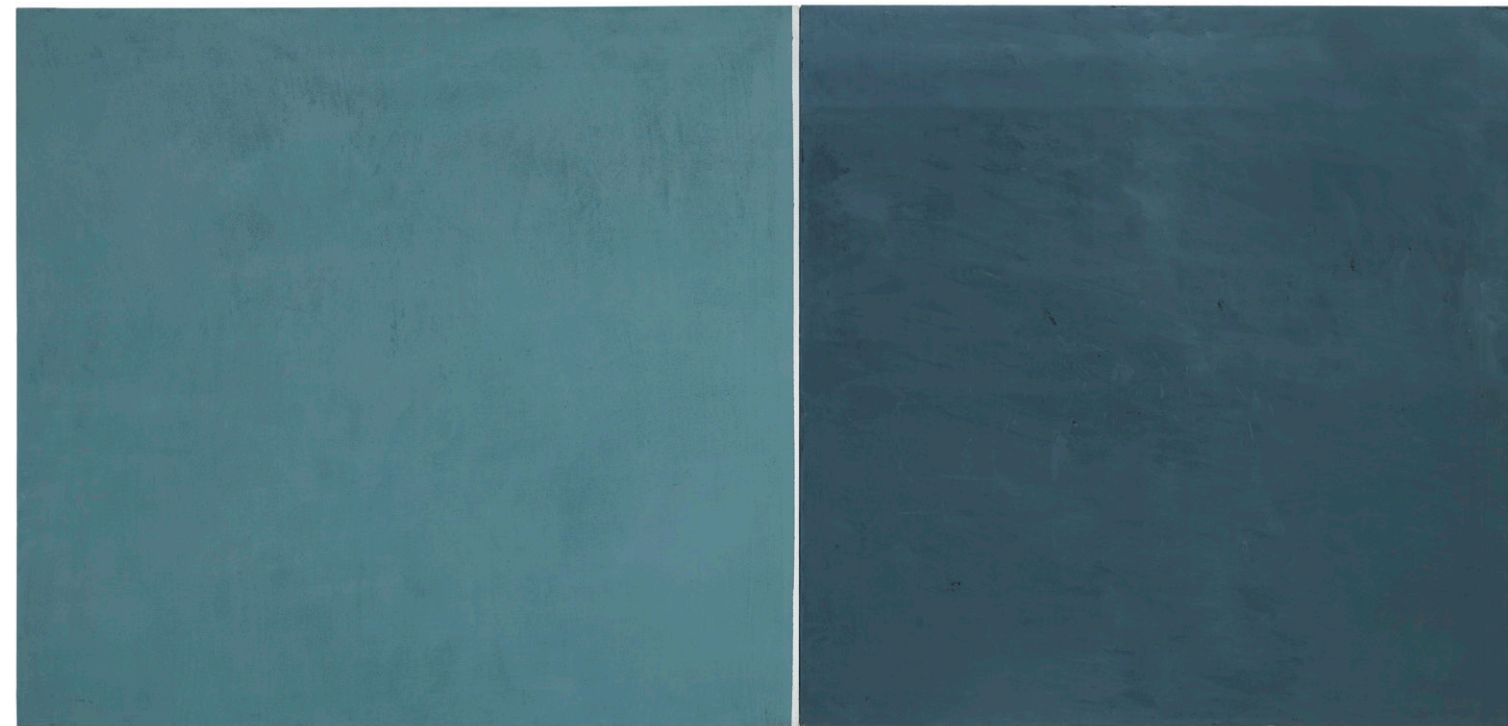


Squared Grey 1976
acrylic on canvas 122 x 122 cm



Grey over Crimson 1977
acrylic on canvas 122 x 122 cm

Grey over Black 1975
acrylic on canvas, 2 parts 122 x 254 cm





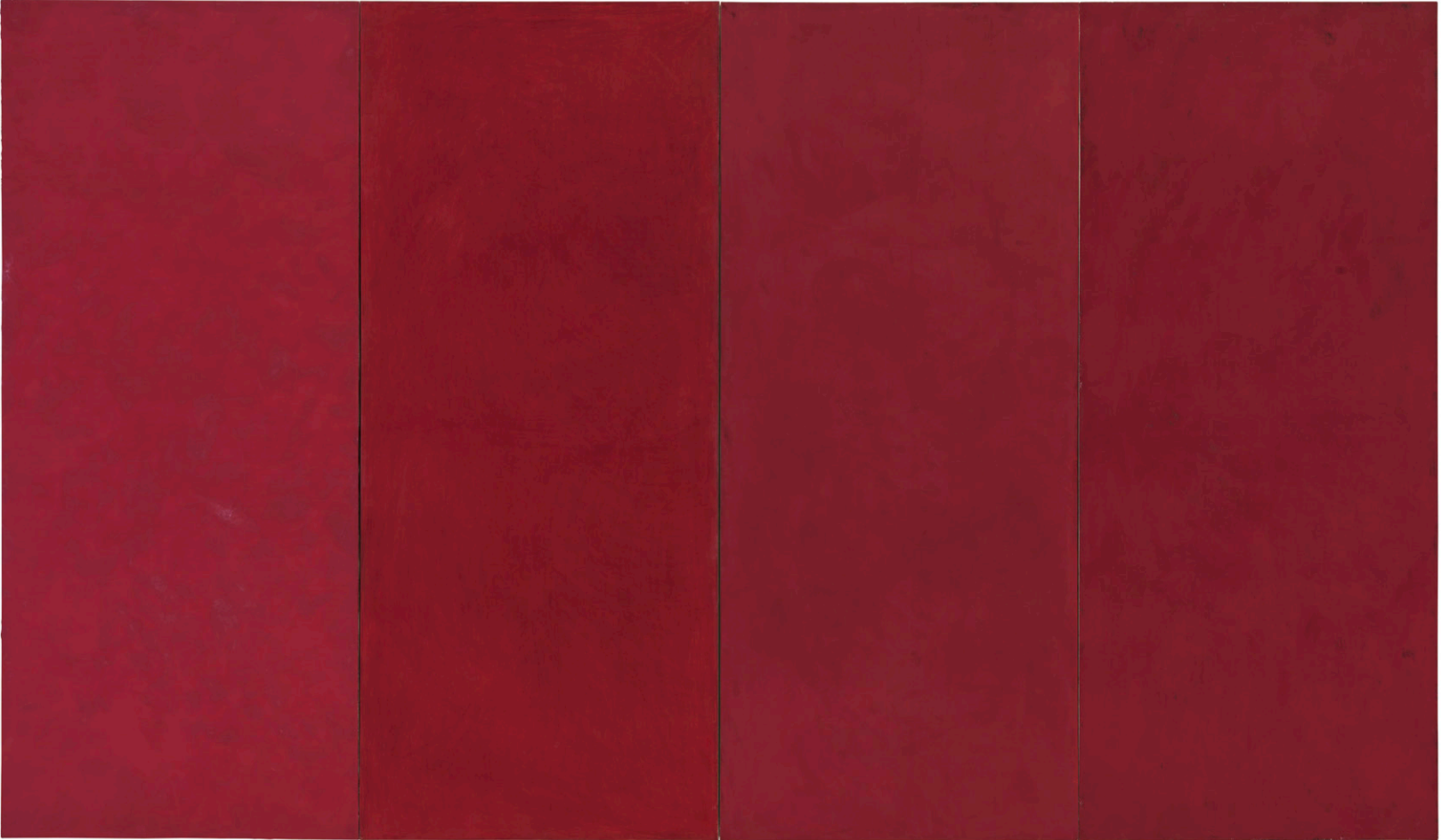
Left over Right Right over Left 1977
acrylic on canvas 102 x 102 cm



Double Take 1977
acrylic on canvas 132 x 132 cm

Silver + Black 1977
acrylic on canvas 193 x 175 cm





Four Vertical Reds 1978
oil, tempera and acrylic on canvas, 4 parts 213 x 366 cm

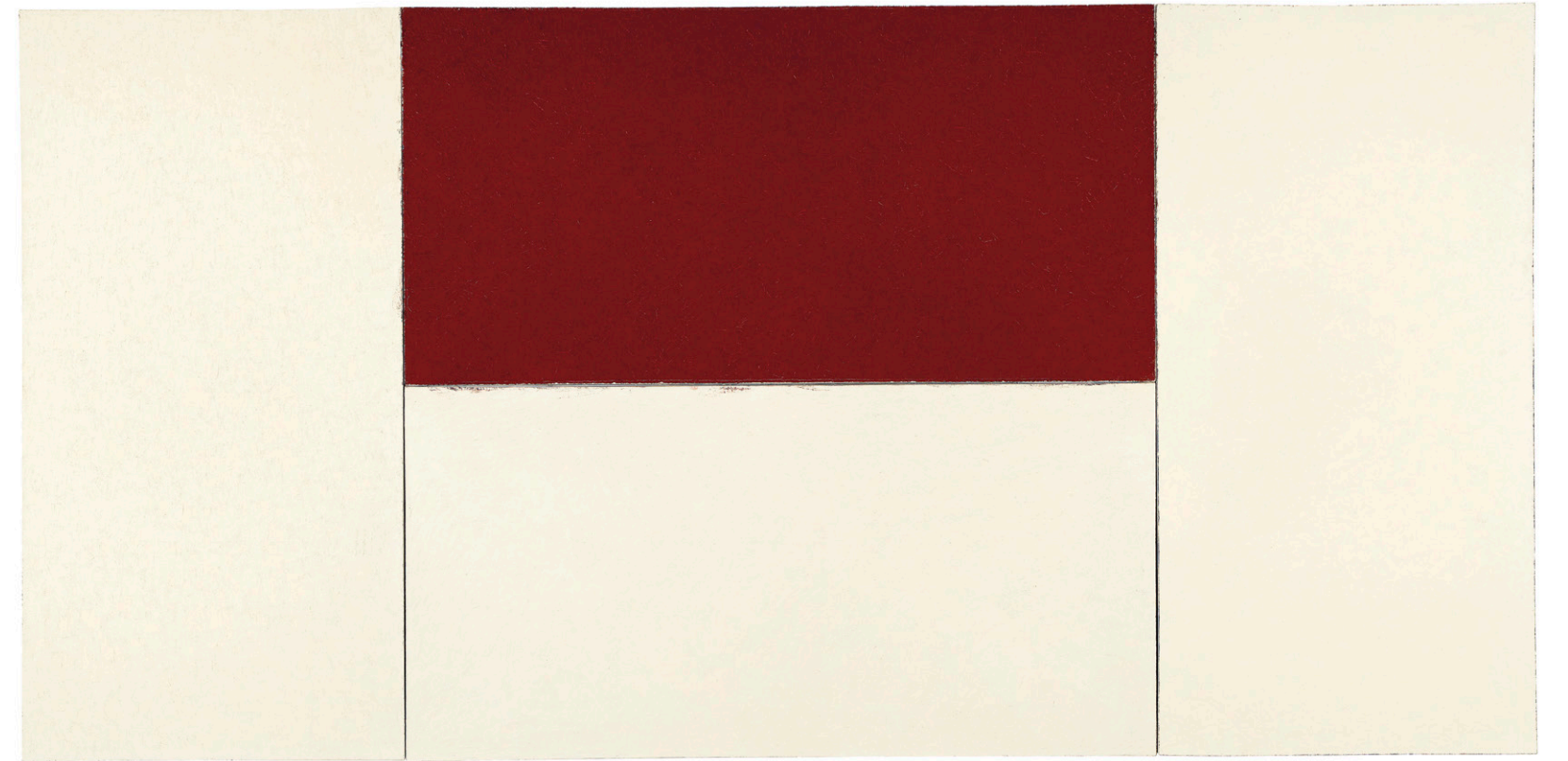
White over Red 1977
oil on canvas 193.5 x 175.5 cm



Vertical Red over Grey 1979
oil on canvas 240 x 177.5 cm

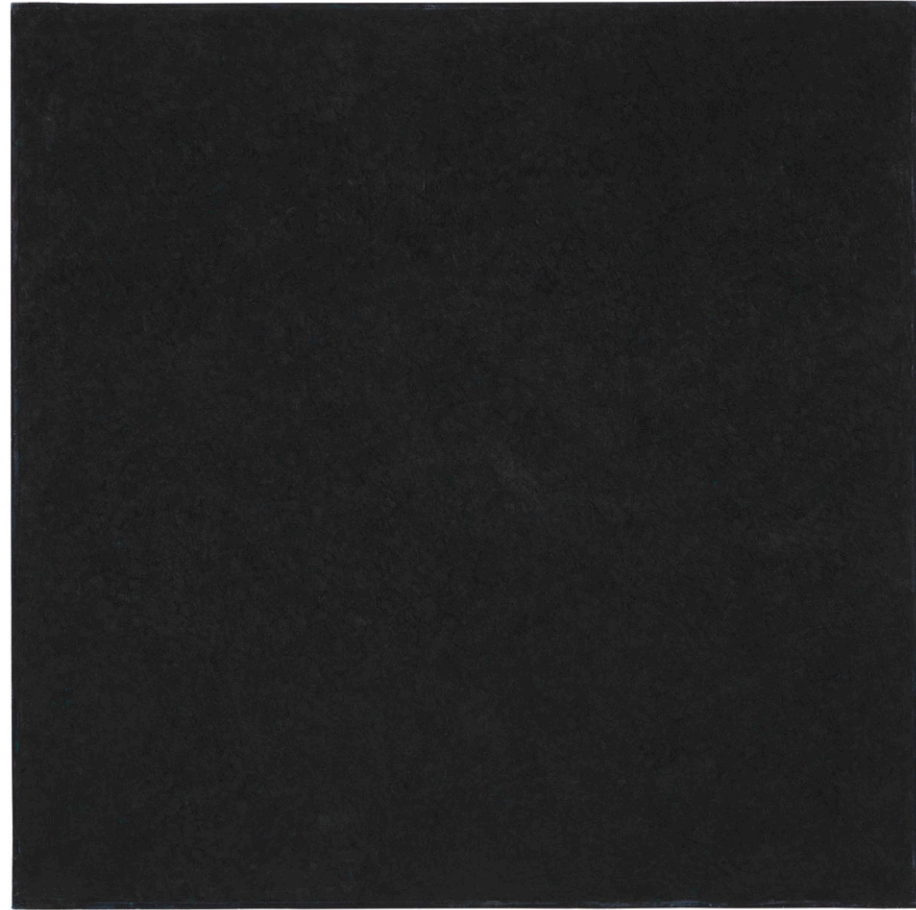


1/4 Red 1980
oil on canvas, 4 parts 190 x 380 cm

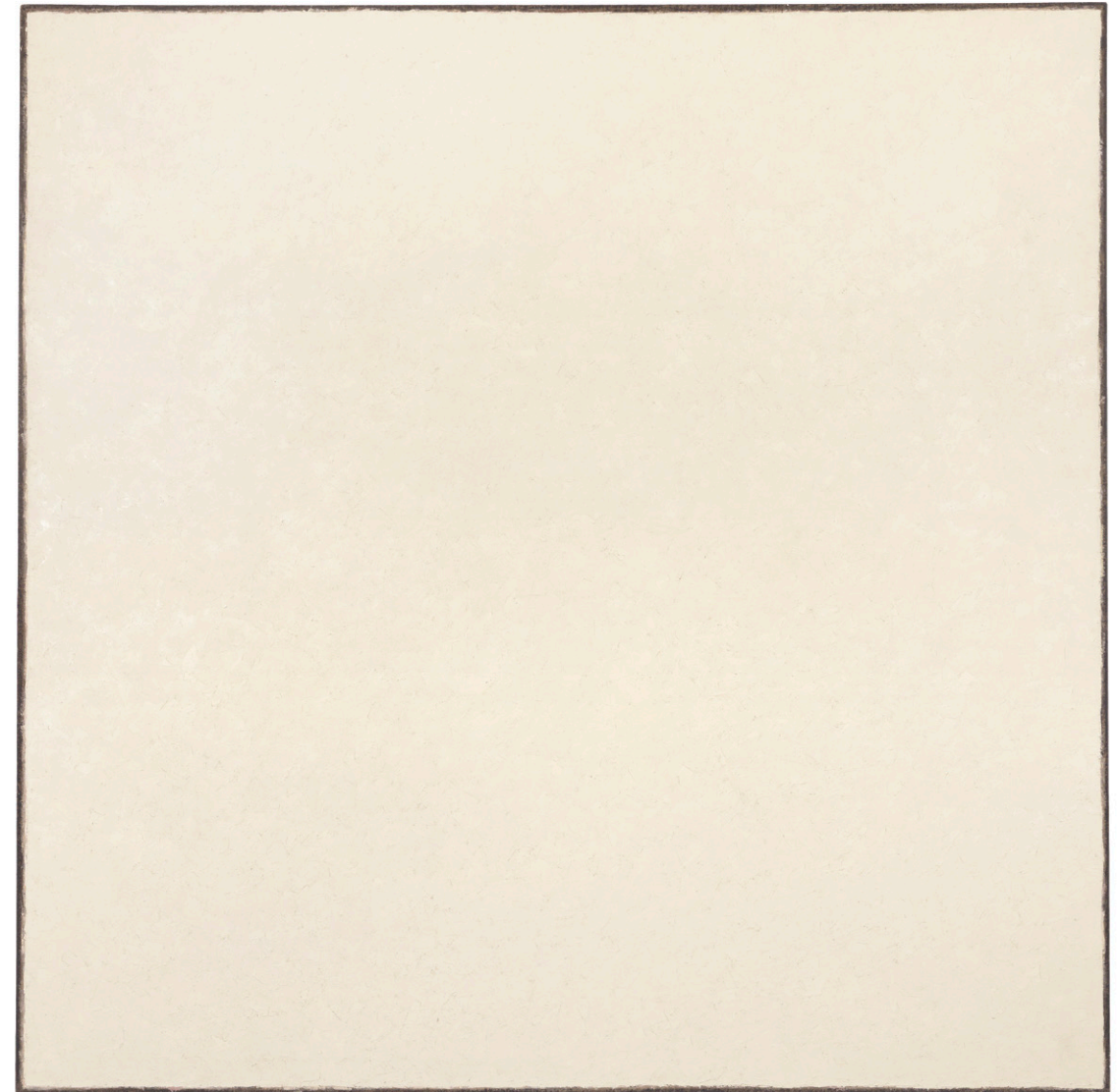


Black over Zinc Chromate 1981
oil on canvas 233 x 136 cm



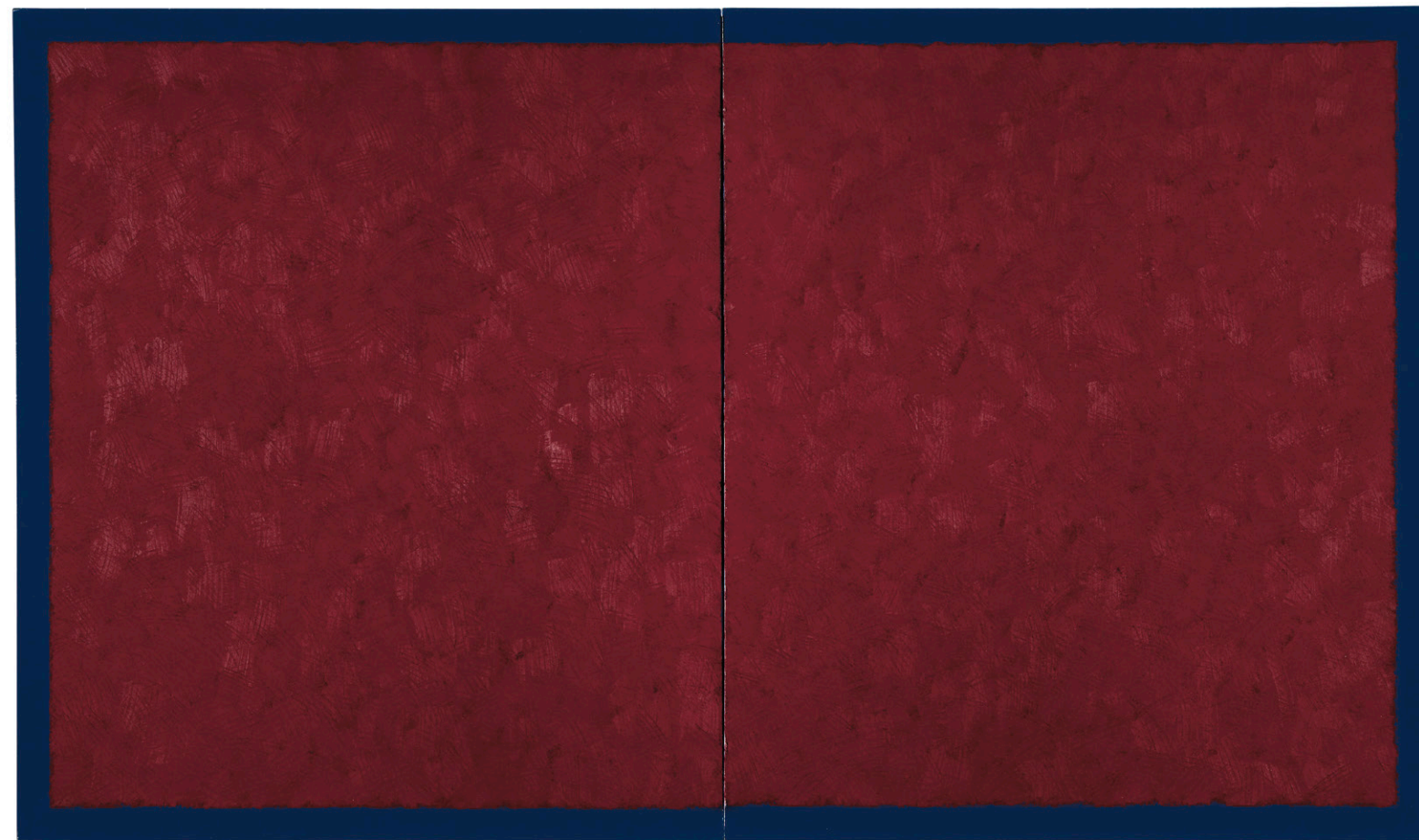


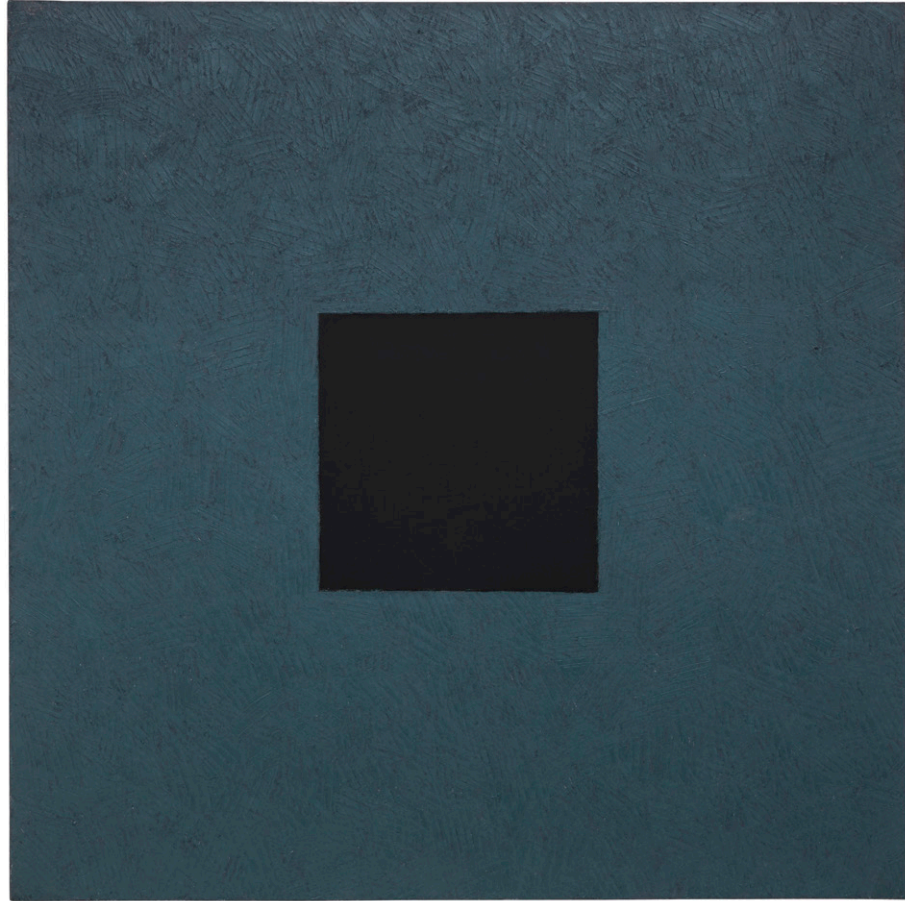
Violet/Black 1982
oil on canvas 130 x 130 cm



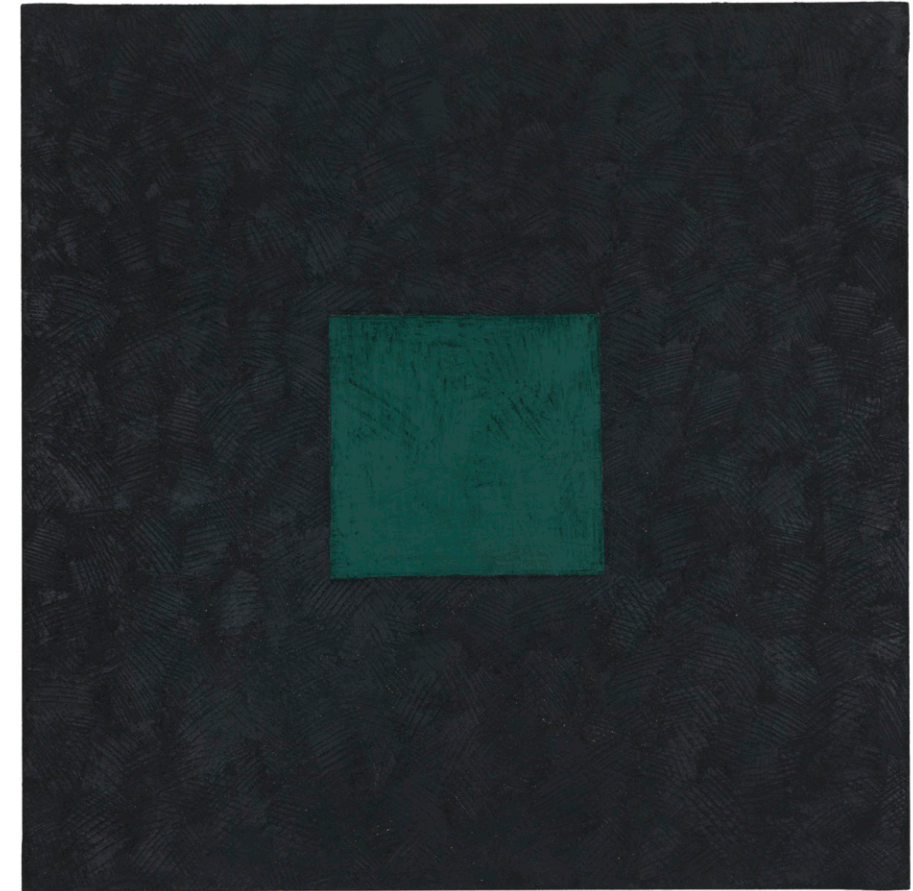
Stone Grey 1980
oil on canvas 174 x 174 cm

Double Red 1985
oil on canvas, 2 parts 161 x 276 cm





Painting with Dark Centre 1984
oil on canvas 120 x 120 cm



Violet Black to Green 1984
oil on canvas 120 x 120 cm



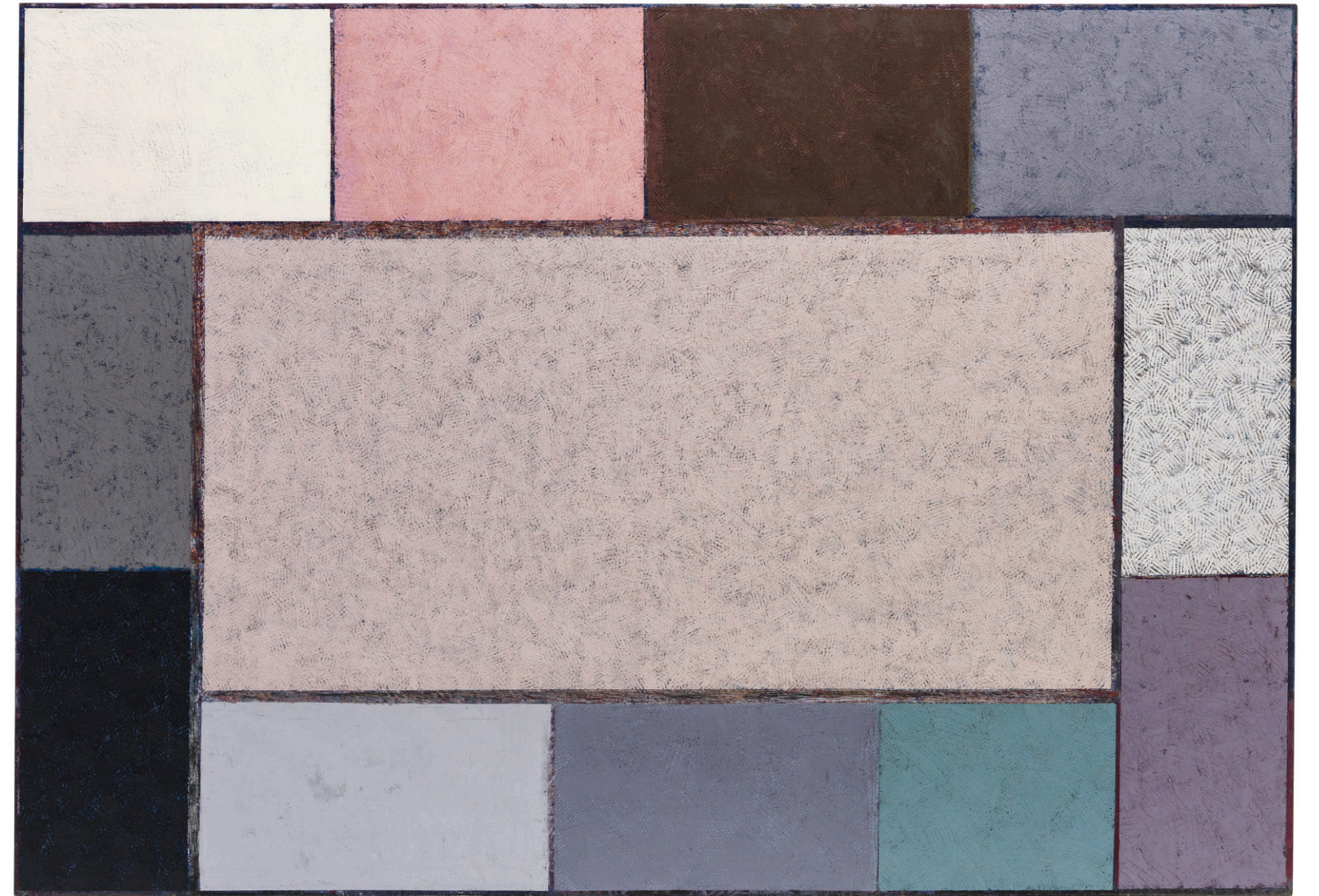
Two Reds Two Blues Surrounding Centre 1988
oil on canvas 95 x 95 cm



Violet Grey divided by Blue 1986
oil on canvas 161 x 250 cm

Three Greys Two Reds 1987
oil on canvas 210 x 330 cm





Spring Painting 1989
oil on canvas 210 x 300 cm



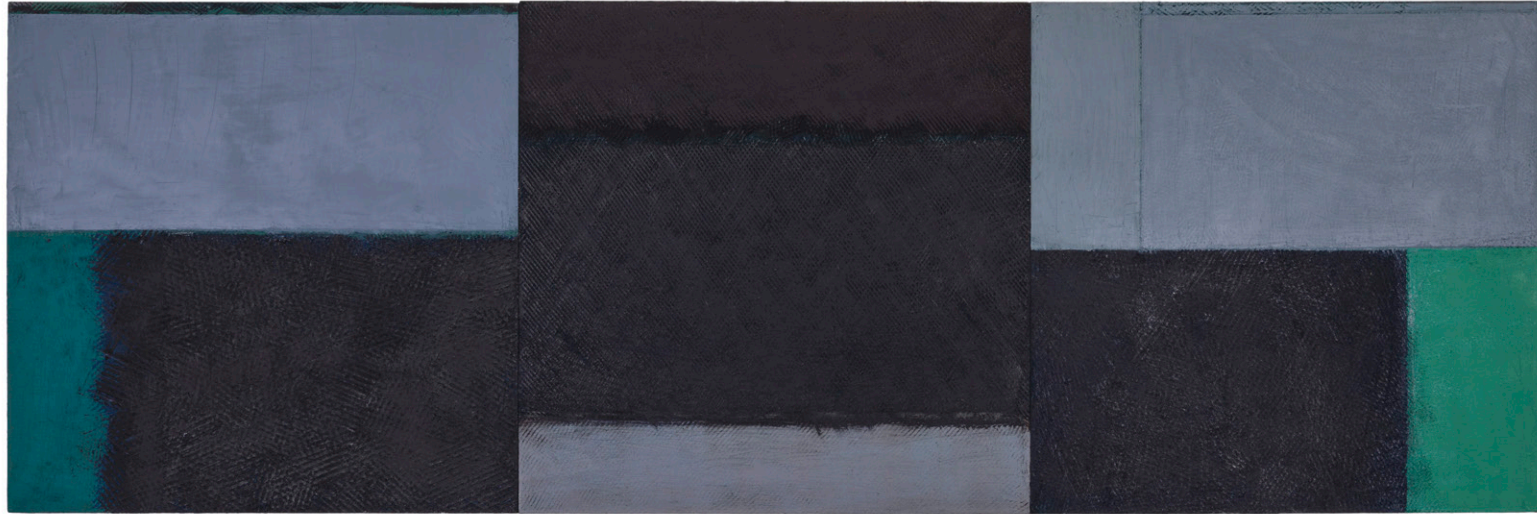
Painting with Two Angles 1992
oil on canvas 150 x 150 cm

Two Angles Three Rectangles to Top 1993
oil on canvas 155 x 160 cm

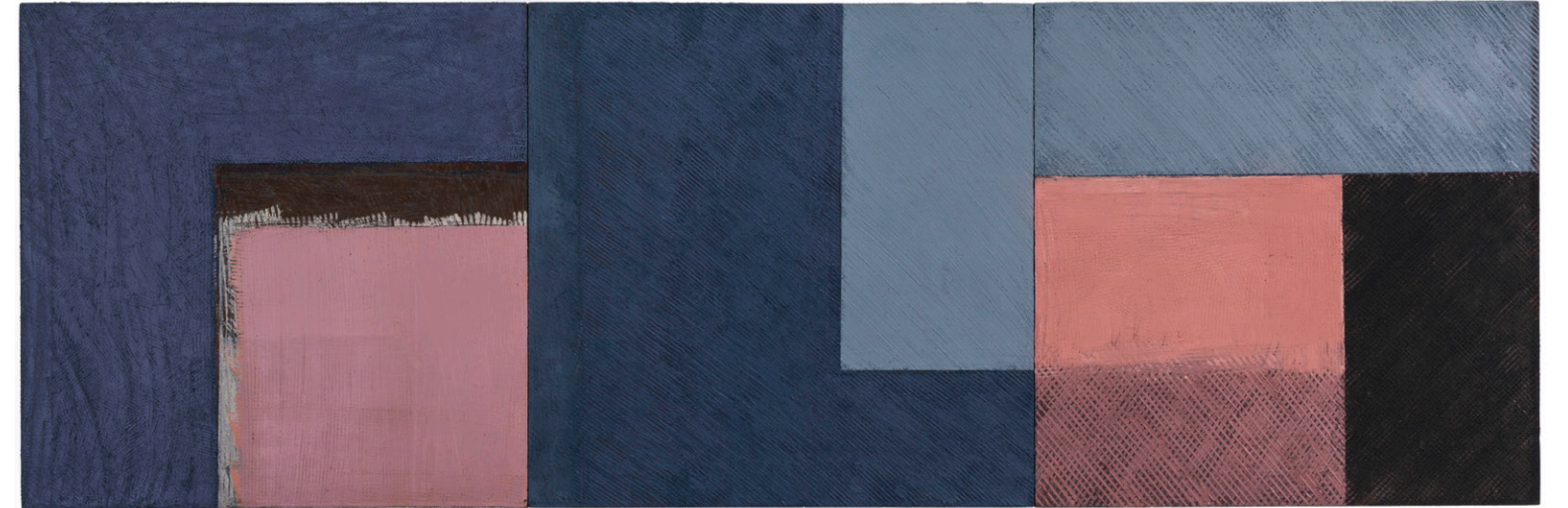




Two Rectangles Two Angles 1992
oil on canvas 120 x 270 cm



Violet Brown to Green 1994
oil on canvas, 3 parts 70 x 210 cm

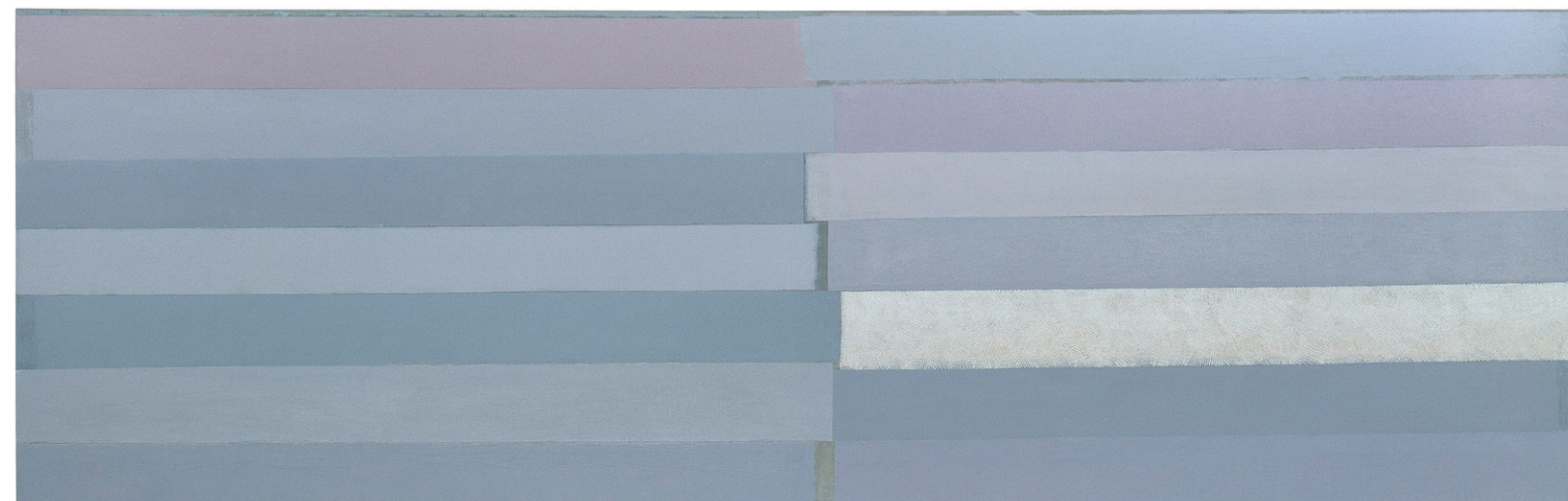


Pink Rectangles to Grey 1994
oil on canvas, 3 parts 70 x 210 cm

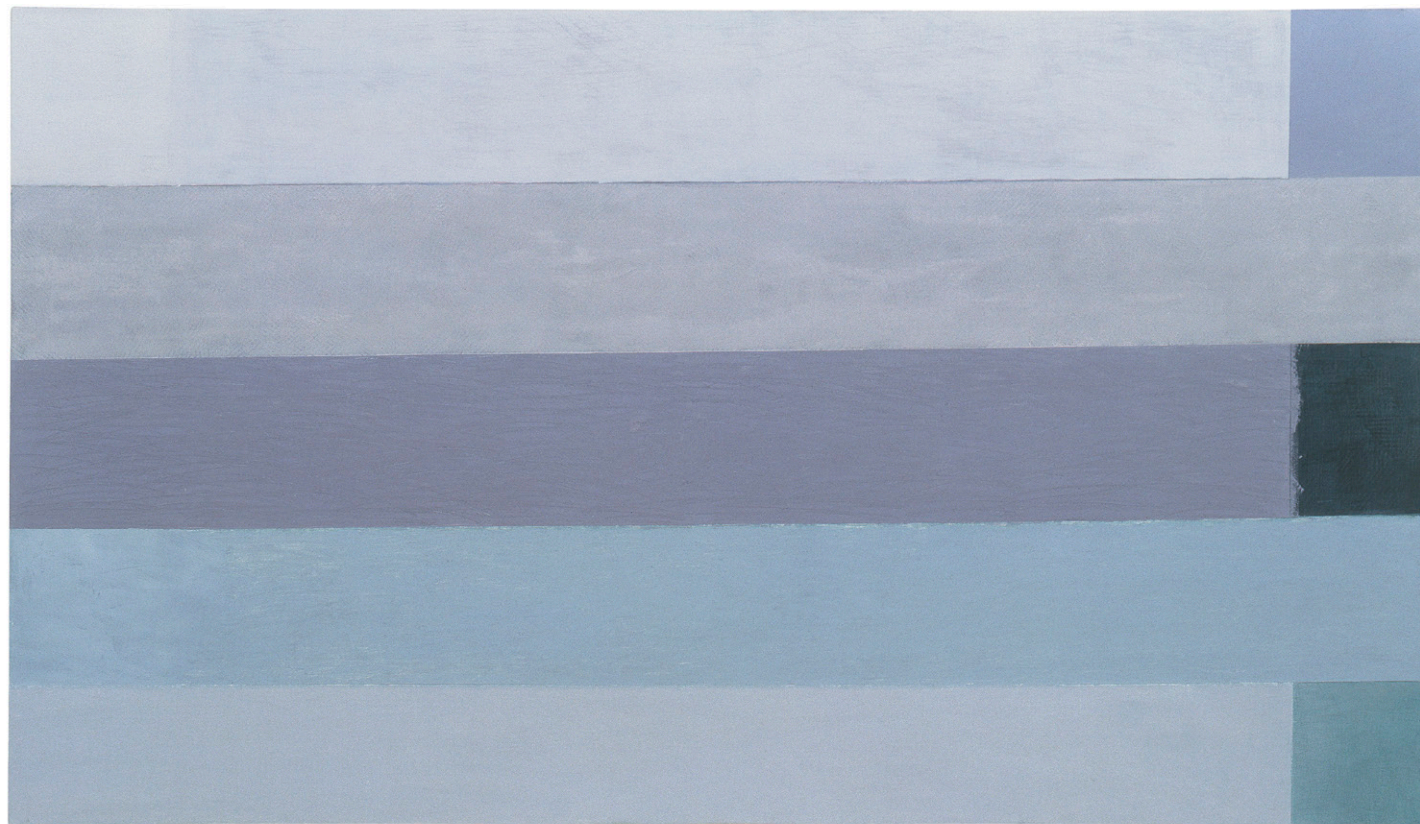


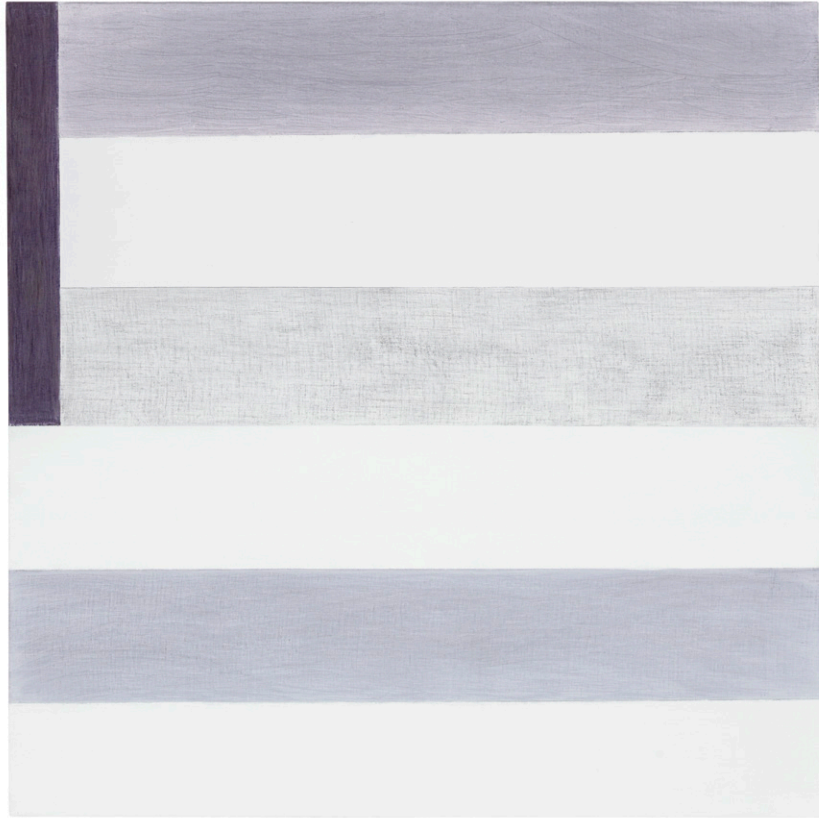
White Rectangle White Square 1995
oil on canvas, 2 parts 70 x 210 cm

Expanding Grey 1995
oil on linen 120 x 380 cm

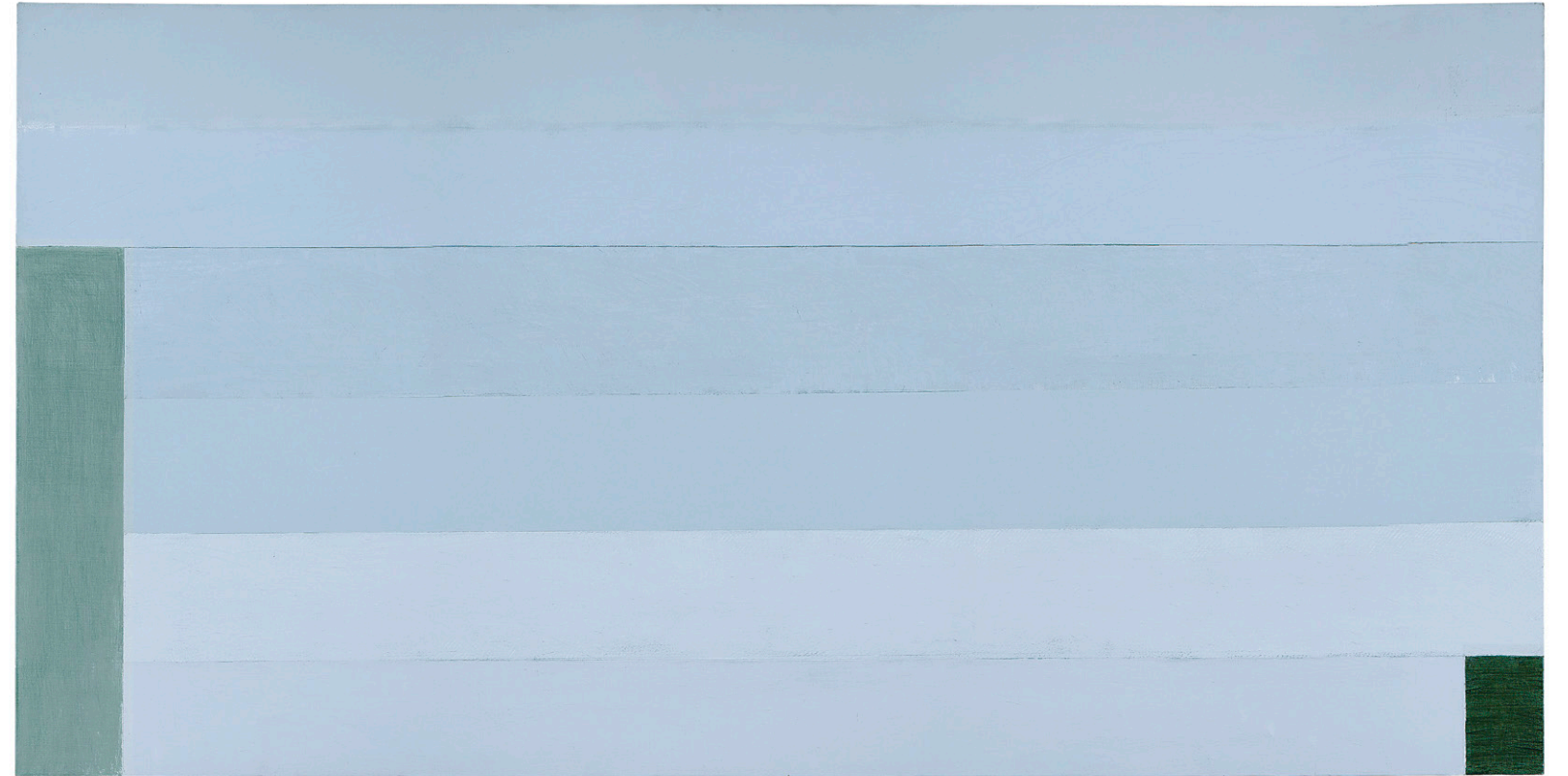


Open Order 1995
oil on canvas 120 x 210 cm



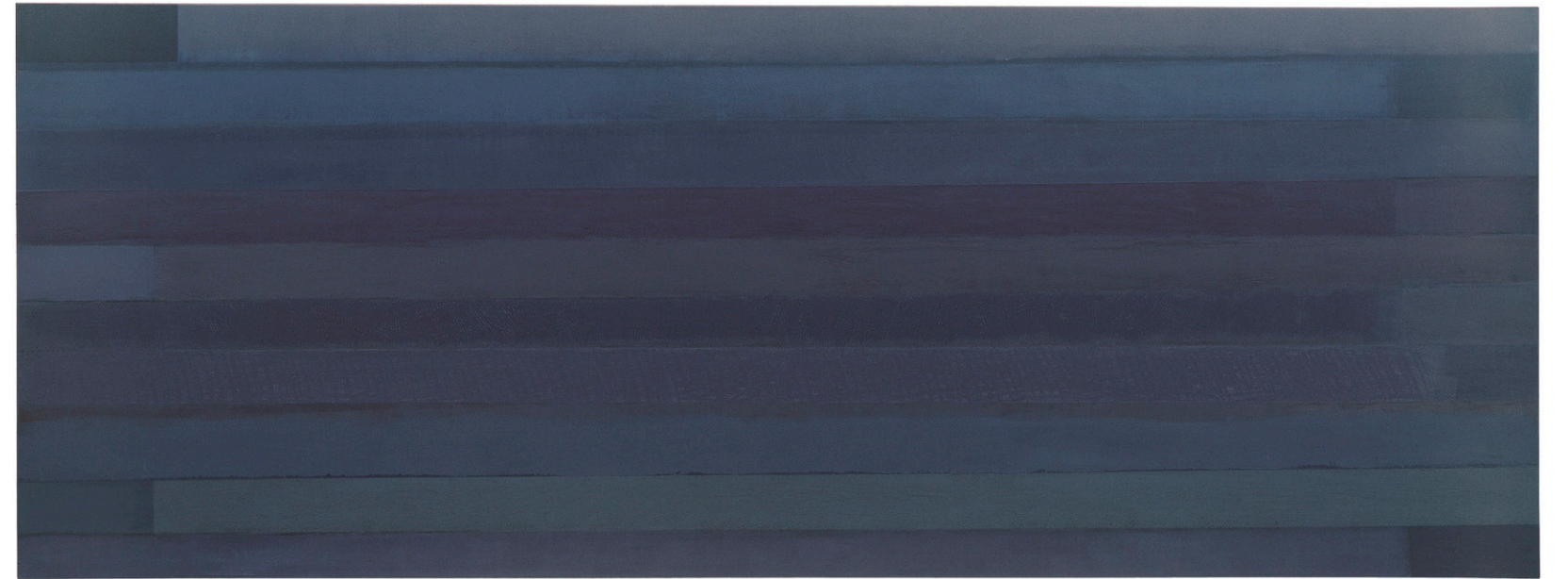


White over Red/Violet 1995
oil on canvas 120 x 120 cm



Blue/Green 1995
oil on linen 120 x 240 cm

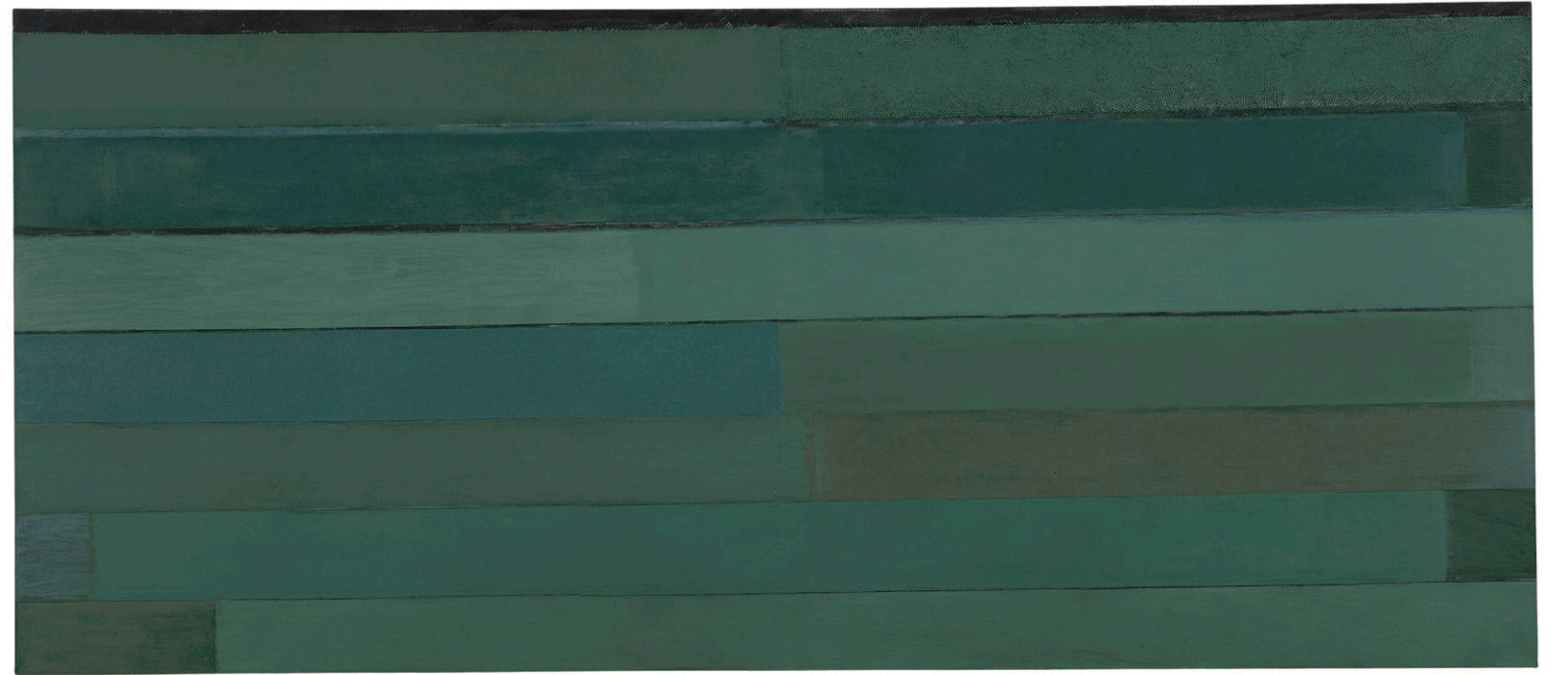
Horizon 1997
oil on linen 120 x 320 cm



Alternating Red 1996
oil on canvas 120 x 280 cm

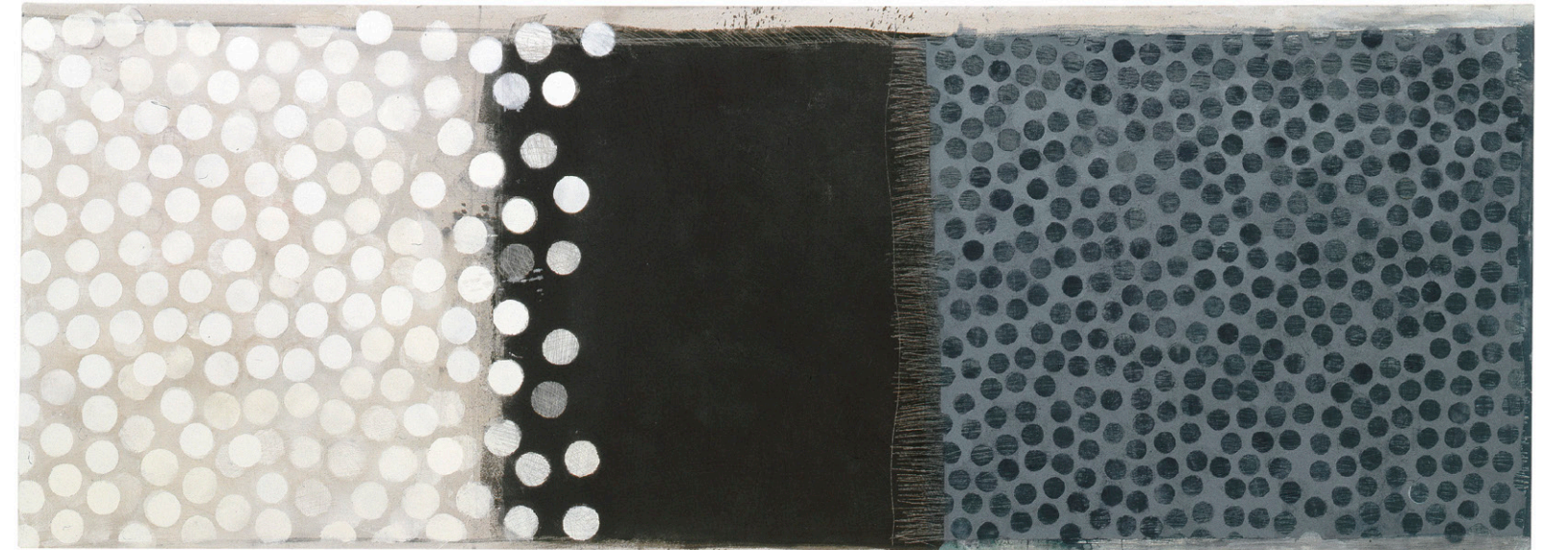


Passage 1996
oil on canvas 140 x 320 cm

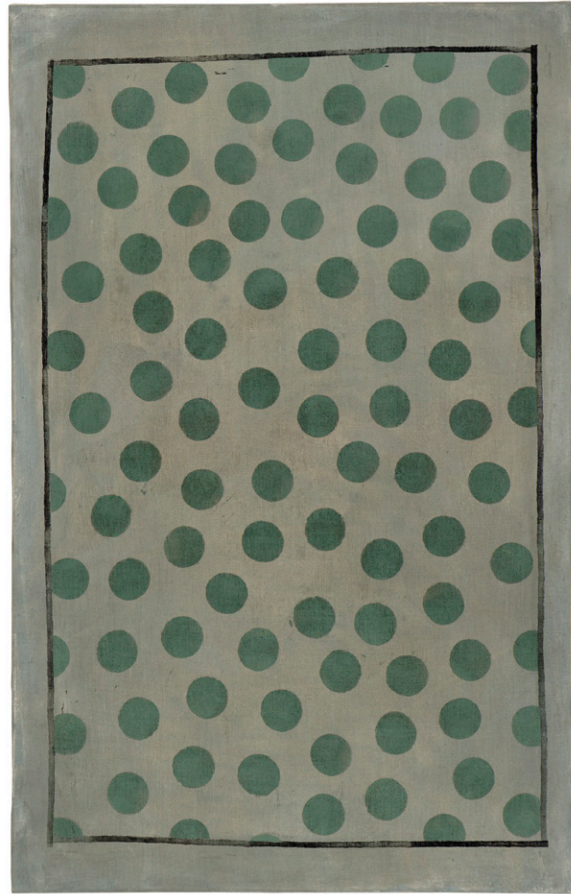


Untitled II 1999
oil on linen 105 x 280 cm

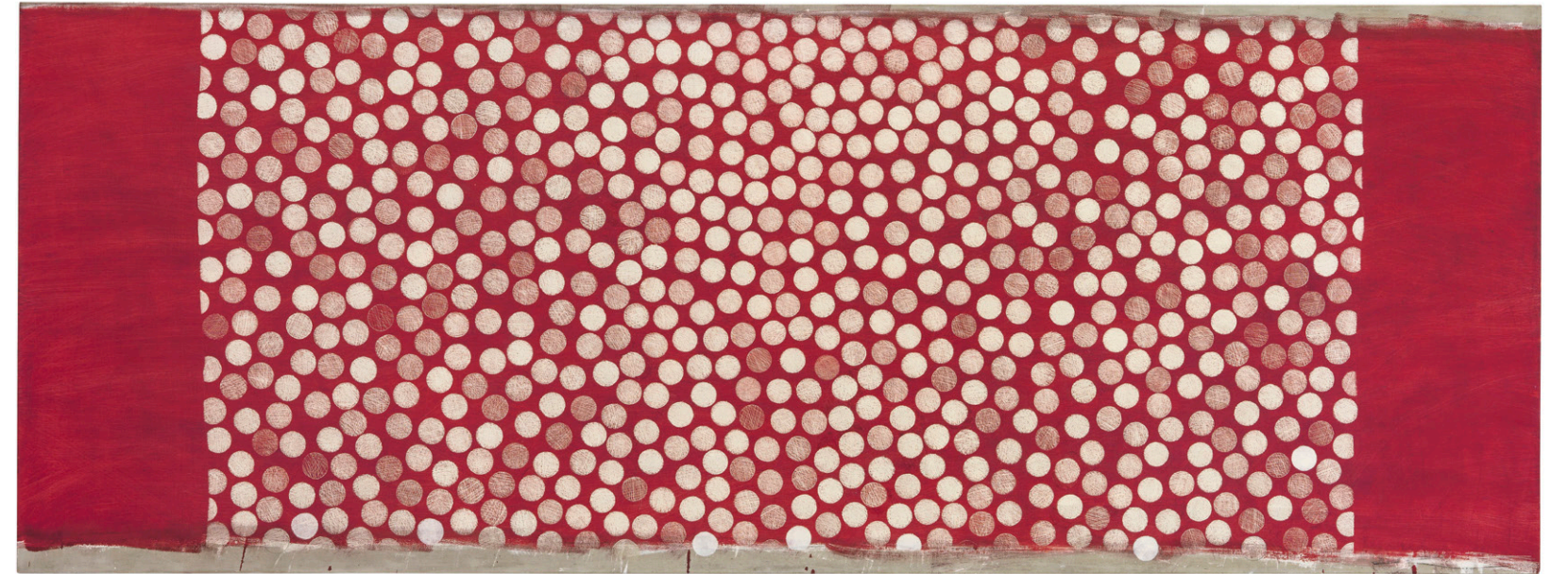




Lattice 2001
oil on linen 90 x 250 cm



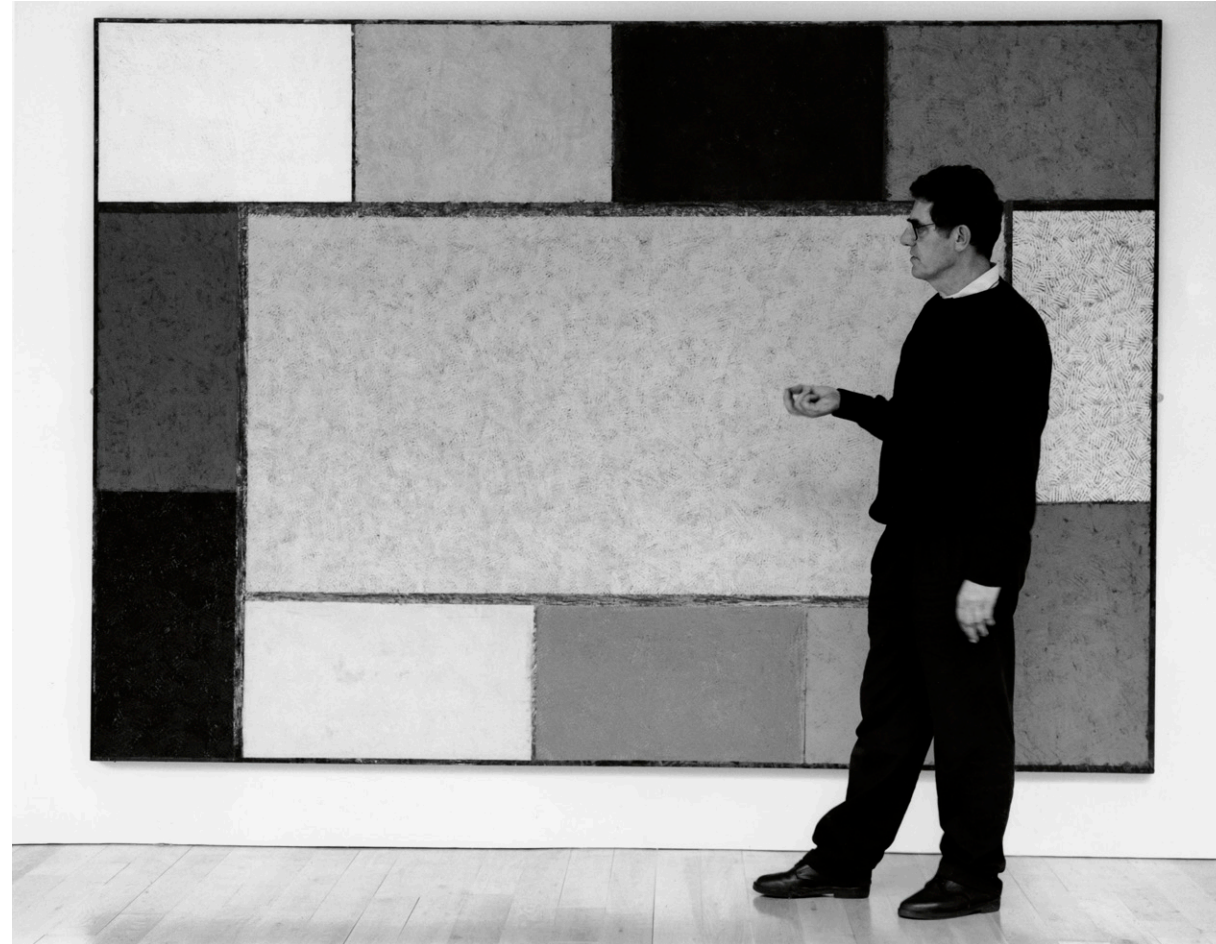
Format 2001
oil on linen 110 x 70 cm



Red over White 2001
oil on linen 105 x 280 cm



Venetian to Veridian 2002
oil on linen 95 x 120 cm



Alan Green in 1990

BIOGRAPHY

1932 Born in London
 1949-53 Studied Beckenham School of Art
 1955-58 Studied at the Royal College of Art, London
 1958-59 RCA Major Travelling Scholarship, France and Italy
 1959-74 Held various teaching posts
 1987 Moved from London to Wales
 2003 Died in Wales

Selected Solo Exhibitions

2022 Annely Juda Fine Art, London, UK
 2014 Annely Juda Fine Art, London, UK
 2010 Museum Wiesbaden, Germany
 2008 Annely Juda Fine Art, London, UK
 1998 Annely Juda Fine Art, London, UK
 1996 Gallery Kasahara, Osaka, Japan
 Base Gallery, Tokyo, Japan
 1995 Galerij S65, Aalst, Belgium
 1994 Annely Juda Fine Art, London, UK
 1993 Galerie Wassermann, Cologne, Germany
 1992 Konstruktiv Tendens, Stockholm, Sweden
 Gallery Kasahara, Osaka, Japan
 Galerie Klaus Lupke, Frankfurt, Germany
 1991 Galerie Wassermann, Munich, Germany
 1990 Annely Juda Fine Art, London, UK
 Galerij S65, Aalst, Belgium
 1989 Konstruktiv Tendens, Stockholm, Sweden
 Donald Morris Gallery, Detroit, USA
 1988 Galerie Renee Ziegler, Zurich, Switzerland
 1987 Fondation Veranneman, Kruishoutem, Belgium
 1986 Gallery Kasahara, Osaka, Japan
 Sogetsu Museum, Tokyo, Japan
 Donald Morris Gallery, Detroit, USA
 Third Eye Centre, Glasgow, Scotland

1985 Galerie Klaus Lupke, Frankfurt, Germany
 Galerie Appel & Fertsch, Frankfurt, Germany
 Juda Rowan Gallery, London, UK
 1984 Gallery Kasahara, Osaka, Japan
 Gimpel-Hanover & André Emmerich Galerien, Zurich, Switzerland
 Galerie Nicole Gonet, Lausanne, Switzerland
 Galerij S65, Aalst, Belgium
 1982 Gimpel-Hanover & André Emmerich Galerien, Zurich, Switzerland
 Juda Rowan Gallery, London, UK
 Galerij S65, Aalst, Belgium
 Galerie Heiner Hepper, Düsseldorf, Germany
 1981 Gallery Kasahara, Osaka, Japan
 1980 Museum of Modern Art, Oxford, UK
 St.Pauls Gallery, Leeds, UK
 Galerie Heiner Hepper, Düsseldorf, Germany
 1979 Artline, The Hague, Netherlands
 Galerie Loyse Oppenheim, Nyon, Switzerland
 Kunsthalle Bielefeld, Germany
 1978 Oliver Dowling Gallery, Dublin, Ireland
 Nina Freudenheim Gallery, New York, USA
 Clark Gallery, Boston, USA
 Susan Caldwell Inc., New York, USA
 The Roundhouse Gallery, London, UK
 Annely Juda Fine Art, London, UK
 Galerie Palluel, Paris, France
 1977 Galerie Art in Progress, Munich, Germany
 Galerie Art in Progress, Düsseldorf, Germany
 Mappin Art Gallery, Sheffield, UK
 University of Newcastle-upon-Tyne, UK
 1976-77 Painting Box Gallery, Zurich, Switzerland
 1976 Tate Gallery, London, UK
 Annely Juda Fine Art, London, UK
 Galerie Klaus Lupke, Frankfurt, UK

1975	Oliver Dowling Gallery, Dublin, Ireland Studio la Citta, Verona, Italy Annely Juda Fine Art, London, UK Galerie de Gestlo, Hamburg, Germany Galerie Herve Alexandre, Brussels, Belgium		Lambert, Bruxelles The Casino, Luxembourg <i>Geometrisk Abstraktion XIV</i> , Konstruktiv Tendens, Stockholm, Sweden	1985	<i>Royal College of Art Printmaking Appeal Fund Exhibition</i> , Barbican Centre, London, UK <i>Who's Afraid of Red, Yellow and Blue</i> , Arnolfini, Bristol, UK	<i>Third Biennale Sydney European Dialogue</i> , Sydney, Australia, Touring: Tasmanian School of Art Gallery, Hobart; Burnie Art Gallery, Tasmania; Newcastle Region Art Gallery, New South Wales; Arts Council of Act Gallery, Canberra; Institute of Modern Art, Brisbane; Wollongong City Art Gallery, Wollongong, Australia	
	Galleria Vinciana, Milan, Italy Galerie Arnesen, Copenhagen, Denmark	1994-2001 1994	<i>Out of Print: British Printmaking 1946-76</i> , British Council touring exhibition <i>British Abstract Painting</i> , Flowers East, London, UK <i>Basically Silver 25 Anniversary Exhibition</i> , Studio La Citta, Verona, Italy <i>Painters and Prints Part Two</i> , Curwen Gallery, London, UK	1984/91 1983	<i>New Works on Paper</i> , British Council touring exhibition <i>Alan Green/Nigel Hall</i> , Galerie Maeght-Lelong, Paris, France <i>Drawings</i> , Rochdale Art Gallery, Greater Manchester, UK <i>Works on Paper</i> , Garry Anderson Gallery, Potts Point, Australia	1979	<i>11th International Biennale of Prints</i> , Tokyo, Japan <i>13th Biennale of Graphic Art</i> , Ljubljana, Slovenia <i>1st Graphic Biennale</i> , Heidelberg, Germany <i>8th International Triennale of Coloured Graphics</i> , Grenchen, Switzerland
1974	Galerie Herve Alexandre, Brussels, Belgium						
1973	Annely Juda Fine Art, London, UK Galerie Liatowitsch, Basle, Switzerland Editions Alecto, London, UK				<i>ARS 83</i> , The Art Museum of the Ateneum, Helsinki, Finland <i>Art on Paper</i> , Galerij S65, Aalst, Belgium	<i>6th British International Print Biennale</i> , Bradford, UK <i>2nd Tolly Cobbold Eastern Arts National Exhibition</i> , Fitzwilliam Museum, Cambridge, UK <i>Alan Green - Nigel Hall</i> , Peterloo Gallery, Manchester, UK	
1972	Greenwich Theatre Gallery, London, UK	1993	<i>Partners</i> , Annely Juda Fine Art, London, UK		<i>Aspects of British Art Today</i> , British Council touring exhibition in Japan		
1970	Annely Juda Fine Art, London, UK		<i>International Print Triennale</i> , Cairo, Egypt				
1967	London Press Exchange, London, UK	1992	<i>Kunst Werk/Artworks</i> , Peter Stuyvesant Foundation touring exhibition, Stedelijk Museum, Amsterdam, The Netherlands	1982	<i>9th International Triennale of Original Coloured Graphics</i> , Grenchen, Switzerland <i>7th British International Print Biennale</i> , City Art Gallery, Bradford, UK	<i>1978/79</i>	
1964	Wakefield City Art Gallery, Wakefield, UK						
1963	AIA Gallery, London, UK						
Selected Group Exhibitions							
2009	<i>Arte povera bis minimal</i> , Museum Wiesbaden, Wiesbaden, Germany	1991	<i>Auf Papier</i> , Galerie Gisele Linder, Basle, Switzerland <i>British Printmakers</i> , Glasgow Print Studio, Glasgow, Scotland		<i>3rd Tolly Cobbold Eastern Arts National Exhibition</i> , Fitzwilliam Museum, Cambridge, UK	1978	
2007	<i>Annely Juda – A Celebration</i> , Annely Juda Fine Art, London, UK		<i>Geometrisk Abstraktion X</i> , Konstruktiv Tendens, Stockholm, Sweden	1981		<i>International Graphic Exhibition</i> , Listowel, Ireland <i>4th Norwegian International Print Biennale</i> , Fredrikstad, Norway	
2003/04	<i>Editions Alecto, A Fury of Prints, Artists' Prints and Multiples 1960-81</i> , British Council touring exhibition	1988/89	<i>The Presence of Painting Aspects of British Abstraction 1958-1988</i> , Mappin Art Gallery, Sheffield, UK	1980	<i>Printed Art: A View of Two Decades</i> , Museum of Modern Art, New York, USA <i>The Second Canadian Biennale of Prints and Drawings</i> , The Edmonton Art Gallery, Alberta, Canada	1977-89 1977/78	
2002	<i>Colour - A Life of its Own</i> , Mücsarnok / Kunsthalle Budapest, Budapest, Hungary <i>Tate Unseen</i> , The Gallery, Lincoln, UK <i>Geometrisk Abstraktion XXI</i> , Konstruktiv Tendens, Stockholm, Sweden	1988	<i>Exhibition Road Painters</i> , Royal College of Art, London, UK <i>La Couleur Seule, L'experience du monochrome</i> , Musee St. Pierre, Lyon, France		<i>British Art Now: An American Perspective</i> , British Council touring exhibition: Guggenheim Museum, New York; Museum of Contemporary Art, San Diego; Telfair Academy of Arts and Science, Savannah; University of Texas, Austin, USA, Royal Academy of Art, London, UK		
1997	<i>Geometrisk Abstraktion XVI</i> , Konstruktiv Tendens, Stockholm, Sweden	1987	<i>Fundamental Painting</i> , Galerie Schuppenhauer, Cologne, Germany Artline Galerie, The Hague, The Netherlands Galleria Peccolo, Livorno, Italy			1977	
1996	<i>Tenth Anniversary Exhibition</i> , ACP Viviane Ehrli Galerie, Zurich, Switzerland <i>British Abstract Art - Works on Paper</i> , Flowers East, London, UK	1986	<i>A Focus on British Art</i> , The International Cultural Centre, Antwerp, Belgium	1979/80	<i>The British Art Show</i> , touring exhibition: Mappin Art Gallery, Sheffield; Laing Art Gallery, Newcastle upon Tyne; Arnolfini Gallery, Bristol, UK	<i>Bilder Ohne Bilder</i> , Rheinisches Landesmuseum, Bonn, Germany <i>A Free Hand</i> , Arts Council of Great Britain travelling exhibition series, Tate Gallery, London, UK <i>Five British Painters</i> , Young Hoffman Gallery, Chicago, USA <i>Documenta VI</i> , Kassel, Germany <i>Works on Paper: Gifts to Public Art Galleries 1942-77</i> , Contemporary Art Society exhibition, The Royal Academy, London, UK	
1995	<i>Swinging 60s - Sparkling 90s</i> , Collection Banque						


	<i>British Painting 1952-1977</i> , The Royal Academy, London, UK		<i>John Moores Exhibition 9</i> , Walker Art Gallery, Liverpool, UK		<i>John Moores Exhibition 6</i> , Walker Art Gallery, Liverpool, UK	Hiroshima Museum of Contemporary Art, Hiroshima, Japan
	<i>6 Artistes A Londres</i> , Galerie Loyse Oppenheim, Nyon, Switzerland		<i>British Painting 74</i> , Hayward Gallery, London, UK		<i>International Graphics</i> , Fredrikstad, Norway	Kunsthalle der Stadt Bielefeld, Bielefeld, Germany
1976	<i>Cronica</i> , Galleria Civica Comune di Modena, Italy		<i>4th British International Print Biennale</i> , Bradford City Art Galleries and Museums, Bradford, UK and subsequent UK touring exhibition		<i>Graphics</i> , Franklin Siden Gallery, Detroit, USA	Kunstmuseum, Dusseldorf, Germany
	<i>Europa/America-l'Astrazione Determinata</i> , Galleria d'Arte Moderna, Bologna, Italy		<i>Critic's Choice</i> , Arthur Tooth & Sons, London, UK		<i>International Triennial of Coloured Graphics</i> , Grenchen, Switzerland	Kunstmuseum Hannover mit Sammlung Sprengel, Hanover, Germany
	<i>Rini Dipple: a selection of six painters</i> , A.I.R. Gallery, London, UK	1973	<i>La Peinture Anglaise Aujourd'hui</i> , Musee d'Art Moderne de la Ville de Paris, France	1966	<i>The Best of the Hamilton Painters and Sculptors</i> , Hamilton Galleries, London, UK	Kunstmuseum, Zurich, Switzerland
	<i>Graphics 76 Britain</i> , University of Kentucky Art Gallery, Lexington, USA		<i>Chile-Britain</i> , The Institute of Contemporary Arts, London, UK		<i>Structure 66</i> , Welsh Arts Council, Cardiff, UK	Leeds City Art Gallery (McAlpine Loan), Leeds, UK
	<i>Gallery Choice – Six Artists from the Gallery</i> : Scottish Arts Council touring exhibition		<i>Prospekt 73</i> , Kunsthalle, Düsseldorf, Germany	1965	<i>Sculpture and Sculptors' Drawings</i> , Hamilton Galleries, London, UK	Leicestershire Education Committee, Leicestershire, UK
	<i>Mois Britannique Centre Culturel</i> , Toulouse, France	1972	<i>XII Biennale de Sao Paulo</i> , Sao Paulo, Brazil		<i>Spring Exhibition</i> , Bradford City Art Gallery, Bradford, UK	Louisiana Museum of Modern Art, Humlebaek, Denmark
	<i>5th British International Print Biennale</i> , Bradford, UK		<i>British Drawings 1952-72</i> , Angela Flowers Gallery, London, UK		<i>John Moores Exhibition 5</i> , Walker Art Gallery, Liverpool, UK	McCrorry Corporation, New York, USA
	<i>5th Biennale Internationale de la Gravure</i> , Krakow, Poland		<i>John Moores Exhibition 8</i> , Walker Art Gallery, Liverpool, UK	1964	<i>Midland 21</i> , Midland Group Gallery, Nottingham, UK	Musee d'Art Moderne, Brussels, Belgium
	<i>Colour in Painting</i> , Istituto Italo Latino Americano, Rome, Italy	1971	<i>Spectrum Galerie</i> , Antwerp, Belgium	1958	<i>Young Contemporaries</i> , RBA Galleries, London, UK	Musee d'Ixelles, Brussels, Belgium
	<i>Arts Council Collection 75-76</i> , Hayward Gallery, London, UK		<i>Alan Green and Peter Kalkhof</i> , University of East Anglia, Norwich, UK	1957	<i>Young Contemporaries</i> , RBA Galleries, London, UK	Museum of Modern Art, New York, USA
	<i>Drawings</i> , Galerie de Gestlo, Hamburg, Germany		<i>Small Paintings and Drawings</i> , Arts Council UK travelling exhibition		Public Collections	Museum of Modern Art, Hyogo, Japan
1975-79	<i>British Artists' Prints</i> , British Council touring exhibition	1970-79	<i>Art Spectrum</i> , Alexandra Palace, London, UK		Maclaurin Art Gallery, Ayr, Scotland	Museum fur Konkrete Kunst, Ingolstadt, Germany
1975	<i>From Britain 75</i> , A.I.R. touring exhibition: Helsingfors Konsthall, Helsinki, Finland	1970	<i>British Artists Prints 1961-1966</i> , British Council touring exhibition		Albright Knox Art Gallery, Buffalo, New York, USA	Museum of Modern Art, Rijeka, Yugoslavia
	<i>Empirica</i> , Comune Rimini and Muse Castelveccchio, Verona, Italy		<i>2nd International Print Biennale</i> , Bradford City Art Gallery, Bradford, UK		Alvar Aalto Museum, Jyväskylä and Helsinki, Finland	National Museum of Art, Osaka, Japan
	Museo de Bellas Artes, Caracas, Venezuela		<i>Mostra Internazionale di Grafica</i> , Accademia di Belle Arti di Catania, Italy		Arts Council of Great Britain, UK	Neue Galerie, Kassel, Germany
	<i>La Pittura Inglese Oggi</i> , Galleria Ciak, Rome, Italy	1969	<i>British Movements</i> , Onnasch Galerie, Berlin, Germany		Australian National Gallery, Canberra, Australia	Peter Stuyvesant Foundation, Amsterdam, The Netherlands
	<i>Critique Theorie Art No.3</i> , Galerie Rencontres, Paris, France		<i>The London Group</i> , Royal Academy of Art, London, UK		Berkshire County Council, Bulmershe College of Education, Reading, UK	Plymouth City Museum and Art Gallery, Plymouth, UK
	<i>Tendences in Modern Painting</i> , Nordjylands Kunst Museum, Oslo, Norway	1968	<i>The London Group</i> , RBA Galleries, London, UK		The British Council, London, UK	Power Gallery of Contemporary Art, The Power Institute, Sydney, Australia
1974	<i>4th Biennale of Graphic Art</i> , Florence, Italy	1967	<i>Survey 67: Abstract Painting</i> , Camden Arts Centre, London, UK		British Museum, London, UK	Solomon R. Guggenheim Museum, New York, USA
	<i>The Process of Painting, 10th International Art Biennale</i> , Menton, France		<i>Junge Engländer</i> , Galerie Heide Hildebrand, Austria		CNAA, London, UK	Städtisches Museum, Leverkusen, Germany
					Contemporary Arts Society, London, UK	Tate Gallery, London, UK
					Eastern Arts Association, Cambridge, UK	Tel Aviv Museum, Tel Aviv, Israel
					East Midlands Arts Association, Cambridge, UK	Tochigi Prefectural Museum of Fine Arts, Tochigi, Japan
					East Midlands Arts Association, Loughborough, UK	Tokyo Metropolitan Art Museum, Tokyo, Japan
					Fitzwilliam Museum, Cambridge (McAlpine Loan), UK	Ulster Museum, Belfast, Northern Ireland
					Glasgow Art Gallery (McAlpine Loan), Scotland	University of East Anglia, Norwich, UK
						Veranneman Foundation, Kruishoutem, Belgium
						Victoria and Albert Museum, London, UK
						Wakayama Prefectural Museum of Modern Art, Wakayama, Japan
						Westinghouse Corporation, New York, USA
						Whitworth Museum, Manchester, UK
						Wilhelm-Hack-Museum, Ludwigshafen, Germany

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An abstract painting featuring three main color fields: a dark blue field at the top, a brown field in the middle, and a pinkish-red field at the bottom. The painting has a visible brushstroke texture. A vertical line separates the left and right sides of the composition. The text 'Annely Juda Fine Art' is overlaid on the pinkish-red field.

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