

Patrick Procktor

(1936-2003)



Works on paper



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Established 1923



***Study for Back of the Zoo* 1971**

Watercolour on paper
18 × 31 cm

Study for the etching and aquatint, published in 1971
(Tessa Sidey, *Patrick Procktor: Prints 1959-1985*, London: Redfern Gallery
and Editions Aleto Ltd., 1985 (cat. 30))

Exhibited

Patrick Procktor: New Paintings and Drawings, Redfern Gallery, London,
9 May – 1 June 1972 (cat. 63)

Patrick Procktor: Works on paper

Ian Massey

In recent years the work of Patrick Procktor has found a new and appreciative audience. It resonates particularly strongly with many contemporary figurative artists – those both fully established, and those in the early stages of their careers – who relate to its lightness of touch, to the eloquence of its restraint. Though much admired during the artist’s lifetime, such qualities were sometimes prone to be misread as easily achieved, his facility perceived as the result of dandyist legerdemain. In fact Procktor’s accomplishment was hard won, the consequence of years of graft and experimentation, in which drawing was both central and constant. In this selection of works on paper one is able to trace the evolution of his technique and visual language over the course of five decades. Here, both in working studies and in pieces made as works in their own right, one sees him exploring a wide range of methods and styles, working both from direct observation, memory and imagination, and occasionally from photographic sources.

Procktor trained between 1958 and 1962 at the Slade, where under Professor William Coldstream’s directorship the emphasis was on the acquisition of a bedrock of academic drawing skills, with the first year of study spent making carefully measured drawings and paintings, very much along Euston Road School lines. Subsequently, influenced by a group of disciples of David Bomberg also then studying at the Slade, Procktor’s work became more expressive, his drawings built up sculpturally in layers of charcoal and ink, his paintings denser and more gestural.¹ A handful of the artist’s Slade paintings and drawings were included in his first show, which took place at The Redfern Gallery in May 1963, less than a year after his graduation. The show was a triumph both critically and commercially, and immediately established the twenty-seven year old as a star of the London art scene. The following year he was included in *The New Generation*, Bryan Robertson’s survey of twelve young artists at The Whitechapel Gallery, a show that also included Patrick Caulfield, David Hockney and Bridget Riley. Understandably, given that his success came so soon after leaving the Slade, Procktor’s work of this period remained very much in transition, as he strove to capitalise on his initial achievement whilst at the same

time finding himself more fully as an artist. Many of the drawings of this time show him working towards the formation of a personal iconography expressed in a more resolutely contemporary idiom. They reference a multiplicity of sources, with ideas and motifs mined from art of both past and present, with nods to Pop and surrealism, and to the stylistic devices of artist friends such as Kitaj and Boshier. Some of these drawings were made quite simply, in an abbreviated shorthand, whilst others were densely worked in combinations of graphite, oil pastel and ink. Throughout there is a sensitivity to placement, and to unmarked areas of the paper surface as integral compositional elements. There are amongst them drawings of great delicacy and sensitivity of line and tone, especially amongst studies of the figure made from life. The ensuing paintings Procktor made for his second Redfern Gallery show (1965), were generally more complex than those of his first; they were freighted not only with artistic references, but also with allusions to dreams, and the encoded convolutions of the artist's private life.

Gradually, Procktor unburdened his work of stylistic and intellectual ballast, moving towards a greater clarity of subject and execution. By the time of his third exhibition in 1967 his imagery was simpler, with much of its source material culled from contemporary photographs in newspapers and books. The show included several very large canvases of figures disposed in theatrical settings, in tableaux depicting a gallimaufry of Chinese Red Guards, young Americans queuing to be drafted to Vietnam, The Rolling Stones in drag, and gangs of leather boys; the latter, posing in a *bona drag* of motorcycle jackets and denim, read as an ironic commentary on masculinity and the codes of metropolitan gay life. All were painted in dilute acrylic washes, with form and volume mainly indicated in brush-drawn line. The studies Procktor made for these canvases, in which he edited his source material to essentials of line with the odd bit of colour, were in felt-tip pen and coloured inks. He also made many drawings as works in their own right – of interiors, friends, his mother – done variously in pencil, pastel, crayon, watercolour, or in ink line. Though Procktor's line drawings were clearly influenced by those of his friend Hockney, they are characteristically looser, more cursive, the work of a draftsman with a highly idiosyncratic sensitivity to touch and surface.

During the summer of 1967 Procktor accompanied David Hockney and Peter Schlesinger on holiday in Europe, and it was whilst there that Hockney, having become frustrated with his own efforts in the medium, presented him with his box of watercolours. Procktor had used watercolour before, but now he began to do so more consistently and with greater focus, working directly from life with little or no preparatory under-drawing. He soon realized a natural affinity, going on to become the finest exponent of pure watercolour painting amongst British artists of

his generation. In London he made a series of watercolour portraits, many of them of friends and acquaintances from his predominantly gay social circle: Ossie Clark, Michael Duff, Kaffe Fassett, Christopher Gibbs, Derek Jarman, Andrew McCall, Mo McDermott *et al.* ² Each subject was posed informally; either seated, or reclining on a sofa, rug, or blanket. In treatment they are notably understated, with tonal values and relationships carefully weighed and considered. Backgrounds and other extraneous details are often edited out, to be left as white space. This exclusion of detail sometimes extended to sections of the sitter's figure: for instance, legs might simply be defined by a surrounding wash of pigment describing the surface on which they rest, their shape left blank, like a missing piece of jigsaw. Certain of these portraits are marked by a subtle mannerist distortion, a quality which becomes all the more apparent when contrasted with watercolours Procktor made during the 1970s and '80s of his wife Kirsten and their young son Nicholas; these are quite different in nature, altogether more tender and subjective.

Procktor was fascinated by light, and by the way in which watercolour appeared as though lit from behind by the white of the paper. This quality is especially relevant in his landscapes in the medium, the vast majority of which were produced *en plein air*. Early in 1970 he travelled alone in India, where over the course of two and a half months he made over eighty watercolours, thus forming a remarkable record of his journey. He often visited Venice, which became for him a special subject, and one with which he came to be identified. Turner, with his fellow fascination with colour-as-light, was the model, and watercolour the ideal medium with which to capture the city's atmospheric transience of water and light. As Procktor's Venetian gallerist Gabriella Cardazzo has said of his depictions of the city: 'His poetic touch and his technique enabled him to mix the two elements – paper and colour – to create an image suspended in a space of extraordinary light.' Procktor also produced series of watercolours during travels elsewhere: notably in Egypt; and in China, which he visited in 1980. There, during a two-month visit he produced fifty-nine watercolours. Later he made a group of black ink drawings in brush and pen to serve as illustrations to Paul Theroux's book *Sailing through China* (1983), at least some of which were made from photographs taken during Procktor's Chinese journey. The best of these have a taut focus and graphic economy.

As Procktor's confidence in handling watercolour developed, so too did the scale of his work in the medium. He painted quickly, with great concentration, and his images, particularly those of landscapes, are impressively sustained across

large sheets, their expansive washes laid down with big brushes worked into wet-in-wet, with finer details added in later. Many of the Chinese watercolours represent a pinnacle of refinement, the point at which the artist's expression was most withheld. Soon afterwards there began a gradual return to a looser and more open application, in which one senses him working deliberately against the grain of his facility, towards a kind of counter-elegance. The works are painted more broadly, the whole paper surface worked with large brushes in marks that are more openly calligraphic. Procktor's paintings from the last decade or so of his career frequently included drawn elements, often in charcoal on raw or painted canvas, so that the relationship between works on paper and canvas became closer.

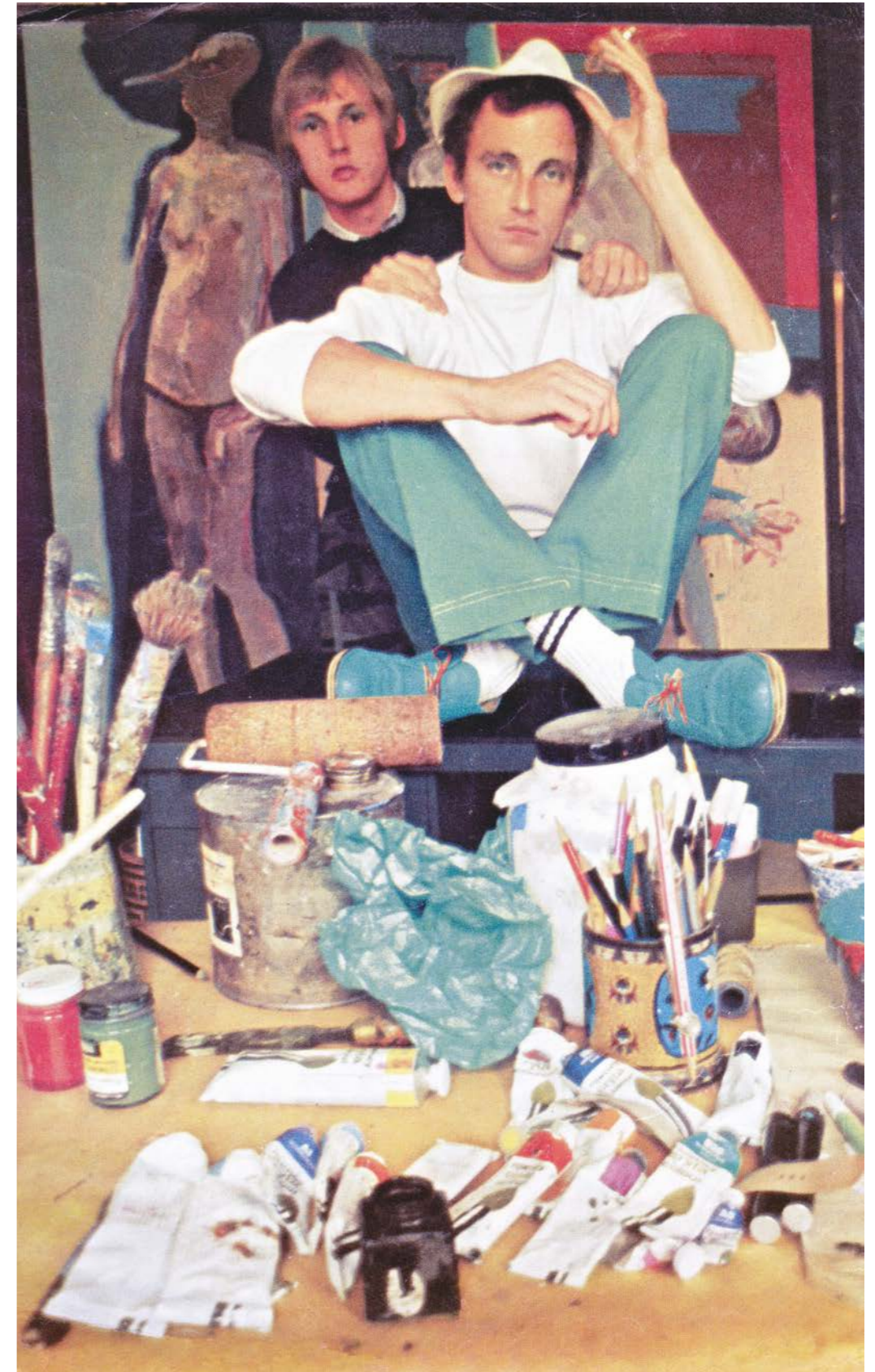
During the artist's later years, when his life was beset by personal problems and his health progressively undermined due to alcoholism, his subject matter tended to be of a more prosaic nature, selected from what was to hand within his domestic surroundings. There were occasional portraits, some of them from photographs; landscapes, often viewed through a window; and still life studies, usually of flowers or some simply arranged fruit. The techniques were those oft used before: pencil, charcoal, inks, some watercolour or oil pastel. Colour was used more selectively, to unify, to establish mood or to highlight a handful of pictorial components, and was often invented rather than based on pure observation. More generally the emphasis was on line and tone, put down very directly, in some instances working strategically with the expressive potential of the grain and texture of a heavy-toothed paper. Though Procktor was physically weakened, he remained driven to make marks on a sheet of paper that served to record something of his experience. Notwithstanding that their poignancy stems in part from one's knowledge of the conditions in which they were made, there is an undoubted tenderness about these late works, snatches of poetry with a modesty borne out of straitened circumstances.

Ian Massey
January, 2017

Endnotes

- 1 The main proponents of the Bombergian manner amongst Slade students at the time were Bomberg's former pupil Dorothy Mead (1928–75), and Dennis Creffield (b.1931).
- 2 Procktor's portrait of Joe Orton (1967), ink on paper, collection National Portrait Gallery, London, along with his watercolour portrait of Derek Jarman (1967), private collection, are to be included in 'Queer British Art 1861-1967' at Tate Britain, 5 April – 1 October 2017.

opposite:
Magazine photograph of Procktor with his friend Peter Docherty.
The photograph is believed to have appeared in *London Look* magazine in 1967. Photographer unknown.





above:

***Moving Figure Study I* 1963**

Ink and pastel on paper 29 × 22 cm

Exhibited

Patrick Proctor: Art and Life, Redfern Gallery, London,
13 April – 13 May 2010 (cat. 4)

left:

***Knee* 1964**

Charcoal on paper 76 × 55 cm

Exhibited

Summer Exhibition, Redfern Gallery, London,
15 June – 30 September 1965
Patrick Proctor: The Last Romantic, TheGallery,
Arts University Bournemouth, 14 January – 3 March 2016



Christopher Gibbs 1967

Watercolour on paper
102 × 69 cm

Exhibited

Patrick Proctor: Watercolours and Portraits, Redfern Gallery, London,
30 January – 24 February 1968 (cat. 31)

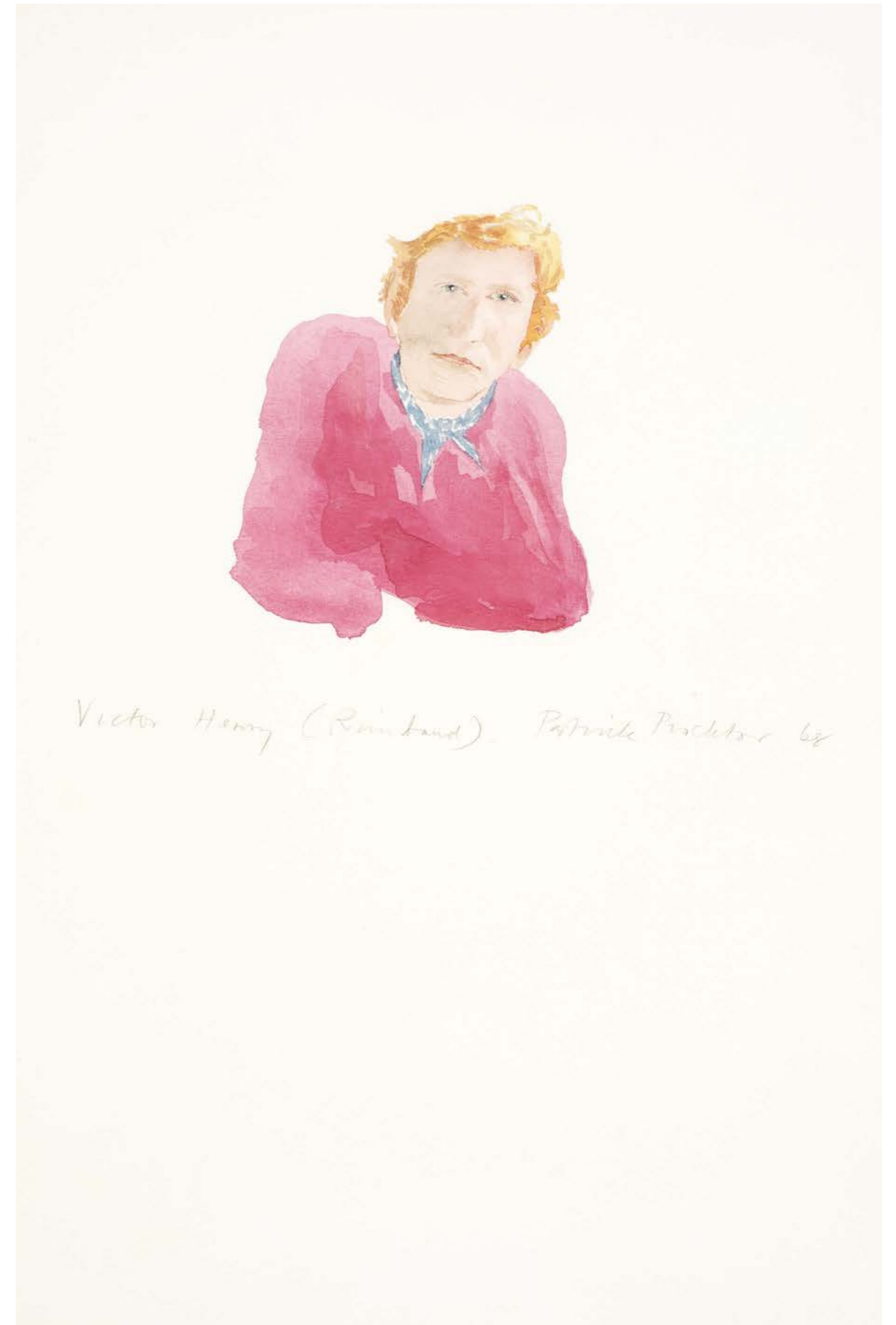


Victor Henry (Rimbaud) 1968

Watercolour on paper
46 × 30 cm

Exhibited

Patrick Proctor: Watercolours 1968-1969, Redfern Gallery, London,
22 April – 16 May 1969 (cat. 45)



Mo Reclining 1968

Watercolour on paper
30 × 22 cm





Ossie Clark 1967

Ink and wash on paper
30 × 21 cm

These drawings were used as illustrations in *Head to Toe*, a novel by Joe Orton, published posthumously by Anthony Blond in 1971. The drawings were translated via a graphic process by Interphot, and appear in the book as linear images with tonal areas eradicated. The illustrations are credited as 'Drawings by Patrick Procktor and Interphot' on the title page.



Ossie Clark 1967

Ink and wash on paper
30 × 21 cm

Ossie Clark 1967

Ink and wash on paper
21 × 30 cm





Verner de Biasi 1967

Watercolour on paper
50 × 34 cm

Gifted in November 1967 to the sitter's father, Dino de Biasi, a leading framer used by Proctor, Graham Sutherland and Keith Vaughan



Limerick Head 1968

Watercolour on paper
36 × 51 cm

Exhibited

Patrick Proctor: Art and Life, Huddersfield Art Gallery,
25 August – 1 December 2012

Kaffe Fassett 1967

Watercolour on paper
35 × 50 cm

Exhibited

Patrick Proctor: Watercolours and Portraits, Redfern Gallery, London,
30 January – 24 February 1968 (cat. 25)



Pure Romance c.1969

Watercolour on paper
135 × 77 cm

Exhibited

Summer Exhibition, Redfern Gallery, London, June – September 1970 (cat. 302)
Pure Romance, Redfern Gallery, London, 2-27 February 2016



Andrew McCall 1967

Watercolour on paper (deliberately torn by the artist)
36 × 50 cm



Untitled 1966

Ink on paper
26 × 18 cm



Untitled (Studies) 1966

Mixed media on paper
46 × 30 cm



***Regent's Park* 1973**

Watercolour on paper
56 × 87 cm



Piled Festoon Mountains, Kweilin 1980

Watercolour on paper
31 × 41 cm

Exhibited

Patrick Proctor: A Chinese Journey, Redfern Gallery, London,
4 November – 9 December 1980 (cat. 48)



***Six Harmonies Pagoda, Hangchow* 1980**

Watercolour on paper
46 × 61 cm

Exhibited

Patrick Proctor: A Chinese Journey, Redfern Gallery, London,
4 November – 9 December 1980 (cat. 41)



La Répétition 2000

Mixed media on paper
30 × 42 cm



Nicky in the Hammock 1983

Watercolour on paper
45 × 61 cm



***Louksor, Sunset* 1984**

Watercolour on paper
45 × 60 cm

Exhibited

Patrick Proctor: Egyptian Skies, Redfern Gallery, London, 19 June – 19 July 1985 (cat. 18)

Patrick Proctor: Art and Life, Huddersfield Art Gallery, 25 August – 1 December 2012



Study for Long Live the Great Leap Forward 1967

Ink on paper
35 × 40 cm

Study for the painting on canvas (illus. in Ian Massey,
Patrick Proctor: Art and Life, Norwich: Unicorn Press, 2010, p. 84)

Exhibited

Patrick Proctor: Paintings 1965-67, Redfern Gallery, London,
2-27 May 1967 (cat. 55, illus.)





Untitled (Two Riders) 2002

Watercolour and pencil on paper
26 × 18 cm

Exhibited

Patrick Proctor: The Last Romantic, TheGallery, Arts University Bournemouth,
14 January – 3 March 2016 (cat. p. 59, illus.)



Untitled (Spotted Figure) 1965

Felt-tip pen on paper
20 × 20 cm

Untitled (Composition with Two Figures) 1965

Mixed media on paper
28 × 21 cm



***Mick Jagger* 1966**

Felt-tip pen on paper
34 × 24 cm

Literature

John McEwen, *Patrick Proctor*, Aldershot: Scolar Press, 1997 (illus. p. 37)

Exhibited

Patrick Proctor: Art and Life, Redfern Gallery, London, 13 April – 13 May 2010 (cat. 15)

Patrick Proctor: Art and Life, Huddersfield Art Gallery, 25 August – 1 December 2012



Moroccan Slipper 1969

Watercolour on paper
102 × 69 cm

Literature

Ian Massey, *Patrick Proctor: Art and Life*, Norwich:
Unicorn Press, 2010 (illus. p. 108)

Exhibited

Patrick Proctor: Watercolours 1968-1969, Redfern Gallery, London,
22 April – 16 May 1969 (cat. 58)

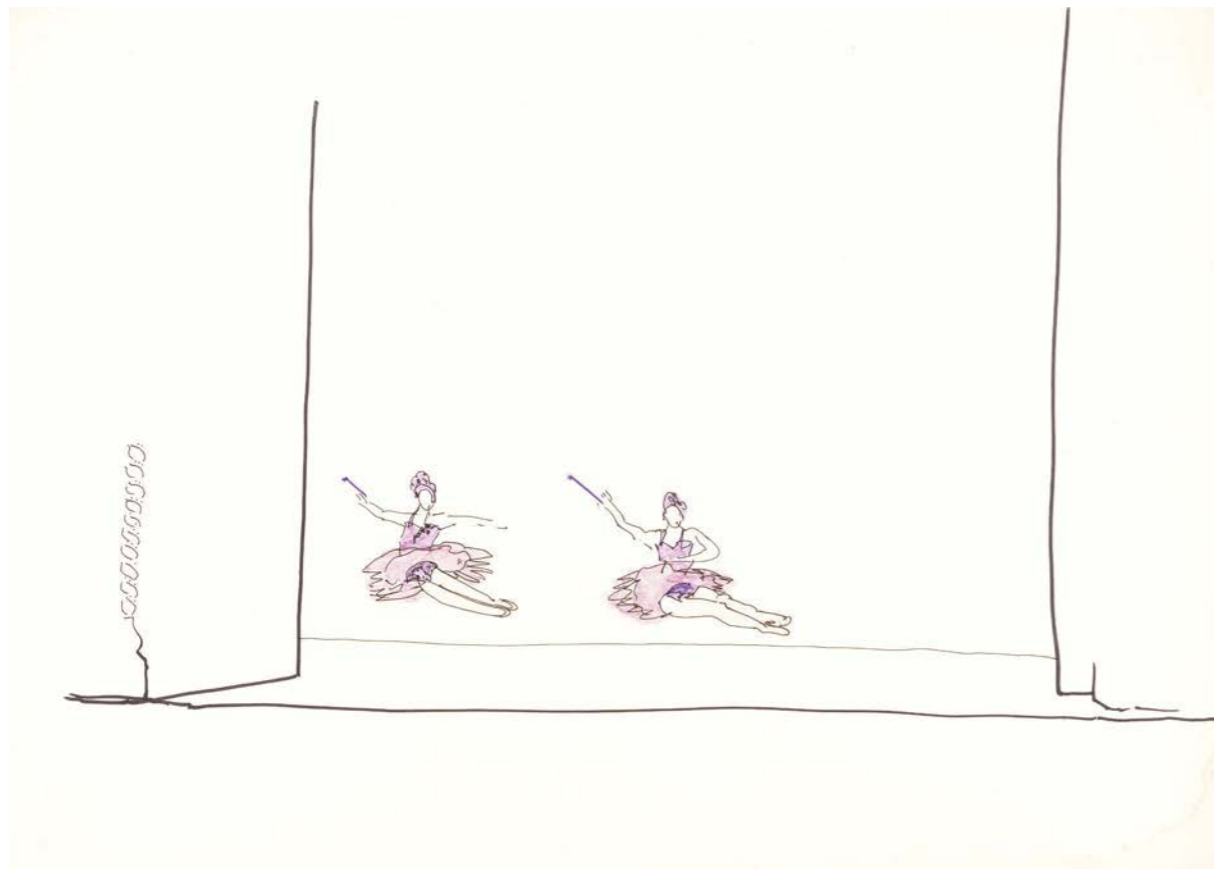
Patrick Proctor: Paintings 1959-1989, Davies Memorial Gallery,
Newtown, Powys, and toured across the UK,
1989-90 (cat. 36, illus. p. 23)

Patrick Proctor: Art and Life, Redfern Gallery, London,
13 April – 13 May 2010 (cat. 25)

Patrick Proctor: Art and Life, Huddersfield Art Gallery,
25 August – 1 December 2012

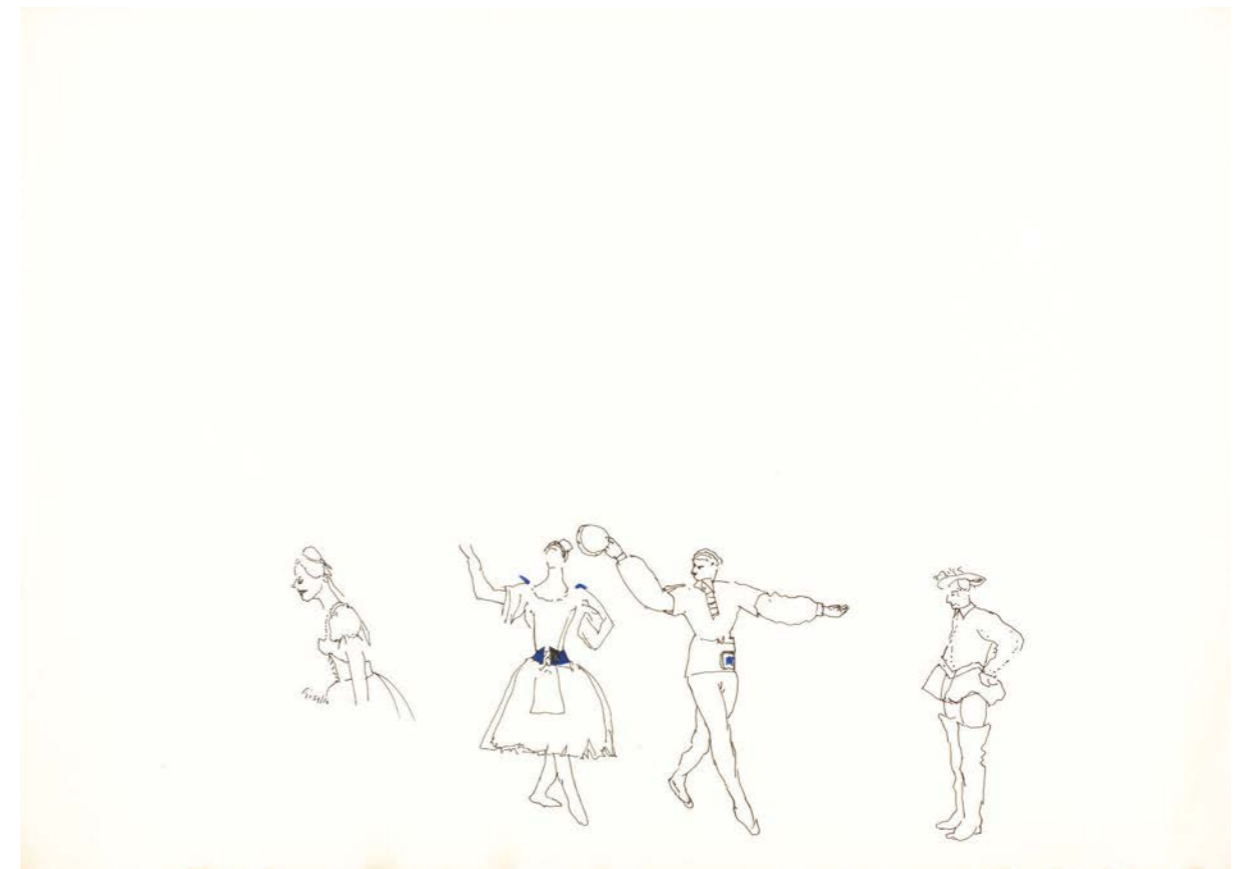
Pure Romance, Redfern Gallery, London,
2-27 February 2016 (illus. p. 7)





Untitled (Ballet Dancers) c.1967

Watercolour and ink on paper
36 × 49 cm



Untitled (Costume Studies) c.1967

Ink on paper
36 × 49 cm

Expo '67 Montreal Mural Design
1967

Watercolour and ink on paper
60 × 77 cm

Literature

John McEwen, *Patrick Procktor*, Aldershot: Scolar Press, 1997
(illus. p. 39)

Ian Massey, *Patrick Procktor: Art and Life*, Norwich: Unicorn
Press, 2010 (illus. p. 82)

Exhibited

Patrick Procktor: Art and Life, Huddersfield Art Gallery, 25
August – 1 December 2012
Spring Exhibition, Redfern Gallery, London,
8 March – 5 May 2016 (cat. 22, and illus. on cover)





John Gould and Rodney's Legs, Camberwell 1965

Watercolour on paper
51 × 35 cm

Study of Z-Cars scriptwriter John Gould and the opera critic Rodney Blumer



Christopher Gibbs 1967

Watercolour on paper
50 × 35 cm

Literature

Ian Massey, *Patrick Procktor: Art and Life*, Norwich: Unicorn Press, 2010 (illus. p. 94)

Exhibited

Patrick Procktor: Watercolours and Portraits, Redfern Gallery, London, 30 January – 24 February 1968 (cat. 28)

Patrick Procktor: Art and Life, Redfern Gallery, London, 13 April – 13 May 2010 (cat. 25)

Patrick Procktor: Art and Life, Huddersfield Art Gallery, 25 August – 1 December 2012



Aguecheek 1968

Ink on paper
36 × 25 cm

Procktor made a number of portraits of actors when working as stage designer for two productions for The Royal Court Theatre in 1968. *Antonio and Sebastian* and *Aguecheek* (respectively of the actors Harry Meacher and Malcolm McDowell, and of John Steiner) were drawn during rehearsals for a production of *Twelfth Night* for which Procktor both designed the set and attired his cast in a combination of Carnaby Street gear and period costume. When designing for Christopher Hampton's play *Total Eclipse*, the artist made watercolour portraits of the cast, including that of Victor Henry as Rimbaud (see p. 10).



Antonio and Sebastian 1968

Ink on paper
36 × 25 cm

Literature

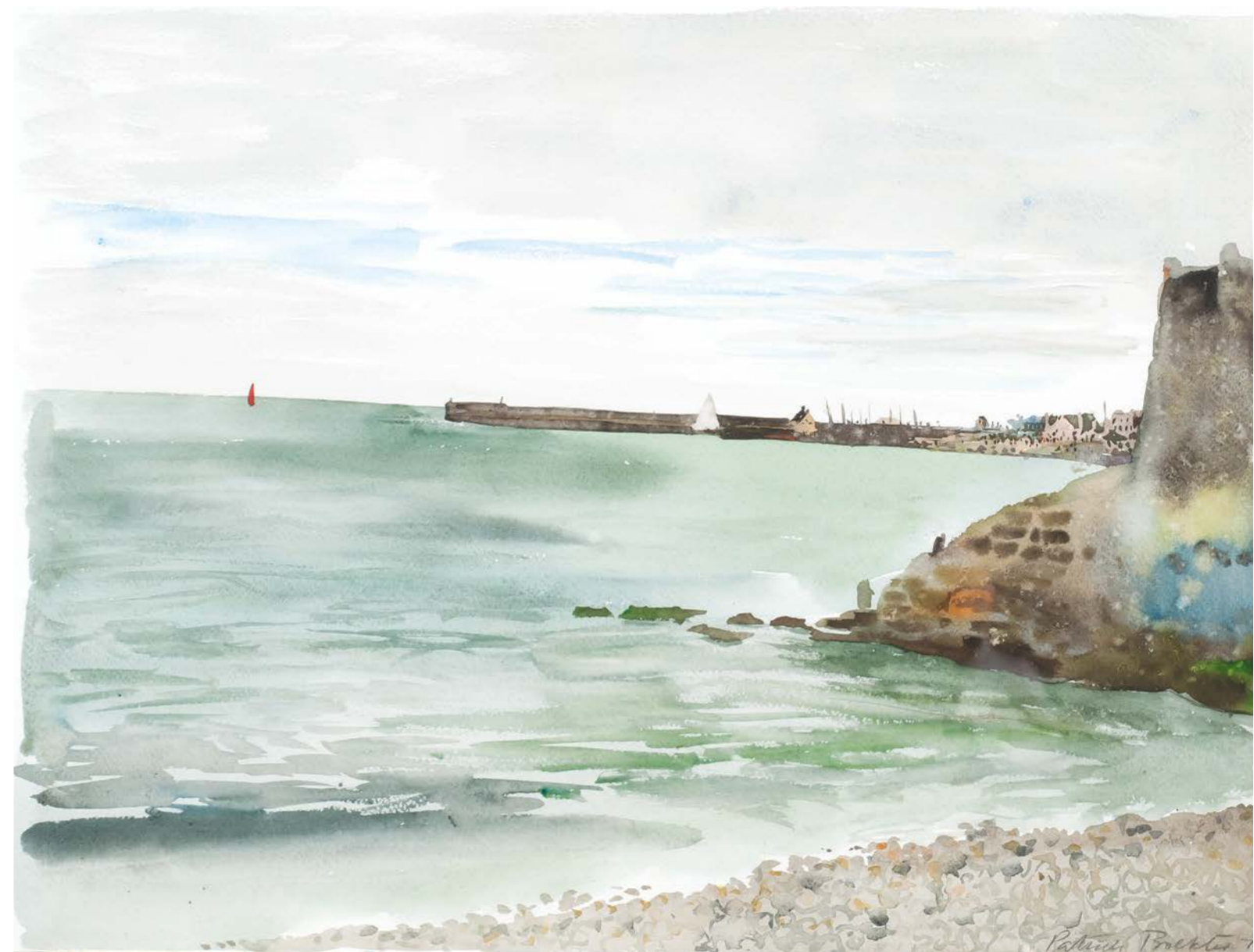
Ian Massey, *Patrick Procktor: Art and Life*, Norwich: Unicorn Press, 2010 (illus. p. 92)

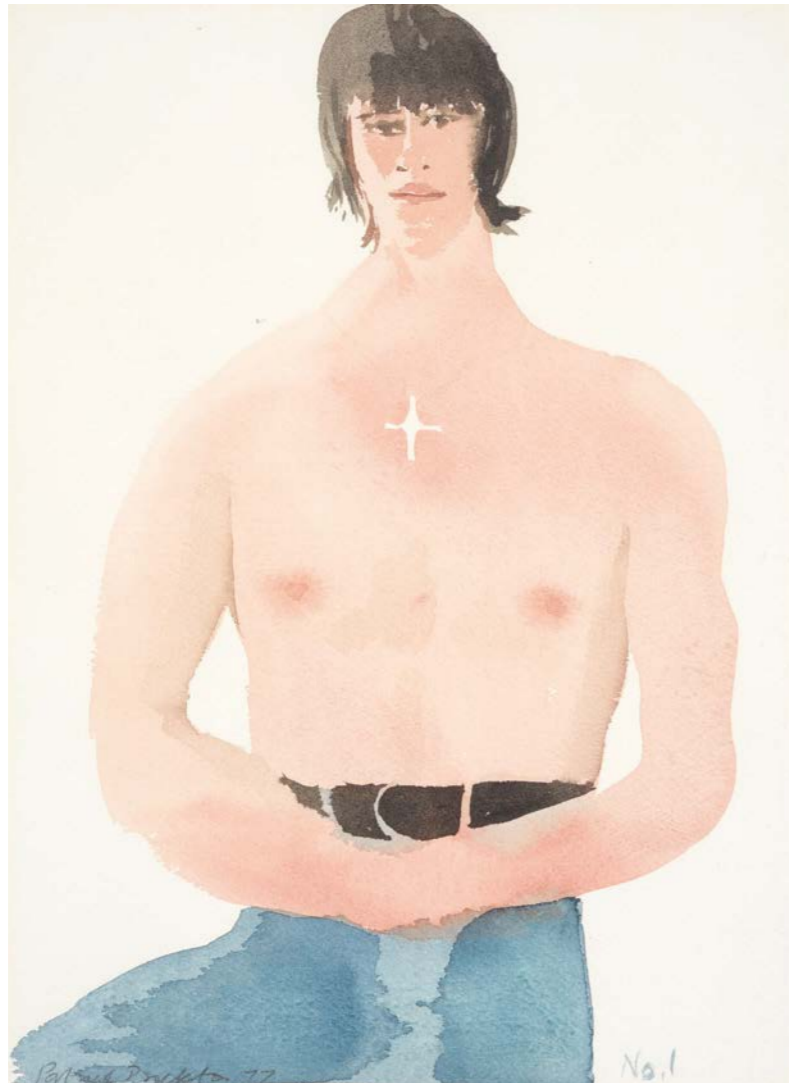
Lyme Regis 1974

Watercolour on paper
36 × 47 cm

Exhibited

Patrick Proctor: The Last Romantic, TheGallery, Arts University Bournemouth, 14 January – 3 March 2016



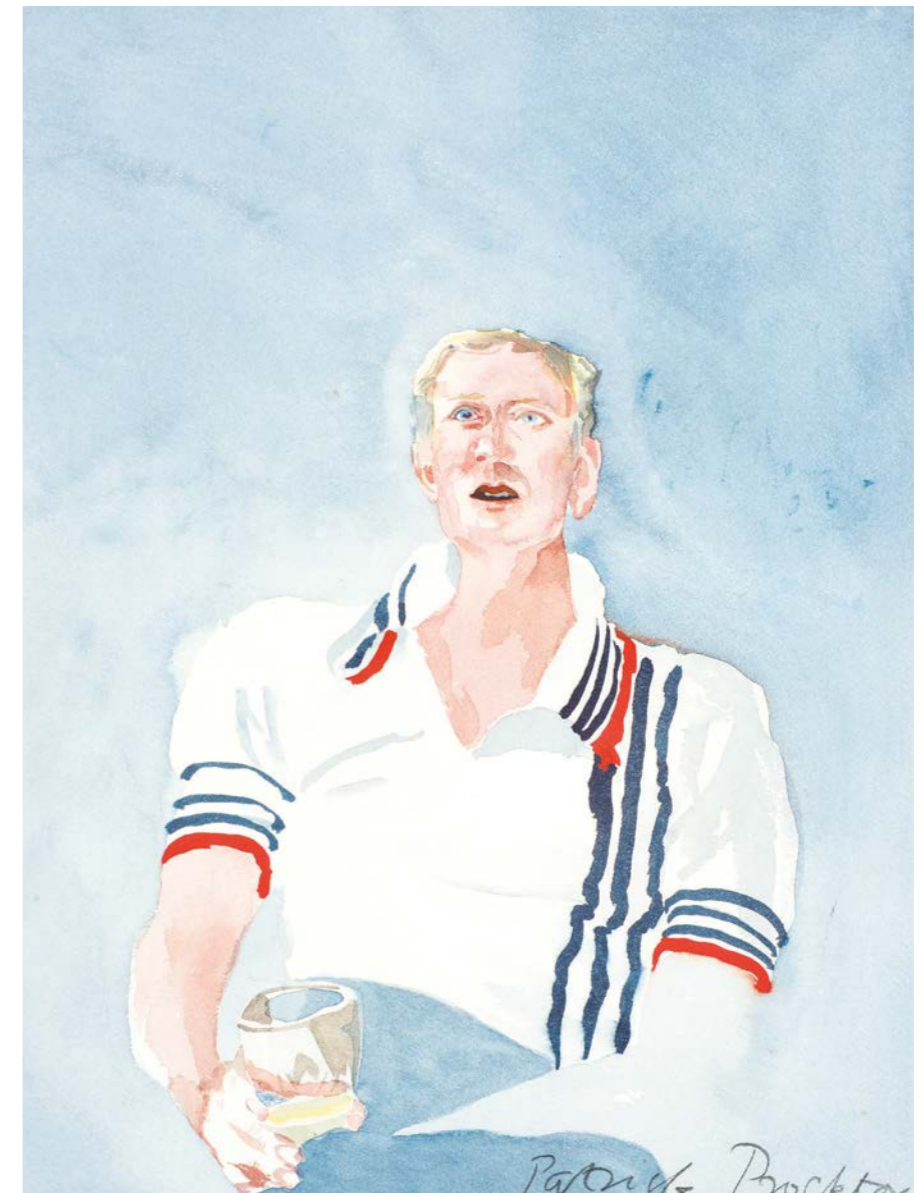


Marius 1977

Watercolour on paper
33 × 22 cm

Exhibited

Patrick Procktor, Redfern Gallery, London, 6-28 June 1978 (cat. 33)



Nicol Williamson 1977

Watercolour on paper
40 × 30 cm

This portrait was used on the advertising poster for John Osborne's *Inadmissible Evidence*, starring Williamson and performed at The Royal Court Theatre, London, 1968. A reproduction of the poster is in the Victoria & Albert Museum.

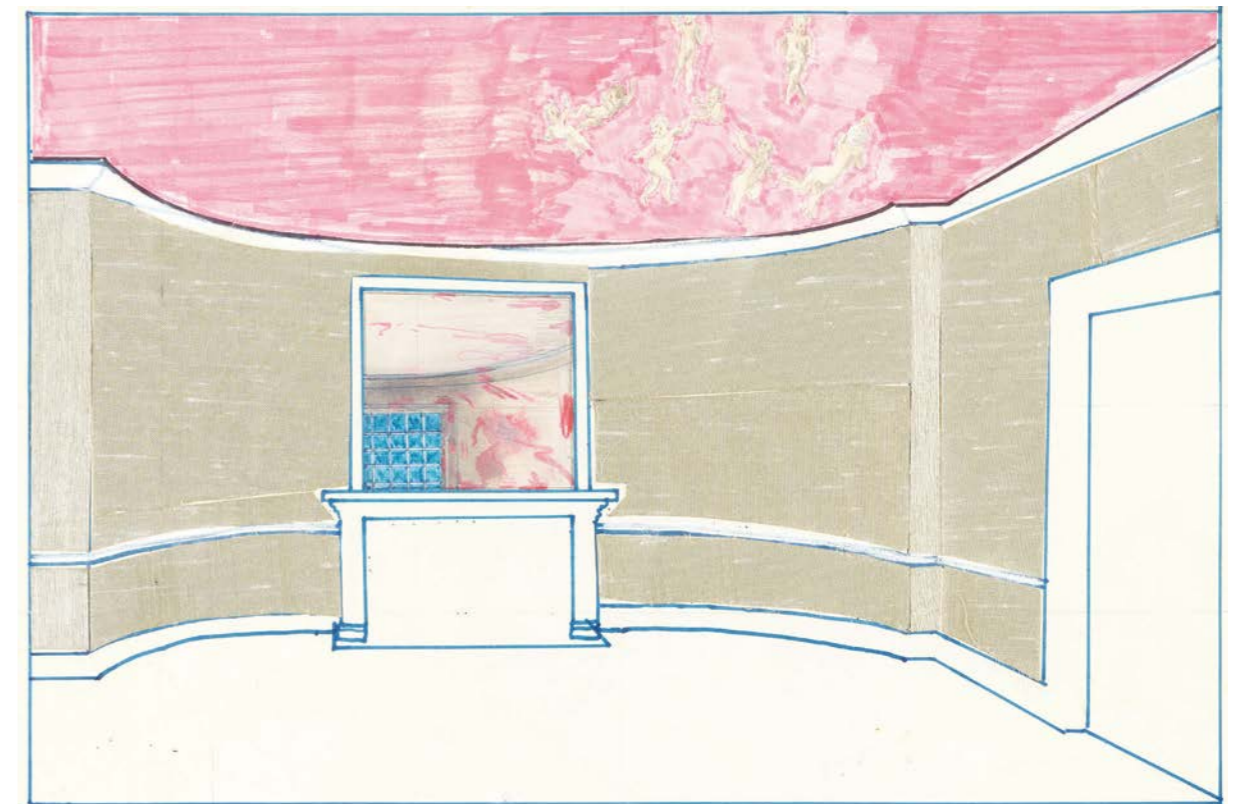
Exhibited

Patrick Procktor: Paintings 1959-1989, Davies Memorial Gallery, Newtown, Powys, and toured across the UK, 1989-90 (cat. 45)



Untitled (Costume design) c.1970

Watercolour and pencil on paper
52 × 33 cm



Heaton Hall: Study for Mirror 1966

Mixed media on paper
30 × 46 cm

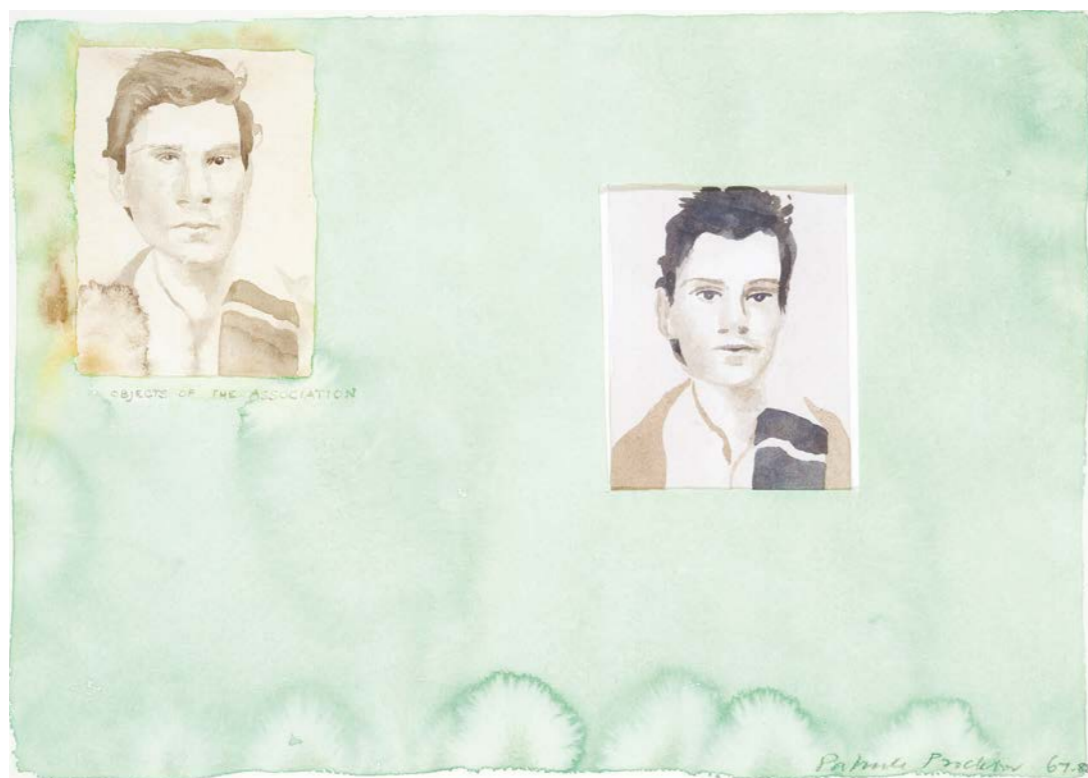
Study for the painting on canvas, 6 A.M. at Heaton Hall, 1966

Literature

Ian Massey, *Patrick Proctor: Art and Life*, Norwich: Unicorn Press, 2010 (illus. p. 78, as 'Albany')

Exhibited

Patrick Proctor: Paintings and Drawings 1965-67, Redfern Gallery, London, 2-27 May 1967 (cat. 63)



Objects of the Association (Mario Dubsky) 1967-88

Watercolour on paper
23 × 34 cm



Eric Emerson 1968

Watercolour on paper
36 × 50 cm

Exhibited

Patrick Proctor: Watercolours 1968-1969, Redfern Gallery, London, 22 April – 16 May 1969 (cat. 17)
Patrick Proctor: Art and Life, Huddersfield Art Gallery, 25 August – 1 December 2012



Dreaming 1988
 Watercolour and pencil on paper
 24 × 33 cm



Figure Lying on the Grass 1989
 Watercolour and pencil on paper
 24 × 33 cm

Untitled 1971

Watercolour on paper mounted on card
67 × 56 cm

The subject is Marcus Benson, cousin to Procktor's stepchildren Edward and Juliet Benson.

This is one of two watercolours of the subject - see *A Young Artist*, also 1971 (illus. in Ian Massey, *Patrick Procktor: Art and Life*, Norwich: Unicorn Press, 2010, p. 123). There is also a related print entitled *Marcus and a Pink*, of 1971 (illus. in Tessa Sidey, *Patrick Procktor: Prints 1959-1985*, London: Redfern Gallery and Editions Aleto Ltd., 1985 (cat. 26))





Soochow 1980

Ink on paper
20 × 30 cm

These drawings were amongst a group made as illustrations for Paul Theroux's book *Sailing through China*, published in 1983, of which thirteen were included in the publication. Soochow was not amongst those selected.



Kweilin 1980

Ink on paper
30 × 20 cm

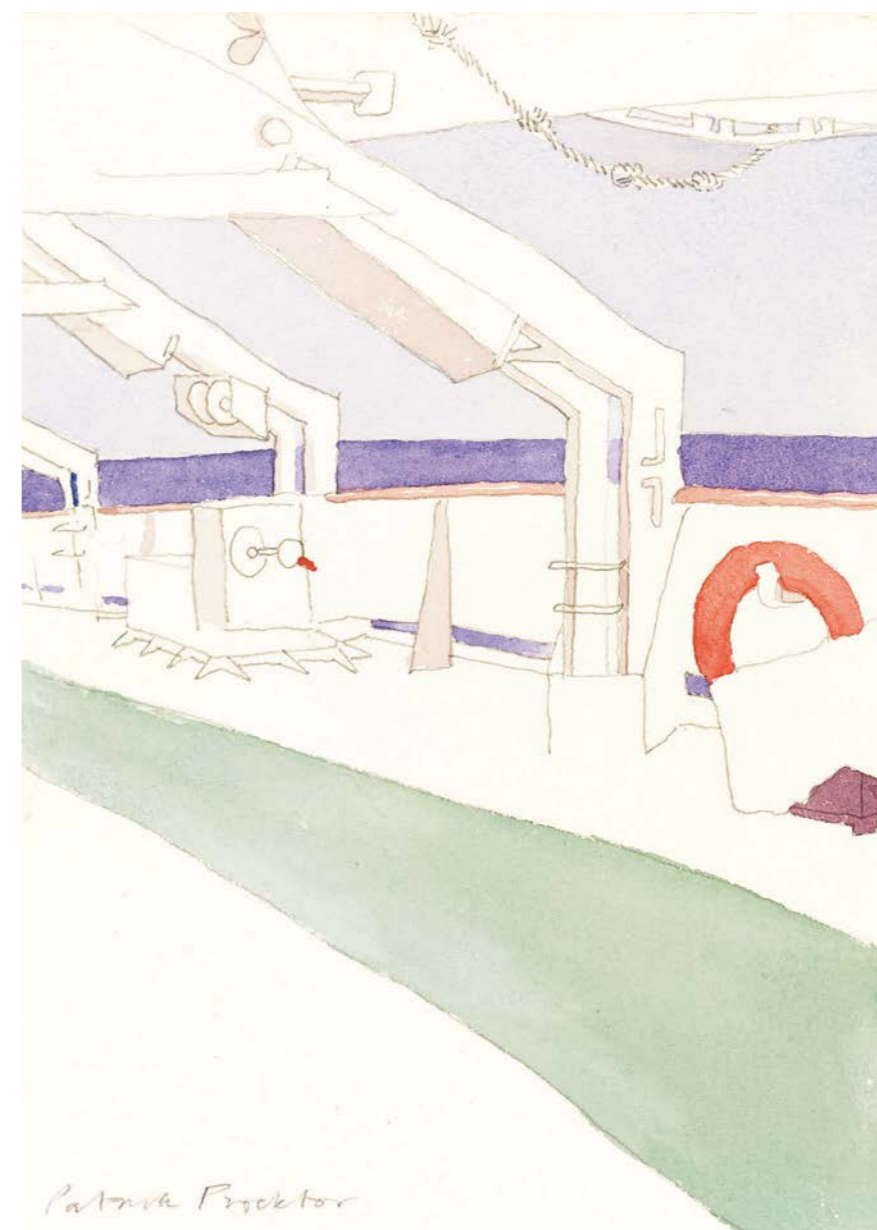


West Pier, Brighton 1992

Watercolour on paper
35 × 45 cm

Exhibited

Patrick Procktor: The Last Romantic, TheGallery, Arts University Bournemouth, 14 January – 3 March 2016



Lifebelt 1993

Watercolour and pencil on paper
32 × 23 cm

Simon Blow 1975

Watercolour on paper
51 × 36 cm



Joan Collins 1977

Mixed media on paper
41 × 31 cm

Exhibited

Patrick Proctor: Art and Life, Redfern Gallery, London,
13 April – 13 May 2010 (cat. 60)



***Theatre Cat, München* 1986**

Watercolour on paper
60 × 45 cm

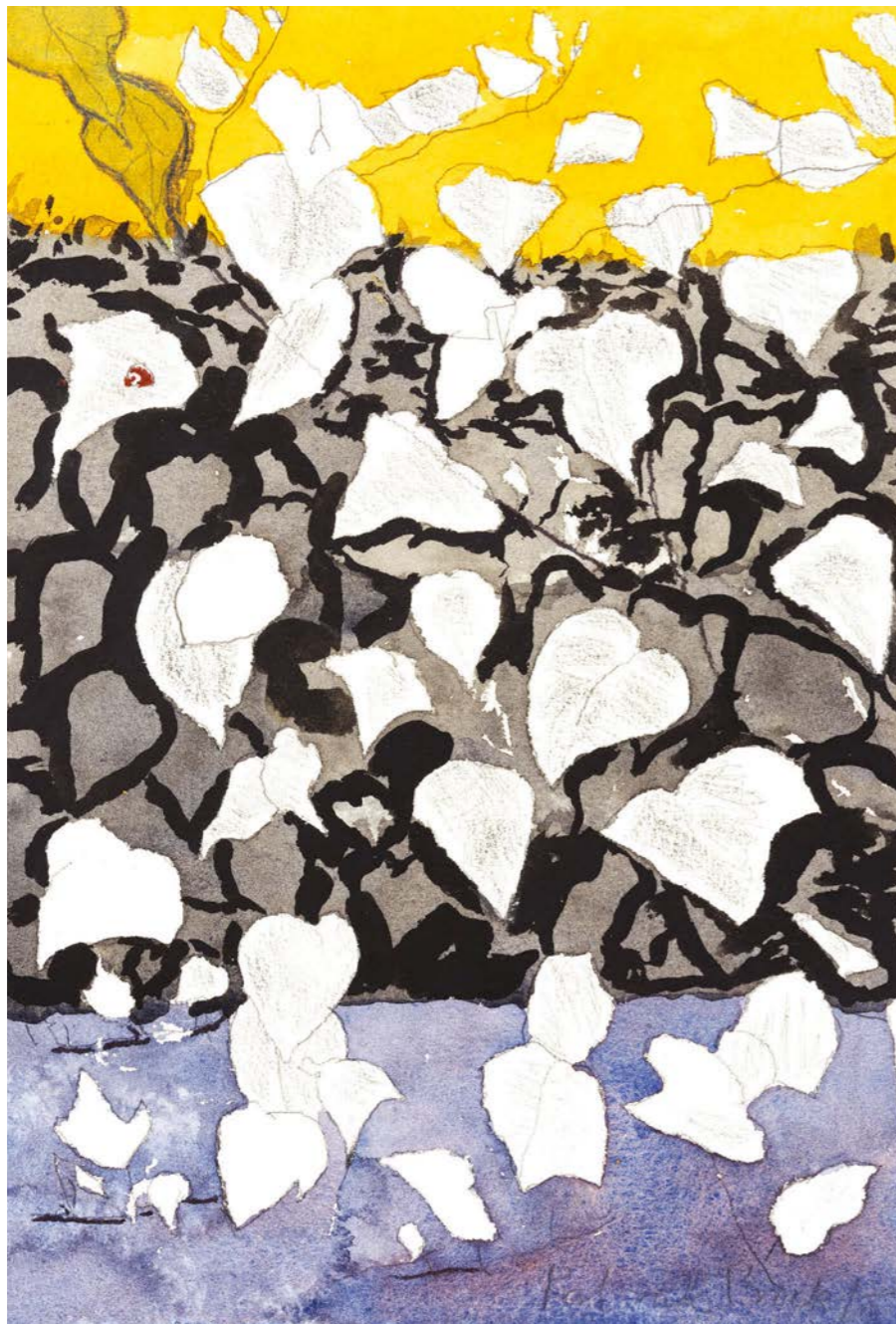
Literature

Nicole Garga, 'Paintings worth a longer look', *South China Morning Post*, 13 August 1987 (illus.)

Exhibited

Watercolours by Patrick Proctor, Le Cadre Gallery, Hong Kong, 13-31 August 1987





Untitled (Leaves) c.2000

Mixed media on paper
26 × 18 cm



Untitled c.2000

Mixed media on paper
36 × 25 cm

***Untitled (Flowers)* c.2000**

Mixed media on paper
26 × 18 cm





Plums 1991
Watercolour on coloured paper
30 × 23 cm



Untitled (Flowers in a Jug) 1957
Mixed media on coloured paper
46 × 28 cm



Majorca c.1990
 Watercolour on paper
 15 × 21 cm



Le Baiser 1994
 Ink on paper
 35 × 25 cm

Formerly in the collection of Lord and Lady Attenborough

Literature
 John McEwen, *Patrick Proctor*, Aldershot: Scolar Press, 1997 (illus. p. 30)

Exhibited
Pure Romance, Redfern Gallery, London, 2-27 February 2016



Piazza Ducale, Mantua 1977

Watercolour and ink on paper
56 × 87 cm



Untitled (Mural design) c.1977

Mixed media on paper
50 × 27 cm



Bombay 7.15 A.M. 1970

Watercolour on paper
35 × 51 cm

Exhibited

Patrick Procktor: New Paintings and an Indian Suite, Redfern Gallery, London,
20 October – 19 November 1970 (cat. 45)



Udaipur 1970

Watercolour on paper
35 × 51 cm

Exhibited

Patrick Procktor: New Paintings and an Indian Suite, Redfern Gallery, London,
20 October – 19 November 1970 (cat. 59)



Untitled c.2002
Watercolour on paper
18 × 26 cm



Untitled (Flowers) c.2002
Ink and wash and pastel on paper
30 × 40 cm



Untitled (Landscape) c.2002

Ink and wash on paper
40 × 30 cm



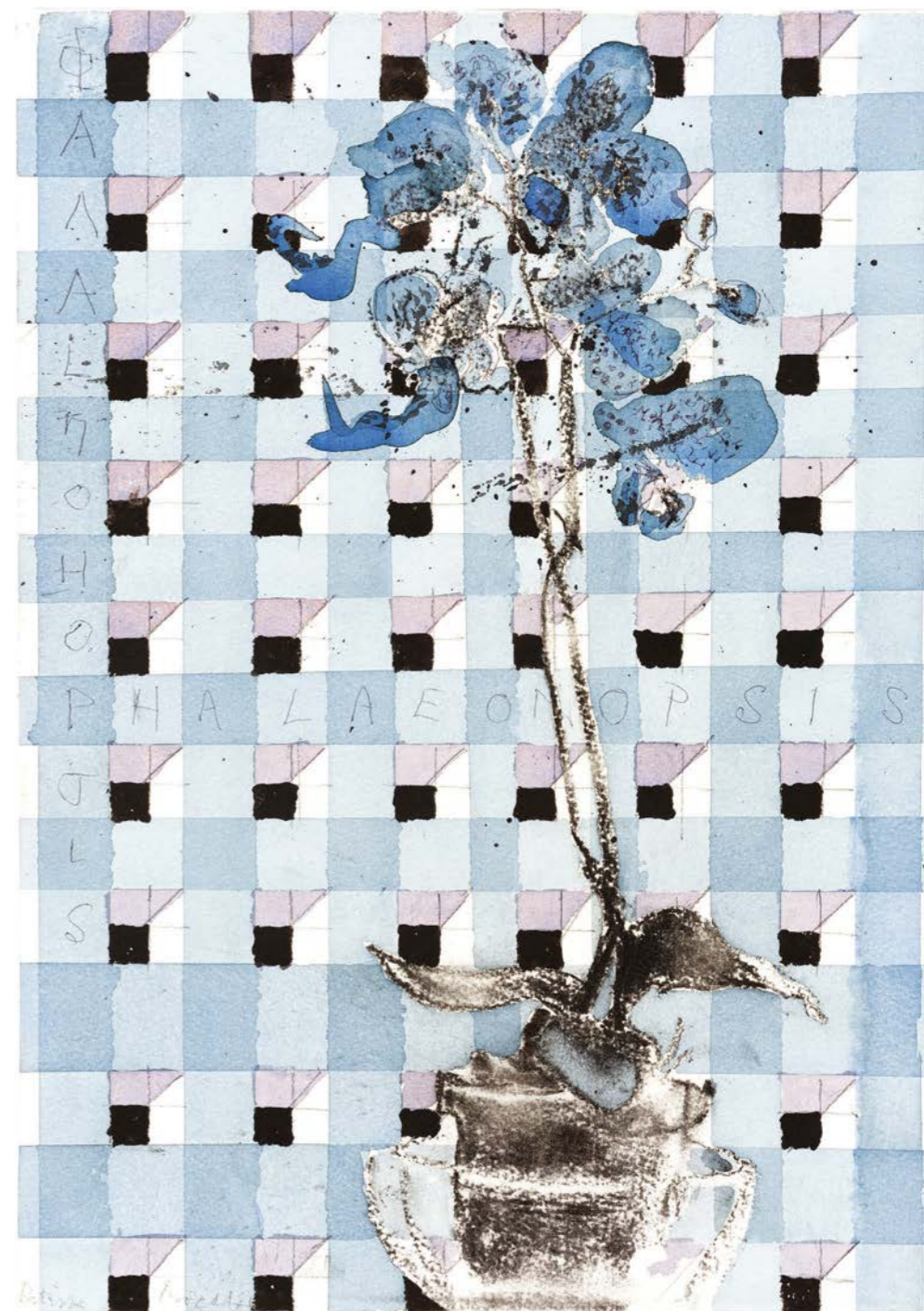
Girl Drawing Boy 1978

Watercolour, enamel and pastel on paper
39 × 29 cm



Untitled (Flowers on Blue) c.2000

Mixed media on paper
22 × 16 cm



Phalaenopsis c.2000

Mixed media on paper
42 × 30 cm



Untitled (Cherries in a Bowl) c.2000

Mixed media on paper
18 × 26 cm



Untitled (Still Life) 1999

Watercolour and ink on paper
36 × 25 cm

***Nicholas: Second Day II* 1974**

Watercolour on paper
29 × 23 cm

Exhibited

Patrick Proctor: Art and Life, Redfern Gallery, London,
13 April – 13 May 2010 (cat. 52)



Michael Upton Swimming Underwater 1962

Watercolour on paper
21 × 12 cm (each sheet)

Upon graduating from the Slade in June 1962, Procktor was awarded an Abbey Minor travel scholarship of £250, and spent the summer in Italy and Greece with the painter Michael Upton and Upton's girlfriend Anne McKechnie. Among the small number of watercolours Procktor completed during this trip, are the present sketches of Upton swimming in the Aegean Sea.

Literature

Ian Massey, *Patrick Procktor: Art and Life*, Norwich: Unicorn Press, 2010 (illus. p. 51)



***Kôm Ombo, Dawn* 1984**

Watercolour on paper
46 × 61 cm

Literature

Ian Massey, *Patrick Proctor: Art and Life*, Norwich:
Unicorn Press, 2010 (illus. p. 170)

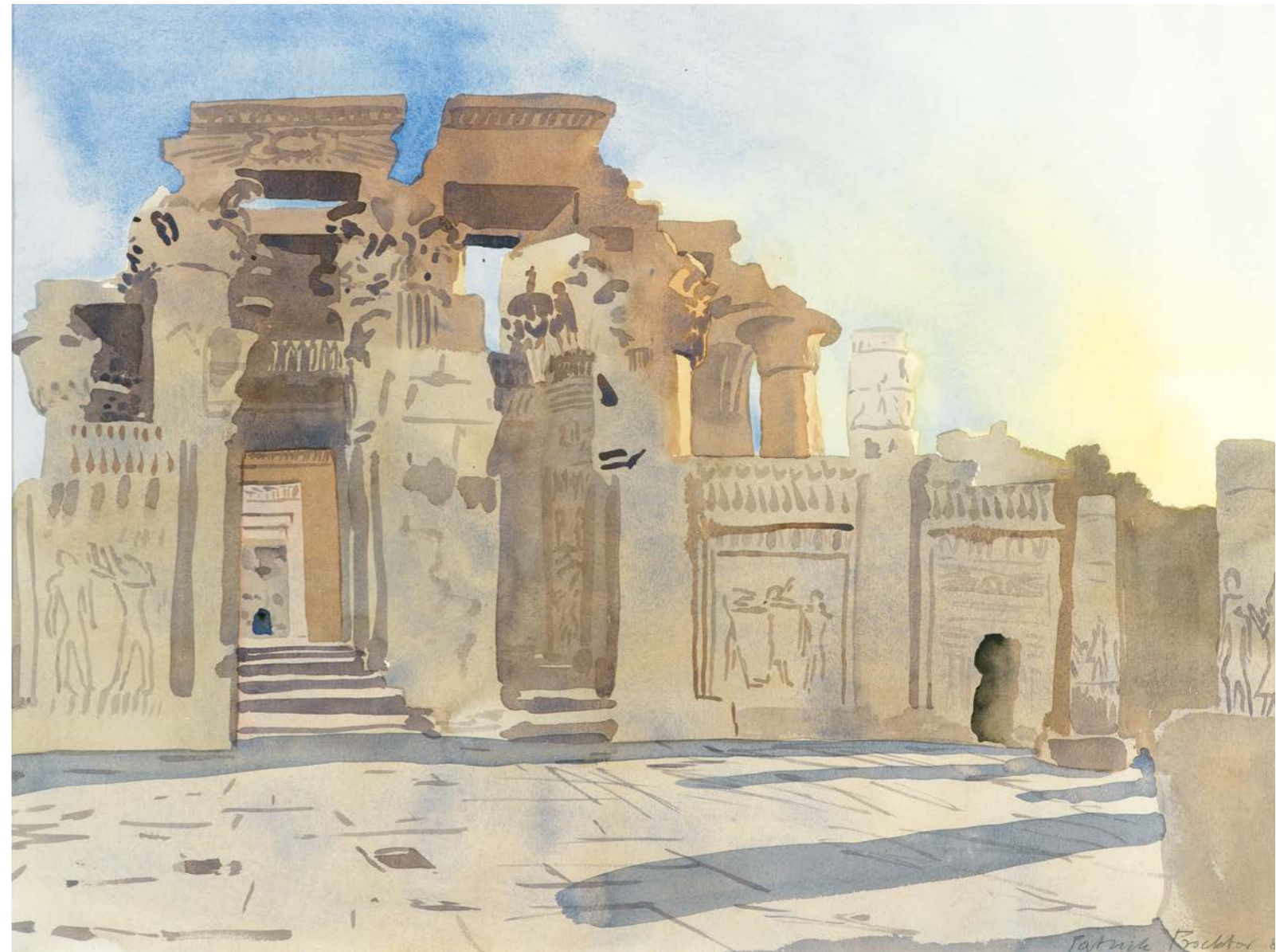
Exhibited

Patrick Proctor: Egyptian Skies, Redfern Gallery, London,
19 June – 19 July 1985

Watercolour, Tate Britain, London, 16 February – 21 August 2011

Patrick Proctor: Art and Life, Huddersfield Art Gallery,
25 August – 1 December 2012

Patrick Proctor: The Last Romantic, TheGallery,
Arts University Bournemouth, 14 January – 3 March 2016
(illus. in cat. p. 54)



Biographical notes

1936	Born in Dublin. After father’s death in 1940, is brought up by mother and maternal grandparents in London.
1946	Attends Highgate School, where taught by Welsh landscape painter Kyffin Williams RA.
1952-4	Leaves school at 16 and works for a building merchant in north London. Paints at weekends.
1954-6	Conscripted into the Royal Navy as a student of Russian language; works as an interpreter on subsequent trips to Russia.
1957	Submits a painting to the Redfern Gallery’s annual <i>Summer Exhibition</i> , which is purchased by Leicestershire Education Board.
1958	Enters the Slade School of Fine Art, where taught by William Coldstream and Keith Vaughan, but is originally inspired by David Bomberg’s emphasis on the materiality of paint.
1962	Under Vaughan’s influence, Procktor begins painting simplified, abstracted male nudes in an expressive manner. Graduates from the Slade.
1963	Is recommended by Bryan Robertson to the Redfern Gallery, and a solo show is duly arranged. The majority of works sell before the opening; buyers include the Contemporary Art Society and Kenneth Clark (on behalf of the National Gallery of Victoria, Melbourne). Moves into William Coldstream’s old flat in Manchester Street, Marylebone – his home until a devastating fire in 1999. Selected for <i>John Moores Painting Prize</i> .
1964	Included in the first <i>New Generation</i> exhibition – alongside Patrick Caulfield, David Hockney and Bridget Riley – curated by Robertson at the Whitechapel Gallery.
1965	Second solo show at the Redfern; inspired by his Camberwell colleague R.B. Kitaj, the new oils feature complex imagery with biblical and political overtones. As a teacher at Camberwell, inspires students like Keith Milow. Also befriends Francis Bacon and Cecil Beaton.
1965-72	Visiting teacher at the Royal College of Art.
1966	Commissioned to design the interior of the Pavilion for <i>Expo 67</i> , Montreal.
1967	Designs costumes for <i>Cage of God</i> at Sadler’s Wells Theatre. Latest solo show at the Redfern, of American leather boys, stirs controversy. Begins using watercolour; his portraits are distinctive for the elegant, elongated depiction of his sitters, recalling Old Masters such as Parmigianino.
1968	Portraits of friends, including Ossie Clark and Derek Jarman, are exhibited at the Redfern. Becomes infatuated with 22-year-old model Gervase Griffiths; solo show in New York consists entirely of portraits of Griffiths.
1969	One of 12 British artists selected for group exhibition in Vienna along with Gillian Ayres, Alan Davie, Hockney and Howard Hodgkin.
1970	Embarks on a solo voyage to India, with subsequent watercolours exhibited at the Redfern. Some of these are translated into aquatints, marking the start of a successful relationship with printmaking.

1972	Solo exhibition of Venice landscapes at the Galleria del Cavallino, Venice. Makes regular painting trips to Venice thereafter.
1973	Marries his neighbour Kirsten Benson, who co-founded Odin’s restaurant in Devonshire Street.
1974	Birth of son Nicholas.
1976	Selected for <i>John Moores Painting Prize</i> . Illustrates a new edition of Coleridge’s <i>The Rime of the Ancient Mariner</i> .
1980	Becomes the first modern artist to visit China since the Cultural Revolution; the resulting works are shown at the Redfern.
1981	One of 16 artists invited by Peter Blake to paint a portrait of members of The Who, to be used as part of the cover of <i>Face Dances</i> . (Other artists include Caulfield, Richard Hamilton and Allen Jones.)
1983	Commissioned by the Imperial War Museum to paint the portraits of soldiers in Belize.
1984	Death of Kirsten. Completes a reredos, entitled <i>St John Baptising the People</i> , for Chichester Cathedral. Travels to Egypt; the resulting works are later shown at the Redfern.
1985	Commissioned by the British Council to document the Queen’s state visit to Portugal. Retrospective exhibition of graphic work opens at Birmingham Museum and Art Gallery, and tours the UK.
1987	Solo exhibition at the Le Cadre Gallery, Hong Kong.
1991	Prize-winner at the <i>Sunday Times Watercolour Competition</i> (and again in 1992).
1996	Elected a Royal Academician.
2002	Shortlisted for the Charles Wollaston Award, at the Royal Academy’s annual <i>Summer Exhibition</i> .
2003	Dies, at the age of 67.
2004	Work is part of a memorial display alongside Terry Frost and Colin Hayes, at the RA <i>Summer Exhibition</i> .
2011	Included in Tate Britain’s comprehensive survey show of watercolours.
2012	Retrospective exhibition at Huddersfield Art Gallery, curated by Ian Massey.
2014	Retrospective at Galerie de France, Paris.
2016	Retrospective at Arts University Bournemouth, curated by Ian Massey.
2017	Selected for inclusion in <i>Queer British Art 1861–1967</i> , at Tate Britain.

Selected solo exhibitions

1963	Redfern Gallery, London
1965	Redfern Gallery
1967	Redfern Gallery
1968	Redfern Gallery
	Lee Nordness Gallery, New York
1969	Redfern Gallery
1970	Redfern Gallery
1971	Studio la Città, Verona
1972	Redfern Gallery
	Galleria del Cavallino, Venice
	Galleria L'Approdo, Turin
1973	Salisbury Festival of the Arts
1974	Redfern Gallery
	Gallery 101, Johannesburg
1975	Rochdale Art Gallery
	Mappin Art Gallery, Sheffield
1976	Galerie Biedermann, Munich
1977	Galleria del Cavallino, Venice
1979	Salisbury Playhouse
1980	Redfern Gallery
1981	David Paul Gallery, Chichester
	Bohun Gallery, Henley-on-Thames
1985	Redfern Gallery
	Birmingham Museum and Art Gallery, and toured to Dublin, Southampton and London
1986	Harris Art Gallery and Museum, Preston
	Galleria del Cavallino, Venice
1987	Redfern Gallery
	Le Cadre Gallery, Hong Kong
1989	Davies Memorial Gallery, Newtown, Powys, and toured to Colchester, Mold, Newport, Jarrow, Kendal and Stoke-on-Trent
1996	Redfern Gallery
2010	Redfern Gallery
2012	Huddersfield Art Gallery
2014	Galerie de France, Paris
2016	Arts University Bournemouth

Selected group exhibitions

1957	<i>Summer Exhibition</i> , Redfern Gallery, London (also regularly from 1964 onwards)
1959	<i>Young Contemporaries</i> , R.B.A. Galleries, London (also 1960, 1961 and 1962)
	<i>The Vienna Youth Festival</i>
1962	<i>The London Group Annual Exhibition</i> , Art Federation Galleries, London
1963	<i>John Moores 4</i> , Walker Art Gallery, Liverpool
1964	<i>The New Generation</i> , Whitechapel Art Gallery, London
	<i>Spring Exhibition</i> , Bradford City Art Gallery

1965	<i>Jeune Peinture Anglaise</i> , Galerie Motte, Geneva
1966	<i>Donner a Voir</i> , Galerie Zunini, Paris
1968	<i>4 Works by 12 Artists</i> , A.I.A. Gallery, London
1969	<i>12 Britische Artisten: Graphik und Objekte</i> , Künstlerhaus Wien, Vienna
1970	<i>Image/dessin</i> , Musée d'Art Moderne, Paris
1976	<i>John Moores 10</i> , Walker Art Gallery
1981	<i>Abrahams, Hollweg, Procktor, Stockham, Turlington, Wraxall</i> Gallery, London
1983	<i>Prints and Literature</i> , Redfern Gallery, London
1988	<i>Modern Prints: Spring Exhibition</i> , Redfern Gallery, London
1990	<i>Visions of Venice</i> , Bankside Gallery, London
1991	<i>Sunday Times Watercolour Competition</i> , Mall Galleries, London
1996	<i>Summer Exhibition</i> , Royal Academy, London (annually until 2004)
2001	<i>Modern British</i> , Redfern Gallery, London
2011	<i>Watercolour</i> , Tate Britain, London
2014	<i>British Self-Portraits: Highlights from the Ruth Borchard Collection</i> , Pallant House Gallery, Chichester
2016	<i>Pure Romance</i> , Redfern Gallery, London
2017	<i>Queer British Art 1861–1967</i> , Tate Britain, London

Selected public collections

Arts Council Collection, Southbank Centre, London
British Council Collection, London
British Museum, London
Chichester Cathedral
Contemporary Art Society, London
Fitzwilliam Museum, University of Cambridge
Government Art Collection, London
Imperial War Museum, London
Leicestershire County Council
Los Angeles County Museum
Metropolitan Museum, New York
Museum of Modern Art, New York
Museums Sheffield
National Portrait Gallery, London
National Gallery of Victoria, Melbourne
Old Jail Center, Albany, Texas
Royal Academy of Arts, London
Royal Air Force Museum, London
Museu de Arte São Paulo, Brazil
Ruth Borchard Collection, London
Tate, London
UCL Art Museum, London
Victoria & Albert Museum, London
Whitworth Art Gallery, University of Manchester

front cover:

Peter and Keith 1966

Ink on paper
40 × 50 cm

A portrait of Procktor’s friends Peter Docherty, the theatre designer, and the artist Keith Milow, whom he taught at Camberwell

Literature

Ian Massey, *Patrick Procktor: Art and Life*, Norwich: Unicorn Press, 2010 (illus. p. 87)

Exhibited

Patrick Procktor: Paintings and Drawings 1965-67, Redfern Gallery, London, 2-27 May 1967 (cat. 68)

inside front cover:

David Gwynnutt in Brussels 1996

Watercolour and pencil on paper
62 × 47 cm

inside back cover:

Turandot Ghost 1984

Watercolour on paper
26 × 17 cm

back cover:

Florida Evening 1983

Watercolour on paper
61 × 46 cm

Literature

Patrick Kinmonth, *Patrick Procktor*, Venice: Galleria del Cavallino, 1985 (cat. 32, illus.)

Exhibited

Spring Exhibition, Redfern Gallery, London, 8 March – 5 May 2016 (cat. 23, illus.)

Introduction © Dr Ian Massey
Catalogue © The Redfern Gallery, 2017

Photography of works: Douglas Atfield
Catalogue: Graham Rees Design

Published to coincide with the exhibition

Patrick Procktor (1936-2003)
Works on paper

Printed by The Five Castles Press

Published by The Redfern Gallery, London 2017

ISBN: 978-0-948460-67-8

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