

JOHN PIPER
(1903-1992)

John Piper



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(1903-1992)

22 FEBRUARY - 10 MARCH 2023

Monday – Friday

10am – 6pm

and by appointment

PORTLAND GALLERY

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Front cover: *Harold (Bedfordshire)*, detail, 1966, Watercolour, gouache and ink on paper, 13 3/8 x 20 3/8 in / 34 x 52.5 cm
Inside front cover: *St. Mark's Square II*, detail, 1959, Watercolour, gouache, ink and pastel on paper, 11 x 15 1/8 in / 28 x 38.5 cm

'[Romantic art] is the result of a vision that can see in these things something significant beyond ordinary significance: something that for a moment seems to contain the whole world; and, when the moment is past, carries over some comment on life or experience beside the comment on appearances.' (J. Piper quoted in D. Fraser Jenkins and H. Fowler Wright, *The Art of John Piper*, London, 2015, p. 195).

Tasked with recording bomb-damaged buildings and abbeys during the 1940s, Piper found a somewhat lighter relief depicting country manors and estates across the country. The extreme architecture and secluded locations excited Piper, and his paintings and drawings demonstrate a masterful ability to capture the grandeur and beauty of a setting alongside a sense of drama and emotive connection within each scene. With war threatening destruction of these historic sites, this was often an elegiac feeling, conveyed by Piper's use of bold skylines and dark tones of blues, reds, and ochre, as seen in his Windsor Castle and Renishaw Hall, Derbyshire paintings. Alongside contemporaries Graham Sutherland and Henry Moore, these distinctive poetic and literary themes and painterly techniques became grouped as 'Neo-Romanticism'. Piper never referred to himself with this title, instead noting his works as 'contemporary romantic paintings', informed by the powerful landscapes of artists such as J.M.W. Turner and J.S. Cotman, evolving this into an individual experience of a particular place.

In Highclere Park is an excellent example of Piper's landscape painting from this period. Here, Piper dramatically overlooks the estate at a high clearing from a footpath (known now as Brenda Parker Way). Shadowy woodlands surrounding the estate and a threatening sky imbue the painting with similar theatrics and intensity. Layers of blues and greys provide depth across the entire scene while the central fields and the treetops are flooded with a dreamlike, dusky pink and yellow light. Highclere Castle (used during this time to house evacuees from London) is just visible in the distance suggested by a few simple brushstrokes. Layers of colour and paint have been so energetically applied to the board throughout, further highlighting Piper's intensity and passion for the landscape he was depicting.

Owned by Howard Bliss in the 1950s, *In Highclere Park* was loaned to the Manchester City Art Gallery and exhibited at the Leicester Galleries as part of Bliss' wider collection, where it was purchased by Major Edwin Ody Kay. Kay's art collection included works by Walter Richard Sickert, Sir George Clausen, Augustus John, Tristram Hillier and Paul Nash with portraits by William Roberts and Stanley Spencer. Since its later sale at Christie's, the painting has remained in the same private family collection for over fifty years. Highclere Castle is well known today as the main setting for period drama *Downton Abbey*.

In Highclere Park, 1943

Signed 'John Piper' (lower right), signed and inscribed 'In Highclere Park/John Piper' (on the reverse)

Oil on board

21 ½ x 27 ¾ in / 54.5 x 71 cm

Provenance

Howard Bliss.

Major Edwin Ody Kay (purchased from Leicester Galleries exhibition).

Christie's, London, 19 March 1971, lot 61, where purchased by the present owner's father.

Exhibitions

Manchester, City Art Gallery, on loan.

London, Leicester Galleries, *From Gainsborough to Hitchens: Howard Bliss Collection*, January 1950., ex. cat.

Sheffield, Graves Art Gallery, *Modern Pictures from Major E. O. Kay's Collection*, February 1953.



Inspired by Turner's phantastic portrayal of Yorkshire's Weathercote Cave, Piper began visiting similar mountainous locations and cave entrances for numerous journals and publications of the British landscape. In 1943, the War Arts Advisory Committee commissioned Piper to document the Manod Mawr quarry in North Wales, where important works from the Royal Academy and National Gallery were stored during the Blitz. While the project never came to fruition, the visit developed Piper's fascination with geological form. Working intensely and spontaneously in the mountains over this period, Piper researched rock formations and hiked for miles to draw remote views of the Welsh landscape. His notebooks recorded seeing 'a thousand colours' when observing the rocks in varying light and weather, clearly visible within his numerous paintings and prints of these locations. (D. Fraser Jenkins and H. Fowler Wright, *The Art of John Piper*, London, 2015, p. 220). Compared to Turner's bright palette, Piper illustrated the twisted trees, roots, jagged rocks, and cliff faces with mysterious severity.

A significant work from this output was *Rise of the Dovey* (National Museum Wales, Cardiff) for which the present work is a direct study. While the work on paper is primarily ink, looking closer, one can spot subtle traces of colour across the looming Aran Fawddwy mountains and lake Creiglyn Dyfi, with additional colour notes hidden throughout the composition, and reflected in Piper's masterpiece oil.

The present work was acquired directly from the artist by architectural historian Sir Nikolaus Pevsner, editor of the King Penguin series of books. Pevsner, who established the 46-volume series the *Buildings of England*, had worked closely with Piper during the 1930s, and later commissioned him to write and illustrate the book, *Romney Marsh* in 1947, in which Piper shared his affection for the churches of the area.



Study for Rise of the Dovey, 1943-44

Inscribed indistinctly with notes
Pen, ink and watercolour on paper
16 x 20 in / 41 x 51 cm

Provenance

Acquired directly from the artist by Sir Nikolaus Pevsner, thence by descent.

Piper visited the counties of Kent and Sussex throughout his youth and artistic career. He captured the coastal villages in detail, taking photographs and notes in his 'journey books'. This landscape is believed to be of either Portland or Dungeness, two locations very dear to Piper. Drawn to the romantic desolation, Piper captures the overcast skies and rugged scenery void of any human presence, yet the deserted huts, upturned boats and unusual piles of weathered rocks moved from nearby quarries offer traces of both past interaction and an ongoing narrative between man and nature. Early portrayals of these locations are some of Piper's most playful, however after the Second World War the beaches bore a severity, strewn with military debris and barbed wire fences. A sense of foreboding and isolation is present, with the high winds and salt spray from the distant English Channel brought to life by Piper's skilful application of dark-coloured paint and wax resist.



Landscape, south coast, circa 1947

Watercolour, gouache, wax resist and ink on paper
8 ¼ x 12 in / 21 x 30.5 cm

Provenance

Sir Frederick Ashton.
Boardman Auctioneers, 30th June 1993.
Private collection, UK (purchased from the above).



Bishopstone Beach, Tide Mill, circa 1954

Signed 'John Piper' (lower left)

Watercolour, gouache, wax resist and ink on paper

14 ¼ x 20 7/8 in / 36 x 53 cm

Provenance

Leicester Galleries, London.

Piper's interest in architecture was present throughout his childhood. By the age of 14 he had visited every church in Surrey, taking notes and drawing in his sketchbooks at each trip. Continuing this passion into adulthood, Piper wrote and illustrated several architectural articles and guides, most notably the *Shell Guides*, becoming the sole editor of the series in 1968. Executed in 1956, the present work is one of the earliest examples of Piper's prolific church tower series that continued into the 1970s in a variety of media including drawings, screenprints, and photographs. The village of Huish Episcopi, Somerset became one of the artist's favourite locations to depict.

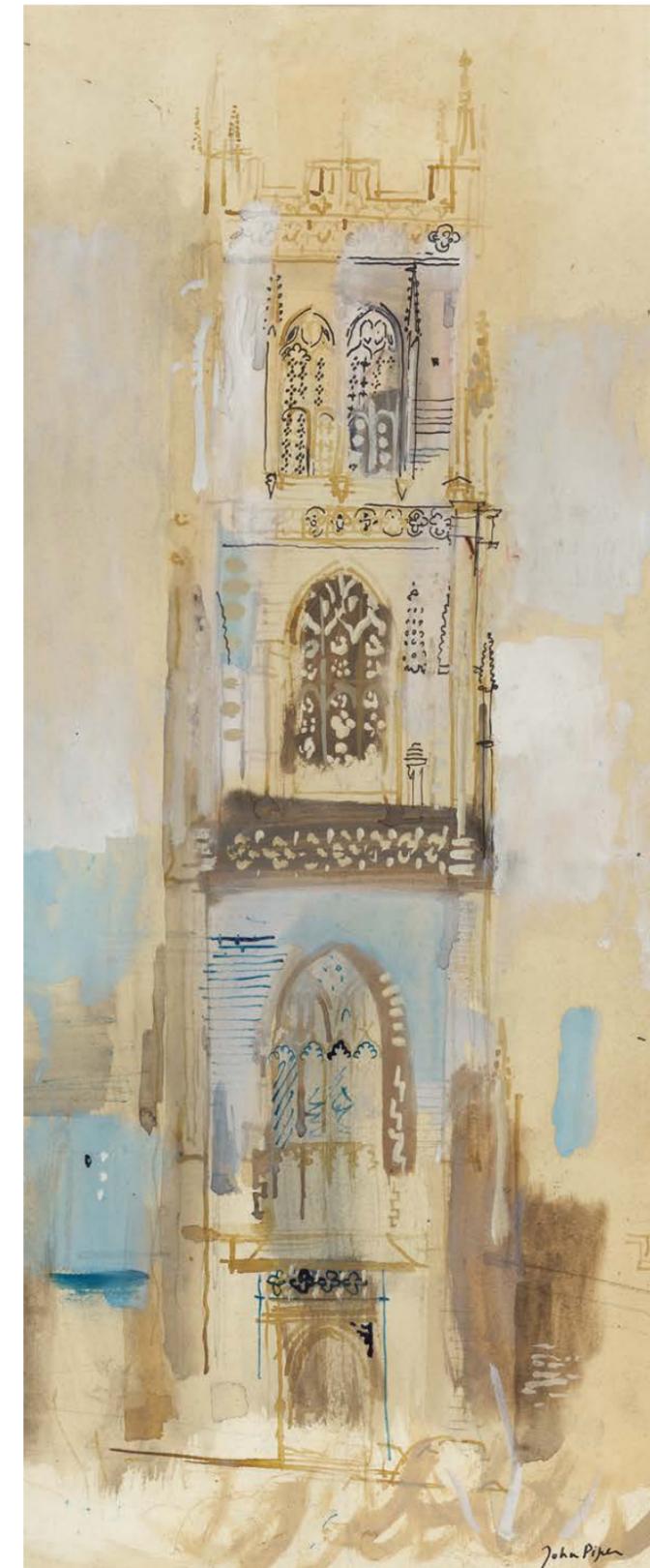
This watercolour was acquired by Senhor Assis Chateaubriand (1892-1968) from the Arthur Jeffress Gallery, London. Chateaubriand founded the São Paulo Museum of Art in 1947 and was a journalist, lawyer, entrepreneur, and Brazilian Ambassador to the UK from 1957 to 1961.

Huish Episcopi (Somerset), 1956

Signed 'John Piper' (lower right), inscribed and dated 'Huish Episcopi (Somerset)/1956' (on the reverse)
Watercolour, gouache and ink on paper
27 x 11 in / 68.5 x 28 cm

Provenance

Arthur Jeffress Gallery, London.
Senhor Assis Chateaubriand (purchased from the above in the late 1950s).
Private collection, UK.



The location of this painting has been identified as Taillebourg, Charente-Maritime in the Southwest of France. The French commune, built upon a rock is best known for its medieval fortified castle overlooking the village, used as a base for King Louis IX's battle against King Henry III in 1242. *Landscape IV* closely relates to Piper's larger watercolour, *Taillebourg* and lithograph, *Chateau de Taillebourg*, 1958, (Levinson, no. 111) each presenting further views of the castle and surrounding buildings in Piper's semi-abstracted style.



Landscape IV, circa 1957-58

Signed 'John Piper' (lower left), inscribed 'Landscape IV' (on a label attached to the backboard)

Watercolour, gouache, wax resist and ink on paper

5 ½ x 8 ½ in / 14 x 21.5 cm

Provenance

Hamet Gallery, London.

Private collection, UK (purchased from the above, January 1973).

Exhibitions

London, Hamet Gallery, *John Piper Gouaches, Watercolours*, February - March 1969, no. 34.

The Piazzetta from the Clock Tower, 1959

Oil on canvas
44 x 34 in / 112 x 86.5 cm

Provenance
Arthur Jeffress Gallery, London.
On loan from private collection.

Literature
A. West, *John Piper*, London, 1979, p. 162, no. 165, illustrated.

Exhibitions
London, Arthur Jeffress Gallery, *Paintings and Watercolours of Venice by John Piper*, May - June 1960, no.2, illustrated.



In 1959, Piper began painting views of Venice as a commission for a solo exhibition at London's Arthur Jeffress Gallery. Having read and admired the writings of John Ruskin and Adrian Stokes who provided intimate views of the city, Piper sought to celebrate Venice's ancient Renaissance design with extraordinary and unique vitality. The pale Istrian stoned buildings of the San Marco piazza are portrayed with a shimmering pale light with occasional bursts of colour: an approach markedly different from Turner and Monet's vivid depiction of the same subject. David Frasier Jenkins and Hugh Fowler Wright comment on Piper's practice during this time: 'With tones of grey replacing colour, an emphasis on a close view of the stone surfaces, and detail disappearing in to the medium, Piper, like Stokes, created a Venice that seemed not only alive but poised at the point of coming into being' (D. Fraser Jenkins and H. Fowler Wright, *The Art of John Piper*, London, 2015, p. 312).

St. Mark's Square II, 1959

Signed 'John Piper' (lower right)
Watercolour, gouache, ink and pastel on paper
11 x 15 1/8 in / 28 x 38.5 cm

Provenance

Arthur Jeffress Gallery, London.
Sir David Eccles (purchased from the above).
Thomas Agnew & Sons Ltd, London.
Private collection, UK.

Exhibitions

London, Arthur Jeffress Gallery, *John Piper Paintings and Watercolours of Venice*, 1960, no. 24.



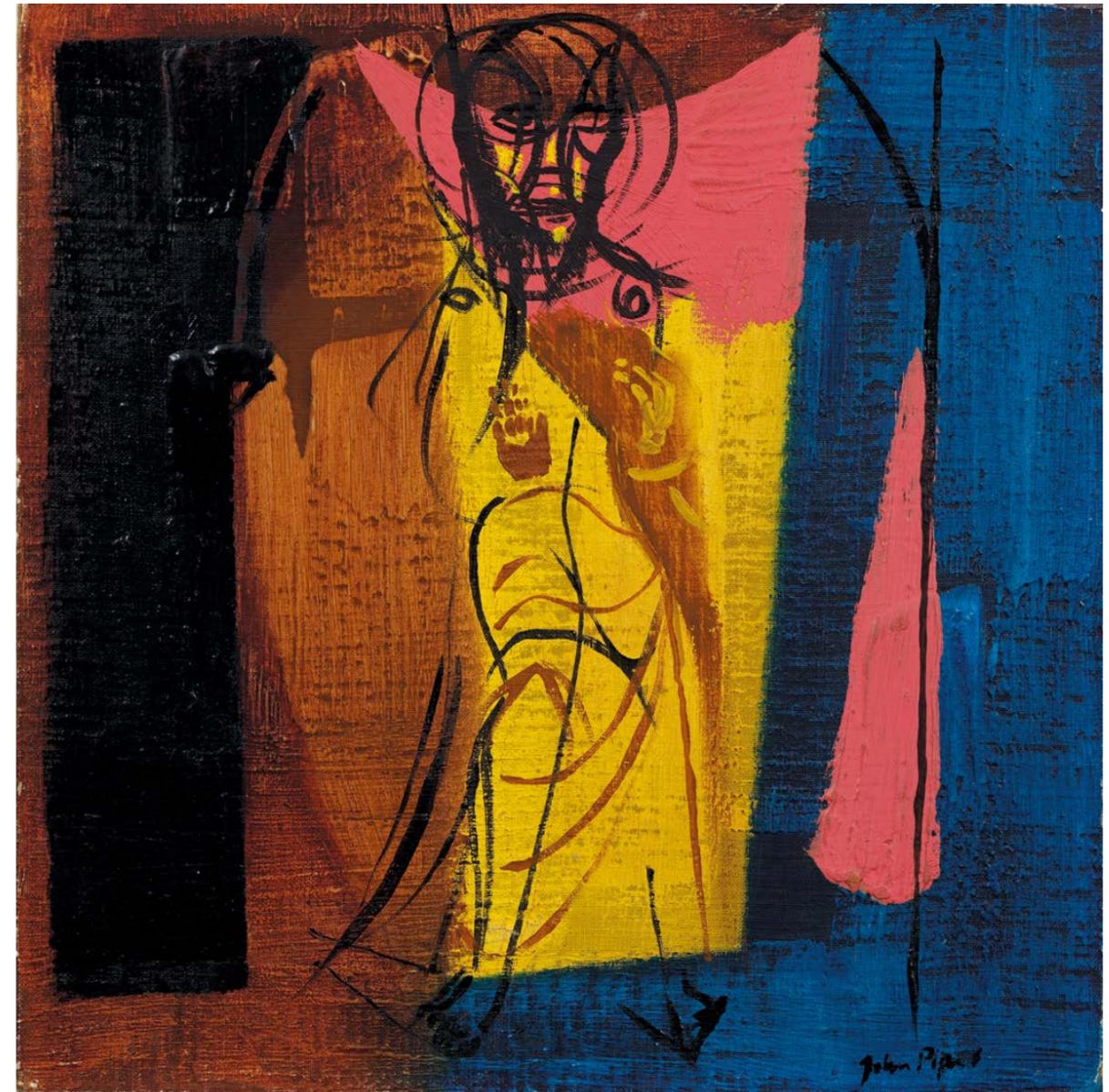
The subject of this painting derives from the north porch tympanum of Saint-Etienne cathedral, where the decorative arch at Cahors tells the story of the ascension of Christ and the martyrdom of Saint Stephen. This painting was designed (but not used) for Bertrand Russell's book *Wisdom of the West*, for which Piper created several other illustrations. A similar illustration with more figures was eventually used for the 1959 publication.

A Sculpture at Cahors, Southern France, 1959

Signed 'John Piper' (lower right)
Oil and ink on canvas, laid on board
15 x 14 ½ in / 38 x 37 cm

Provenance

John and Ruth Isabel Ross, Enniskerry.
Moore-Gwyn Fine Art, London.
Private collection, UK (purchased from the above, 2022).



This colourful oil depicts the Ancient Greek hero Heracles together with his half-sister Athena, the goddess of wisdom and war. One of the most celebrated Greco-Roman characters, Heracles is typically illustrated in the midst of battle or as an athlete, symbolising strength and bravery. In this example however, Piper draws on lesser-known early portrayals of the demi-God as a musician playing a lyre or kithara. He is often seen playing to members of his divine family, with Athena always present either as bystander or aid. This oil was another potential design for an illustration in Bertrand Russell's book 'Wisdom of the West'.



Heracles tuning his lyre and Athena, circa 1959

Oil on board
9 ½ x 15 ½ in / 24 x 39.5 cm

Provenance
Private collection, UK.

Pointe du Chateau, Brittany was painted during Piper's frequent visits to the peninsula during the 1960s, where he studied and drew the rocky beaches intently. While earlier portrayals of the mountains and quarries of Snowdonia and Portland are more literal in representation, this oil is a contrasting explosion of energy, colour, and abstracted form. Splashes of colour are layered upon one another, while spontaneous lines of black vigorously dance around the canvas, suggesting the outlines of stones and cliff edges. Piper is thought to have been inspired by the abstract expressionists exhibiting in London during this time, including Jackson Pollock, Willem de Kooning and Mark Rothko.



Pointe du Chateau, Brittany, circa 1960

Oil on canvas
28 x 36 in / 71 x 91.5 cm

Provenance
Marlborough Fine Art, London, as 'Garn Fawr'.
Private collection, UK.

Piper photographed Warmington church, Peterborough for Juliet Smith's *Northamptonshire & the Soke of Peterborough: A Shell Guide*, published in 1968. The guide notes the church as 'one of the most famous of Northamptonshire's Early English churches, [having] a broach spire with very prominent lucarnes which give it a slightly lumpy appearance' (a broach spire has no bottom parapet; a lucarne is a dormer-type opening).

While Piper's focus had shifted to wider themes after the war, he continued to explore historically important and ecclesiastical locations with experimental and energetic techniques. Piper's largest and most distinctive church tower works were created in the 1960s and painted around the same time as the animated Brittany series of oils *Warmington Spire*, 1964 is injected with a similar energy. Thick splashes of gesso build up the surface of the canvas while enthusiastic, abstracted brushstrokes surround the outline of the tower. In isolating the spire and presenting this on a large-scale, Piper depicts the impressive structure with strength and prominence while its delicate, linear form recalls his detailed wartime drawings as part of Kenneth Clark's *Recording Britain* scheme, which aimed to record and celebrate the country's natural beauty and architectural heritage. These semi-abstracted, frontal viewpoints show further influence from Piet Mondrian's early 1900 Impressionist depictions of the gothic church tower at Zeeland in the Netherlands.

Warmington Spire, 1964

Signed 'John Piper' (lower left), signed, inscribed and dated 'Warmington Spire/John Piper/1964' (on the reverse)
Oil on canvas
48 x 23 in / 122 x 58.5 cm

Provenance
Anderson Gallery, Broadway, 1998.
Private collection, UK.

Literature
T. Reichardt, 'John Piper - A Personal View', *Labrys* 9, November 1983, p. 50, illustrated.

Exhibitions
Oxford, Bear Lane Gallery, *John Piper and Kenneth Lee*, May 1964, no. 2.



Harrold (Bedfordshire), 1966

Signed 'John Piper' (lower left), inscribed and dated 'Harrold 21 VI 66' (lower right)

Watercolour, gouache and ink on paper

13 3/8 x 20 5/8 in / 34 x 52.5 cm

Provenance

Mrs Priscilla Bain, thence by descent.

Private collection, UK.

Exhibitions

Oxford, Bear Lane Gallery, December 1966.





Stackpole Quay II, 1969

Signed, inscribed and dated 'John Piper/30 1 69 Stackpole Quay' (lower right)
Watercolour, gouache, and wax resist on paper
15 x 22 ¾ in / 38 x 57 cm

Provenance

Goldmark Gallery, Uppingham.
Private collection, UK (purchased from the above, 2008).

Piper's topographical and architectural recordings extended beyond Britain after the Second World War. From 1955, he would drive around the south of France every summer with his family, making studies of the countryside and villages. With each visit, Piper's affinity for the country grew stronger, returning to seek out more inspiration and new subject matter to bring into his practice. Bold lines and a broad application of contrasting colour also began appearing in his painting, echoing the theatre sets and stained-glass designs he was producing at the time.

The town of Rodez, was one of the extensive number of locations visited, noted by Piper's daughter Clarissa, who kept a diary of everywhere the family visited in 1958. It is no surprise Piper was so taken by this imposing cathedral. Its flamboyant gothic tower, Renaissance detailing, and rose window dominate the entire sheet in the present work, which is a study for Piper's large-scale oil, *Rodez (Aveyron)*, 1971 (exhibited at Marlborough Fine Art in 1975). The striking red pigment recalls the red brick sandstone of the building, appearing to glow in places to capture the intense sunlight of the day. Interruptions of sharp green dramatically contrast with the composition, illustrating Piper's growing experimental style and inspiration from the Impressionists.

Rodez Cathedral, 1970

Signed 'John Piper' (lower right), inscribed and dated 'Rodez Cathedral/(1970)' (on the reverse)
Watercolour, gouache, wax resist and ink on paper
30 x 22 in / 76 x 57 cm

Provenance
Lambeth Arts Limited, London.
Private collection, UK (purchased from the above, February 1973).



Dinas, Wales, circa 1970

Signed 'John Piper' (lower left), inscribed 'Dinas' (on the reverse)
Watercolour, gouache and ink on paper
14 x 21 in / 35.5 x 53.5 cm

Provenance

Marjorie Parr Gallery, London, 1970.
Private collection, UK.



'A shoot will spring forth from the stamp of Jesse and branch out from his roots' – Isaiah 11:1

Poetry entrepreneur and founder of the Lyrebird Press, Meary J. Tambimuttu ('Tambi') invited Piper to illustrate 'The Jesse Tree: A Mask in Verse', for which this drawing was used. The publication, intended as a church opera (by Elizabeth Maconchy with a libretto by Anne Ridler) was inspired by medieval windows portraying the Old Testament verse of Jesse, Father of David the King of Israel and the genealogy of Jesus. The opera was first produced as part of a festival in Dorchester Abbey in October 1970. Piper further designed the backboard for the production.

Piper's execution of *Jesse Tree* is similar to his *Foliate Head* series, based upon the ornate 'green men' found mostly within religious buildings, dating back to 19th Century and medieval times.

Jesse Tree, 1972

Signed 'John Piper' (lower right)
Watercolour and wax resist on paper
20 ¼ x 12 in / 51.5 x 30.5 cm

Provenance

Private collection, UK.
Agnew's, London.
Private collection, UK (purchased from the above, circa 2007).

Literature

A. Ridler, *The Jesse Tree*, London, 1972, illustrated on the frontispiece.

Exhibitions

London, Agnew's, *Piper in the 1960's and 70's*, November - December 2007, no. 21.



Piper's broad experimentation of media continued into the 1960s, where in 1966 he exhibited a series of collaged figurative works known as the *Eye and Camera*, alongside works by Sidney Nolan and Ceri Richards at London's Marlborough Fine Art gallery. In a dramatic shift from his typical subject matter, Piper brought together fragmented and repeated images of semi-naked women (his wife Myfanwy, the nameless muse), layered over drawn or painted coloured backgrounds. The provocative subject matter shocked his regular audience and reviewers however, Piper's real intention was to explore and question the concept of the multiple, and the status of photography as a serious medium in the art world which at the time was considered 'second rate'.

Developing his own photographs at his Buckinghamshire studio at Fawley Bottom, Piper championed the importance of this medium in exploring new concepts and visualising his paintings and drawings from a unique perspective. He commented, 'The photographs are all my own, sometimes preceding the drawn or collaged areas, sometimes being posed and taken after a drawn idea has been put down on paper' (J. Piper quoted in D. Fraser Jenkins and H. Fowler Wright, *The Art of John Piper*, London, 2015, p. 350). The repetition of imagery and combination of this medium with his drawings (and later screenprints of these collages) further intentionally blurred the lines of the 'original' likening Piper's avant-garde approach to that of the emerging Pop Art movement.



Working collage for 'Eye and Camera' series, circa 1973

Ink and mixed media collage on paper
18 x 25 ¾ in / 45.5 x 65.5 cm

Provenance
Goldmark Gallery, Uppingham.
Private collection, UK (purchased from the above, 2011).

Theddlethorpe All Saints, circa 1975

Signed 'John Piper' (lower right), inscribed and dated
'Theddlethorpe/All Saints 23 x 75' (lower left)
Watercolour, wax resist, and ink on paper
22 ½ x 30 ½ in / 57 x 77.5 cm

Provenance

Henry Spencer & Sons, Nottingham, 22 October 1976, lot 387 (direct from the artist).
Mellors and Kirk, Nottingham, 20 September 2012, lot 677, where purchased by the present owner.

Literature

H. Thorold (ed.), *Lincolnshire Churches their Past and their Future*, Grantham, 1976, illustrated on the cover.

Exhibitions

Grantham, University of Evansville, Harlaxton Manor, *John Piper Exhibition*, May 1980, no. 38.



Great Sturton, Lincolnshire, 1976

Signed 'John Piper' (lower right), inscribed and dated 'Lincolnshire Church... - Gt. Sturton VIII 76' (lower left)

Pencil, watercolour, and wax resist on paper

11 x 14 1/2 in / 28 x 37 cm

Provenance

Goldmark Gallery, Uppingham.

Private collection, UK.

Exhibitions

Henley-on-Thames, Bohun Gallery.





Hatham-on-Bain, Lincolnshire, 1976

Signed 'John Piper' (lower left), inscribed and dated 'Hatham on Bain, Lincs 10/Viii/76' (lower right)

Pencil, watercolour, wax resist and ink on paper

15 ½ x 22 ¾ in / 39.5 x 58 cm

Provenance

Private collection.

Wiseman Originals, London.

Private collection, UK.

This study painted in the 1960s was used for the East Window of the Chapel of St. John's Hospital, Lichfield and replaced the plain quarry glass which had been used during the Chapel's restoration in 1870. The subject of this design is Christ in Majesty, surrounded by symbols of the four Evangelists.

Piper himself wrote about its derivation: 'The character of the design is influenced by a number of drawings and paintings I made of Romanesque sculptures in the Dordogne and Saintonge areas of Western France, on many visits between 1955-1975.'



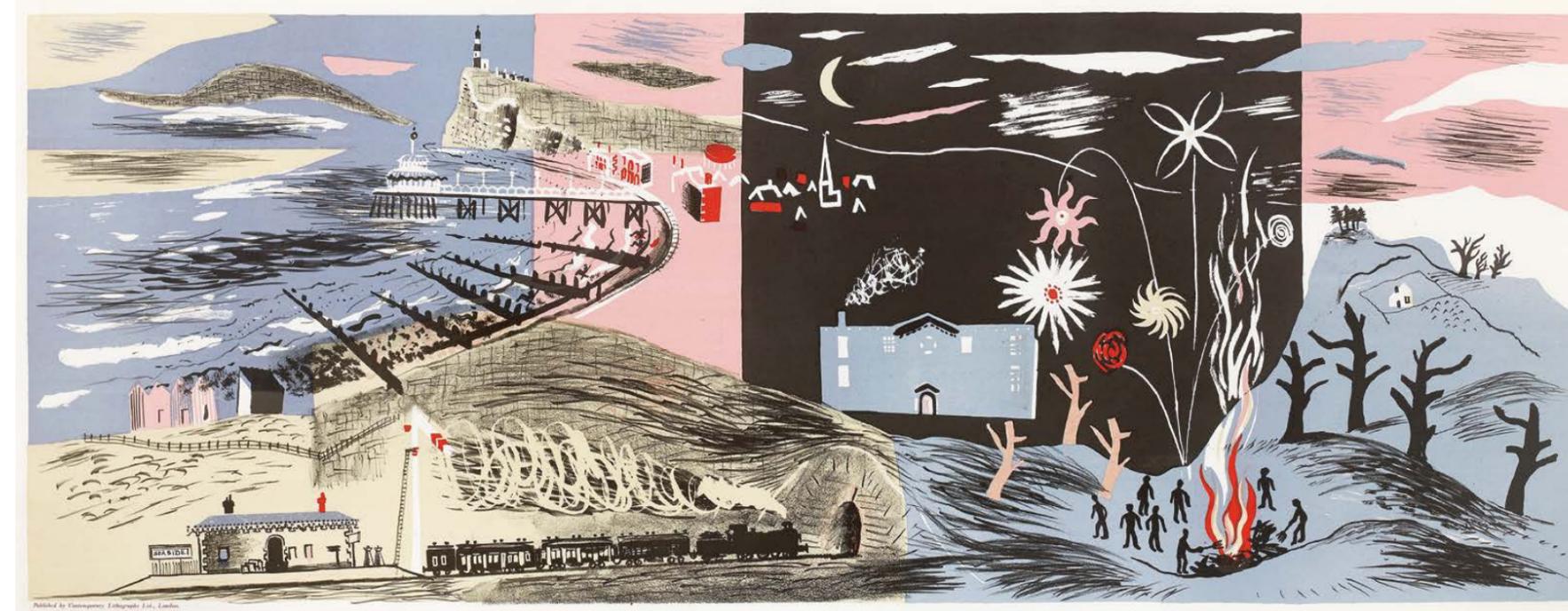
Design for Stained Glass Window, 1983

Signed 'John Piper' (lower right)
Ink, watercolour, gouache and coloured pastel on paper
22 ¼ x 30 ¼ in / 56.5 x 77 cm

Provenance
Goldmark Gallery, Uppingham.
Portland Gallery, London.
Private collection, UK.

'Coastguard cottages, huts, stores, railways, flagpoles, where flags are constantly run up to salute passing vessels...make a museum of maritime structures and appliances. The whole area looks like an oversized nursery floor, very untidy at first sight, but having an underlying pattern'

(J. Piper quoted in exhibition catalogue, *John Piper in Kent and Sussex*, Mascalls Gallery, Eastbourne, November 2011, p. 10).



Nursery Frieze II, 1936

Lithograph

17 7/8 x 47 7/8 in / 45.5 x 121.5 cm

Literature

Levinson, no. 9.



Stone Wall, Anglesey, circa 1949

Signed 'John Piper' (lower right), numbered '29/50' (lower left)

Lithograph

15 3/8 x 20 1/2 in / 39 x 52 cm

Edition of 50

Literature

Levinson, no. 71.



Another number from the edition illustrated

Foliage Heads II, 1975

Signed and numbered 33/75

Screenprint

22 7/8 x 29 7/8 in / 58 x 76 cm

Edition of 75

Literature

Levinson, no. 246.



Shadwell Park, 1977

Signed 'John Piper' (lower right),
 numbered 27/75 (lower left)
 Screenprint
 20 ½ x 27 ½ in / 52 x 70 cm
 Edition of 75

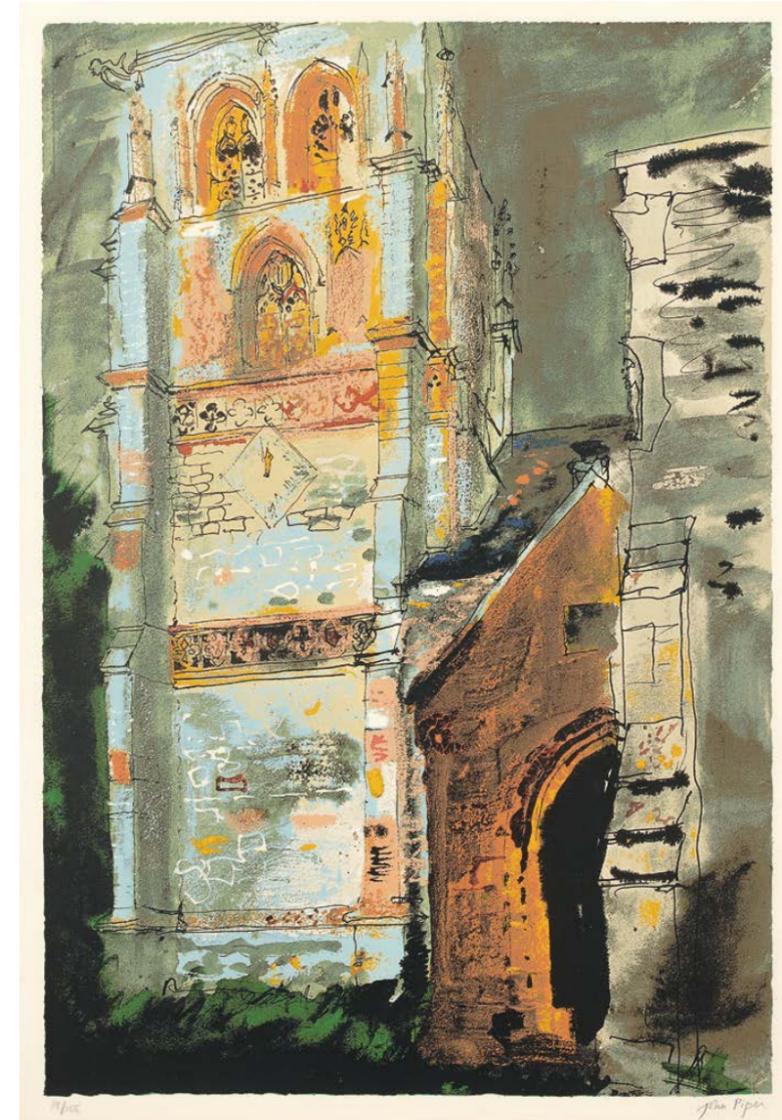
Literature
 Levinson, no. 277.



Ruined Church, Bawsey, 1982

Signed 'John Piper' (lower right),
 numbered '87/100' (lower left)
 Screenprint
 17 ⅞ x 24 in / 45.5 x 61 cm
 Edition of 100

Literature
 Levinson, no. 341.



Ruishton, 1986

Signed 'John Piper' lower right, numbered '19/100' (lower left)
 Screenprint
 27 x 17 ¾ in / 68.5 x 45 cm
 Edition of 100

Literature
 Levinson, no. 381.

SELECTED EXHIBITIONS

- 1940 The Leicester Galleries, *Paintings and Watercolours*, London
- 1941 Temple Newsam, *Henry Moore, John Piper, Graham Sutherland*, Leeds
- 1944 J. Ledger & Son, *Exhibition of Watercolour Drawings, Rowlandson - Until The Present Day*, London
- 1945 The Leicester Galleries, *The Sitwell Country*, London
- 1946 The Leicester Galleries, *Designs for The Rape of Lucretia*, London
- 1948 Curt Valentin Gallery, New York,
- 1950 Curt Valentin Gallery, New York
- 1951 The Leicester Galleries, *Stones and Flowers*, London
- 1953 Aldeburgh Festival and Arts Council Gallery, *Cambridge Paintings 1932-52*, Suffolk
- 1955 Curt Valentin Gallery, New York
- 1956 Kunstzall Magdalene Sothmann, *Drawings and Watercolours*, Amsterdam
- 1957 Durlacher's, New York
- 1959 The Leicester Galleries, *John Piper*, London
- 1960 Arthur Jeffress Gallery, *Paintings and Watercolours of Venice*, London
- 1962 Arthur Jeffress Gallery, *Paintings and Watercolours of Rome*, London
- 1963 Marlborough New London Gallery, London
- 1964 Marlborough Fine Art, *John Piper, Retrospective Exhibition* London
- 1967 Marlborough Fine Art, *Retrospective Exhibition*, London
- 1967-8 John Piper Retrospective, museums throughout Britain
- 1968 Cecil Higgins Art Gallery, City Museum, *Retrospective Exhibition*, Bradford
- 1969 Marlborough New London Gallery, *European Typography 1967-9*, London
- 1969 Bear Lane Gallery, *European Typography 1967-9*, Oxford
- 1970 Hammet Gallery, *Gouaches and Watercolours*, London,
- 1973 Marjorie Parr Gallery London, London
- 1976 Gallery Kasahara, Japan
- 1977 Marlborough Fine Art, *John Piper, Victorian Dream, Palaces and Other Buildings* London
- 1978 University College, Cardiff
- 1983 Tate Gallery, *John Piper: Tate Gallery 1983*, London
- 2001 Imperial War Museum, *John Piper: The Forties*, London
- 2003 Dulwich Picture Gallery, *John Piper in the 1930s: Abstraction on the Beach*, London
- 2012 Museum of Wales, *John Piper: The Mountains of Wales*, Cardiff
- 2012 Dorchester Abbey, *John Piper and The Church*, Oxfordshire
- 2012 Hereford Museum and Art Gallery, John Piper: Creative Partnerships, Hereford
- 2016 Hastings, Jerwood Gallery, *John Piper: An Eye for the Modern*
- 2016 Chichester, Pallant House Gallery, *John Piper : The Fabric of Modernism*
- 2017 Liverpool, Tate, *John Piper*

ACKNOWLEDGEMENTS

Portland Gallery would like to thank Hugh Fowler-Wright and Rev. Dr Stephen Laird FSA for their research and contributions to this exhibition, and Esme Dollow for her catalogue entries.

Right: *Design for Stained Glass Window, detail*, 1983
Ink, watercolour, gouache and coloured pastel on paper
22 ¼ x 30 ¼ in / 56.5 x 77 cm

Back cover: *In Highclere Park, detail*, 1943
Oil on board
21 ½ x 27 ¾ in / 54.5 x 71 cm





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