

John Golding *Only Human*

John Golding
Only Human

THE MAYOR GALLERY

THE
MAYOR
GALLERY

Contents

p. 5	<i>Only Human</i> by Dawn Ades
p. 11	Plates
p. 62	List of works
p. 64	Biography, selected solo and group exhibitions
p. 66	Collections



Only Human

While making the works in this exhibition, Golding started teaching at the Courtauld Institute of Art. Balancing the studio with his teaching and research as an art historian proved surprisingly successful, though it was always his painting that mattered most. Nonetheless, he has been a hugely influential historian of twentieth century art, starting with his comprehensive *Cubism: A History and an Analysis* in 1959 and continuing to pioneer the serious study of modernism when (believe it or not) there was a serious dearth of literature to guide us in then virtually uncharted waters. In 2000 he published his Mellon Lectures, *Paths to the Absolute*; as he said in the Preface, at the time there was “no standard work on the origins, birth and dissemination of abstract art in the twentieth century, let alone a definitive study of the subject: its manifestations are too diverse, its ramifications too complex.” He chose to focus on seven artists – “the three greatest European pioneering abstract painters – Mondrian, Malevich and Kandinsky”, facing their American successors Pollock, Newman, Rothko and Still.



Untitled, c. 1960, monotype, 64.5 x 44.5 cm

My reasons for starting with this brief account of what Golding regarded as a secondary activity are twofold and somewhat paradoxical: firstly, his work of the late 50s and early 60s, that we see in this exhibition, comes as an utter shock in relation both to his later abstract paintings and to the fact that he had been totally immersed at the time in Cubism, in Picasso, Braque, Gris and Cézanne the progenitor, not a trace of which is visible. Secondly, in his discussion of those seven artists in *Paths to the Absolute* his aim, as Chris Green says, is to “insert himself empathetically into his artist-subjects”, and what particularly grips him are the different

ways in which they respectively have moved into abstraction. Kandinsky, Golding explained in his wonderfully expansive interview with Richard Wollheim, discussed two ways: veiling, or stripping bare. But Golding proposes a third way into abstraction – “which is moving up into the image or images of an earlier mode.” In his essay on Mondrian in *Paths to the Absolute* this idea is fleshed out. In Mondrian’s Platonic “Triologue” “Natural Reality and Abstract Reality”, the character Z, an “Abstract-Real Painter”, remarks on the impossibility of using normal perspective to paint a close-up scene of a Mill. Golding elaborates: “Z is already suggesting to us that one of the many ways into abstraction can involve a move up into the very breast of perceived reality and into the heart of what an individual canvas or series of canvases may be depicting.” This “move up into abstraction” for Golding was, as he put it, through the body rather than as in the case of Mondrian through landscape. And for him the body was not just the vehicle for this transition but remained the subject of his painting. “I recognize that the body is always there in my work, that it is what my paintings are about.” The pictures become metaphors for the body, too.

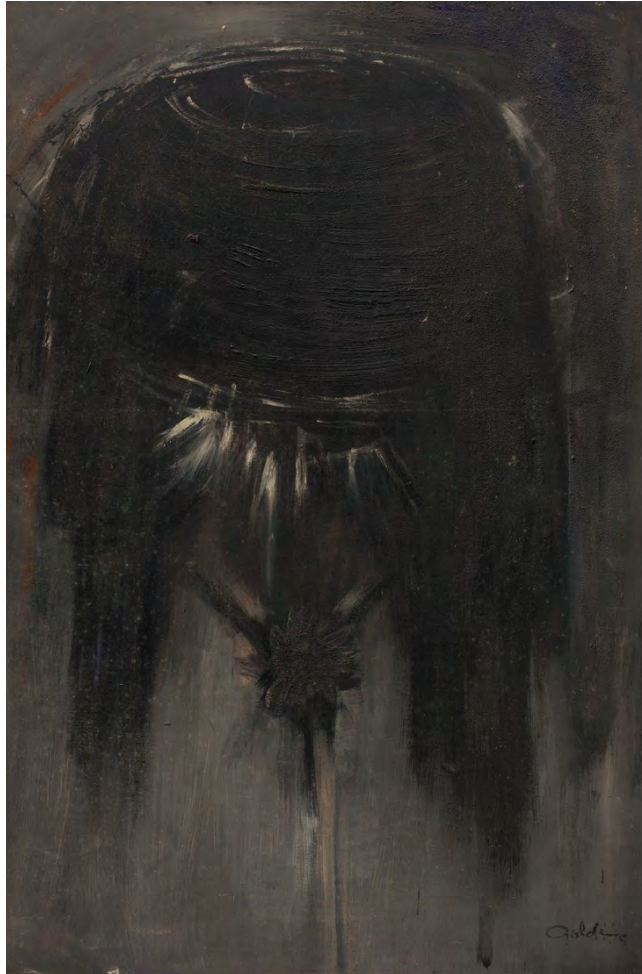
What still hits one on seeing the paintings, drawings and etchings of the early 60s is their absolute absorbedness in the body as some kind of struggle, and not of a purely pictorial kind. They are dark, violent, secretive and very powerful. They do not seem, at least at first, to be engaged on the kind of move into abstraction Golding so eloquently analyses in *Paths to the Absolute*. Their remoteness from any kind of familiar figuration is partly due to the strong influence of the Mexican painter Jose Clemente Orozco, but their obsessions are quite particular, and almost all centred on the human body. The point is they need to be looked at, perhaps analysed, in their own right rather than as stages in a pictorial odyssey to abstraction, though at the same time they are the nuggets from which the later perceptions of painting through the body emerge. Between these images of the body and the first hard-edge abstractions followed by the joyous light-filled pastels and oils there was another period of experiment, with prints, collage and decalcomania which ended in a zero-like break with the past.



Torso, c. 1963, oil on board, 146 x 98 cm

The works from the late 50s to the early 60s in this exhibition are absorbing and disquieting in their treatment of the human body. Some are frankly of the male body but others have female elements or are ambiguous. John was quite open about this: “The majority of my early single-figure pieces were male. Half the torso pieces of the 1960s were in fact female, although male and female were sometimes coupled. But there came a time when I was somewhat desperately trying to find a compromise between a male and female body. This is a perfectly valid subject for art and has been explored by many artists, writers in particular, but when I realised what I was doing, I turned my back on this because I am not interested in art as self-discovery or as therapy. Hence, probably, the move to a ‘purer’, hard-edged art...”¹

In one of the most powerful of the oil paintings, *Torso*, the body mass is centred in the canvas, encircled by a kind of shroud of grey brush marks overlaying a dark ground. Thick strokes of mostly white, grey and black paint, with occasional gleams of red, blue and gold emphatically construct the volume of a torso, which seems to be sitting or squatting - but the contours of a body, some slight indicators of female breasts, are swept into what seems to be the curve of a giant, hollow pot. Where the neck should be there is thick black paint that might signal emptiness, which extends into the hint of a handle. It is not so much a question of ambiguity, but of confronting the viewer with conflicting physical evidence, a torso unnervingly becoming impossibly hollow. Freud’s ideas about sexual symbols - containers, for example, standing for women, arise, though not in a deliberate, wilful way. The energy and apparent spontaneity of the painting do suggest that somehow consciously or unconsciously Golding is facing something difficult, threatening. His friend Gunther Gerzso in Mexico wrote to him at about the time he was painting this picture: “try to be as black and violent as you can; by doing so you might discover things you’ve never thought of before.”²



Le Transparent, 1960, oil and mixed media on board, 122.5 x 81.5 cm

An etching of 1963 is a less truncated version of a similar figure to *Torso*; it appears to be holding a staff or perhaps is divided down the middle. There is a similarly hollow neck, with a kind of Dutch collar. But more obvious here than in the painting are the skeletal lines of a ribcage, which recall Orozco. “Orozco was my greatest source of inspiration...One of the features of Orozco’s art is the way in which his

figures all seem to be in some way flayed, they wear their skeletons on the outside, like armour, although it is an armour that is useless, and he mostly seems to see humanity as doomed.”³ For Orozco the human figure is in an unending struggle against the gods. Prometheus is one of Orozco’s greatest tragic figures, forever condemned for stealing fire from the gods for the good of mankind.

Obscurely related to the dark bodies are paintings that seem haunted by a deep Mexican or perhaps pre-Columbian past - presences like that in the extraordinary *Le Transparent*. While the *Torso* is headless, these recall a head, or a mask; in *Le Transparent* it is like a trophy, with Christ-like hair, luminous feathers, suspended on a plant-staff. Or could the shafts of vertical paint hint at limbs? Where does this come from? Although haunted It seems to have no obvious progenitors – perhaps a thing he had “never thought of before”, as Gerzso said. In an untitled gouache, a helmeted head or body fragment challenges our sense of scale.

The male body, again a headless torso but in this case with no ambiguity about the gender, was the subject of a series of etchings in which the outlines of the body, which are in its first state very beautifully drawn, are progressively and progressively violently obliterated. The obliterating marks start as shadows, delineating and highlighting parts of the body, sometimes outlining an ideal musculature. Towards the end of the series violent whip-like lines encircle the torso; the strange thing about these marks is their regularity even as they slip almost imperceptibly from being as even as a rib-cage to mere scrawls.

The most direct study of a male body at this period – though we are for the most part lacking precise dates - is the oil and mixed media work *Desnudo gris*, Grey nude, a painting that used to hang above the bed in Golding’s bedroom. Elsewhere I described this as a “tender” study of a nude, but it is better perhaps understood as a direct, unflinching account of a vulnerable body. Is it a self-portrait? It’s offered quietly to the gaze, but is hardly narcissistic. A contrast with this muted nude are the paintings Golding made during or after a trip to Orvieto in 1959, which include studies of a male nude in flesh pink

in a watery setting. Enveloped in green water weed, arm raised to obscure the face which anyway is reduced to a black hole, the body has a quite grotesquely exaggerated, and in a sense formalised, rib cage, as though emaciated. This may be related to Signorelli’s fresco *Resurrection of the Flesh* (c. 1499-1502) which he saw at Orvieto, in which skeletons advance towards heaven to receive their flesh again.

Golding was gay at a time when homosexuality was still illegal. It is difficult to understand that social and psychological situation today. Iris Murdoch in *The Bell*, which was published in 1958, gives an unflinching account of the anguish of one of the main characters, the leader of an idealistic lay community, struggling with his unacknowledgeable sexuality, and of the confusion of a young man encountering for the first time this “propensity” which he had regarded as “a strange sickness or perversion”, though he realised that, unlike his father, “it was more proper to regard these people as subjects for the doctor than subjects for the police”. However, unlike the countless victims of this social pressure who denied their sexuality Golding never did and lived with his lifelong partner the historian James Joll, whom he met in the late 50s. More than that it is impossible to know, except that in the letters to Gerzso and in his later interview with Wollheim he spoke of great difficulties, and of “desperately trying to find a compromise between a male and a female body.” Gerzso responded “I know this painting business is rather awful, but I don’t think it is worth getting physically ill about it. Maybe it is the content of your painting that depresses you so much not just painting. I don’t know how you paint now – but your dark and tragic figures, surrounded by more blackness, are probably hard to face all of the time. It is like shouting the same despair over and over again...” Gerzso always stresses, though, that it is impossible to change direction and paint “calmer and more hopeful” pictures without going against oneself; what matters is the emotional truth: “through painting we are able to receive flashes of insight which enable us to recognise the true nature of our emotions.” So, “be as black and violent as you can...”

Although Golding eventually turned away from procedures he came to regard as self-discovery or therapy, he always insisted, as we saw, that the body was in the painting. Looking again at the works in this exhibition, one of the strongest effects they have on the viewer is that the painting is happening as we look. It is physically and emotionally being made through an intense engagement of the body of the painter with the painting. It is also engaged with the world and the history of painting itself and with an individual’s response to it. Here one might change tack and consider Golding’s comment to Wollheim about trying to “find a compromise between a male and female body. This is a perfectly valid subject for art...” If we take this not as Golding’s concern with seeing male or female bodies as such but as an issue deeply embedded in the history of painting – that is the dominance of the male gaze looking at the female (“scopophilia”). As the woman’s body has been the subject so continuously in the history of art, a different kind of interrogation may have been in his mind. What if the male identifies with the woman as spectacle? And thus questions those visual traditions from a different standpoint? It is quite telling that the only work which had an actual model was the *Grey Nude*. The artist is here looking at himself looking, (though he eliminates the eyes). So the struggle, then, perhaps, was as much with painting itself and its histories as with the ostensible subject; the body creates a new psychic space for looking, seeing and acting: the painting.

Dawn Ades, October 2021

¹ “From Mexico to Venice, Postscript: Interview with Richard Wollheim”, in John Golding *Visions of the Modern*, Thames & Hudson, 1994 p. 337. The interview was on the occasion of Golding’s exhibition *Works from a Decade* at the Yale Center of British Art, New Haven, 1988.

² Gunther Gerzso letter to Golding July 10 1964

³ *Visions of the Modern*, Thames & Hudson, 1994 p. 338



Plates

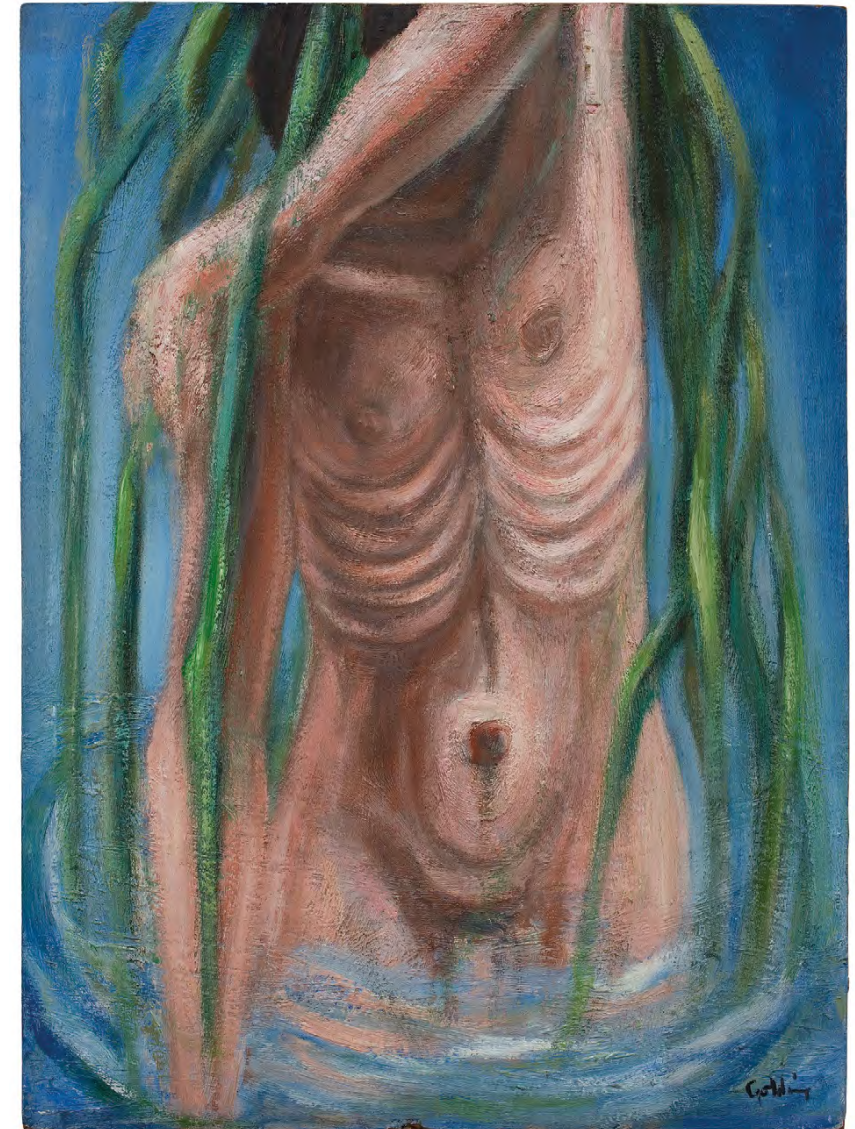
Man Emerging from Pool

c. 1958

Oil on board

76 x 56 cm

30 x 22 inches



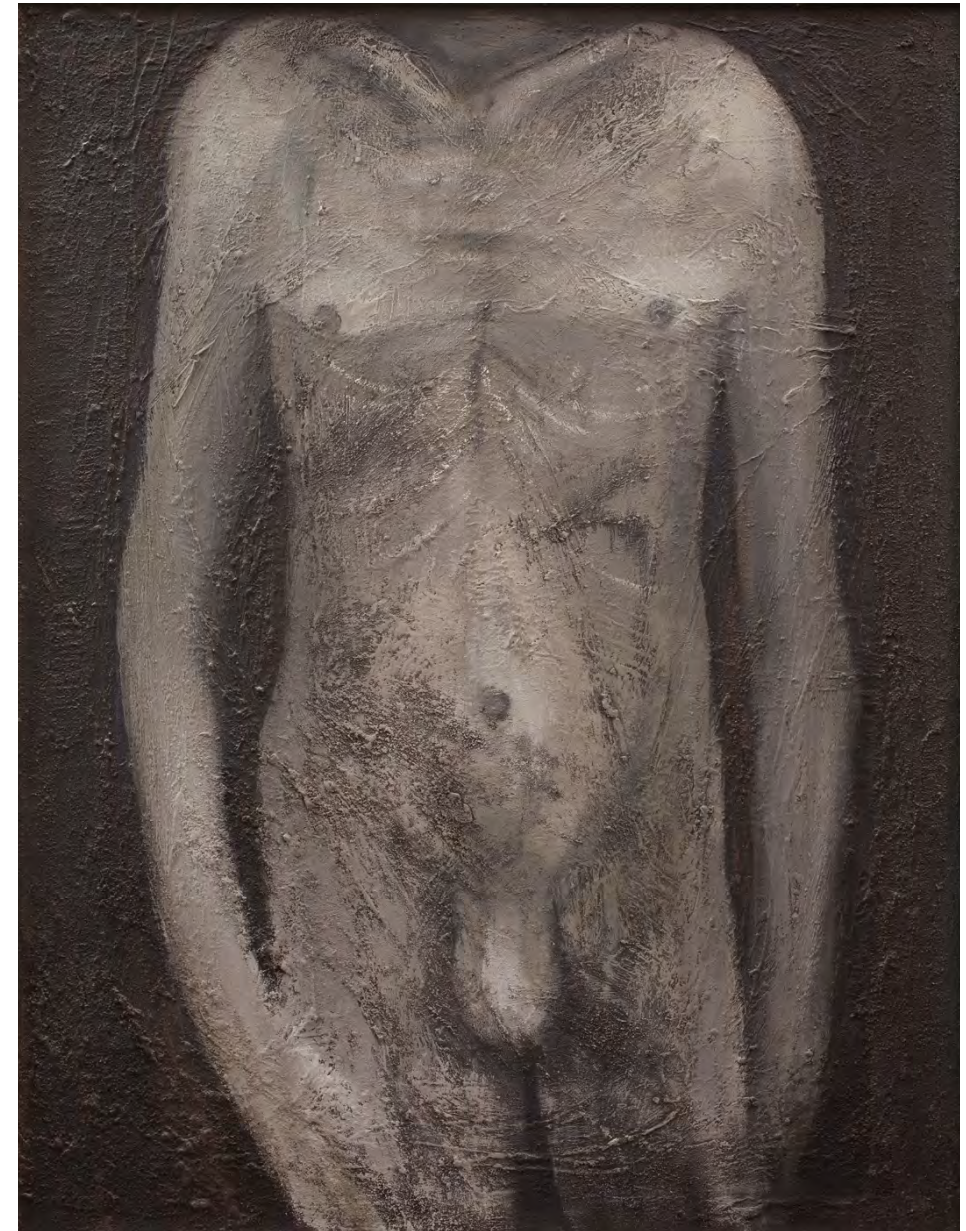
Desnudo Gris

1959

Oil and mixed media on canvas

92 x 72.5 cm

36 1/4 x 28 1/2 inches



Le Transparent

1960

Oil and mixed media on board

122.5 x 81.5 cm

48 1/4 x 32 inches



Small Totem Group
1962
Oil and mixed media on canvas
96.5 x 62.5 cm
38 x 24 1/2 inches



Torso
c. 1963
Oil on board
146 x 98 cm
57 1/2 x 38 1/2 inches





Untitled
 c. 1960
 Monotype
 64.5 x 44.5 cm
 25 3/8 x 17 1/2 inches



Untitled
 c. 1960
 Monotype
 64.5 x 44.5 cm
 25 3/8 x 17 1/2 inches



Untitled
 c. 1960
 Monotype
 64.5 x 44.5 cm
 25 3/8 x 17 1/2 inches



Untitled
 c. 1960
 Monotype
 64.5 x 44.5 cm
 25 3/8 x 17 1/2 inches



Untitled
 c. 1960
 Monotype
 64.5 x 44.5 cm
 25 3/8 x 17 1/2 inches



Untitled
 c. 1960
 Monotype
 64.5 x 44.5 cm
 25 3/8 x 17 1/2 inches



Untitled
 c. 1960
 Monotype
 64.5 x 44.5 cm
 25 3/8 x 17 1/2 inches



Untitled
 c. 1960
 Monotype
 64.5 x 44.5 cm
 25 3/8 x 17 1/2 inches

Untitled
c. 1960
Charcoal on paper
64.5 x 44.5 cm
25 3/8 x 17 1/2 inches



Untitled

c. 1960

Monotype and charcoal on paper

52.5 x 41 cm

20 5/8 x 16 1/4 inches





Untitled
c. 1960
Charcoal on paper
50.5 x 35 cm
19 7/8 x 13 3/4 inches



Untitled
c. 1960
Charcoal on paper
42 x 30 cm
16 1/2 x 11 3/4 inches



Untitled
c. 1960
Charcoal on paper
49 x 31 cm
19 3/8 x 12 1/4 inches



Untitled
c. 1960
Charcoal on paper
49 x 31 cm
19 3/8 x 12 1/4 inches

Untitled
c. 1960
Crayon on paper
35.5 x 25.5 cm
14 x 10 inches





Untitled
 c. 1960
 Crayon on paper
 22 x 29 cm
 8 5/8 x 11 3/8 inches



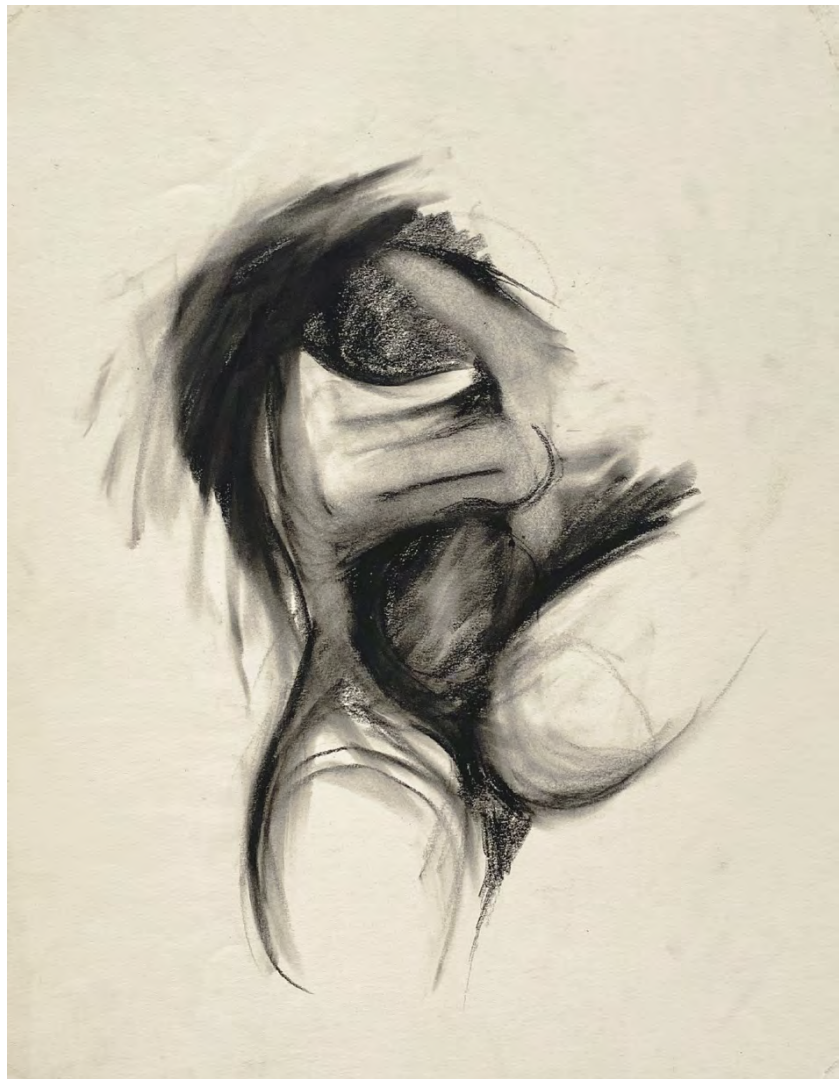
Untitled
 c. 1960
 Crayon on paper
 25.5 x 35.5 cm
 10 x 14 inches



Untitled
 c. 1960
 Crayon on paper
 29.5 x 21 cm
 11 3/8 x 8 1/4 inches



Untitled
 c. 1960
 Crayon on paper
 29.5 x 21 cm
 11 3/8 x 8 1/4 inches



Untitled
 c. 1960
 Crayon on paper
 29.5 x 21 cm
 11 3/8 x 8 1/4 inches



Untitled
 c. 1960
 Crayon on paper
 29.5 x 21 cm
 11 3/8 x 8 1/4 inches

Untitled
c. 1963
Mixed media
29 x 21.5 cm
11 3/8 x 8 1/2 inches





Untitled
 c. 1963
 Mixed media
 35 x 26 cm
 13 3/4 x 10 1/4 inches



Untitled
 c. 1963
 Mixed media
 35 x 26 cm
 13 3/4 x 10 1/4 inches



Untitled
 c. 1963
 Mixed media
 35 x 26 cm
 13 3/4 x 10 1/4 inches



Untitled
 c. 1963
 Mixed media
 35 x 26 cm
 13 3/4 x 10 1/4 inches



Untitled
 c. 1963
 Mixed media
 35 x 26 cm
 13 3/4 x 10 1/4 inches



Untitled
 c. 1963
 Mixed media
 35 x 26 cm
 13 3/4 x 10 1/4 inches



Untitled
 c. 1963
 Mixed media
 35 x 26 cm
 13 3/4 x 10 1/4 inches



Untitled
 c. 1963
 Mixed media
 35 x 26 cm
 13 3/4 x 10 1/4 inches



Untitled
 1963
 Etching
 32.5 x 24 cm
 12 3/4 x 9 1/2 inches



Untitled
 1963
 Etching
 27 x 15.5 cm
 10 5/8 x 6 1/8 inches



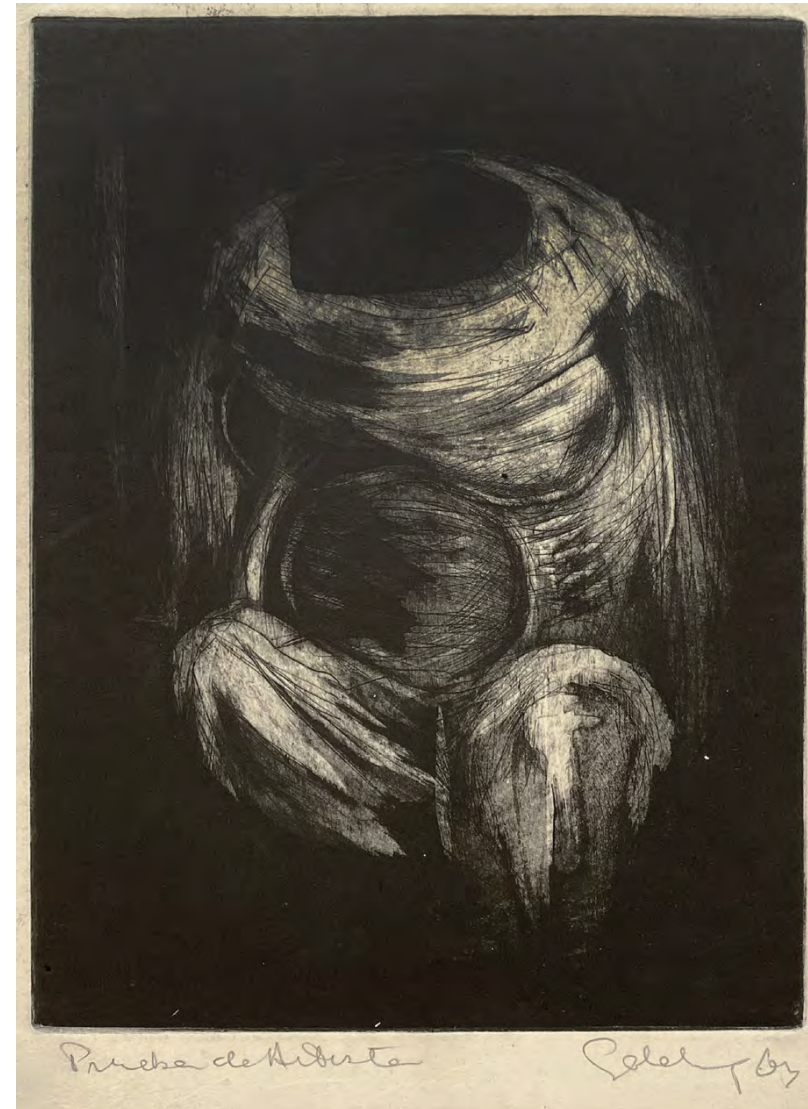
Untitled
 1963
 Etching
 32.5 x 24 cm
 12 3/4 x 9 1/2 inches



Untitled
 1963
 Etching
 32.5 x 24 cm
 12 3/4 x 9 1/2 inches



Untitled
 1963
 Etching
 29.5 x 22 cm
 11 5/8 x 8 5/8 inches



Untitled
 1963
 Etching
 30 x 22.5 cm
 11 3/4 x 8 7/8 inches

List of Works

p. 13	<i>Man Emerging from Pool</i> c. 1958 Oil on board 76 x 56 cm 30 x 22 inches	p. 25	<i>Untitled</i> c. 1960 Monotype 64.5 x 44.5 cm 25 3/8 x 44 1/2 inches	p. 35	<i>Untitled</i> c. 1960 Charcoal on paper 42 x 30 cm 16 1/2 x 11 3/4 inches	p. 44	<i>Untitled</i> c. 1960 Crayon on paper 29.5 x 21 cm 11 3/8 x 8 1/4 inches	p. 53	<i>Untitled</i> c. 1963 Mixed media 35 x 26 cm 13 3/4 x 10 1/4 inches	p. 61	<i>Untitled</i> 1963 Etching 30 x 22.5 cm 11 3/4 x 8 7/8 inches
p. 15	<i>Desnudo Gris</i> 1959 Oil and mixed media on canvas 92 x 72.5 cm 36 1/4 x 28 1/2 inches	p. 26	<i>Untitled</i> c. 1960 Monotype 64.5 x 44.5 cm 25 3/8 x 44 1/2 inches	p. 36	<i>Untitled</i> c. 1960 Charcoal on paper 49 x 31 cm 19 3/8 x 12 1/4 inches	p. 45	<i>Untitled</i> c. 1960 Crayon on paper 29.5 x 21 cm 11 3/8 x 8 1/4 inches	p. 54	<i>Untitled</i> c. 1963 Mixed media 35 x 26 cm 13 3/4 x 10 1/4 inches		
p. 17	<i>Le Transparent</i> 1960 Oil and mixed media on board 122.5 x 81.5 cm 48 1/4 x 32 inches	p. 27	<i>Untitled</i> c. 1960 Monotype 64.5 x 44.5 cm 25 3/8 x 44 1/2 inches	p. 37	<i>Untitled</i> c. 1960 Charcoal on paper 49 x 31 cm 19 3/8 x 12 1/4 inches	p. 47	<i>Untitled</i> c. 1963 Mixed media 29 x 21.5 cm 11 3/8 x 8 1/2 inches	p. 55	<i>Untitled</i> c. 1963 Mixed media 35 x 26 cm 13 3/4 x 10 1/4 inches		
p. 19	<i>Small Totem Group</i> 1962 Oil and mixed media on canvas 96.5 x 62.5 cm 38 x 24 1/2 inches	p. 28	<i>Untitled</i> c. 1960 Monotype 64.5 x 44.5 cm 25 3/8 x 44 1/2 inches	p. 39	<i>Untitled</i> c. 1960 Crayon on paper 35.5 x 25.5 cm 14 x 10 inches	p. 48	<i>Untitled</i> c. 1963 Mixed media 35 x 26 cm 13 3/4 x 10 1/4 inches	p. 56	<i>Untitled</i> 1963 Etching 32.5 x 24 cm 12 3/4 x 9 1/2 inches		
p. 21	<i>Torso</i> c. 1963 Oil on board 146 x 98 cm 57 1/2 x 38 1/2 inches	p. 29	<i>Untitled</i> c. 1960 Monotype 64.5 x 44.5 cm 25 3/8 x 44 1/2 inches	p. 40	<i>Untitled</i> c. 1960 Crayon on paper 22 x 29 cm 8 5/8 x 11 3/8 inches	p. 49	<i>Untitled</i> c. 1963 Mixed media 35 x 26 cm 13 3/4 x 10 1/4 inches	p. 57	<i>Untitled</i> 1963 Etching 27 x 15.5 cm 10 5/8 x 6 1/8 inches		
p. 22	<i>Untitled</i> c. 1960 Monotype 64.5 x 44.5 cm 25 3/8 x 44 1/2 inches	p. 31	<i>Untitled</i> c. 1960 Charcoal on paper 64.5 x 44.5 cm 25 3/8 x 44 1/2 inches	p. 41	<i>Untitled</i> c. 1960 Crayon on paper 25.5 x 35.5 cm 10 x 14 inches	p. 50	<i>Untitled</i> c. 1963 Mixed media 35 x 26 cm 13 3/4 x 10 1/4 inches	p. 58	<i>Untitled</i> 1963 Etching 32.5 x 24 cm 12 3/4 x 9 1/2 inches		
p. 23	<i>Untitled</i> c. 1960 Monotype 64.5 x 44.5 cm 25 3/8 x 44 1/2 inches	p. 33	<i>Untitled</i> c. 1960 Monotype and charcoal on paper 52.5 x 41 cm 20 5/8 x 16 1/4 inches	p. 42	<i>Untitled</i> c. 1960 Crayon on paper 29.5 x 21 cm 11 3/8 x 8 1/4 inches	p. 51	<i>Untitled</i> c. 1963 Mixed media 35 x 26 cm 13 3/4 x 10 1/4 inches	p. 59	<i>Untitled</i> 1963 Etching 32.5 x 24 cm 12 3/4 x 9 1/2 inches		
p. 24	<i>Untitled</i> c. 1960 Monotype 64.5 x 44.5 cm 25 3/8 x 44 1/2 inches	p. 34	<i>Untitled</i> c. 1960 Charcoal on paper 50.5 x 35 cm 19 7/8 x 13 3/4 inches	p. 43	<i>Untitled</i> c. 1960 Crayon on paper 29.5 x 21 cm 11 3/8 x 8 1/4 inches	p. 52	<i>Untitled</i> c. 1963 Mixed media 35 x 26 cm 13 3/4 x 10 1/4 inches	p. 60	<i>Untitled</i> 1963 Etching 29.5 x 22 cm 11 5/8 x 8 5/8 inches		

Biography

1929	Born in Hastings, East Sussex but brought up in Mexico from a very young age.
1951-57	Studied at the Courtauld Institute, London
1976	Appointed Slade Professor of Fine Art at Cambridge
1981	Became senior tutor at the Royal College of Art
1992	Appointed CBE
1994	Elected a Fellow of the British Academy
2012	John Golding dies aged 82

Selected Solo Exhibitions

1958	<i>John Golding</i> , Galeria Diana, Mexico
1961	<i>Golding: Oleos</i> , Galeria de Antonio Souza, Mexico
1962	<i>John Golding: Paintings</i> , Gallery One, London
1970	<i>John Golding: Paintings and Papiers Collés</i> , Nigel Greenwood Gallery, London
1971	<i>John Golding - Museum of Modern Art</i> , Oxford
1974	<i>Rowan Gallery</i> , London
1974	<i>Holdsworth Gallery</i> , Sydney
1975	<i>John Golding: Paintings and Drawings</i> , Kettle’s Yard, Cambridge
1975	<i>John Golding: Recent Paintings</i> , Rowan Gallery, London
1977	<i>John Golding: Paintings</i> , Rowan Gallery, London
1977	National Gallery of Modern Art, Edinburgh
1978	Ibis Gallery, Leamington Spa
1979	<i>John Golding: Paintings</i> , Rowan Gallery, London

1980	<i>Recent Drawings</i> , Riverside Studios, London
1981	<i>John Golding: Works on Paper</i> , Juda Rowan Gallery, London
1982	<i>John Golding: Works on Paper</i> , Nishimura Gallery, Tokyo, Japan
1984	Coventry Gallery, Sydney, Australia
1984	<i>John Golding: Recent Paintings and Drawings</i> , Juda Rowan Gallery, London
1988	<i>John Golding</i> , Mayor Rowan Gallery, London
1989	<i>John Golding</i> , Yale Center for British Art, New Haven
1994	<i>John Golding: Recent Work</i> , The Mayor Gallery, London
2003	<i>John Golding at Roche Court</i> , New Art Centre, Salisbury
2010	<i>John Golding: Three Paintings</i> , Tate Britain, London
2012	<i>Working Space</i> , Annely Juda Fine Art, London
2015	<i>John Golding: A Path to the Absolute</i> , Piano Nobile, Kings Place
2015	<i>Abstraction and the Art of John Golding</i> , Sainsbury Centre for Visual Art, Norwich
2015	<i>John Golding: Works on Paper</i> , Courtauld Gallery, London
2017	<i>John Golding: Pure Colour Sensation</i> , The Arts Club, Dover Street
2017	<i>John Golding: Pure Colour Sensation</i> , Piano Nobile, Holland Park

Selected Group Exhibitions

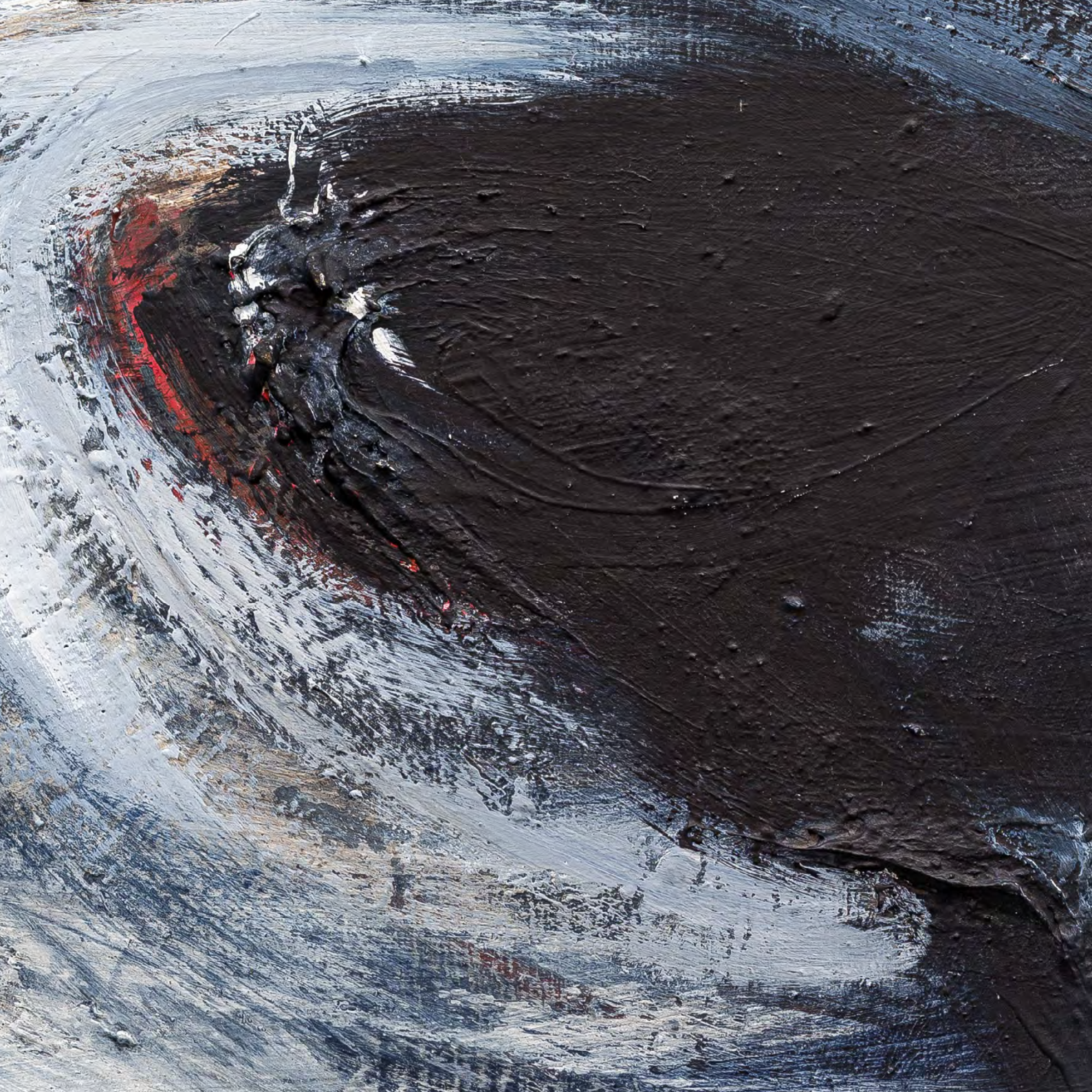
1961	<i>Pintura Mexicana Contemporanea de la Galeria de Antonio Souza</i> , Instituto de Arte Contemporaneo, Lima, Peru
1962	<i>Three Aspects of Contemporary Art: Bell, Frink, and Golding</i> , Whitworth Art Gallery, Manchester
1964	<i>Quentin Blake, Tony Stubbing, John Golding</i> , Bear Lane Gallery, Oxford

1965-66	<i>John Moores Liverpool Exhibition</i> , Walker Art Gallery, Liverpool
1966	<i>John Golding: Paintings, Charles Perry: Sculpture</i> , Axiom Gallery, London
1968	<i>Painting: 64-67</i> , Arts Council, London
1972	<i>Large Paintings: An Interval Exhibition</i> , Hayward Gallery, London
1974	<i>Critics Choice: selection by Marina Vaizey</i> , Arthur Tooth & Sons Ltd, London
1975	<i>Gallery Artists</i> , Rowan Gallery, London
1976	<i>John Moores Liverpool Exhibition 10</i> , Walker Art Gallery, Liverpool
1976	<i>7 Artists from the Rowan Gallery</i> , Sunderland Arts Centre
1977	<i>British Contemporary Art</i> , Kunsterhaus, Bregentz, Austria
1952-77	Royal Academy, London
1977	<i>Works on Paper</i> , the Contemporary Art Society’s Gifts to Public Galleries
1977	<i>British Painting 1952-77</i> , Royal Academy, London
1977	<i>Gallery Artists</i> , Rowan Gallery, London
1978	<i>Gallery Artists</i> , Rowan Gallery, London
1978	<i>Small Works</i> , Newcastle Polytechnic Art Gallery
1978	<i>John Moores Liverpool Exhibition 11</i> , Walker Art Gallery, Liverpool
1978	<i>Cor na Pintura Britanica/Color en la Pintura Britanica</i> , Exhibition organised by the British Council for the São Paulo Biennial
1978	<i>Abstract Art: Selection by William Packer</i> , Arts Council of Great Britain, London
1978	<i>Small Works: Paintings, Graphics, Sculpture</i> , Axiom Gallery, London
1979	<i>Friends of the Dulwich Picture Gallery, Silver Jubilee Exhibition</i> , Dulwich Picture Gallery, London
1980	<i>Growing Up with Art</i> , Leicestershire Collection, Whitechapel Gallery, London
1981	<i>Six Artists and the Whistler Appeal</i> , Hunterian Art Gallery, Glasgow
1981	<i>Gallery Artists</i> , Rowan Gallery, London

1981	<i>Faculty Exhibition</i> , Royal College of Art, London
1984	<i>Contemporary Art Society Art Market</i> , 5 Dials Gallery, London
1984	<i>Summer 1985</i> , Everard Read Gallery, Johannesburg, South Africa
1984	<i>Small Works</i> , Juda Rowan Gallery, London
1985	<i>25 Years: Three Decades of Contemporary Art</i> , Juda Rowan Gallery, London
1986	<i>Hidden Landscape: Kenneth Draper, John Golding, John Hoyland, John Hubbard, Edwina Leapman, Norbert Radermacher, Bridget Riley</i> , Juda Rowan Gallery, London
1987	<i>Summer Exhibition</i> , Mayor Rowan Gallery, London
1988	<i>Exhibition Road</i> , 150 Anniversary Painting Exhibition, Royal College of Art, London
1988	<i>Works on Paper Selected by Marina Vaizey</i> , Oxford Gallery, London
1988	<i>Works on Paper</i> , Mayor Rowan Gallery, London
1989	<i>Colour and Light: Bridget Riley and John Golding</i> , Hongkong Land, Hong Kong
2014	<i>Abstract Drawing, curated by Richard Deacon</i> , Drawing Room, London
2015	<i>Stockwell Depot 1967- 1979</i> , Stephen Lawrence Gallery, Greenwich
2015	<i>Simply Painting</i> , Inverness Museum and Art Gallery, Scotland
2016	<i>Simply Painting</i> , Peacock Visual Arts Centre, Aberdeen
2017	<i>A Decade of Gifts and Acquisitions</i> , Yale Center for British Art, New Haven
2018	<i>Caro/Golding: In Conversation</i> , Piano Nobile, British Art Fair, Saatchi Gallery, London

Collections

- Albright-Knox Art Gallery, Buffalo, New York
- Art Gallery of Hamilton, Ontario, Canada
- Art Gallery of New South Wales, Sydney
- Arts Council of Great Britain
- British Academy
- British Council
- Borough of Camden Art Collection
- The Fitzwilliam Museum, Cambridge
- The Hepworth, Wakefield
- Hunterian Art Gallery, Glasgow
- Kettle’s Yard, Cambridge
- National Galleries of Scotland, Edinburgh
- National Gallery of Australia, Canberra
- Museum of Modern Art, New York
- Southampton City Council
- Tate
- University of Hull Art Collection
- University of Oxford, St. Antony’s College
- Victoria and Albert Museum
- Whitworth Art Gallery, Manchester
- Yale Center for British Art, New Haven
- York Museums Trust



THE MAYOR GALLERY since 1925

21 Cork Street

First Floor

London W1S 3LZ

T: +44 (0)20 7734 3558

info@mayorgallery.com

www.mayorgallery.com

Printed on the occasion of the exhibition:

John Golding

Only Human

10 November – 22 December 2021

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form, or by any means, electronic, mechanical, recording or otherwise without the prior permission of the publishers or copyright holders.

Edition of 300

Text *Only Human* © Dawn Ades

Works © John Golding

Photography © Stephen Draycott, Rayan Bamhayan

Special thanks to Dawn Ades, Jenna Lundin Aral, Paul Zuckerman and
The John Golding Trust, for more information visit www.johngoldingartistictrust.com

All dimensions of works are given height before width

The colour reproduction in this catalogue is representative only

Design by Stephen Draycott

Printed by STATE Media

ISBN: 978-1-9163595-0-5