

JOHN WALKER



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JOHN WALKER

PAINTINGS, PRINTS AND WORKS ON PAPER
2008 – 2018

4 May – 9 June
Preview: 3 May 6.30pm

In conversation with Jonathan Watkins,
Director of Ikon Gallery
Saturday 4 May, 2pm

Messums Wiltshire, Long Gallery

For more than a decade from the 1970's British born artist John Walker was one of the most influential and imitated painters working in the UK, he represented his country at the 1972 Biennale, had extensive survey shows at both the Tate and Hayward galleries and was shortlisted for the Turner Prize in 1985.

Born and raised in Birmingham to a classically working class family who gave blood to the British cause from the Boer to the Second world war, bold commitment and brave decisions mark out the turning points that have guided John's life. It is indicative perhaps that he would accept the role of teaching at the Royal College of Art but turn down an invitation to become its principal, moving instead to Australia. Fred William's widow, Lyn, remembered him to me in conversation this year and told of his influence as Dean of Victoria College of Art Melbourne in the 1980's – where there is still a bursary in his name. In 1969 he was awarded the Harkness Fellowship to visit New York and subsequently he

would be awarded the Guggenheim Fellowship in 1981. By then Betty Parsons had found her way to his studio door in the UK, recognising the strength of his painterly language. It was through Betty that John found Maine, taking a holiday cottage that would become his home and a teaching post at Boston where he is still Professor Emeritus.

Life is the carapace of our choices and John is a rare species, a British born internationally applauded abstract painter. He is considered one of their own by both Australia and America, two countries that readily adopted him and more recently China where he is visiting teacher in art at Beijing. Talking into the evening one winter there is a hint of bemusement from John "what would have been the outcome if I had taken that role at the Royal College?" I can tell that he feels an element of regret, but there has been no compromise in his pursuit of painting and it feels like he would never really have had it any other way.

Johnathan Messum

Doors not windows

An essay and interview by Colin Smith, associate editor of Turps Banana Painting Magazine.

A friend who works with sculpture and installation said to me recently “The problem with painting is that it has too much history”. My instantaneous reply was “That’s one of the very things that I most like about it.” I’m fairly confident John Walker’s answer would have been similar.

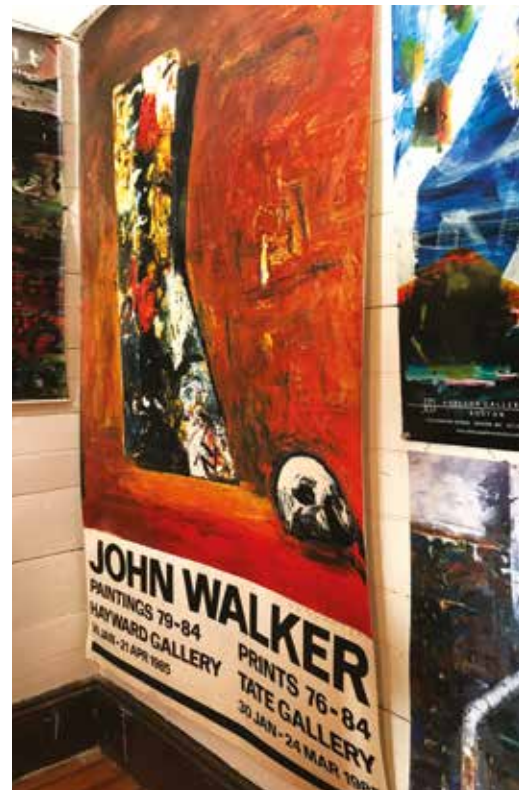
My first encounter with John as a student at the Royal College of Art in the late 1970s was not necessarily an easy one. His work was extraordinarily prominent and highly thought of at that time and there was

barely a student who was not making pastiches of his work. I was one of the few who was not but when he saw what I was trying to do he was characteristically perceptive, helpful and sympathetic. Later he was instrumental in helping me get a Harkness Fellowship to Yale, and we still meet up from time to time.

It has always struck me as profoundly unjust that over the decades since he moved away from the UK, sometime around the mid-1980s, his work once so prominent should have vanished from sight along with him, and that a large number of younger artists were completely unaware of his practice. His work now seems as relevant as ever and about ten years ago, with the backing of Turps Banana Painting Magazine, I flew off to Boston to interview him and to try and set that situation right.

John’s reputation in the USA, where he has been living for some time now, is securely established and unquestioned. His involvement with the dilemmas of illusion and surface have always been paramount. Film critics often reference the emotional agency of depicted space in movies, seldom referenced in that way by commentators on the plastic arts. Space, or the illusion of it, has always been prominent in John’s practice and to my mind is much more relevant than the introduction of ‘namable’ subject matter or even text. The Door is perhaps a more fitting metaphor for John’s paintings than The Window, and the subject matter or text could be seen only as a possible key, nothing more, nothing less. Complexity or contradiction has never really been problematic for the poetic imagination. As the art world seems to be devolving into part of the entertainment industry, these works vastly repay any effort demanded to understand them, their context and background. This new and exciting exhibition of John’s work is long overdue.

Following is an edited version of my interview with John, which despite some years having passed still offers many insights.



CS: I seem to remember reading years ago that you’d quoted Picasso saying that he wanted his paintings to stop just this side of abstraction and that you wanted your paintings to stop just this side of figuration.

JW: One of the most inspiring things I ever read was by Malevich who, when asked what his ambition was, said to imbue a square with feeling. Somehow that square had to act figuratively – not abstractly, even though it was an abstract form. It’s the same with Rothko – you’re not just seeing a rectangle, those forms somehow act figuratively on you. Someone who doesn’t do it so well is Barnett Newman. If he hadn’t called those paintings Stations Of The Cross they would just be black and white paintings.

CS: Some of the dialogues, which have unfolded in your work over the years have an affinity with Guston – the reintroduction of ‘nameable’ imagery for example. He seemed to have had

a road to Damascus conversion, whereas your developments seem to have evolved more slowly.

JW: It’s very much a narrative thing – there’s a lot of narration in Guston. Even though I met him several times it’s quite hard to talk about him. The language or the ‘touch’ of paint is always the most important, and sometimes the subject matter is just a kind of filler.

CS: One clear trait of your practice is a determination to apply the paint in varied and unexpected ways.

JW: I’ve always been interested in what you may call talking with the brush – that’s something inherent in great painting. The way the artist kind of talks himself through a space or a distinctive form. It was one of the things that worried me about a lot of my friends’ paintings, Minimalists if you like, this throwing-out of the language of the brush. It was there in the paintings I admired, that distinctive touch, which you see in a Chardin for example and which makes you gasp when you see the beauty of it.

CS: Would it be fair to say that in the past you were interested in the ‘whole painting’ as an image, whereas now you are becoming more interested in an image ‘within’ the work?

JW: To an extent it was: “how can I find a form, which I can place with air around it?”

CS: Would you agree that the forms in your work are usually defined by the edges of shapes rather than by the brush marks modeling them? The marks seem more to animate the shapes rather than model them?

JW: I spend a lot of time trying to work out where things meet – where form meets space. I spend a lot of time trying to activate that area. That’s where drawing is. I love looking at Albers – the precision of where the colours meet creates drawing.



CS: Could it be said that your attention was moving away from just the act of painting, towards referencing things outside of that?

JW: Well, that's true to an extent. I'd come to feel with the 'collage paintings' that they were solid enough to feel – if you hit one for example, you'd break your hand. But I suppose what I'd reverted to was that it was no longer just about force because I'd always believed the same of say a Vermeer painting that if it fell on you it could kill you because it's so finitely structured. There's a dialogue going on all the time and even though I thought the collage paintings were going well what was missing in the paintings was 'going back to air' – how do you paint air? I was beginning to feel I'm not doing the things I care about. I was looking at Rembrandt's portraits for example – how do you paint the space around a form?

CS: Let's talk about the way you have represented space in your paintings. Very often the forms or planes lie parallel to the picture surface.

JW: Everyone seems to have his or her own definition of what the picture plane is. I suppose I wanted to place the forms in front of the picture plane. I am thinking of one particular Cezanne self-portrait, where he established the picture plane very early on in an area just behind the ear then, later on, everything else has a discussion with that part. There is a kind of building in and out of the picture plane. The painting in the Phillips Collection in Washington seems to exist in the space between you and the surface. The painting is about four feet away but Cezanne is only about two and a half feet away.

CS: I suppose what I mean is, in say the 'Alba' paintings, the forms and the areas around them are upright or horizontal, the space being almost like a shallow stage set. From my own experience I know it facilitates the marks lying down, fusing with and becoming the forms when they are parallel to the surface.

JW: Well, that's the problem with landscape painting – you find that things move away from you pretty quickly. The thing is you are always making a

painting. There's a physical difference between what is a 'view' and a 'painting'. Most of those paintings were actually started outside in the landscape, then when I had something there I brought them in and had a dialogue with the work, then took them out again to see if they 'fitted', to see if they were then actually part of the landscape. They don't have to look like it.

CS: Are they based on a specific area?

JW: Very much so. I've been going up to this area where I have a studio in Maine over many years, and it really happened about the time I had a break down and I didn't really know where I was going. I found this cove where all the shit came in and out of the ocean. When the tide went out there was all this mud and it fitted into a group of paintings where mud was the central theme – homage pictures to my father who fought in the First World War. It took a long time but I suppose what I wanted was for people to be able to say I knew more about this spot than anyone else in the world. Cezanne knew more about Mont Sainte-Victoire than anyone else, and I've got my little piece of mud! It changes all the time, every time the tide rolls in or out.

CS: It coincided with a difficult period in your life?

JW: Yes, there was a period of about eighteen months when I just could not work. The landscape refreshed me and helped me to come back.

CS: Tell me about the introduction of text into the paintings.

JW: It came at first from a drawing my daughter had made of a birthday card, which included the text 'For You', and then I made a big painting, which I still think well of with those words on it. Then it grew a little bit and there's a whole series of paintings somewhere of birthday cards.

CS: That relates to you not wanting to exclude anything from paintings.

JW: Yes, I just don't want those rules.



CS: I've found a quote from way back that says, more or less, you don't like maximum impact paintings, but prefer ones that reveal themselves more slowly. What was the context for that?

JW: That's a really early statement, from when I was a very young man. There was a time when, for a while, I found my art being exhibited alongside Warhol and Lichtenstein – all that wham-bam stuff. I felt my work was really not about the same thing at all, which in some sense forced me into a kind of retreat.

CS: What about drawing and printmaking – you've done a lot of both. How do they fit in with the painting?

JW: Usually when I draw it's to check the painting out. I don't want to just rely on my eye and an immediate response – I want to try to visualise more, to internalise. To see how accurate the painting is. Did I really achieve the placing of forms I intended? I see the drawing as a confirmation, mostly after the painting. I found myself going out with watercolours into the landscape. I don't need a camera. I want to feel I can paint anything. To me that's one of the definitions of what a good artist is. Everything is available.



Blackwell
2019
Oil on canvas
183 x 152cm



Ripple II
2017
Oil on canvas
213 x 168cm



Lower Lode
2018
Oil on canvas
213 x 168cm





Untitled (Study at Seal Point)
2018
Ink on paper
76.2 x 57cm



Untitled (Study at Seal Point)
2018
Charcoal on paper
76.2 x 57 cm



Untitled (Study at Seal Point)
2018
Charcoal on paper
76.2 x 57cm

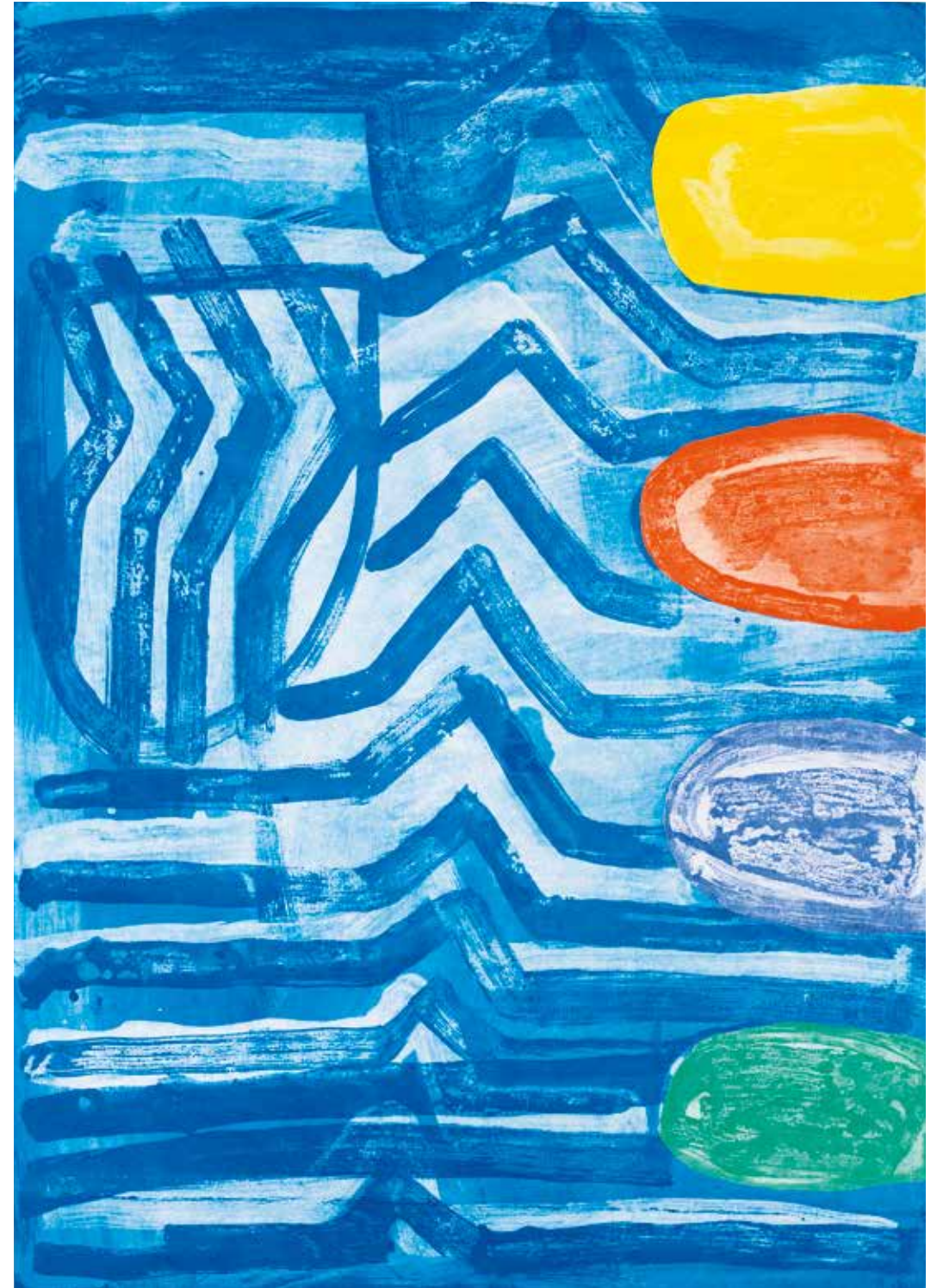


Untitled (Study at Seal Point)
2018
Charcoal on paper
76.2 x 57cm



During the summer of 2016, John Walker completed a portfolio of nine intaglio prints with hand additions entitled Catlin Lee, as well as an edition named from his town in Maine, Pemaquid.

For these photogravures, Walker added hand-applied gouache, acrylic, and collage.



Pemaquid, 2016
Photogravure with collage
63 x 49cm
Edition of 10



Catlin Lee #1, 2016
Photogravure with
hand-coloring
59 x 50cm
Edition of 10



Catlin Lee #3, 2016
Photogravure with
hand-coloring,
59 x 50cm
Edition of 10



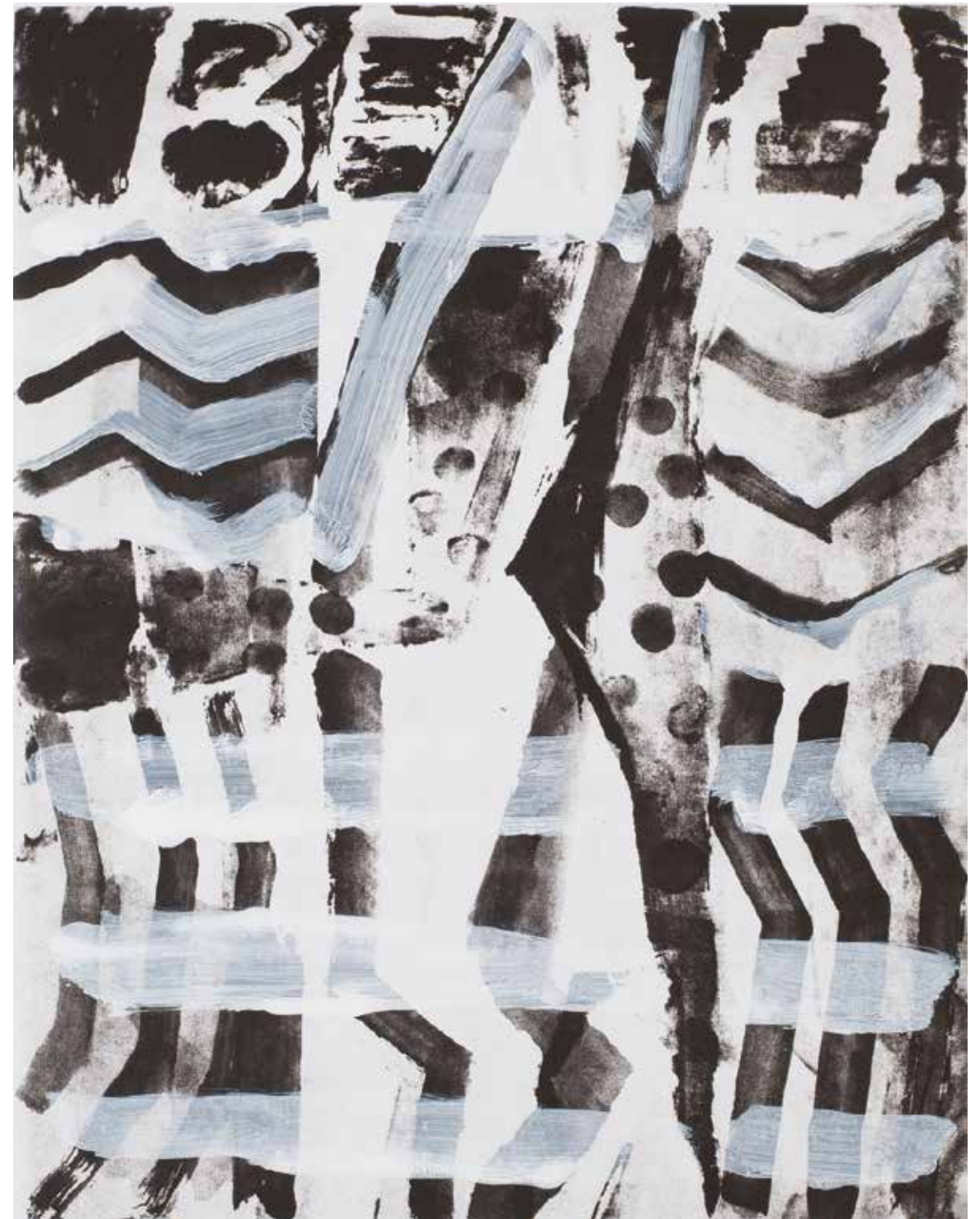
Catlin Lee #4, 2016
Photogravure with
hand-coloring
59 x 50cm
Edition of 10



Catlin Lee #5, 2016
Photogravure with
hand-coloring
59 x 50cm
Edition of 10



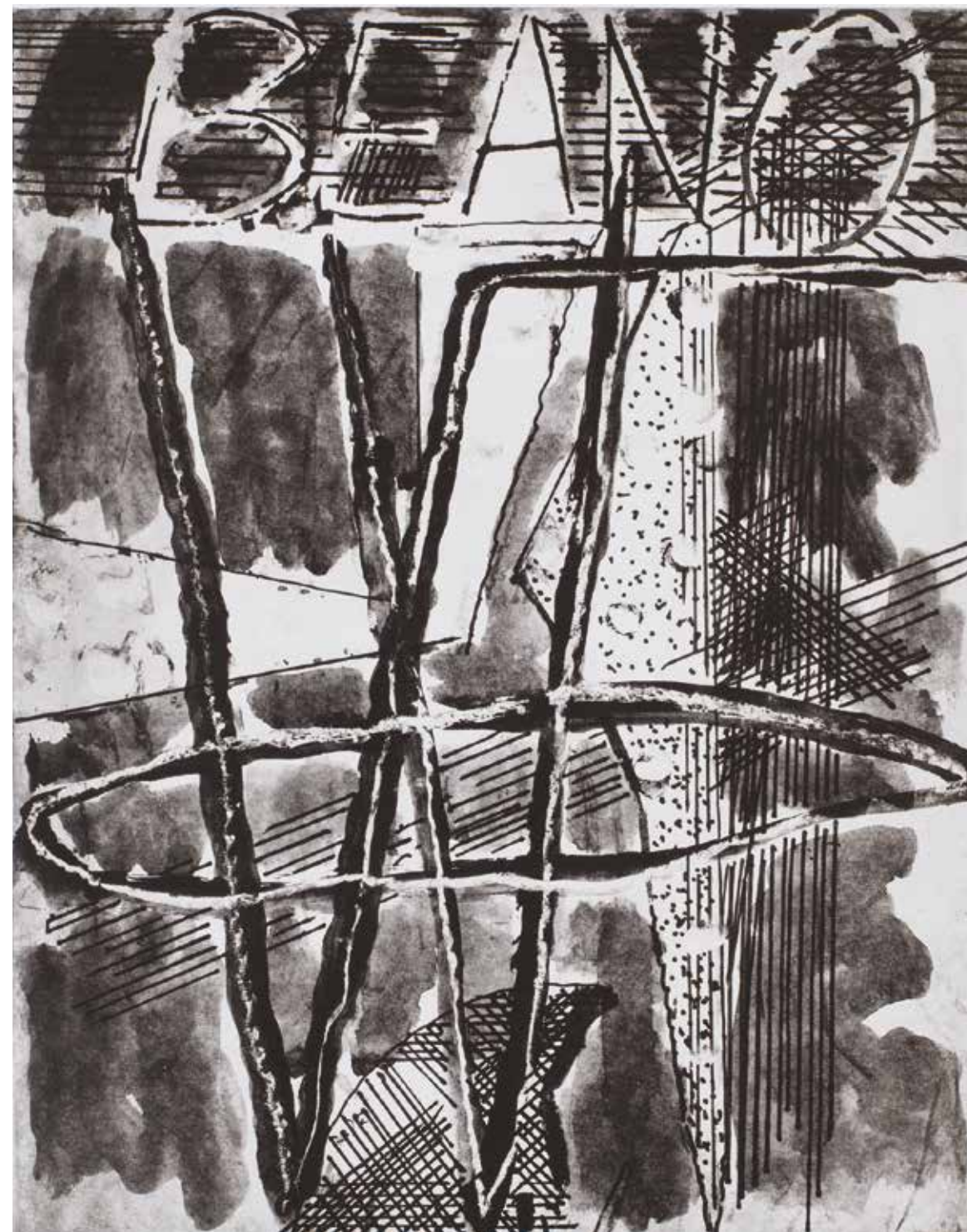
Catlin Lee #6, 2016
Photogravure,
59 x 50cm
Edition of 10



Catlin Lee #7, 2016
Photogravure with
hand-coloring
59 x 50cm
Edition of 10



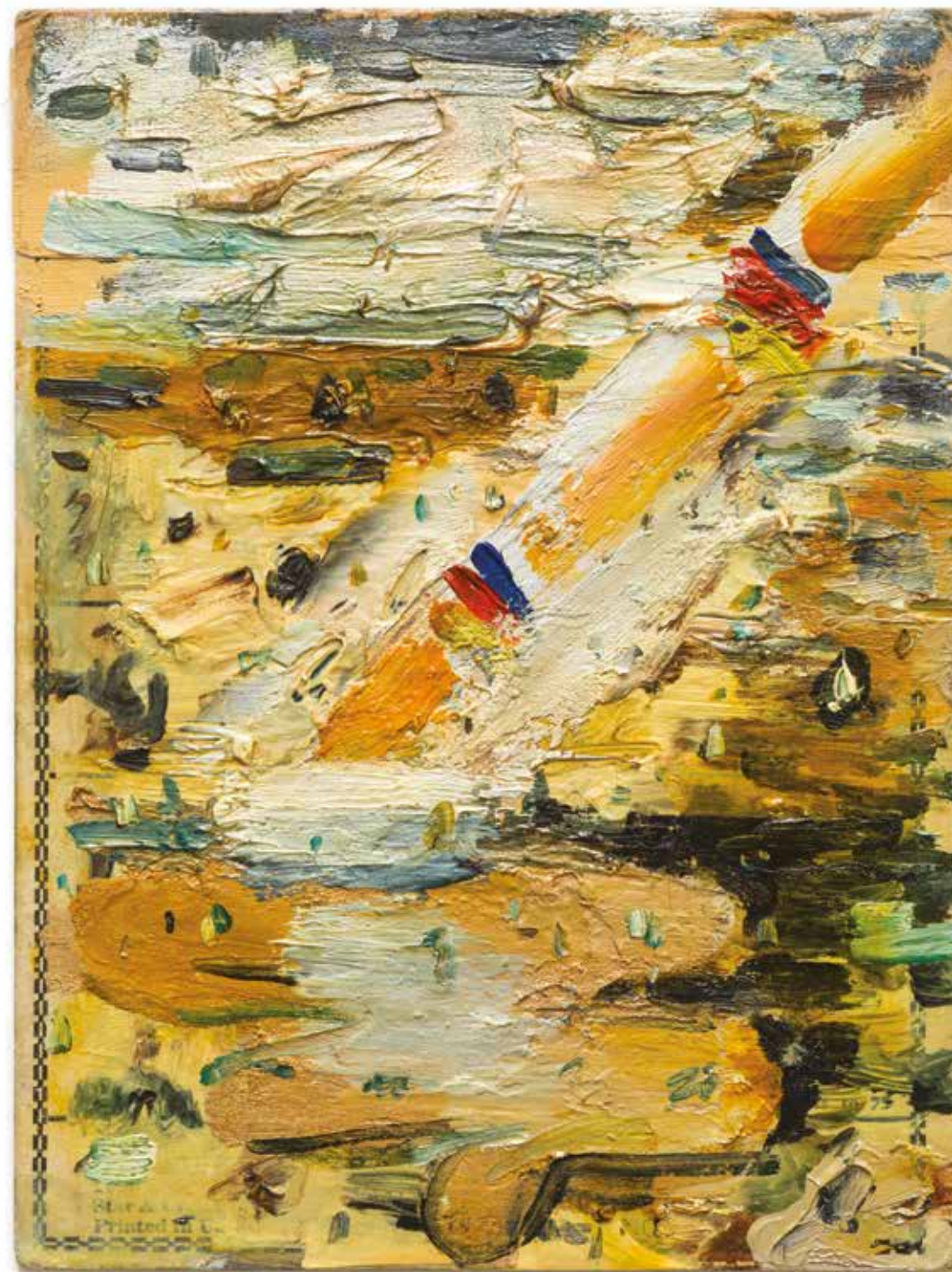
Catlin Lee #8, 2016
 Photogravure
 59 x 50cm
 Edition of 10



Catlin Lee #9, 2016
 Photogravure
 59 x 50cm
 Edition of 10



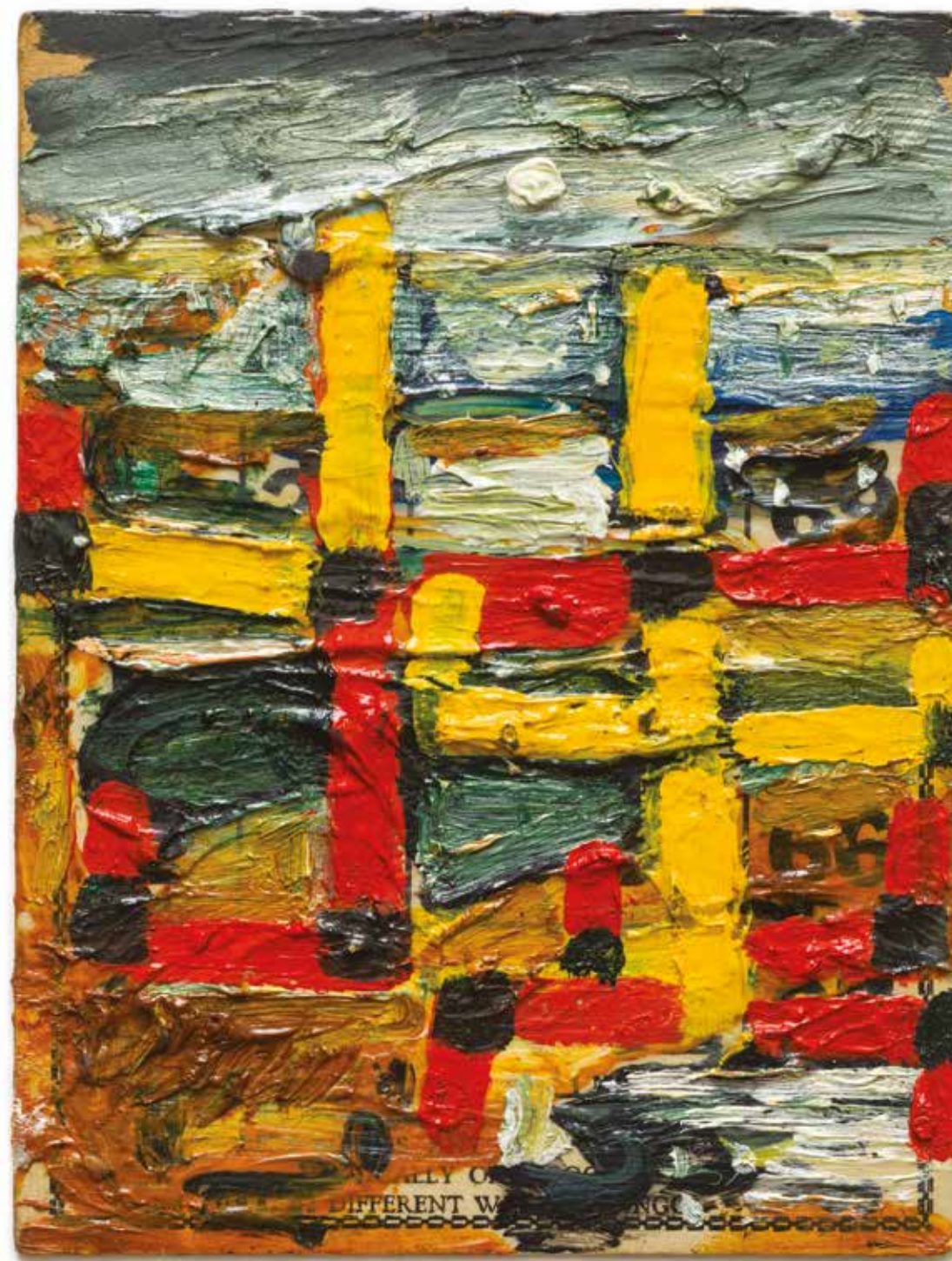
BINGO CARD SERIES
AT SEAL POINT



Studies at Seal Point #1
2006
Oil painting on card
18.4 x 14cm



Studies at Seal Point #2
2010
Oil painting on card
18.4 x 14cm



Studies at Seal Point #3
2013
Oil painting on card
18.4 x 14cm



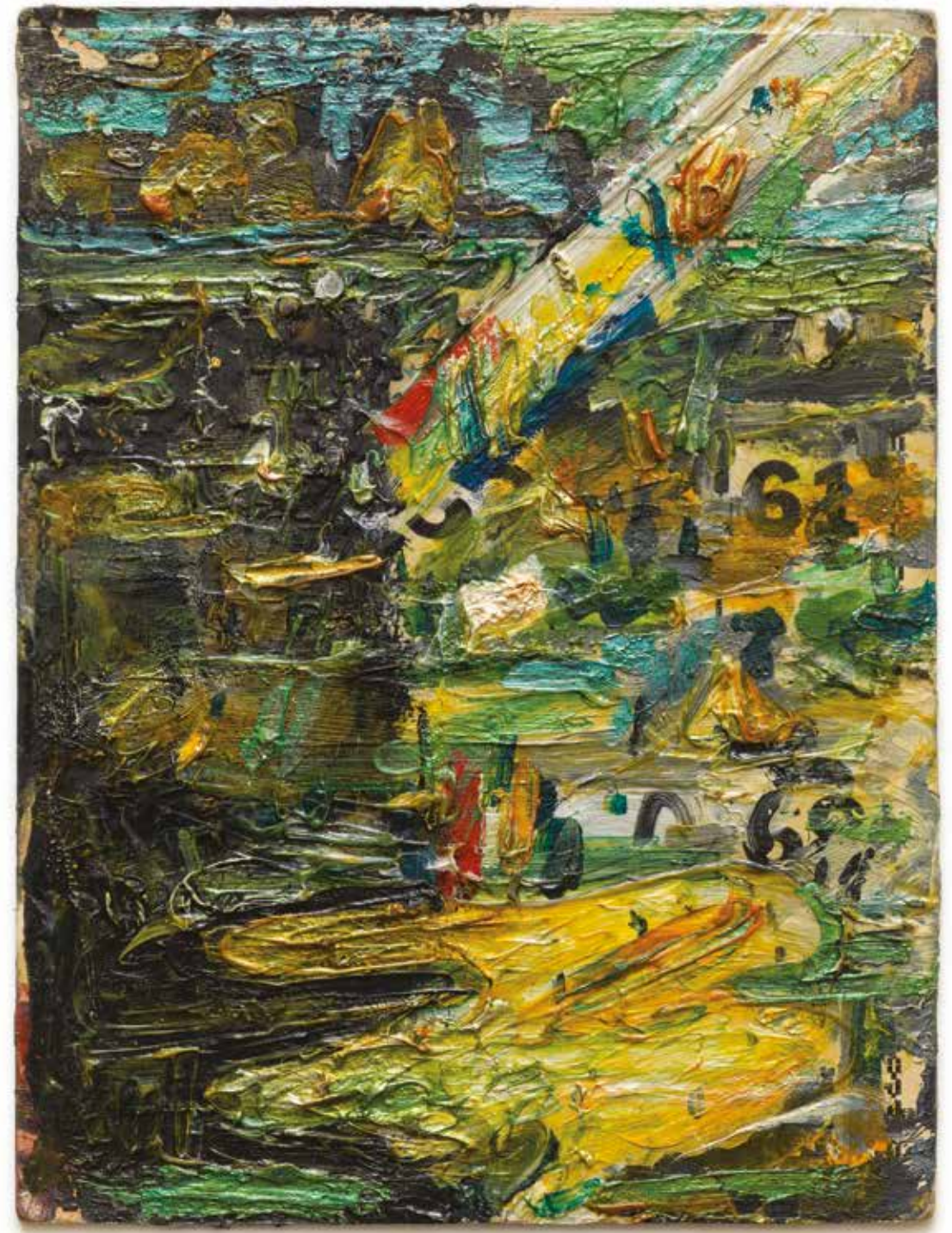
Studies at Seal Point #4
2013
Oil painting on card
18.4 x 14cm



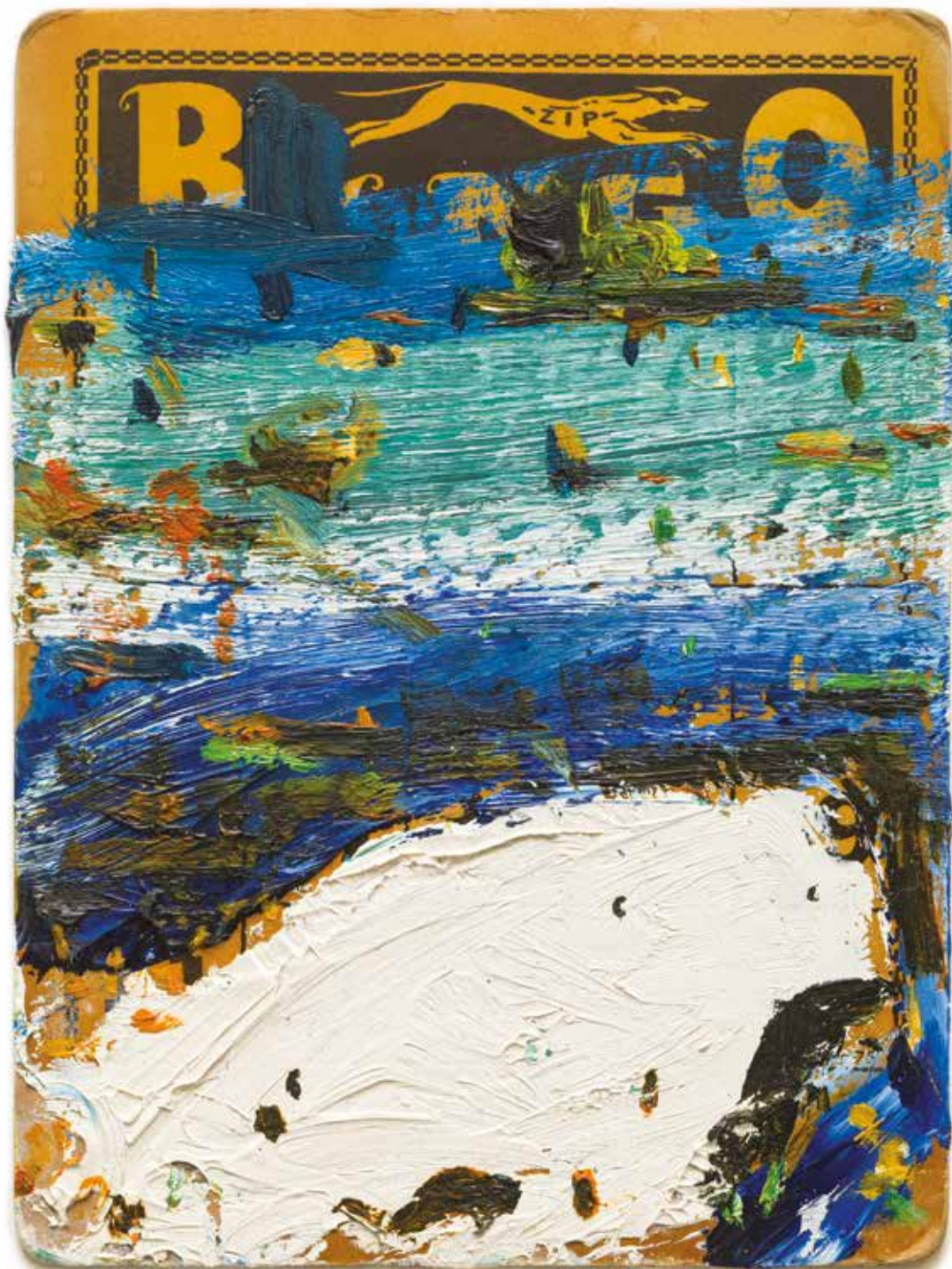
Studies at Seal Point #5
2013
Oil painting on card
18.4 x 14cm



Studies at Seal Point #6
2014
Oil painting on card
18.4 x 14cm



Studies at Seal Point #7
2006
Oil painting on card
18.4 x 14cm



Studies at Seal Point #8
2014
Oil painting on card
18.4 x 14cm



Studies at Seal Point #9
2014
Oil painting on card
18.4 x 14cm

JOHN WALKER

1939 Born, November 12, Birmingham, England
Resides and works in Boston and Walpole, Maine
1966–60 Studied at Birmingham School of Art
1961–63 Studied at Académie de la Grande Chaumière, Paris
1962–69 Taught at Stourbridge College of Art, West Midlands
Taught at Birmingham College of Art
Taught at St. Martin's School of Art, London
Taught at Royal College of Art, London
1969–71 Resided in New York as recipient of Harkness Fellowship
1972–78 Tutor, Royal College of Art, London
1974–75 Professor of Painting and Drawing, The Cooper Union, New York
Professor of Painting and Drawing, New York Studio School.
1975 Visiting Artist, Columbia University, New York
1975–77 Visiting Professor, Yale University Graduate School of Art and Architecture, New Haven. 1977–78 Artist-in-Residence, St. Catherine's College, Oxford University
1979 Visiting Artist, Monash University, Melbourne
1980 Artist-in-Residence, Prahran College of Advanced Education, Melbourne
1982–86 Dean, School of Art, Victoria College of the Arts, Melbourne
1989 Visiting Professor, Yale University Graduate School of Art and Architecture, New Haven
1993 – present Professor of Painting, Director of The Graduate Painting and Sculpture, Boston University
2007 Artist-in-Residence, Brookhaven College, Dallas, Texas, July
2012 Artist-in-Residence, National Art School, Sydney, Australia, November

HONORS AND AWARDS

1960 Arts Council Drawing Prize
1960–61 Edwin Abbey Travel Scholarship
First Prize: National Young Artists Drawing Competition. 1965 Third Prize: John Moores Liverpool Exhibition
1966 Arts Council Drawing Prize
1967–69 Arts Council Purchase Award. Gregory Fellow in Painting, University of Leeds
1969 Theodoran Award
1969–1970 Harkness Fellowship to the United States
1974 Second Prize, John Moores Liverpool Exhibition
First Prize, Bradford International Print Biennale, Yorkshire
1976 First Prize John Moores Liverpool Exhibition
1981 Guggenheim Fellowship, New York
1985 Finalist for The Turner Prize
2002 The Benjamin Altman Prize for Excellence in Painting, The 177th Annual, National Academy of Design, New York
2003 Kahn Award, Boston University
2004 Academy Award in Art, American Academy of Arts and Letters, New York

SOLO EXHIBITIONS

1967 Axiom Gallery, London
1968 John Walker: Current Projects. Axiom Gallery, London
John Walker: Paintings. Hayward Gallery, London
John Walker: Drawings. Park Square Gallery, Leeds
1969 Gregory Fellows Exhibition. Leeds City Art Gallery
1970 Nigel Greenwood Gallery, London
1971 Reese Palley Gallery, New York
1972 Galerie Rolf Ricke, Cologne
Ikon Gallery, Birmingham
Reese Palley, Gallery, New York
Studio la Città, Verona
Venice Biennale XXXVI: British Section. Catalogue with text by John Elderfield
1973 Cuningham Ward, New York
Hamburg Kunstverein
Nigel Greenwood Gallery, London
Park Square Gallery, Leeds
Städtisches Museum Bochum-Kunstsammlung
1974 John Walker: Drawings 1974. Galerie Swart, Amsterdam
The Museum of Modern Art (Project Exhibition), New York
1975 Cuningham Ward, New York
Galerie Swart, Amsterdam
Nigel Greenwood Gallery, London
1976 Cuningham Ward, New York
Galerie Marguerite Lamy, Paris
Reed College, Portland, Oregon
1977 Nigel Greenwood Gallery, London
Powell Street Gallery, Melbourne
1978 Art Gallery of New South Wales, Sydney
Museum of Modern Art, Oxford
The Museum of Modern Art, New York
John Walker. The Phillips Collection, Washington, DC, May 20–June 18. Catalogue with text by Andrew Forge
Powell Street Gallery, Melbourne
1978–79 John Walker: Drawings 1978. Nigel Greenwood Gallery, London, December 14–February 3. Catalogue with text by John Walker
1979 John Walker. University Gallery, University of Massachusetts, Amherst, March 28–April 22. Travelled to: The David Winton Bell Gallery, Brown University, Providence, April 27–May 17; Rose Art Museum, Brandeis University, Waltham, September–October. Catalogue with text by Nancy Versaci and Hugh M. Davies
Powell Street Gallery, Melbourne
1980 Betty Cuningham Gallery, New York
Nigel Greenwood Gallery, London
1981 John Walker: Drawings, National Art Gallery, Wellington, New Zealand. Travelled to Robert McDougall Art Gallery, Christchurch; Auckland City Art Gallery
Prahran Etchings. Nigel Greenwood Gallery/Waddington Galleries, London
Axiom Gallery, Melbourne
1982 John Walker. The Phillips Collection, Washington, DC, February 13–April 11. Travelled to The J.B. Speed Art Museum, Louisville, July 26–August 22. Catalogue

with text by Jack Flam

1983 John Walker: Recent Paintings. Knoedler & Company, New York
John Walker Drawings
1979–83 Madeleine Carter Fine Art, Brookline
1984 John Walker: Recent Work. Knoedler & Company, New York, March 31–April 19
1985 John Walker: Paintings from the Alba and Oceania Series 1979–84. Organized by the Arts 3 Council of Great Britain. Hayward Gallery, London, January 30–April 21. Travelled to Fruitmarket Gallery, Edinburgh, Scotland, April 27–June 2; Ikon Gallery, Birmingham, June 8–July 6. Catalogue with introduction by Dore Ashton
John Walker: Prints 1976–84. Tate Gallery, London, January 30–March 24. Catalogue with text by Memory Holloway
John Walker: Bilder und Arbeiten auf Papier. Knoedler Zurich, May 22–July 7
1986 John Walker: Recent Paintings. Knoedler & Company, New York, March 22–April 12. Catalogue with essay by Harry F. Gaugh
1987 Recent Paintings by John Walker. L.A. Louver Gallery, Venice, California
John Walker: Recent Paintings. Knoedler & Company, New York, October 1–31
Salsipuedes Suite: Monotypes 1986
National Gallery of Victoria. Travelled to Launceston Gallery, Tasmania. Catalogue with text by Ted Gott
Powell Street Gallery, Melbourne
1988 John Walker: Recent Paintings. John Berggruen Gallery, San Francisco, March 23–April 23
John Walker. Powell Street Gallery, Melbourne
1989 John Walker: Drawings from the Forge Series 1988. Madeleine Carter Fine Art, Brookline, April 1–May 25. Catalogue with texts by Memory Holloway and Anthony Page Carter
John Walker: Recent Paintings and Monotypes. Schick Art Gallery, Skidmore College, Saratoga Springs, New York, November 30–December 21
1990 John Walker: New Paintings. Knoedler & Company, New York, January 6–February 1
John Walker: Prints 1989–1990. Waddington Graphics, London, October 3–27
1991 John Walker: New Paintings. Knoedler & Company, New York, March 9–April 2
John Walker. L.A. Louver, Venice, September 21–October 19
John Walker: Prints. Rex Irwin Gallery, Sydney
1991–92 John Walker: Paintings and Drawings. The Arts Club of Chicago, November 13–January 11. Catalogue with text by Dore Ashton
1992 John Walker: Painting, Drawing. The Hill Gallery, Birmingham, Michigan, March 7–April 4.
John Walker: Small Paintings from the Alba and Oceania Series. Anthony Ralph Gallery, New York, May 5–30
John Walker. Rex Irwin Gallery, Sydney, July 7–August 1
1993 John Walker: New Work. Knoedler & Company, New York, January 16–February 11
John Walker: Recent Drawings. Victoria Munroe Fine Art, New York, April 28–May 29
John Walker. Nielsen Gallery, Boston, May 8–June 5

1994 John Walker: New Paintings and Prints. Nielsen Gallery, Boston, November 19–December 23. 1995 John Walker: New Paintings. Knoedler & Company, New York, May 24–June 30 (extended to July 28)
1996 John Walker: The Serenade and Studio Paintings. Carling Dalenson, Stockholm, January 27– March 10. Catalogue with introduction by Memory Holloway
Paintings by John Walker. Eli Marsh Gallery, Fayerweather Hall, Amherst College, February 19–March 8
John Walker: Painting. Hill Gallery, Birmingham, March 21–April 30
1997 Recent Works by John Walker. Weatherspoon Art Gallery, The University of North Carolina at Greensboro, February 9–April 13
John Walker: Feeling, Form, Beauty. Hill Gallery, Birmingham, March 21–April 19
John Walker: Recent Work. Nielsen Gallery, Boston, September 13–October 11
1997–99 A Theater of Recollection: Paintings and Prints by John Walker. Boston University Art Gallery, September 5–October 19, 1997. Travelled to Knoedler & Company, New York, (variation), January 15–February 7, 1998; Bemis Center for Contemporary Art, Omaha, June 27–August 9; Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, October 16– December 13; Lee Scarfone Gallery, University of Tampa, January 22– March 5; Santa Barbara Contemporary Arts Forum, March 27–May 23; Yale Center for British Art, New Haven, June 15–October 3. Catalogue with text by John R. Stomberg
1998 John Walker: Prints—Etchings and Monotypes. Nielsen Gallery, Boston, March 14–April 4
1999 John Walker: Passing Bells. Nielsen Gallery, Boston, February 27–March 27 and Knoedler & Company, New York, March 18–April 10.
4 The Anthony and Madeleine Carter Gift of Paintings and Drawings by John Walker, Yale Center for British Art, New Haven, June 22–September 26. Brochure with text by Patrick McCaughy
2001 John Walker: Time and Tides. Knoedler & Company, New York, January 18–March 3. Catalogue with text by Jack Flam
A Maine Tidal Cove: Paintings by John Walker. Bowdoin College Museum of Art, Brunswick, June 12–September 2. Catalogue with text by Katy Kline
John Walker: Maine Landscapes. Nielsen Gallery, Boston, September 15–October 13
2002 John Walker. The Phillips Collection, Washington, D.C., February 16–August 4. Catalogue with text by Eliza Rathbone
John Walker: Oceans, Tidepools and Plein Air Paintings. Wiegand Art Gallery, Notre Dame de Namur University, Belmont, California, March 12–April 20. Catalogue with text by Carl Belz
John Walker: Paintings and Prints. DAAP Galleries at the University of Cincinnati, April 15– June 9.
2003 John Walker: Changing Light. Knoedler & Company, New York, March 13–April 26. Catalogue with text by Eliza Rathbone
2004 John Walker: New Paintings. Nielsen Gallery, Boston, Massachusetts, October 30–December 4.

John Walker: A Winter in Maine, 2003–2004. Center for Maine Contemporary Art, Rockport, July 29–August 29. Travelled to University of Maine Museum of Art, Bangor, September 24– January 8. Catalogue with text by Bruce Brown
2005 John Walker: Collage. Knoedler & Company, New York, February 4–March 19. Catalogue with text by Dore Ashton
John Walker: Works on Paper 1990–2004. Portland Museum of Art, Maine, July 2– August 28. Travelled to Luther W. Brady Art Gallery, The George Washington University, Washington, DC, September 6–October 30. Catalogue with text by Ruth Fine
John Walker: New Work, The Pierrepont Gallery, Bridport, West Dorset, England, November 12–December 8
2006 John Walker: Selected Work, Marist College Art Gallery, Poughkeepsie, New York, March 23–April 22
John Walker: Seal Point Series. Knoedler & Company, New York, September 9–October 28 and Nielsen Gallery, Boston, Massachusetts, September 16–October 14. Catalogue with text by Dushan Petrovich
John Walker: Passing Bells. Danforth Museum of Art, Framingham, Massachusetts, September 10–November 19
2009 John Walker: Drawing 1973–1975. Knoedler & Company, New York, January 15–March 7. Catalogue with text by William Corbett. John Walker, The Dock Arts Center, Carrick-on-Shannon, County Leitrim, Ireland. June 26 – September 5
John Walker, Center for Recent Drawing (C4RD), London, England, September 9–October 30. John Walker: Incoming Tide—Small Paintings from Seal Point, Maine, Offer Waterman & Co., London, England, October 16–November 14. Catalogue with essay by Christopher Riopelle
2010 Seal Point by John Walker, Visual Art Center, The Academy of Arts & Design, Tsinghua University, Beijing, China, March 2–19. Catalogue. Travelled to The Yuan Art Museum, Beijing, China, March 21–April 21; Inside-Out Art Center, Beijing China, May 30–June 30. John Walker: New Paintings, Knoedler & Company, New York, November 4–December 30
2011 John Walker Seal Point & Harrington Road, Knoedler & Company at The Armory Show, New York, March 3–6.
2012 John Walker, Tim Olsen Gallery, Sydney, Australia, November 28 – December 16
2013 John Walker: New Paintings, Carillon Galley, Tarrant College, Fort Worth, Texas, March 7 – April 11
John Walker: New Paintings, Meredith Long Gallery, Houston, Texas, October
John Walker: 10 Years of Painting, Inside Out Museum of Contemporary Art, Oct – Dec
2014 John Walker: New Paintings, Alexandre Gallery, New York, NY, October-November 5
2014 John Walker: New Works, Adelson Gallery, New York, NY, November-December.

PUBLIC COLLECTIONS

Auckland Art Museum
The University of North Carolina at Chapel Hill
Art Gallery of New South Wales, Sydney, Australia
The Art Institute of Chicago, Illinois
Arts Council England
Birmingham Museums and Art Gallery, England
The British Museum, London, England
Brooklyn College, City University of New York
Camden Library, London, England
Carnegie Library, Portsmouth, England
City Art Gallery, Leeds
Museums and Galleries, England
The Cleveland Museum of Art, Ohio
Dallas Museum of Art, Texas
Durham University Museum, England
Farnsworth Art Museum, Rockland, Maine
Fogg Art Museum, Harvard University
Art Museums, Cambridge, Massachusetts
Maxine & Stuart Frankel Foundation for Art, Bloomfield Hills, Michigan
Solomon R. Guggenheim Museum, New York
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC
Imperial War Museum, London, England
Irish Museum of Modern Art, Dublin
Iziko Museums of Cape Town, South Africa
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
The Fred Jones, Jr. Museum of Art, University of Oklahoma, Norman
Joslyn Art Museum, Omaha, Nebraska
Kresge Art Museum, Michigan State University, East Lansing
Leicestershire Education Authority, England
The Metropolitan Museum of Art, New York
Middlesbrough Institute of Modern Art, England
MIT-List Visual Arts Center, Cambridge, Massachusetts
Museum am Ostwall, Dortmund, Germany
Museum Neuhaus—Sammlung Liaunig, Austria
Museum of Contemporary Art, Chicago, Illinois
The Museum of Contemporary Art, Los Angeles, California
Museum of Fine Arts, Boston, Massachusetts
The Museum of Modern Art, New York
National Gallery of Art, Washington, DC
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne, Australia
Neuberger Museum of Art, Purchase College, State
University of New York
The Phillips Collection, Washington, DC
Portland Museum of Art, Maine
Scottish National Gallery of Modern Art
Gallery, Edinburgh
Southampton City Art Gallery, England
Tate Gallery, London, England
Try-Me, Richmond, Virginia
Ulster Museum, Belfast, Northern Ireland
15 University of Iowa Museum of Art, Iowa City
The University of Michigan Museum of Art, Ann Arbor
Victoria and Albert Museum, London, England
Virginia Museum of Fine Arts, Richmond
The Walker Art Gallery, Liverpool, England
Whitney Museum of American Art, New York
Yale Center for British Art, New Haven, Connecticut

PRICE LIST



Blackwell
2019
Oil on canvas
183 x 152cm
£100,000



Untitled
(Study at Seal Point)
2018
Charcoal on paper
76.2 x 57cm
£2,850



Catlin Lee #7
2016
Photogravure with
hand-coloring
59 x 50cm
Edition of 10
£2,250



Studies at Seal Point #4
2013
Oil painting on card
18.4 x 14cm
£6,850



Ripple II
2017
Oil on canvas
213 x 168cm
£100,000



Pemaquid
2016
Photogravure
with collage
63 x 49cm
Edition of 10
£2,850



Catlin Lee #8
2016
Photogravure
59 x 50cm
Edition of 10
£2,250



Studies at Seal Point #5
2013
Oil painting on card
18.4 x 14cm
£6,850



Lower Lode
2018
Oil on canvas
213 x 168cm
£100,000



Catlin Lee #1
2016
Photogravure with
hand-coloring
59 x 50cm
Edition of 10
£2,250



Catlin Lee #9
2016
Photogravure
59 x 50cm
Edition of 10
£2,250



Studies at Seal Point #6
2014
Oil painting on card
18.4 x 14cm
£6,850



Untitled
(Study at Seal Point)
2018
Ink on paper
76.2 x 57cm
£2,850



Catlin Lee #3
2016
Photogravure with
hand-coloring,
59 x 50cm
Edition of 10
£2,250



Studies at Seal Point #1
2006
Oil painting on card
18.4 x 14cm
£6,850



Studies at Seal Point #7
2006
Oil painting on card
18.4 x 14cm
£6,850



Untitled
(Study at Seal Point)
2018
Charcoal on paper
76.2 x 57cm
£2,850



Catlin Lee #4
2016
Photogravure with
hand-coloring
59 x 50cm
Edition of 10
£2,250



Studies at Seal Point #2
2010
Oil painting on card
18.4 x 14cm
£6,850



Studies at Seal Point #8
2014
Oil painting on card
18.4 x 14cm
£6,850



Untitled
(Study at Seal Point)
2018
Charcoal on paper
76.2 x 57cm
£2,850



Catlin Lee #5
2016
Photogravure with
hand-coloring
59 x 50cm
Edition of 10
£2,250



Catlin Lee #6
2016
Photogravure,
59 x 50cm
Edition of 10
£2,650



Studies at Seal Point #3
2013
Oil painting on card
18.4 x 14cm
£6,850



Studies at
Seal Point #9
2014
Oil painting on card
18.4 x 14cm
£6,850