

Stanley William Hayter, *Composition*, 1951, oil on canvas, 83,5 x 64,5 cm

STANLEY WILLIAM HAYTER

Colour in motion

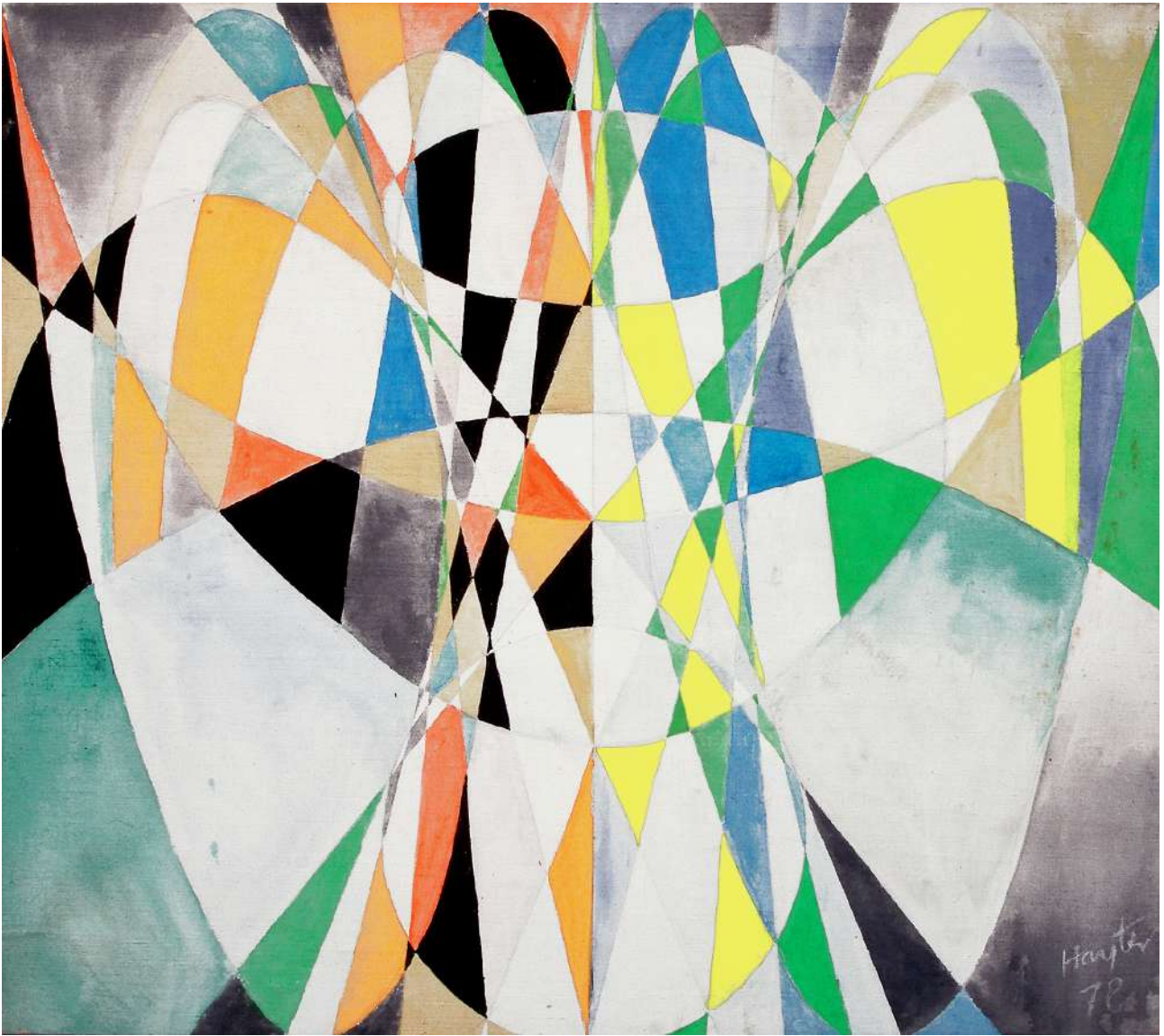
Retrospective exhibition

From Thursday, April 13th to Saturday, May 13th 2023

Galerie Vazieux

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Stanley William Hayter, *Blue Bell*, 1978, acrylic on canvas, 84 x 94 cm

STANLEY WILLIAM HAYTER

Colour in motion

Exhibition from Thursday, April 13th, to Saturday, May 13th 2023

Curator : Agnès Thiébault, Art Historian, graduated in Art History from the Ecole du Louvre, Expert in modern art, École de Paris, and European avant-garde art movements.

The exhibition *Colour in Motion* immerses visitors in the heart of the expressive, innovative, and dynamic world of the English painter and engraver Stanley William Hayter.

Intended as a retrospective, the exhibition retraces his incredibly long career as a painter during the twentieth century, spanning the movements of surrealism, abstract expressionism, and kinetic art. Throughout his life, Hayter was an innovative artist and was involved in precursory movements, while retaining his passion for colour and line.

Considered one of the greatest engravers of his century, his painted oeuvre, which is just as colossal, is still relatively unknown to the general public. This unique exhibition pays tribute to this prominent artist.

STANLEY WILLIAM HAYTER (1901-1988)

Stanley William Hayter, who was born in London in 1901 and died in Paris in 1988, is internationally acknowledged as a leading theoretician and experimenter in the field of painting and engraving.

Having moved to Paris in 1926, he opened his famous Atelier 17, which, over the years, became a veritable hub for avant-garde art, and was frequented by Pablo Picasso, Salvador Dalí, Marc Chagall, Joan Miró, Max Ernst, and Alberto Giacometti.

A member of the surrealist group between 1933 and 1938, Hayter exhibited his works alongside those of Salvador Dalí, Marcel Duchamp, Max Ernst, Giorgio de Chirico, Joan Miró, René Magritte, and Yves Tanguy. Fascinated by André Masson's visions, his pictorial technique developed into automatism, which he made famous with astonishing creative force. He gradually shifted away from figuration, and the brushstrokes were intertwined like strands, characterised by bright colours and powerful lines. His art lay at the crossroads between surrealism and abstraction.

Even before his arrival in New York in 1940, Hayter's name was familiar to American artists. He spent ten years in the city, where he created the concept of Atelier 17, as an incubator of new ideas and techniques. Young avant-garde American artists were drawn to the studio and he frequented the likes of Jackson Pollock, Mark Rothko, Roberto Matta, Robert Motherwell, Willem de Kooning, and Jean-Paul Riopelle.

At this point, Hayter's coloured lines became thicker and spread energetically over the pictorial surface with fresh expressive freedom, which unleashed a purely plastic force, consisting of paint projected onto the canvas. Hayter's prodigious energy, which acted as a catalyser, contributed to the emergence of American abstract expressionism. Pollock and de Kooning were greatly influenced by Hayter's inventions.

In 1950, Hayter returned to France, where he acquired a property at Alba-la-Romaine, in the Ardèche. His paintings from this period reflect his increasing awareness of the natural environment and the changing seasons.

During the 1960s, colour vibrations became the focus of his explorations. He was fascinated by the reflections of the sun on the shifting surface of the water. Form was gradually dissolved and transformed into movement. His supreme goal was to transpose onto the canvas an orchestration of bright colours, movements, impulses, and rhythms.

At the same time, he conducted technical experiments with acrylic, metallic, and fluorescent paints. He worked closely with a chemist on developing an intense, bright yellow, which became the sole colour in a series of light-generating paintings. His paintings were now networks of parallel waves that spread over the canvas in vibrant harmonies of bright colours.

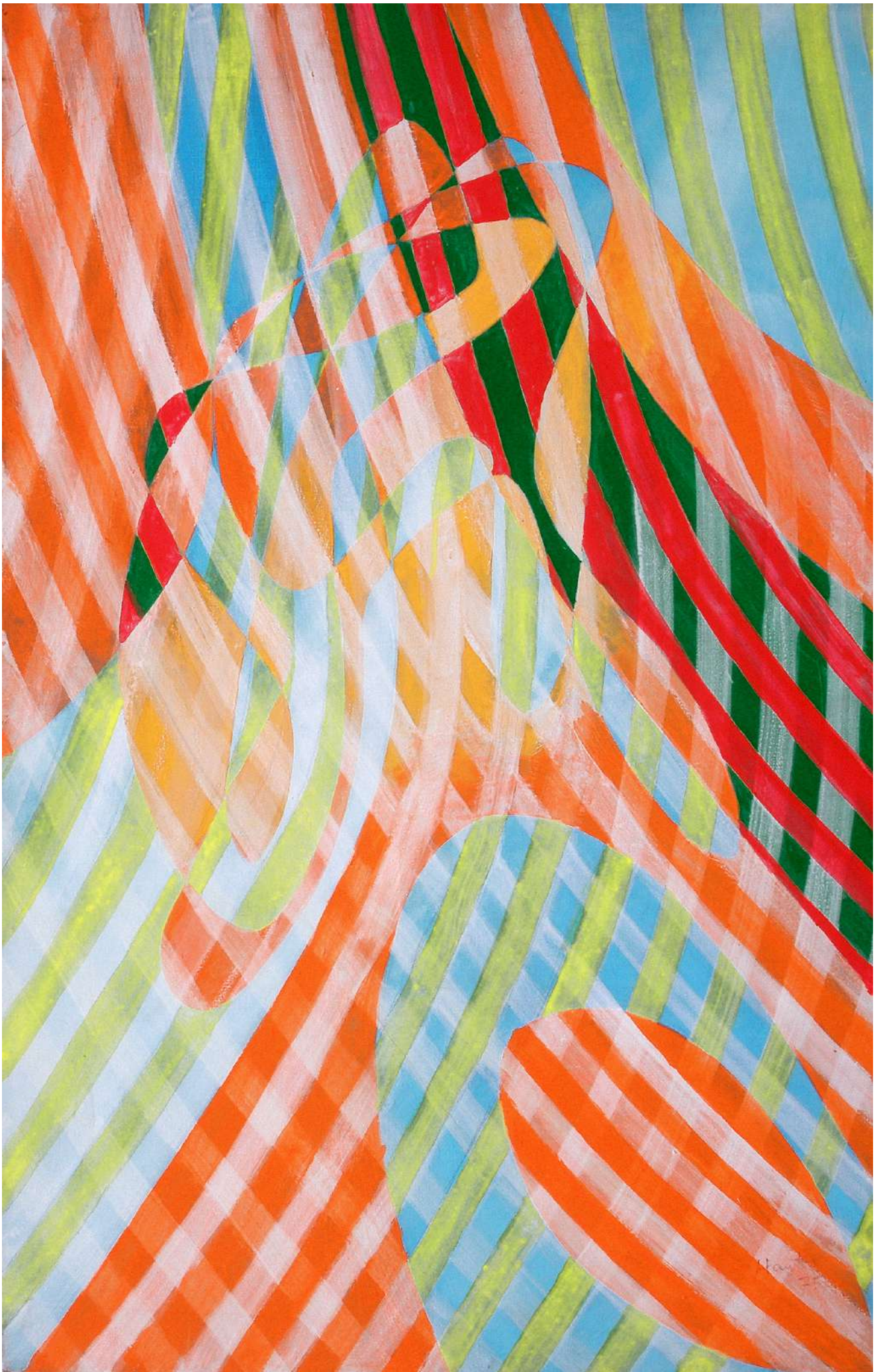
Hayter became almost exclusively involved in kinetic art, at a time when Victor Vasarely, Bridget Riley, Jesús-Rafael Soto, François Morellet, Carlos Cruz-Diez, and Julio Le Parc entered the art scene.

At the turn of the 1980s, figurative work re-emerged in an unexpected form in his paintings. Indeed, having completed his experiments with combinations of colours and lines, he could now focus on form once again.

This period was marked by a partial resumption of figuration, via embedded transparent colour planes.

Upon his death Paris in 1988, the British Museum acquired the entirety of his engraved oeuvre.

His canvases and engravings are held in the greatest museums in the world, from the Tate Gallery in London to the Centre Pompidou in Paris, and the MoMA and Metropolitan Museum of Art in New York. He also took part in many international group exhibitions, such as the Venice Biennale in 1956 and 1960, and the Milan Triennale in 1957 and 1958, amongst others.



Stanley William Hayter, *Composition*, 1975, acrylic on canvas, 105 x 65 cm



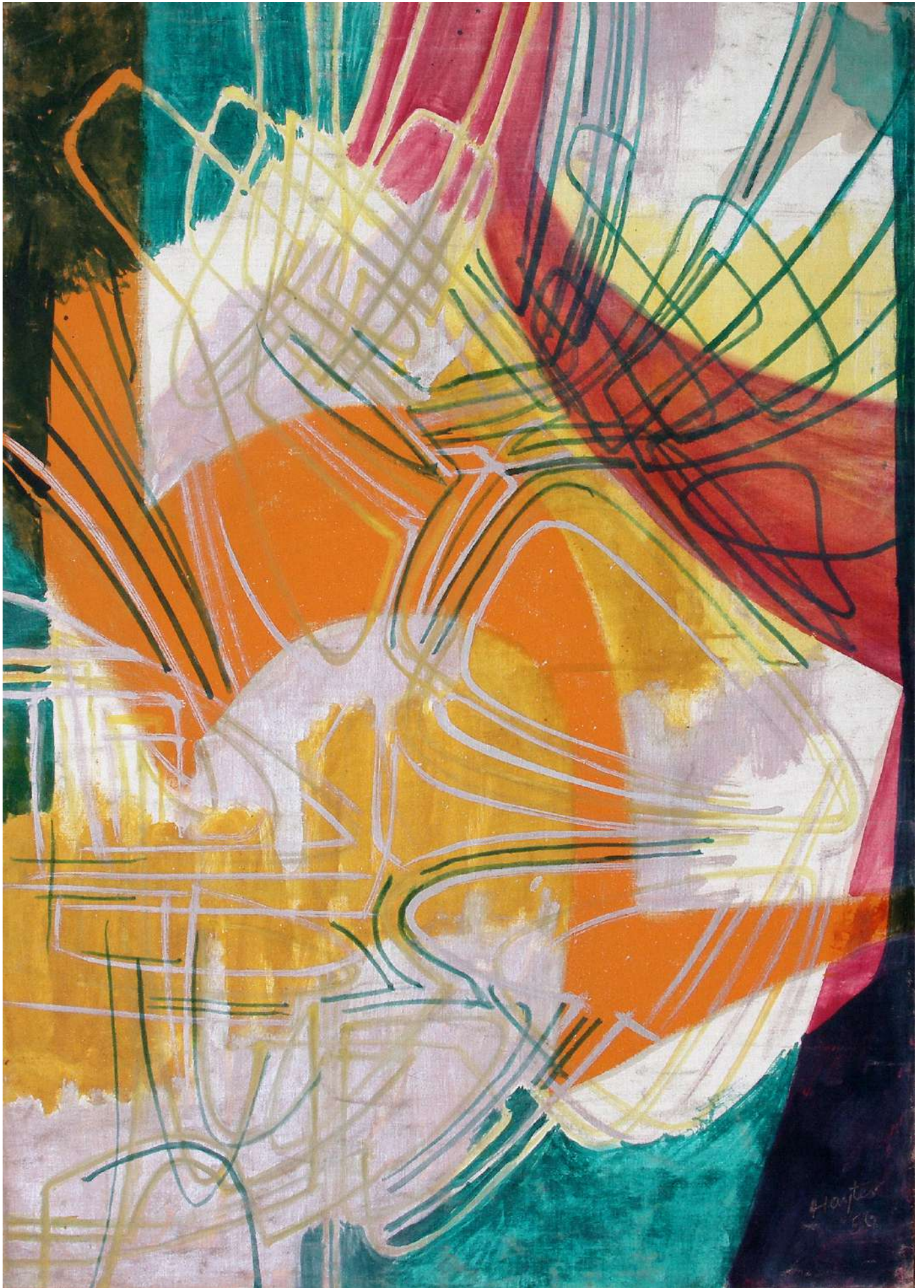
Portrait of Stanley William Hayter in his studio in Paris, 1957

STANLEY WILLIAM HAYTER

Exhibitions

- 1927 - Galerie Sacre du Printemps, Paris, FR
- 1929 - Palais des Beaux-Arts, Brussels, BE
- 1929-1935 - Salon des Surindépendants, Paris, FR
- 1936 - *Objets Surréalistes*, Galerie Charles Raton, Paris, FR
 - *International Surrealist Exhibition*, New Burlington Galleries, London, GB
 - *Fantastic Art, Dada and Surrealism*, MoMa, New York, USA
- 1937 - *Surrealist Exhibition*, Tokyo, JP
 - Galerie Gradiva, Paris, FR
- 1938 - *Surréalisme*, Galerie des Beaux-Arts, Paris, FR
- 1940 - Museum of Fine Arts, San Francisco, USA
- 1941 - Art Institute, Chicago, USA
 - Gallery Marion Willard, New York, USA
- 1943 - Gallery Marion Willard, New York, USA
- 1944 - Galerie Guggenheim Jeune, by Peggy Guggenheim, London, GB
- 1945 - Gallery Marion Willard, New York, USA
- 1945-1947 - *Annual Exhibition of Contemporary American Painting*, Whitney Museum of American Art, New York, USA
- 1946 - Galerie Jeanne Bucher, Paris, FR
- 1947 - Durand-Ruel Gallery, New York, USA
- 1948 - Museum of Fine Arts, Santa Barbara, California, USA
- 1949-1950 - *Annual Exhibition of Contemporary American Painting*, Whitney Museum of American Art, New York, USA
- 1951 - Galerie Louis Carré, Paris, FR
- 1951 - Guggenheim Jeune Galerie, Venice, IT
- 1954 - Kunsthalle, Berne, CH
- 1955 - Galerie Denise René, Paris, FR
- 1957 - *Retrospective*, Whitechapel Gallery, London, GB
- 1958 - IXXIX Venice Biennale, British Pavillon, IT
 - Wallraf-Richartz Museum, Koln, DE
 - Palais des Beaux-Arts, Brussels, BE
 - Kunstmuseum, Zurich, CH
 - Musée d'Art Moderne, Paris, FR
 - Museu de Arte Moderna, São Paulo, BR
- 1960 - Museum of the City, San Francisco, USA
 - City Art Museum, St. Louis, USA
- 1961 - Gallery Howard Wise, New York, US Liege, BE

- 1962 - *Hayter*, Musée des Beaux-Arts, Liege, BE
- 1965 - Gallery Howard Wise, New York, USA
- 1967 - Blanton Museum of Art, Austin, Texas, USA
- 1968 - Château-Musée de Dieppe, FR
- 1972 - Musée d'Art Moderne, Paris, FR
- 1973 - Corcoran Gallery of Art, Washington DC, USA
- 1975 - Landskrona Museum, SE
- 1976-1982 - Galerie de Seine, Paris, FR
- 1982 - Galerie 1900-2000, Paris, FR
- 1983-1988 - Galerie Jean-Claude Riedel, Paris, FR
- 1988 - *Hommage à Hayter*, Artcurial, Paris, FR
- 1994 - Galerie Jean-Claude Riedel, Paris, FR
- 1997 - *Le Surréalisme et l'Amour*, Pavillon des Arts, Paris, FR
- 2009 - Francis Naumann Fine Arts, New York, USA
- 2010-2011 - Anita Shapolsky Gallery New York, USA
- 2011 - Pierre & François Fine Art, Art Elysées, Paris, FR
- 2012 - *Stanley William Hayter - De la Ligne à la Couleur de 1950 à 1965*, Galerie Délire en Formation, Paris, FR
- 2013 - *Stanley William Hayter et Hector Saunier*, Galerie Artempo, Paris, FR
- 2014 - *Conscience and Conflict, British Artists and the Spanish Civil War*, Pallant House Gallery, Chichester, GB
- 2016 - *Hayter ou La Métamorphose des Lignes*, Centre d'Art La Malmaison, Cannes, FR
- 2017 - *Hayter: Entre Lignes et Couleurs*, Musée des beaux-arts de Bernay, Bernay, FR
- 2017 - *Hayter : La Dynamique du Trait*, Espace culturel des Tanneries, La Ferrière-sur-Risle, FR
- 2018 - *Stanley William Hayter: Paintings*, Crane Kalman Gallery, London, GB
- 2019 - *Masterpiece London*, The Redfern Gallery, London, GB
- 2020 - *Hayter, Peintures*, Galerie T&L, Paris, FR



Stanley William Hayter, *Composition*, 1956, oil on canvas, 82 x 64 cm

STANLEY WILLIAM HAYTER

Public collections

Modern Art Museum, Liege, BE
Museo della Solidaridad Salvador Allende, Santiago de Chile, CL
Pompidou Center - National Museum of Modern Art, Paris, FR
Modern Art Museum, Paris, FR
Château-Musée de Dieppe, FR
Tate Modern, London, GB
Royal Academy of Arts, London, GB
Hayward Gallery, Art Council Collection at Southbank Centre, London, GB
The Fitzwilliam Museum, Cambridge, GB
Pallant House Gallery, Chichester, GB
Towner, The Contemporary Art Museum, Eastbourne, GB
Royal Albert Memorial Museum, Exeter, GB
Peggy Guggenheim Collection, Venice, IT
Museum of Art, Hyogo, Kobe, JP
Museum of Modern Art, New York, USA
Whitney Museum of American Art, New York, USA
Philadelphia Museum of Modern Art, Philadelphia, USA
Smithsonian American Art Museum, Washington DC, USA
The Art Institute, Chicago, USA
Los Angeles County Museum of Art, Los Angeles, USA
San Francisco Museum of Art, San Francisco, USA
Yale Centre for British Art, Yale University, New Haven, Connecticut, USA
Salvador Dali Museum, St. Petersburg, Florida, USA
Blanton Museum of Art, University of Texas, Austin, Texas, USA
Mildred Lane Kemper Art Museum, University of St. Louis, St. Louis, Missouri, USA



Stanley William Hayter, *Dusk*, 1986, acrylic on canvas, 130 x 97 cm



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