

Michael Ayrton

bronzes, paintings, collages and drawings
1964-1966

PRICED

7 June - 2 July 1966

Monday to Friday 10-6
Saturday 10-1



Grosvenor Gallery

30 Davies Street
London W1
telephone
Mayfair 0891
telegrams
Sevenartz London

No. 5

Maze Maker 1966

Since 1964, most of my work has been concerned with the image of a man in a labyrinth. My point of departure remains, as it has for ten years past, an aspect of the Daedalus legend, but where my concern between 1959 and 1962 was with the celebrated flight from Knossos and the fall and death of Icarus and, between 1962 and 1964, with the Minotaur, the Cumaean Sybil and to lesser extent with Talos, the bronze guardian of Crete—secondary, but to me important, participants in the same myth—I have, during the last two years, found Daedalus himself dominant. I have found him so powerful that I have struggled to free myself of him even to the extent of writing his 'life', a narrative of some 90,000 words entitled *The Maze Maker* and it is in Daedalus as maze-maker that my recent work has its source.

Paradoxically, by entering his labyrinth I have partially succeeded in exorcising him, for the figure of the Maze Maker is no longer specifically Daedalus, although the labyrinth he built at Knossos, wherein he was imprisoned with his son and which also served to hide and confine the Minotaur, gave the initial impulse to the image. Like all great myths, the parts grow independently and take on their own vitality. Thus the maze has come to serve for me as an image of my own life and indeed of any individual's life. Every man, it seems to me, makes his maze out of his experiences, his circumstances, his hopes and fears, and in it he lives, so that the shape of it identifies him. Every maze is therefore different, for each is personal and yet various. Each is a prison and a sanctuary, a journey and a destination. The belly contains its entrail maze and the skull encloses the brain's baffling convolutions, but the maze each human being makes is more than those, for it contains him wholly and he extends it all his life. Furthermore, each maze is an instrument upon which a man plays such music as his life creates. That is why in certain bronzes I have strung the labyrinth like a lyre and the strings wind out from the maker's guts and nerves to supplant the navel cord.

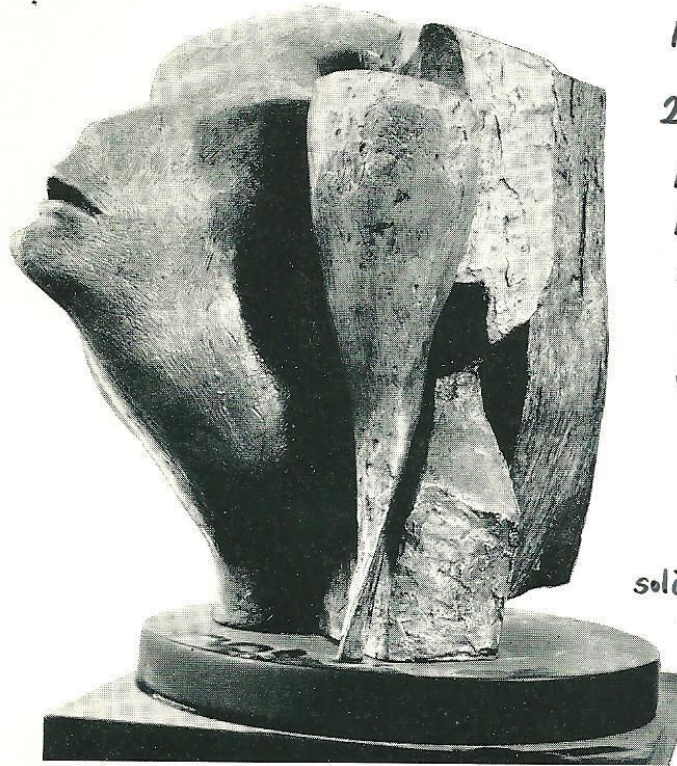
To the spectator, another man's maze does not look impenetrably intricate. It may resemble a box of reflections, or a cage with invisible bars, or pierced shieldlike trophy hung with incongruous ornament, or a head filled with apparently disconnected elements, but to the maze-maker himself his maze is an all-absorbing thing compounded of confusion, achievement, frustration and reverence, which continually grows in complexity. Totem, toy, trial and torment, it is seldom mapped for others; its geometry is ambiguous, its material, dense and solid at one moment, is illusory and transparent in the next so that its topology is obscure.

As for my own maze, Daedalus made me aware of it but now

leaves me in it. My landscapes seem to be marked with his footprints and to continue to contain the Minotaur, crouched out of sight, and the Oracle speaking from inside the rock. To these Demeter and her daughter have been added, making and unmaking the seasons. They and their landscape are the subject of my other work since 1964.

MICHAEL AYRTON

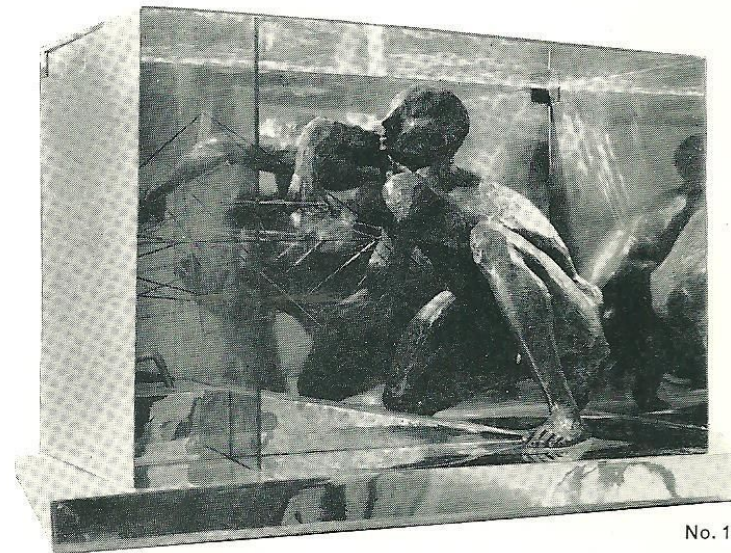
Bronzes



No. 20

180	10 Nautilus Maze Figure (prone)	1965	3" × 10" × 5"	Edition of 9
240	11 Nautilus Maze Figure (upright)	1965	12½" × 5½" × 4½"	Edition of 9
100	12 Standing Maze Figure	1965	7" × 4½" × 2½"	Edition of 9
150	13 Kneeling Maze Figure	1965	5½" × 3¾" × 8"	Edition of 9
150	14 Turning Maze Figure	1966	9½" × 4" × 3"	Edition of 9
450	15 Cage Contingency	1965/6	69½" × 13½" × 10"	Edition of 6
550	16 Mirror Maze (bronze, copper and perspex)	1966	14¾" × 24" × 18½"	Edition of 6
475	17 Cage—Mirror Maze (bronze, copper and perspex)	1966	69½" × 13½" × 10"	Edition of 6
260	18 Demeter and Kore	1965	9" × 11½" × 7"	Edition of 9
130 sold out	19 Demeter and Kore (small version)	1965	6½" × 7" × 5½"	Edition of 9
360	20 Kore, Head	1965	15½" × 19" × 12"	Edition of 9

260	1 Minotaur in Jeopardy	1964	11½" × 6" × 6½"	Edition of 9
500 sold out	2 Maze Maker I	1964	16¾" × 9" × 6"	Edition of 9
340	3 Maze Maker II	1964	11" × 8½" × 14½"	Edition of 9
240	4 Maze Maker III	1964/5	10" × 4½" × 4"	Edition of 9
1750	5 Maze Maker (large version)	1964	34" × 36" × 24½"	Edition of 4
200	6 Maze Torso	1965	14½" × 4" × 4"	Edition of 9
360	7 Maze Head	1965	10" × 9" × 11"	Edition of 9
360	8 Maze Player	1965	15½" × 12" × 15"	Edition of 9
280	9 Blade-Maze Figure	1965	20" × 5" × 6"	Edition of 9



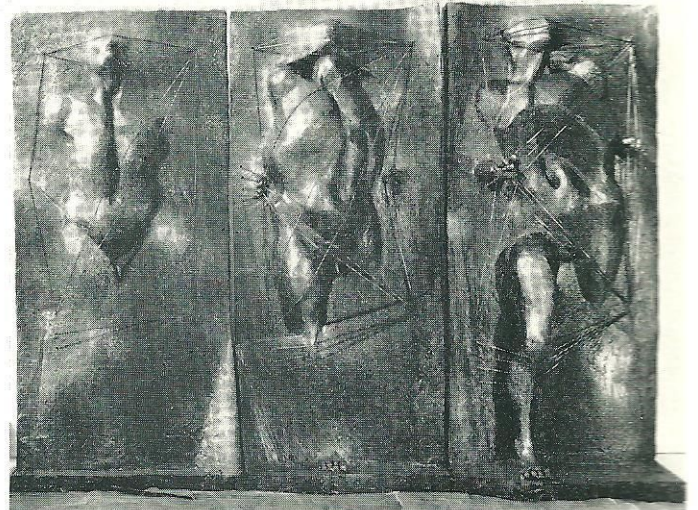
No. 16

Bronzes

500	21	Demeter Pregnant	1966	31" × 13" × 14½"	Edition of 6
500	22	Emerging Figure I	1966	36" × 17½" × 9"	Edition of 6
500	23	Emerging Figure II	1966	36" × 16" × 10"	Edition of 6
500	24	Emerging Figure III	1966	36" × 16" × 11"	Edition of 6

Note. Nos. 22, 23 and 24 were conceived both as a single sculpture and as separate entities. The three figures are available separately.

No 22, 23 & 24 Together £1350

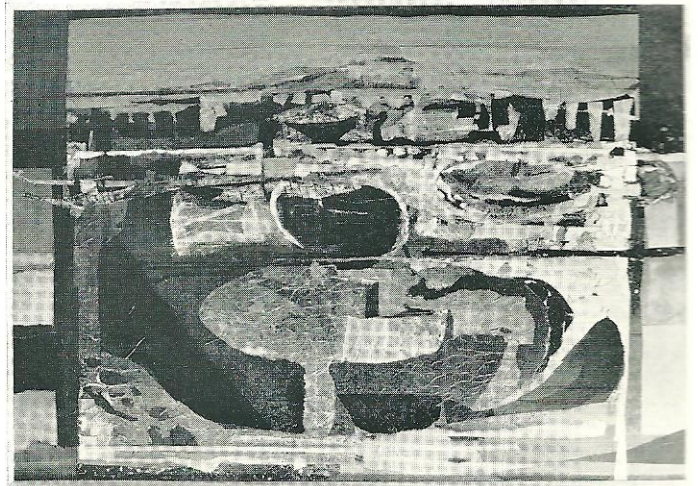


Nos. 22-3-4

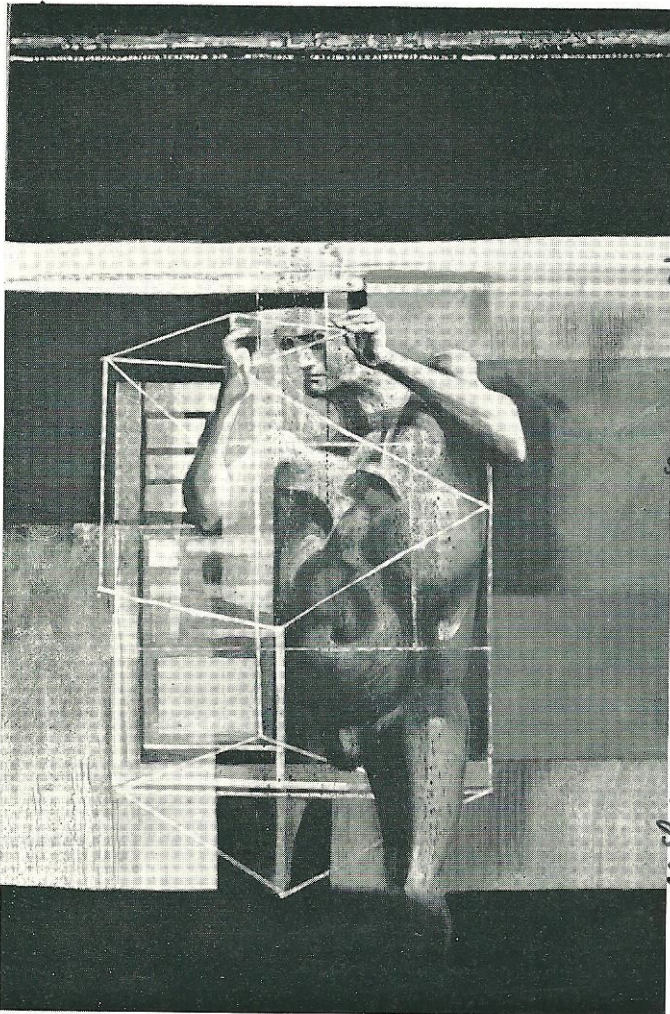
Paintings and Collages

500	25	Maze Maker I	1965	collage & acrylic on canvas	60" × 40"
500	26	Maze Maker II	1966	collage & acrylic on canvas	60" × 40"
500	27	Contained Maze	1966	collage & acrylic on canvas	40" × 60"
400	28	Summer's Last Will	1964	collage & acrylic on board	36" × 48"
350	29	Smoke-Maze Figure	1964	collage & acrylic on board	30" × 50"
Sold	30	Barley Matrix	1965	collage & acrylic on canvas	30" × 50"
Sold	31	Night Sea & Shore	1964	collage & acrylic on canvas	30" × 40"
Sold	32	Naxos Marble	1965	collage & acrylic on canvas	30" × 40"
Sold	33	February into March	1966	collage & acrylic on canvas	30" × 40"
300	34	Landscape on Red Wood	1964	collage & acrylic on wood	23½" × 35"

No. 34



Paintings and Collages



275	38	Barley Flight	1966 collage & acrylic on canvas	30" × 25"
Sold	39	Moonphase	1964 collage & acrylic on canvas	35" × 20"
275	40	Citadel	1964 collage & acrylic on canvas	25" × 30"
275	41	Sunstrike	1965 collage & acrylic on canvas	25" × 30"
	42	Sunshroud	1966 collage & acrylic on canvas	25" × 30"
275	43	Lush Landscape	1965 acrylic on canvas	25" × 30"
250	44	Corn Fragment	1965 collage & acrylic on canvas	20" × 30"
	45	Village	1964 collage & acrylic on canvas	20" × 30"
	46	Deep	1964 collage & acrylic on canvas	20" × 24"
	47	Point of Departure	1964 collage & acrylic on board	20" × 24"
Sold	48	Cumaean Section	1964 ink & acrylic on board	14" × 18½"
120	49	Meeting of Paths	1964 acrylic on board	14¾" × 18"
120	50	Landscape, Compressed Red	1964 collage & acrylic on board	14¾" × 18"
120	51	Pillar	1964 collage & acrylic on board	14¾" × 18½"
Sold	52	Trilobite Coil	1964 collage & acrylic on board	15" × 19"
120	53	Earth Pelvis	1964 acrylic on board	14½" × 18½"
120	54	The Future Wheat	1965 collage & acrylic on board	19½" × 15"
120	55	The Future Barley	1965 collage & acrylic on board	19½" × 15"
Sold	56	Closed Gold Head	1965 acrylic on canvas	12" × 16"
Sold	57	February Head	1966 acrylic on canvas	12" × 16"

No. 25

300	35	Vertical Landscape	1964 collage on wood	25" × 23½"
300	36	Smoke-Maze Head	1964 collage & acrylic on wood	23½" × 35"
275	37	Corn Stele	1965 collage & acrylic on canvas	30" × 25"

Drawings and Monochrome Collages



No. 66

80	69	Turning Torso	5.3.1965	charcoal & collage on canvas	20" × 16"
70	70	Emerging Maze Figure	14.2.1965	black ink, wash & collage	20" × 16"
70	71	Demeter, Head	11.2.1965	black ink wash	16" × 20"
The Seasons of Demeter					
70	72	Spring	4.2.1965	pencil	20" × 16"
70	73	Summer	4.5.1965	pencil	16" × 20"
70	74	Autumn	29.1.1965	pencil	16" × 20"
70	75	Winter	4.5.1965	pencil	20" × 16"
70	76	Serpentine Figure	22.1.1966	black ink wash	20" × 16"
70	77	Girl with Crossed Feet	16.4.1965	black ink wash	20" × 16"
70	78	Dislocated Figure	30.9.1964	black ink wash	16" × 20"
70	79	Study for Emerging Figure	24.1.1966	black ink wash	20" × 16"
70	80	Study for Mirror Maze	6.2.1966	pencil & black ink wash	16" × 20"
70	81	Maze Head	9.2.1966	black ink wash	16" × 20"
70	82	Portrait of William Golding, IV	21.1.1965	black ink wash	16" × 20"
50	83	Study for Nautilus Maze Figure	15.2.1964	black ink wash	10" × 14"
50	84	Demeter Seated	11.2.1965	pencil	14" × 10"
50	85	Study for Contained Maze	5.4.1966	pencil	14" × 10"

300	58	Translucent Maze	1965	charcoal & collage on board	30" × 40"
100	59	Tense Figure	1964	collage on board	30" × 20"
125	60	Maze Torso	30.7.1965	charcoal on board	30" × 21"
125	61	Kore	17.4.1965	charcoal on board	30" × 21"
200	62	Circumstantial Head	1965	collage & acrylic on canvas	25" × 30"
100	63	Stressed Maze Torso	1965	collage & charcoal on canvas	24" × 20"
85	64	Pupate Figure	22.11.1965	white chalk on black paper	19" × 24"
50	65	Maze Maker, White on Black	20.4.1965	white chalk on black paper	19" × 24"
50	66	Compressed Figure	10.12.1964	sepia wash	19" × 24½"
75	67	Study for Emerging Figure	4.2.1966	black ink wash	22" × 14½"
50	68	Demeter & Kore	1.6.1965	charcoal on blue paper	22" × 14½"

Biographical Notes

Michael Ayrton was born in London in 1921. Educated in England, France and Austria, he returned home in 1939, and exhibited that year at the Zwemmer Gallery.

- 1942: Commissioned by Sir John Gielgud to design a production of 'Macbeth' in collaboration with John Minton. Joint exhibition with John Minton at the Leicester Galleries.
- 1943/59: Biennial exhibitions at the Redfern Gallery.
- 1944: Designed scenery and costumes for 'Le Festin de l'Araignée' for Sadler's Wells Ballet.
- 1946: Designed the Opera-Masque 'The Fairy Queen' for Covent Garden (revived 1951).
- 1947: First extended visit to Italy. Returned there annually henceforth.
- 1949: Retrospect exhibition toured Northern England under the auspices of the Wakefield City Art Gallery.
- 1950: Exhibitions in Milan (Galleria Il Milione) and Rome (Galleria del'Arte Obelisco).
- 1951: Exhibition in Zürich (Gallerie Orel Füssli).
- 1952: Exhibition in Paris (Gallerie Galanis-Hentschel).
- 1953: Began to make sculpture.
- 1955: Retrospective exhibition at the Whitechapel Gallery, including first sculpture to be exhibited.
- 1957: First exhibition of sculpture, at the Leicester Galleries.
- 1958: First extended visit to Greece; returned there in 1961, 1962 and 1963.
- 1959: Second exhibition of sculpture at the Leicester Galleries.
- 1960: First exhibition of sculpture in the U.S.A. (Main Street Gallery, Chicago).
- 1961: Exhibition at the Matthiesen Gallery, on the theme of Daedalus and Icarus (Painting and Sculpture).
- 1964: Exhibitions at the Grosvenor Gallery (Paintings, Sculpture & Drawings) and the Athens-Hilton Gallery, Athens (Paintings & Drawings).
- 1965: Exhibitions at the Lidchi Gallery, Johannesburg (Paintings & Drawings) the Goodman Gallery, Buffalo, U.S.A. (Sculpture & Drawings). Participates in 'British Sculpture in the Sixties' at the Tate Gallery.
- 1965/6: Touring Exhibition organized by the University of Alberta under the auspices of the National Gallery of Canada (Drawings).
- 1966: Exhibition at the Mazelow Gallery, Toronto (Sculpture & Drawings).

Michael Ayrton is represented in public collections in Great Britain, including: The Tate Gallery, The Victoria and Albert Museum, The National Portrait Gallery, The British Council, The Arts Council and the municipal galleries of Manchester, Hull, Wakefield, Aberdeen, Southport, Southampton, Hanley, Swindon, etc., and in public collections abroad, including: Nairobi, Tel-Aviv, Toronto, Sydney Philadelphia, Josclyn (Kansas), Boston, Hertford, Santa Barbara and the Graphic Art Collections of the Museum of Modern Art, New York and the Fogg Museum, etc. He has work in private collections in the U.S.A., Canada, France, Italy, Switzerland, Mexico, Africa and Greece.

Short Bibliography:

Golden Sections by Michael Ayrton, Methuen 1957.

The Testament of Daedalus, by Michael Ayrton. Methuen, 1961.

Drawings and Sculpture by Michael Ayrton, with an Introduction by C. P. Snow. Cory, Adams & Mackay, 1961. Second expanded edition 1966.

Michael Ayrton & The Theme of Icarus. Bryan Robertson, Motif 7, 1961.

The Maze Maker, by Michael Ayrton. Longmans (in preparation).

Next Exhibitions

28 June–23 July

Kumalo and Scotness

Sculpture and Carved Panels

5 July–30 July

Experimental Sculpture

Always available :

Archipenko

Azaz

Baj

Biasi

Burliuk

Calder

Campigli

Cascella

Chagall

Chang Dai-Chien

Chi Pai-shih

Clough

Favorsky

Feiler

Giardelli

Goncharova

Gutfreund

Hoffmeister

Janecek

Kandinsky

Kinley

Konfar

Kumalo

Larionov

Lissitsky

Magritte

Mesens

Moore

Mucha

Neizvestny

Rabin

Brian Robins

Schener

Severini

Silvestri

Sironi

Skotnes

Jack Smith

Souza

Wall

Graphics

Beardsley

Chagall

Cheret

Favorsky

Hamaguchi

Hloznik

Janecek

Kaplan

Miro

Mucha

Steinlen

Artists of the
Leningrad
Experimental
Graphics Studio