

Telephone: 020-7439 2822 Facsimile: 020-7287 5488 e-mail: press@cawdelldouglas.co.uk

RICHARD ALLEN – AN IMPORTANT RETROSPECTIVE AT OFFER WATERMAN & CO



Untitled Op Art painting (1966), 91x91cms, PVA on board.

Richard Allen was at the cutting edge of abstract art during a crucial phase in its development during the 1960's and 1970's, working alongside some of the best known names in British modernism such as Bridget Riley yet always remaining very much his own man. However his decision to move to the Channel Islands in 1977 took him away from the hub of the London art world and meant that subsequently he received less recognition than he deserved. *Richard Allen: A Retrospective*, to be held at **Offer Waterman & Co** in London from **16 April to 10 May 2008**, will be the first major exhibition of his work since his death in 1999 and aims to restore him to his rightful place in the history of late 20th century art.

None of the paintings and works on paper in the exhibition at Offer Waterman & Co at **11 Langton Street, London SW10** have been on the market before and all have come from his estate following a decision by his family to sell them. "I have a very clear reason for doing this," said his daughter Rebecca, who lives in Sheffield. "I felt awful that these works were in storage. The work was painted to be sold. He painted for his own pleasure and passion but he always wanted to sell the work so that it would be on view. We want the paintings to be on walls in other people's homes and public galleries."

Richard Allen: A Retrospective will include more than 40 works including Op art paintings, Pop art collages, charcoal paintings, colour studies and some of Allen's 'white paintings' which he concentrated on in the mid-1990's. Offer Waterman & Co plans a series of selling exhibitions of Allen's work and also a touring retrospective show.



Richard Allen was born in Worcester in 1933 and, after working in agriculture and seeing active service with the Army in the Korean War, went to art college in Bath where his teachers included Howard Hodgkin and Gillian Ayres. After a year-long art scholarship in Italy, he returned to England and became a lecturer at Croydon College of Art in south London. Bridget Riley and John Hoyland were among his teaching colleagues and he later recalled: "Working with these people was very important, they all had a committed professional attitude."

After a brief flirtation with Pop Art, Allen found that he was more at home with Op art which sought to give an illusion of movement by exploiting optical effects. "This really was more interesting to me than Pop Art because it was more concerned with the abstract," he explained. By 1964 Allen was exhibiting alongside Riley and Peter Sedgley in Op Art shows and joined their Match Shed co-operative which provided ample viewing space for his huge paintings in St Katharine Docks in London. In 1971 he joined Matrix, an influential group interested in exploring an even more systematic form of painting, which the following year had a major exhibition entitled Systems at the Whitechapel Art Gallery in London which was put together by a young curator called Nicholas Serota. In the mid-1970's Allen decided to remove colour altogether from his art, confining himself instead to grid patterns made with charcoal and cellulose acetate on canvas or wax and charcoal on paper.

Throughout this period Allen was at the heart of the London art world exhibiting in a group show at the Hayward Gallery in 1974 and holding a solo exhibition at the Institute of Contemporary Arts the following year. However in 1977 he and his wife Eve decided to turn their back on the capital and move to her native Jersey. A desire for a quieter life to focus on painting and the need to find good schools for their daughters Rebecca and Alice combined with an opportunity to buy an old house that had been in the family for many years.

Pas						
· Second States of the last sec	and a start for the second		and the second s		and the state of the second	
gin and margin	Education a provid		Charles and the second second		and the second s	and - Martine
			and the second		an i shekararar	and the second second
	the state of the second second	a summer of the second of	Construction of Construction	a second de la constante de la	and the second second second second	1000 TITS # 1
and the second	we want to the statement of the	Section of the sectio		a start the second second	Service and the lot of	ay have so
L. L. Sacre Prote of	chemica - 1- giption	Stands I	and the local difference in success			
	in the second second					
Contar. Danie, Councille	and an and a survey of	HE STOP IN STOP IN THE STOP		wear en and the second of the	and a state of the second s	
aller and a survey of the	. All the second record Hall	energia de aktori arrener	in the second	CARD PARTY CONTRACT	100 m - 100 - 100 - 100 - 100 - 100 - 100 - 100 - 100 - 100 - 100 - 100 - 100 - 100 - 100 - 100 - 100 - 100 - 1	and the second second
AN ANTIN ANTIN	and the Brits of Street and				(1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.1.	Departmenter and
The Suprementary and	an weight film on a water a reason					
					Section of the sectio	
FURTHER PORT	and the second second second		Sector Construction of the sector	natio Tert y targe a thirt	and the standard state	i jožna se
Realized Homestic and Co.	Kenner and Construction	an a supporter a local for lange dataset.	and the state of the second			
	ideal de la constant a	treat in the second second				
					CHORE	
-101mm	Active and an exception of the second	and the second s	AND ALL AND A STREET	and provide the second of	- Andrew	Asia and a second s
Contraction of the second	and the second	an and the store of the second	n o dagen sui anna ann.			and the second second
Nettingers : Life	- Hungputer Tourist L	The States of the A	Mine and a state of the second	AND PRODUCTS	10 1917-14 August 1	
					ASS CREEK CORDER	
the sure and a	and a series and a series of the	PATRIA CONTRACTOR CONTRACTOR	- A CONTRACTOR OF A CONTRACT	Charles and the second		eel shoaine ees a a
	AND WATCH CONTRACTOR	Contraction and a second		A manufacture and a second	Constrainty and the second second	a laga gana di na na
Carrier and and	With Presson of a party	منى مىدىمە بولغۇر كارىمەت مەرمىيارە	A COMPANY AND A COMPANY	and the state of the state	un de Louis anne a Chaineaga	-
Concernence of the second s		anna a sheke karaba da ayan da da	Hilling and some Control	and the second	The second difference	a free group and a star
Sterne Constanting	107	Side and the second second	· · · · · · · · · · · · · · · · · · ·	and the second	11/11/2010/2010-10-10-10-10-10-10-10-10-10-10-10-10-	angestain an ge
	A AN A TRADE AND AND A A A A A A A A A A A A A A A A		tint	Mines Personal Statements		NOT STATE PROMINE SHOP
					2	
and both saw a stationard	Ber - Saddillon - Consumption Con		Contraction of the second s		Contraction of the second strength of the	
1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 - 1997 -	Contraction and the state of the state	analog zechingen	KONA CALENDER - 78.3			No. 1. Sugar
CTREAM		T	· AND DESCRIPTION OF THE OWNER OF	an instantion without		and - Section and
		and the second second				
Secure Secure Calification	and the second state waves	and the first of the second	Annappen	and a second	and the second	and the products

White painting XXXIII (c1995/6), 38x30cms, oil on canvas

They remained on the island for 14 years, Allen working hard both as an exhibitions consultant and as an artist but with his work more often shown on the continent than in Britain. Riley and other leading artists such as Terry Frost visited their Jersey house but Allen was geographically removed from developments in British contemporary art and intellectually out of sympathy with much of what was happening in London.

In 1991 the Allens returned to England to live in Herefordshire and after nearly two decades of working without colour he started what was to become the series of 'white paintings' which would be his last works. Not long afterwards Eve became ill with cancer and shortly after her death in 1997 Allen was diagnosed with motor neurone disease. Typically his response was to move to London, buy a computer and start to use it to design paintings that could be executed by others. He died aged 66 on 9 February 1999.

January 2008

For further information and images: Will Bennett Cawdell Douglas 10-11 Lower John Street London W1R 9EB Telephone: +44 (0)20 7439 2822 Facsimile: +44 (0)20 7287 5488 Email: press@cawdelldouglas.co.uk