



THE 20TH CENTURY BRITISH NUDE

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Walter Sickert, *The Studio: The Painting of a Nude*, 1906

- Many British artists in the twentieth century confronted the naked body in order to explore the raw facts of life without sentimentality and without clichés.
- I should give a warning at the start. Some of the images are stark, show pain and violence and are sometimes sexually explicit.

NOTES

- This talk was inspired by an exhibition at Tate Britain in 2018 called '**All Too Human: Bacon, Freud and a Century of Painting Life**'. The exhibition featured artists including **Lucien Freud and Francis Bacon** alongside rarely seen work from their contemporaries including **Frank Auerbach and Paula Rego**. Many of them lived or live in London, drawn to the multicultural capital from around the world. Three important works by Francis Bacon will be shown in the UK for the first time in at least three decades.
 - 'I want the paint to work as flesh does.' Lucian Freud, 2009
- The exhibition also shows how this spirit in painting was fostered by the previous generation, from Walter Sickert to David Bomberg, and how contemporary artists continue to express the tangible reality of life through paint.
 - '[I want to portray the] sensation of a page torn from the book of life', Walter Sickert, 1910

- The **School of London** is a term invented by **R. B. Kitaj in 1976** to describe the highly controversial emphasis by a group of artists in London to figurative drawing and painting. This was at the height of minimal art and conceptual art when the art world was dominated by abstraction and figurative painting was regarded as old-fashioned, out of touch and reactionary. The artists associated with the School of London were also controversial outside the art world for the way they stretched figuration to its limits.
- Tim Adams in the Guardian wrote, '**In this thrilling and thoughtful exhibition, the way certain British painters maintained their fidelity to the human figure, while all about them were losing faith, is at the heart of everything.**' It is a close knit group of artists, '**Sickert taught Bomberg; Bomberg taught William Coldstream and Frank Auerbach and Leon Kossoff; Coldstream taught Euan Glow and Michael Andrews and Paula Rego at the Slade, where Lucian Freud was also a tutor, and so on.**'
- The philosopher Friedrich Nietzsche wrote, '**Everywhere he looked... what he saw was not only far from divine but all-too-human.**'

TATE PUBLICITY MATERIAL

- The exhibition showcases around 100 works by some of the most celebrated modern British artists, with **Lucian Freud** and **Francis Bacon** at its heart. It will reveal how their art captures personal and immediate experiences and events, distilling raw sensations through their use of paint, as Freud said: 'I want the paint to work as flesh does'. Bringing together major works by **Walter Sickert, Stanley Spencer**, Michael Andrews, **Frank Auerbach, R.B. Kitaj**, Leon Kossoff, **Paula Rego, Jenny Saville**, Lynette Yiadom-Boakye and many others, this exhibition will make poignant connections across generations of artists and tell an expanded story of figurative painting in the 20th century.
- Groups of major and rarely seen works by Lucian Freud and Francis Bacon will give visitors a chance to immerse themselves in the rich

sensuality and intimacy of these two modern masters. Key paintings spanning Freud's career will explore his studio as both context and subject of his work and will show how his unflinchingly honest depictions of models became more sculptural and visceral over time, in works such as **Frank Auerbach** 1975-6 and **Sleeping by the Lion Carpet** 1996. In contrast to Freud's practice of working from life, the exhibition will look at Bacon's relationship with photographer John Deakin, whose portraits of friends and lovers were often the starting point for Bacon's work, including **Portrait of Isabel Rawsthorne** 1966. Earlier works by Bacon like **Study after Velazquez** 1950 will be shown alongside a **sculpture by Giacometti**, both artists having explored the enduring presence of isolated figures.

- Looking to earlier generations, the exhibition will show how this spirit in painting had been pursued by artists like **Walter Sickert** and **Chaïm Soutine** – key precedents for portraying an intimate, subjective and tangible reality. The teaching of **William Coldstream** at the Slade School of Fine Art and **David Bomberg** at the Borough Polytechnic also proved hugely influential. Employing Freud as a fellow tutor, **Coldstream** encouraged the likes of **Michael Andrews** and **Euan Uglow** to fix the visible world on canvas through intense observation, while **Bomberg's** vision led students like **Frank Auerbach**, **Leon Kossoff** and **Dorothy Mead** to pursue a more tactile, embodied experience of life. This generation's work encompassed a wide variety of subjects, from Auerbach's and Kossoff's enduring fascination with London's streets and public spaces to **F.N. Souza's** spiritual and symbolic figures, and from Coldstream's and Freud's focus on the body in isolation to Michael Andrews's and R.B. Kitaj's interest in group scenes and storytelling.
- The exhibition will also shed light on the **role of women artists** in the traditionally male-dominated field of figurative painting. Paula Rego explores the condition of women in society and the roles they play over the course of their lives, while always referring to autobiographical events, as in **The Family** 1988. Her work underwent a particularly profound change in the late 1980s and 1990s when she

returned to working from life. The exhibition will also celebrate a younger generation of painters who continue to pursue the tangible reality of life in their work. Contemporary artists like **Cecily Brown**, **Celia Paul**, **Jenny Saville** and **Lynette Yiadom-Boakye** work in dialogue with this tradition while also taking the painting of figures in new directions.

ARTISTS COVERED

- Walter Sickert (1860-1942)
- Laura Knight (1877-1970)
- David Bomberg (1890-1957)
- Stanley Spencer (1891-1959)
- William Coldstream (1908-1987)
- Francis Bacon (1909-1992)
- Lucian Freud (1922-2011)
- F.N. Souza (1924-2002)
- Dorothy Mead (1928-1975)
- Frank Auerbach (b. 1931)
- Euan Uglow (1932-2000)
- R.B. Kitaj (1932-2007)
- Paula Rego (b. 1935)
- Jenny Saville (b. 1970)

REFERENCES

The talk was inspired by 'All Too Human Bacon, Freud and a century of painting life', Tate Britain, 28 February – 27 August 2018'

<https://www.tate.org.uk/whats-on/tate-britain/all-too-human>

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Walter Richard Sickert (1860-1942),
The Studio: The Painting of a Nude,
1906 (also dated 1911-12), 76 x 50
cm, Piano Nobile, Robert Travers, and
Offer Waterman Gallery



Walter Richard Sickert (1860-1942), *The Studio: The Painting of a Nude*, 1906 (also dated 1911-12), 76 x 50 cm, Piano Nobile, Robert Travers, and Offer Waterman Gallery

- So, we begin with Walter Sickert **one of the most influential British artists of the 20th century**. He is often called a **painter's painter**, appealing primarily to artists working in the figurative tradition; there are few British figurative painters of the 20th century whose development can be adequately discussed without reference to Sickert's subject-matter or innovative techniques. Sickert's active career as an artist **lasted for nearly 60 years and his output was vast**. He can be seen as the last of the Victorian painters or the first major innovator and precursor of international developments in the 20th-century.
- This sophisticated composition is a reflection on the art of painting. Behind the model is a mirror that reflects her back. Sickert has placed her front in shadow and her back in the sunlight as a reference to the importance of light. The artist's arm cuts across the middle of the painting to emphasise that the painting would not exist without the artist who is normally absent but always present. The artist is facing us which leads us to think we are the canvas on which he is painting. A canvas which looks out to the model. We may of course be looking at a very

large mirror behind the artists arm which is reflecting the painting he is working on which is where we are looking out.

NOTES

- He was the son of a Danish-German artist Oswald Sickert (1828-1885) and the illegitimate daughter of the British astronomer Richard Sheepshanks (1794–1855). He was born in Munich, Germany and settled in England when he was eight and attended University College School (1870-71) and then King's College School (1871-1878). Despite his father's reputation as an artist he started work as an **actor** before studying art at the **Slade** School of Art in **1881**. Within a year he had left and become a **pupil** of James Abbott McNeill **Whistler** (1834-1903). In **1883 he went to Paris** and **met Edgar Degas** (1834-1917) and later **Pierre Bonnard** (1867-1947) and they both had a powerful effect on his style. He started to use sombre colours and like Degas he worked in the studio from **drawings and memory** to **escape** the '**tyranny of nature**'. In 1888 he joined the **New English Art Club** and started to paint scenes in London **music halls** and spent time in Dieppe where his mistress and possible his illegitimate son lived. He began to write art reviews and between 1894 and 1904 visited Venice a number of times. He became fascinated with **urban culture** and the **working class** and many of his Venice paintings were of prostitutes that he knew. Between 1900 and 1909 he exhibited in at least 15 exhibitions in Paris **with Bonnard** and Edouard Vuillard (1868-1940) and Sickert, like them, focused on the fragmented female nude but he painted dark scenes set in cheap bedrooms.
- Back in London, he painted Cumberland Market and Camden Town. Sickert established himself in rooms in Camden Town and began to hold Saturday afternoon '**At Homes**' in his studio in Fitzroy Street. His regular core of visitors became the more formalised '**Fitzroy Street Group**', an independent, modern exhibiting society which, in 1910, evolved into the **Camden Town Group**.

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- <https://www.waterman.co.uk/artists/131-walter-richard-sickert/works/3049/>

Walter Richard Sickert, *Nuit d'Été*, c.1906, 50 x 40 cm, private collection, Ivor Braka Ltd



Walter Richard Sickert, *Nuit d'Été (Summer Night)*, c.1906, Oil paint on canvas 50 x 40 cm, private collection, Ivor Braka Ltd

- There are **few painters** in the first half of the twentieth century **who proved very influential** including **Stanley Spencer, David Bomberg and Walter Sickert**. Their influence included the subjects chosen, the way they handled paint, the way they constructed their compositions and the way they placed the viewer and the subject with respect to the scene and the picture plane.
- One of Sickert's influences was to show the nude in an intimate setting as a naked person rather than an academic nude. In this he **connects back to the work of Edgar Degas, who he knew well, and Pierre Bonnard**. The poses are unconventional and the cropping is tight. There is a theatricality to the scene which has an air of mystery as if we are stepping into a complex narrative.
- Sickert said, "**The plastic arts are gross arts, dealing joyously with gross material facts**". However, the word 'joyous' is not one you would associate with his explicit naked figures. Their nakedness during the day suggest they are prostitutes which was a reminder of the murder of Emily Dimmock in 1907, the so-called Camden Town murder. Sickert has been linked to the murders but although he lived close to where they

took place there is no evidence linking him with the murder. In 1908, Sickert painted a series of nudes with a clothed man and with 'murder' in the title.

- What happened was that in **1907** a **prostitute** called **Emily Dimmock** was brutally **murdered** in her home at Agar Grove (then St Paul's Road), Camden. After sexual intercourse the man had slit her throat open while she was asleep, then left in the morning. Knowing these facts we now look at Sickert's painting differently. Is this Emily Dimmock? The "**Camden Town murder**" became an ongoing source of **prurient sensationalism** in the press.
- For several years Sickert had been painting relaxed, natural female nudes on beds, and continued to do so, deliberately challenging the conventional approach to life painting—"The modern flood of representations of vacuous images dignified by the name of 'the nude' represents an artistic and intellectual bankruptcy"—giving four of them, which included a male figure, the title, *The Camden Town Murder*, and causing a controversy which ensured attention for his work. These paintings do not show violence, however, but a **sad thoughtfulness**. Three were originally exhibited with different titles. One was *What Shall We Do for the Rent?* Which gives a different explanation for their melancholy. Changing titles was typical Sickert he **loved bamboozling historians**.

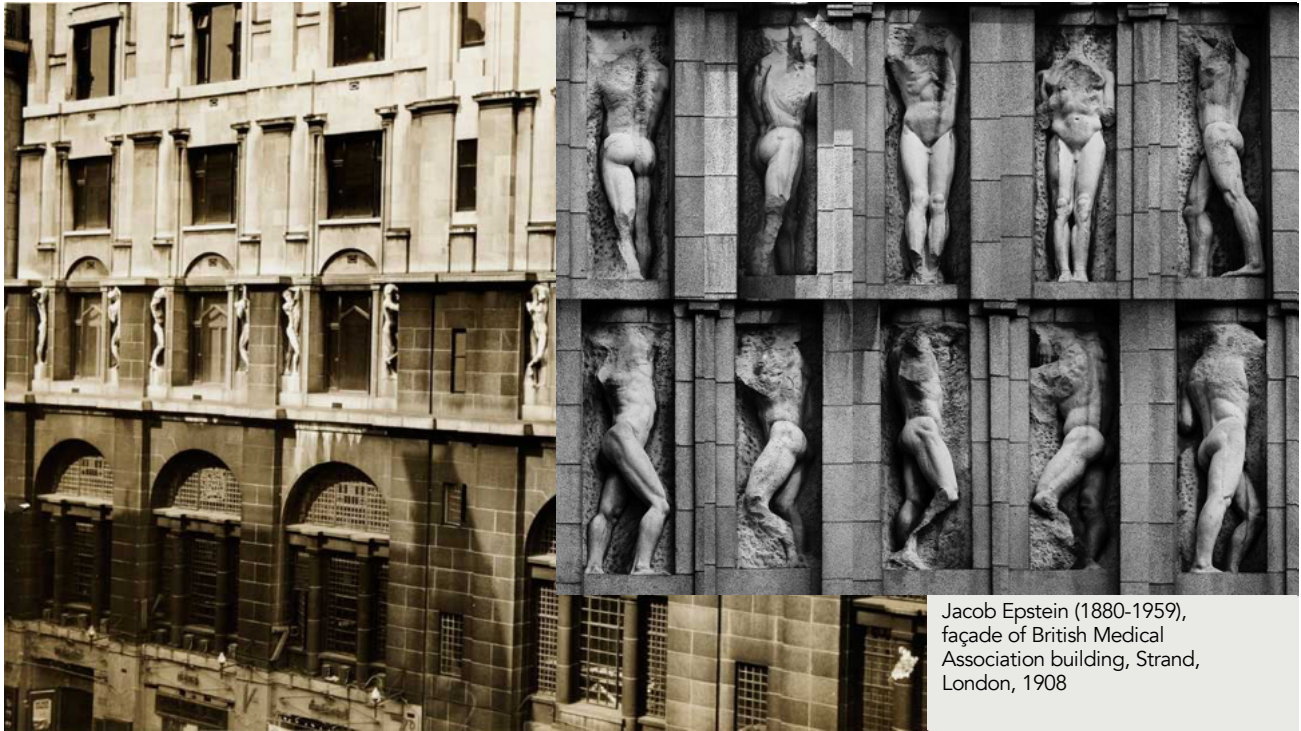
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- Sickert was fascinated with working-class life and with the **Camden Town Murder** which was a **prostitute called Emily Dimmock** who was murdered in **1907**. Sickert also took a keen interest in the crimes of **Jack the Ripper** that took place around 1888 in the Whitechapel area. Sickert believed he had lodged in a room used by the infamous serial killer. In 1976 a book was published **claiming that Sickert** had been forced to be an accomplice in **Jack the Ripper's murders** because of a statement from **Joseph Gorman** who claimed to be **Sickert's illegitimate son**. He later admitted **he had lied**. In **1990** another book claimed **he was the killer** and in **2002 Patricia Cornwell** published a third book in which she claims she has proof

he was Jack the Ripper from **DNA evidence**. The Oxford Dictionary of National Biography **dismisses such claims as 'fantasy'** as do historians.

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Jacob Epstein (1880-1959),
façade of British Medical
Association building, Strand,
London, 1908

Jacob Epstein (1880-1959), façade of British Medical Association building, Strand, London, 1908

- Jacob Epstein was born in the United States, and moved to Europe in 1902 and became a British subject in 1910. His **first major commission** was **18 large nude sculptures** made in 1908 for the façade of the British Medical Association on **The Strand** (now Zimbabwe House). They were initially considered shocking to **Edwardian sensibilities**, again mainly due to the perception that they were too sexually explicit.
- In art-historical terms, however, the Strand sculptures were controversial for quite a different reason: they represented Epstein's first thoroughgoing attempt to break away from traditional European iconography in favour of elements derived from an alternative sculptural milieu – that of **classical India**.
- (CLICK) In the **1930s** some **pieces fell off** the figures and the building's authorities took the opportunity to hack the figures allegedly to protect the public but it is not clear whether it was from falling masonry or from the naked figures.

NOTES

- Through Epstein's 1908 figures for the façade of the new British Medical Association building in the Strand, now Zimbabwe House, the British public had its first and formative encounter with a version of Modernism. The encounter was unsettling because it took place in a street and it combined classical nudity with the eroticism of Indian sculpture.
- It was known that strange things had been happening in painting, but paintings were in galleries. Sickert painted some of his Camden Town nudes in the same

year. The Epstein sculptures epitomised the modern. Their stripping away of an academic veil, not the subject-matter, made the reaction to them prudish. They might have been at the back of Toynbee's and Strudwick's minds a quarter of a century later. The BMA resisted the campaign for their removal. The Evening Standard warned that Epstein had erected "**a form of statuary which no careful father would wish his daughter, or no discriminating young man his fiancée, to see**". Epstein wrote, 'The sculptor later wrote: 'Perhaps this was the first time in London that a decoration was not purely "decorative'.

- Jacob Epstein created 18 large, nude sculptures for the British Medical Association building in London. The sculptures caused an uproar, considered too raw and sexually suggestive. Epstein described it as starting a thirty year war and when thirty years later acid rain caused part of one of the sculptures to fall of the rest immediately had all their protruding pieces hacked off. This monument to vandalism can still be seen today in the Strand.

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- <https://www.royalacademy.org.uk/art-artists/work-of-art/photograph-of-the-former-british-medical-association-building-with-figures>



Jacob Epstein (1880-1959), *Rima*, 1922-23, memorial to W.H. Hudson, Hyde Park

Jacob Epstein (1880-1959), *Rima*, 1922-23, memorial to W.H. Hudson, Hyde Park

- In 1922 Epstein was awarded a commission to create a memorial to author and ornithologist William Henry Hudson. He drew inspiration from Hudson's most famous novel, a tale of a bird girl in the jungles of Guyana called *Green Mansions* (1904), he sketched numerous designs. A traveller falls in love with a forest-dwelling girl called Rima, Epstein fused elements of African, Asian and Polynesian art to create a sexually charged, avant garde vision of the fictional heroine.
- (CLICK) When Stanley Baldwin drew back the curtain in front of the memorial there were 'gasps of horror' from the audience. A media campaign followed that saw the Morning Post describe Rima – or "the **Hyde Park Atrocity**" as it was quickly dubbed – as "**Mr Epstein's nightmare in stone**", and the sculptor as "**the most famous example of a great sculptor who has sold his soul to the devil**". The sculpture was daubed in green paint. Epstein was baffled by all the fuss and visited Hyde Park a number of times to try to see what all the fuss was about.

NOTES

- William Henry Hudson (1841-1922) was an author, naturalist and ornithologist. He was a founding member of the Royal Society for the Protection of Birds.
- <https://thenewartgallerywalsall.org.uk/exhibition/epsteins-rimaa-travesty-of-nature/>



Laura Knight (1877-1970), *Self-Portrait with Nude*, 1913, National Portrait Gallery

Elected RA 1936

- A virtuoso statement about the ability of woman to paint a taboo subject, the naked body, with a defiance and an intensity that had not been seen before. It was a year before the First World War started, the suffragette, Emily Davison had died stepping in from of the king's horse at the Derby and Stravinsky's ballet *The Rite of Spring* was performed in London to shocked audiences.
- The artist is Laura Knight and her model the artist **Ella Naper**. Knight used mirrors she painted herself and Naper as seen from the point of view of someone entering the studio.
- **As an art student she was not permitted to paint nude models, only casts, which she deeply resented.**
- It was first shown in Newlyn and was well received but **rejected by the Royal Academy**. The *Daily Telegraph* art critic called it '**vulgar**' and suggested it '**might quite appropriately have stayed in the artist's studio.**' She continued to exhibit it throughout her career and it continued to receive criticism but it was purchased by the National Portrait Gallery after her death and **is now considered both a key work**

in the story of female self-portraiture and as symbolic of wider female emancipation.

NOTES

- Laura Knight was an artist who worked in the figurative, realist tradition and was an English Impressionist. She was created a Dame in 1929 (aged 52) and was elected a Royal Academician in 1936, the first since 1768. Her large retrospective at the RA in 1965 was the first for a woman.
- Her father died shortly after she was born and her mother struggled financially but managed to send her France to study in a Paris atelier. She returned and her mother managed to enrol her at the Nottingham School of Art aged 13. She started teaching art when she was 15 and her mother fell ill and won a scholarship and gold medal from the South Kensington Museum (which became the V&A in 1899). She met Harold Knight when she was 17 and they married in 1903 when she was 26.
- She became a central figure in the **Newlyn** artists colony with Alfred Munnings.
- She painted the world of theatre and ballet and was a war artist during WWII. She was also interested in marginal groups, such as gypsies and circus performers.
- A woman artist painting a nude was very difficult during the nineteenth century as few art schools allowed women students to attend life classes. One of the first was the Slade towards the end of the century. It was one thing to paint a working class model another for a middle-class Slade woman student to pose naked. Women students painted themselves in the mirror and other women students but did not acknowledge this.
- Edward Poynter, first principal at the Slade, in his inaugural address in October 1871:

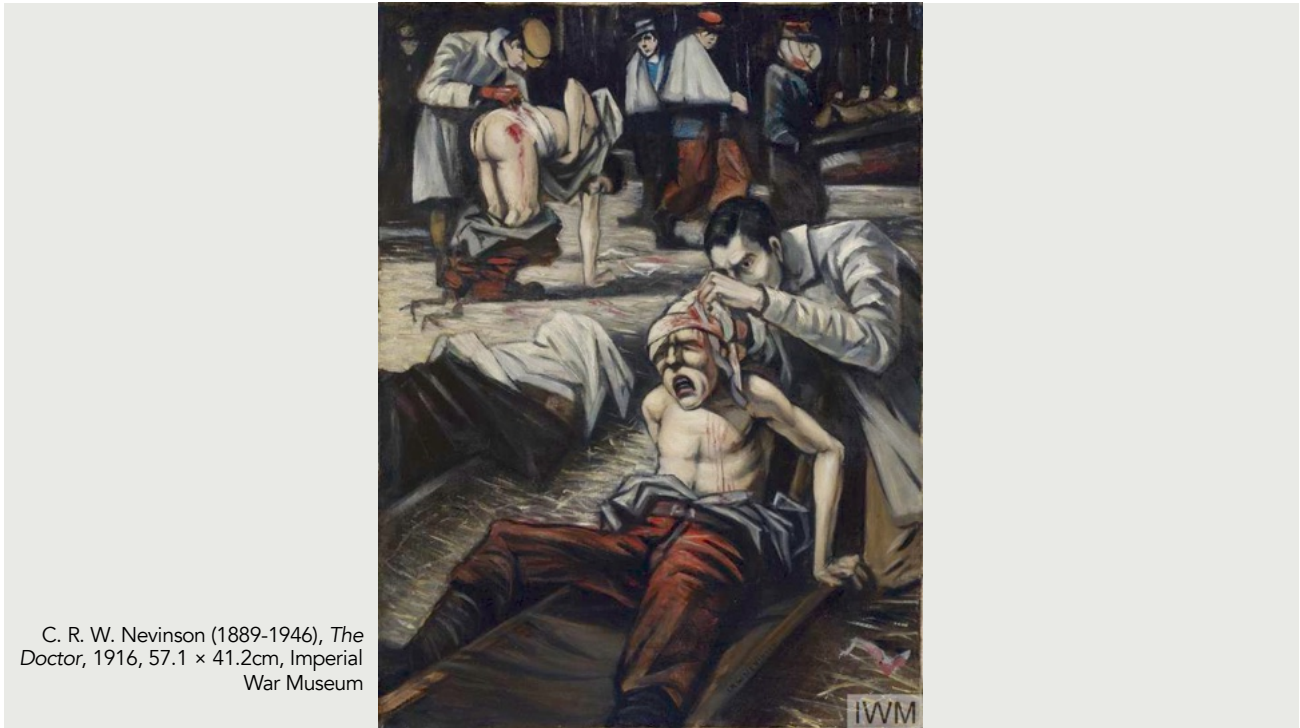
'There is unfortunately a difficulty which has always stood in the way of female students acquiring that thorough knowledge of the figure which is essential to the production of work of a high class; and

that is, of course, that they are debarred from the same complete study of the model that is open to the male students...But I have always been anxious to institute a class where the half-draped model might be studied, to give those ladies who are desirous of obtaining sound instruction in drawing the figure, an opportunity of gaining the necessary knowledge...It is my desire that in all the classes, except of course those for the study of the nude model, the male and female students should work together.'

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C. R. W. Nevinson (1889-1946), *The Doctor*, 1916, 57.1 × 41.2cm, Imperial War Museum

C. R. W. Nevinson (1889-1946), *The Doctor*, 1916, 57.1 × 41.2cm, Imperial War Museum

- C. R. W. Nevinson was **one of the best-known war artists in the First World War**. As a passionate pacifist he served in France with the Friends Ambulance Unit and this painting **shows a war hospital** in the goods yard outside Dunkirk, known as the Shambles, an old English term for 'slaughter house'.
- This temporary location was created to treat injured men from the front line before a hospital was built. His first job as a volunteer was to tend the dying men. He later wrote that by working all night there were able to dress the wounds of most of the soldiers.
- Before the war he studied in Paris where he knew Vladimir Lenin and Pablo Picasso and he shared a studio with Amedeo Modigliani. He also met Filippo Marinetti the leader of the Futurists. Their philosophy praised power, speed and the machine and even embraced violence and regarded war as a cleansing force. However, his later experience as an ambulance driver changed his views.
- Towards the end of the war, Nevinson began to lose his artistic bearings and Evelyn Waugh's brother cruelly described his greatest post-war contribution as the invention of the British cocktail party. He was attacked

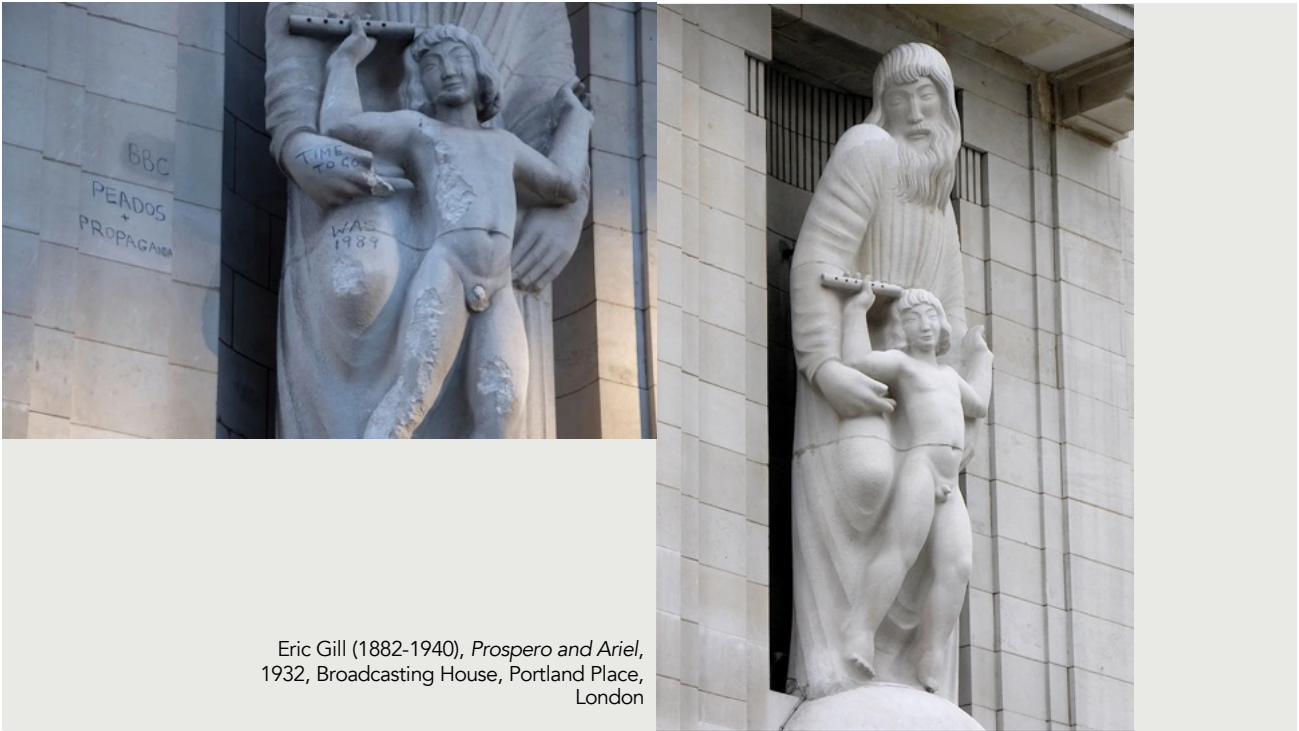
by critics for producing 'pictorial cartoons' and, in 1925 he bizarrely attacked himself by writing to the Tate asking them to take down and burn one of his paintings. increasingly isolated and under attack and he was criticised for lying about his wartime exploits. One critic wrote, **'It is something, at the age of thirty-one, to be among the most discussed, most successful, most promising, most admired and most hated British artists.'**

NOTES

- The Friends Ambulance Unit had been set up by his father. It was a voluntary ambulance service founded by some young members of the Quakers. It was independent of the Quakers' organisation and mainly run by registered conscientious objectors
- "Doctors and medical orderlies are treating injured soldiers in an open building with straw on the floor. One patient, stripped to the waist, is sitting up on a stretcher while a doctor inspects a loosely dressed wound to his head. Next to him a body lies on a stretcher the face covered in bandages. Behind, a patient is crouching on all fours with his trousers round his ankles, while a doctor inspects a wound in his lower back. Two other French soldiers stand by with arms in slings." [1]

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- [1] <https://www.iwm.org.uk/collections/item/object/20221>
[https://en.wikipedia.org/wiki/C. R. W. Nevinson](https://en.wikipedia.org/wiki/C._R._W._Nevinson)



Eric Gill (1882-1940), *Prospero and Ariel*, 1932, Broadcasting House, Portland Place, London

Eric Gill (1882-1940), *Prospero and Ariel*, 1932, Broadcasting House, Portland Place, London

- In 1929 the **BBC commissioned** the sculptor **Eric Gill** to produce a statue of **Prospero and Ariel** (from Shakespeare's *The Tempest*) for the front of Broadcasting House.
- The choice was appropriate as Prospero was a magician and scholar, and Ariel a spirit of the air, in which radio waves travel. There was, reportedly, controversy over some features of the statues when built and they were said to have been modified.
- (CLICK) This is Eric Gill working on the sculptures in place. (CLICK)
- In 1989 Fiona MacCarthy published a biography in which she revealed him to be a child rapist who sexually abused his daughters and the family dog.
- (CLICK) In 2022, someone with a ladder climbed up to the sculpture and spent four hours hitting it with a hammer before being brought down by the police. Here we can see the damage. (CLICK) The work raises the questions to what extent do the sins of the artist render their art unviewable?

NOTES

- Eric Gill was commissioned by the BCC to produce a statue to go over the entrance to Broadcasting House. It was finished in 1932 and attacked by someone with a hammer who used a ladder to reach the work in 2022. Why had it become so controversial? In 1989 his biographer Fiona MacCarthy revealed that he had been a child rapist who sexually abused his daughters and the family dog.
- In 1932, Gill produced a group of sculptures, *Prospero and Ariel*, and others for

the BBC's Broadcasting House in London.

- In 1934 he visited Jerusalem where he carved a number of stone bas reliefs.
- He also produced works for Queen Mary University (1936), designed the first George VI stamp (1937), Palace of Nations, Geneva (1938), a Roman Catholic church and the Art Deco Midland Hotel.
- He designed **many typefaces** including Perpetua, Joanna and **Gill Sans** which was used by Penguin Books, British Railways and the BBC.
- He published many essays on the relationship between art and religion and produced many erotic engravings.
- He died of lung cancer in 1940.

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Dod Procter
(1892–1972), *The
Orchard*, 1934,
101.6 × 127 cm,
Tate

Dod Procter (1890-1972), *Morning*, 1926, 76.2 × 152.4 cm, Tate, presented by the Daily Mail 1927

Dod Procter (1892–1972), *The Orchard*, 1934, 101.6 × 127 cm, Tate

- This painting is called *Morning* and is by an artist called **Doris 'Dod' Procter**. In the 1920s she painted **many female figures** like this one; they were simple and monumental. The power and solidity of the figure is achieved by means of a limited palette, the use of stone colours and an emphasis on bringing out the volume of the figure through her use of strong light and shadow.
- The critics and the public loved it. *The Sunday Times* critic wrote, '**Here is no artificial composition reeking of the studio, but a fragment of life, nobly seen and simply stated**'. He went on to say it was '**a new vision of the human figure which amounts to the invention of a twentieth-century style in portraiture**'.
- It was exhibited at the Royal Academy in 1926 and was admired by the public and the press who described its 'sensuous but sombre style'. It **won the Portrait of the Year award** and was **bought by the Daily Mail** and donated to the Tate, where we see it today. It was so highly regarded that it was sent to be **exhibited in New York and then went on a two-year tour of Britain**.

- (CLICK) However, other paintings by Dod Procter were controversial although not this one. During the 1920s she painted many **sensuous female nudes** including **young girls** and when these paintings toured the country some venues would **not display her work** and three years later a painting of a young female nude called *Virginal* that she submitted to the Royal Academy Summer Exhibition was excluded on the grounds of indecency.

NOTES

- The work reminds me of the term the 'male gaze', invented in 1975 to describe the way in which women in works of art are often depicted objects of male pleasure. It is claimed the male gaze robs women of their human identity as it relegates to the status of objects. The three elements are the artist, the person represented and the viewer. In this case the artist is a woman which raises the possibility that this is an example of the female gaze. This is difficult to define but it has been suggested that involves transparency and the ability to connect with the person represented at a deeper level. So, the description of the painting as 'sensuous but sombre' might mean that although the sexual attractiveness of the model has been captured eroticism and objectification have been avoided. The term male gaze was coined by feminist film critic and academic Laura Mulvey in 1975.
- We know who the model is. It is 'Cissie' Barnes, the daughter of a local fisherman who received some publicity at the time. She modelled for other Newlyn artists and in 1926, when she was 16, she posed almost every day for five weeks for this painting. Five years later she married, and moved to London.
- Ernest Procter, her man who was to become her husband, and her were both star pupils at art college and went together to Paris where they both met Pierre-Auguste Renoir and Paul Cézanne and were influenced by Impressionism and Post-Impressionism. However, like many women artists married to well-known male artists her work has often defined in terms of her husband's art.

BIO:PROCTER

- Dod Procter (1890-1972) was born Doris Margaret Shaw, the daughter a former art student at the Slade and her father was a ship's doctor. She was born in Hampstead, but the family moved to Cornwall when she was young. When she was 15 she joined the school of painting run by Elizabeth and Stanhope Forbes in Newlyn where she met he future husband Ernest Procter. In Newlyn, she met Laura Knight who became a lifelong friend and influence. In 1910 she went with her mother and Ernest Procter to Paris where they met Pierre-Auguste Renoir and Paul Cézanne. They married in Paris in 1912 and the following year their son was born, and she first exhibited at the Royal Academy. During WWI Ernest worked in an ambulance unit and after the war they settled in Newlyn. They were commissioned to go to China for a year to decorate a Palace and when she returned she started painting portraits usually of young women.
- Procter and her husband attended art schools in England and in Paris together, where they were both influenced by Impressionism and the Post-Impressionism movements. They also worked together at times, sometimes sharing commissions and other times showing their work together in exhibitions. Procter was a lifelong artist, active after the untimely death of her husband in 1935. After Ernest's death, Procter travelled to the United States, Canada, Jamaica and Africa.
- Frank Rutter, the critic for the Sunday Times wrote at the time, 'Here is no artificial composition reeking of the studio, but a fragment of life, nobly seen and simply stated. ... It is Mrs. Dod Procter's "Morning"'. He explained that this 'noble painting of a sleeping girl is the outstanding 'picture of the year' so far as the Academy is concerned. ... How exquisite is the painting of that left hand, at rest but full of life'.
- She sold the work for £300 but could have achieved ten times that price. There is a smaller version called Early Morning in the Royal Pavilion, Brighton.
- Her painting of Cissie Barnes was regarded as one of the best at the Royal Academy in 1925 and in 1927 this portrait of Barnes, called

Morning, won Portrait of the Year. It was bought by the Daily Mail and donated to the Tate which sent it on a two-year tour of New York and Britain. She sold the work for £300 but could have achieved ten times that price. There is a smaller version called Early Morning in the Royal Pavilion, Brighton.

- The model was Sarah ('Cissie') Barnes (1910-1979), born in Newlyn, Cornwall, the daughter of a fisherman or fish merchant. Her mother died when she was born, and she was brought up by maternal aunt and uncle. She modelled for other Newlyn artists and in 1926 she posed almost every day for five weeks for this painting. She married Francis Garner in 1931, the best man at her brother's wedding.

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Gerald Leslie Brockhurst (1890-1978), *Adolescence*, 1932, 37 x 26.5 cm, etching, British Council



Gerald Leslie Brockhurst (1890-1978), *Adolescence*, 1932, 37 x 26.5 cm, etching, British Council

- This is by Gerald Leslie Brockhurst. In the **1930s** Brockhurst became a **sought after portrait painter** painting rich, famous and often highly independent women such as **Marlene Dietrich**, the **Duchess of Windsor** and the socialite Margaret Sweeney, Duchess of Argyll.
- This etching is considered his print masterpiece and is probably **his most celebrated work** in the medium.
- In 1929 Brockhurst met this woman, Kathleen Woodward, when she was a 17 year-old model at the Royal Academy Schools in London. Their relationship developed rapidly and Brockhurst rechristened her Dorette. This etching was produced when she was **nineteen**, she studies her body and seems unhappy. It is seen by many as a study of teenage angst and vulnerability as she is examining all the flaws that are apparent to her.
- Their affair **caused a scandal**, and led to Brockhurst's very public and acrimonious divorce from his first wife, Anaïs Folin, and Brockhurst and Kathleen eloped to America and married in 1947 (when he was 56 and she was 34).

BIO:BROCKHURST

- **Gerald Leslie Brockhurst** (1890–1978) was an English painter and etcher. He was born in Birmingham, the **son of a coal merchant** and showed **extraordinary drawing skills** and entered the **Birmingham School of Art at the age of twelve**. His headmaster announced he had discovered 'a **young Botticelli**'. He won a **gold medal** at the **Royal Academy School** and a travelling scholarship. During the 1930s and 1940s he was **celebrated** as a

portraitist, painting society figures such as **Marlene Dietrich** and the **Duchess of Windsor**. Today he is best known for his small **etched prints** of beautiful, idealized women - many of them modelled by his first and second wives. **The etching that is considered his masterpiece is *Adolescence* (1932, 37 x 26.5 cm, etching, British Council) of Kathleen Woodward, a 16-17 year-old model at the Royal Academy School who he met in 1929 when he was 39.** He rechristened her Dorette and they eloped to America amidst great scandal. In 1939 at the height of his career he moved to America where he stayed for the rest of his life. He married Dorette in 1947 after he had divorced his first wife Anaïs, née Folin, a Frenchwoman he had married in 1911.

- **Margaret Sweeney**, Duchess of Argyll (1912-1993) was a society beauty best known for her celebrated divorce case in 1963. The Duke of Argyll alleged she had had 88 lovers including David Niven (when he was 18 and she was 15 and she became pregnant), the future Edward VIII, Duncan Sandys (a Cabinet Minister) and Douglas Fairbanks, Jr. She was the daughter of a wealthy American woman and a Scottish textile millionaire. **When she came out in London in 1931 she was named debutante of the year and photographed by Cecil Beaton.** She married an Irish-American stockbroker called **Charles Sweeney in 1933** and did not become Duchess of Argyll until 1951. When this was painted she was still Margaret Whigham, daughter of a Scottish millionaire George Whigham.
- "This etching is considered Brockhurst's print masterpiece and is probably his most celebrated work in the medium. Based on a charcoal drawing in the Wiggin Collection, Boston Public Library, Massachusetts, the sitter is **Dorette Woodward**. In 1929 Brockhurst met Kathleen Woodward when she was a 17 year old model at the Royal Academy Schools in London. Their relationship developed rapidly and Brockhurst rechristened her Dorette; the pair eloped to America amidst great scandal. For Brockhurst, Dorette embodied his vision of young womanhood. **The work displays Brockhurst's virtuosity in rendering a variety of surfaces, textures and tones.** His depiction of a young girl contemplating her image in a mirror has both a **sensual vulnerability and sexual yearning** rare in Brockhurst's work." (British Council website)

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Stanley Spencer (1891-1959), *Double Nude Portrait: The Artist and his Second Wife*, 1937, 83.8 × 93.7 cm, Tate

Stanley Spencer (1891-1959), *Double Nude Portrait: The Artist and his Second Wife*, 1937, 83.8 × 93.7 cm, Tate

- This is Stanley Spencer with his second wife Patricia Preece and a leg of mutton. They sit together on a shared bed but there is a distance between them. She is indifferent to him signified by the uncooked leg of mutton reminding us of the physical nature of sex.
- Spencer **met his first wife Hilda Carline in 1923** and they married two years later and their first daughter was born the same year and their second daughter five years later in 1930. In **1929 he met Preece and they became good friends in 1932** and by 1933 she appeared in his paintings, **at first clothed and then nude.**
- Spencer was a remarkable artist but extremely naive regarding sex. He had the idea that he could divorce his wife Carline, marry Preece and then all three could live together. He seems to have been unaware that Preece was a lesbian and her lifelong partner was the talented artist, Dorothy Hepworth.
- He divorced Carline and married Preece a week later. She immediately went on a 'honeymoon' with Dorothy and Carline visited Spencer in Cookham where they spent the night together. Preece found out and professed to be shocked and refused to have sexual relations with him

ever again. This painting is, I believe, his expression of the frustration he felt. Preece, who had financial problems persuaded Spencer to sign over his house and financial affairs to her and then evicted him. Spencer spent the rest of his life in regret and wrote to his first wife every day, and sometimes the letters were over a hundred pages long. He continued to write after her death in 1950 until his death in 1959.

- It is an important painting and although it shocked many at the time its realism, honesty and physicality was groundbreaking, setting the scene for later British artists like Lucian Freud.

NOTES

- The style of this painting has been described as '**abrasive, anti-sentimentalising objectivity**'. Another art critic at the time wrote, Spencer is a '**Super Realist, a visionary who sees violently and strangely, transforming, swelling or deflating forms.**'
- Spencer had drawn portraits all his life but usually in the form of small sketches of friends. During the 1930s Spencer became more and more **isolated** from his artistic friends and his portraits were almost **entirely of his first wife Hilda Carline** (1889-1950, m. 1925) and his second wife **Patricia Preece** (1894-1966, m. 1937).

BIO:PREECE

- **Patricia Preece** was an **English artist associated with the Bloomsbury Group** who became the second wife of Stanley Spencer.
- In 1911, when Preece was 17 she went swimming with the dramatist W. S. Gilbert. She got out of her depth and called him, she described how she put her hand on his shoulder and he sank. It was later recorded as an accidental death resulting from heart failure brought on by excessive exertion.
- In 1918, Preece enrolled at the **Slade** School of Fine Art, where she **met a talented artist, Dorothy Hepworth**, who became her **lifelong companion**.

- In 1929, Preece met Cookham artist Stanley Spencer and his artist wife, Hilda Carline, while she was substituting as a **waitress in a teashop** in Cookham. Spencer's fantasy was to have both Carline and Preece as wives, both inspiring his art. In 1935, Preece accompanied Spencer for a second commission in Switzerland.
- Between 1935 and 1937, Spencer painted his famous series of nude portraits of Preece. Preece, aware of Spencer's fantasy for her to be his wife, insisted that he must obtain a **divorce** from Carline before she would marry him. Spencer became convinced that if he married Preece, he would then be able to **persuade Carline** to join them in a **ménage-à-trois**.
- After receiving numerous pleading letters from her husband, **Carline divorced Spencer in 1937**, and less than a week later, he married Preece in Maidenhead. Preece and Hepworth, however, travelled together to St. Ives for the 'honeymoon', while Spencer remained in Cookham to finish a painting. **Carline** went to Cookham and, finding a warm welcome from Spencer, she **spent the night with him**. Spencer explained his idea of a three-way marriage to her, but she could not accept being his mistress, having been his wife. Preece professed to be **shocked by his 'adultery'** with Carline and refused thereafter to have sexual relations with him. Preece persuaded Spencer to **sign his house and financial affairs over to her**.
- Now **maintaining two families and three houses**, Spencer's **finances rapidly deteriorated**, and he was **sued for debt**. Preece continued to live with Hepworth, **evicting Spencer** from his home in order **to rent it out**. **Spencer fled to London**, where his museum friends and art dealer helped him to put his **finances in order**, although he was **forced to live modestly** for many years.
- Spencer had two serious affairs but continued to love, and frequently visit, his first wife, until her death in 1950. **Spencer attempted to divorce Preece in the 1950s**, but she **hired lawyers and prevented this**. After he was **knighted in 1959**, she **always insisted on being styled Lady Spencer** and claimed a pension as his widow. During the post-war years, she also conducted a profitable hobby in trading

antiques.

- **Hepworth came from a wealthy family who supported her** and Preece including buying their house in Cookham. The sociable **Preece signed many of the shy Hepworth's paintings** and negotiated with dealers to exhibit and **sell the work as Preece's**, fooling many in the art world, including the artist Augustus John, who declared Preece one of the six greatest women artists in England. After Preece had died Hepworth continued to paint, and her paintings continued to be exhibited under Preece's name.

Bio:Spencer

1. Spencer's Early Life, 1891 to 1914

- **1891, A crow fell down the chimney at Fernlea** on Cookham High Street, flapped around the room, flew out of the window and **Stanley Spencer was born**. The date was June 30th 1891 - and the family thought it was a good omen. He was the eighth surviving child of Annie and William Spencer, a piano teacher, and he was joined a year later by his younger brother Gilbert. This is a picture of the **house today** and this is how the High Street looked in the 1880s. The Kings Arms Hotel is four houses away from Fernlea.
- 1891-1907, his father did not think the local school was satisfactory and could not afford a private school so Spencer was **educated by his sisters Annie and Florence** in the shed at the bottom of the garden next door but as Spencer did not like school work so they allowed him to draw instead. **Painting was not an important subject** for the Spencer family but there were a number of reproductions on the walls and when he was old enough his mother took him to the **Summer Exhibition** at the Royal Academy.
- **1907**, Spencer was stimulated by reading from the **family bible** and enjoyed taking **long, solitary walks**. He spent time drawing with the wife of a local landowner, **Lady Boston** who, in 1907, arranged for him to go to **Maidenhead Technical**

Institute.

- **1908-12** he studied at the **Slade under Henry Tonks**. Contemporaries included Christopher Nevinson, David Bomberg, and Paul Nash. **1912** he exhibited *John Donne Arriving in Heaven* at Roger Fry's **Second Post-Impressionist Exhibition**. He was considered to be influenced by **Gauguin**. However, he was more influenced by **Giotto and Mantegna** and when asked what he thought of Picasso he said 'I haven't got past Piero della Francesca yet'. Paul Nash called him 'the last of the Pre-Raphaelites'.

1. World War One, 1914 to 1918

- **1915-18** he attended the **Slade** School of Art between 1908 and 1912 and so his career started at the same time as the **First World War**. During the war his **poor physique** caused him to apply for ambulance duties. He enlisted in the **Royal Army Medical Corp** and was sent to Bristol and later Macedonia. He requested a transfer to the infantry in 1917.
- **1918**, he returned to **Cookham** in December 1918 to hear his brother Sydney had been killed in action three months previously and he lost '**the all pervading joy I felt as a child**' and the 'serenity of spirit'. His much loved brother had been killed in the last few weeks of the war and returning to the work after the war he found it difficult to continue, often stating "**It is not proper or sensible to expect to paint after such experience.**" Many artists felt the same and although in Europe some artists reacted against the slaughter by rejecting all social, cultural and artistic standards in Britain and among many artists in Europe there was what has been called a "**return to order**". The excesses of modernism we rejected and there was a return to more conventional figurative painting. **Cubism was partially abandoned** even by its creators, Braque and Picasso, and **Futurism**, which had praised machinery, violence and war, **was rejected by most of its adherents**. The return to order was associated with a revival of

classicism and realistic painting.

2. 1920 to 1927, *The Resurrection, Cookham*

- **1919** lived and worked at Cookham. He became a member New English Art Club until 1927.
- **1920-21** he lodged with Henry Slessor and his wife at Bourne End near Cookham.
- **1922** he accompanied the **Carline family** on a holiday to Yugoslavia, became **engaged to Hilda Carline** and moved to Hampstead.
- **1925** married **Anne Hilda Carline** and had two daughters Shirin (1925) and Unity (1930). When he first met Hilda he became a changed man in his own words the old Stanley Spencer 'was now no longer so' and the **new 'lust or what you will was sweeping me along'**.
- **1926** completed *The Resurrection*, one of his '**major, most memorable achievements**'. *The Times* critic would call it '**the most important picture painted by any English artist during the present century ...** What makes it so astonishing is the combination in it of careful detail with modern freedom in the treatment of form. It is as if a **Pre-Raphaelite had shaken hands with a Cubist.**'

3. The Sandham Memorial Chapel. Burghclere, 1926-32 (National Trust)

- **1927** Spencer received commissions including the **Sandham Memorial Chapel** (1927-1932). It was in 1927 that he held his first **one-man exhibition** at the Goupil Gallery. The centre piece of the exhibition was *The Resurrection, Cookham*.

4. Cookham, 1932-1935, The Church House Project

- **1932** moved to 'Lindworth', a large house in Cookham. Began work on '**Church-House**' idea. Elected an Associate of the Royal Academy. Dudley Tooth became his sole agent.

5. Divorce and Remarriage, 1935-1938

- **1935** resigned from the **Royal Academy** after the rejection of

The Dustman and other works from the Summer Exhibition and the controversy resulted in his popularity declining.

- **1937 he was divorced** by his wife Hilda Carline and immediately married Patricia Preece. His second marriage was a disaster, never consummated and his wife manipulated and exploited him. Spencer tried to win back Hilda but never succeeded. He began work on the *Beatitudes of Love* series.
- **1938 in financial difficulties**, left Cookham and went to stay with the Rothensteins in London. Dudley Tooth took over managing his business affairs. Began *Christ in the Wilderness* series in bed-sit in Swiss Cottage.

1. Port Glasgow, World War Two, 1935-1945

- **1939-41** stayed at the White Hart Inn, Leonard Stanley, Gloucestershire, with George and Daphne Charlton. In March 1940 the War Artists Advisory Committee commissioned Spencer to paint the **Port Glasgow shipyards**, which occupied him until 1946. Went to live in Epsom with his children and then moved back to Cookham.

2. Resurrection Pictures, 1945-1950

- **1945 began *The Resurrection, Port Glasgow series*** (1945-1950). His reputation improved as a result of his war commissions
- **1950 Alfred Munnings**, the President of the Royal Academy, **initiated a prosecution** against Spencer for **obscenity** but Munnings then resigned and the new President persuaded Spencer to re-join the RA. **Hilda died** of breast cancer in November. This followed years of mental health problems during which Spencer visited her weekly and sent long letters, some of over one hundred pages. He continued to send letters after her death.

3. Final Years, 1951 to 1959

- **1954 he visited China** as a guest of the Chinese authorities.
- **1955** there was a **retrospective** exhibition at the Tate Gallery.

- **1959 knighted. Died** of bowel cancer on 14 December aged 58 at the Canadian War Memorial Hospital, Cliveden, Berkshire. His last years until his death in 1959 were financially successful although his reputation and his sale prices did not soar until after his death.

Notes from Tate's Booklet

Introduction

- *All Too Human* explores how artists in Britain have stretched the possibilities of paint in order to capture life around them. The exhibition spans a century of art making, from the early twentieth century through to contemporary developments. London forms the backdrop, where most of the artists lived, studied and exhibited. Some of them only ever painted from life, whether focusing on regular sitters, including relatives, friends and lovers, or the everyday landscapes they inhabited. Others selected and combined reference images from a variety of sources to create imagined scenes and suggest possible narratives. Whatever their approach, these artists moved beyond naturalistic representation, capturing the ways in which they are affected by their subjects.
- Many of the artists in the exhibition have spoken of painting as an activity that cannot be properly expressed in words, existing beyond the limits of verbal language. Embracing the visual and tactile qualities of paint, these artists set out to explore what it is that makes us human.

Room 1: The Raw Facts of Life

- David Bomberg, Walter Richard Sickert, Chaim Soutine and **Stanley Spencer** worked or exhibited in Britain in the first half of the twentieth century. They inspired the generations of painters that followed them. They established important precedents in their approach to painting due to their subject matter and handling of paint.

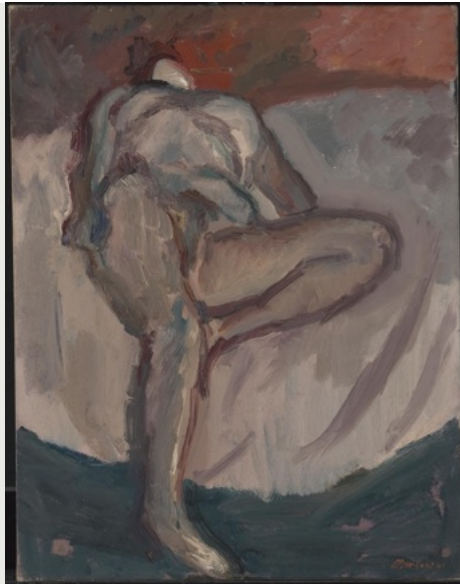
- This room brings together a selection of each artist's work from a particular moment in their career, when they were each working directly from life or from their own drawings. They painted scenes from their everyday lives and focused on individuals and places that were important to them. They painted surfaces in such a manner as to convey a sense of the material qualities of their subject. They were all, in their own way, seeking to portray as Sickert said, 'the sensation of a page torn from the book of life'.

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David Bomberg (1890–1957), *Self-Portrait*, chalk drawing, 1913-1914, 55.9 x 38.1 cm, National Portrait Gallery



David Bomberg (1890–1957), *Nude*, 1943, 91.5 x 71.5 cm, Tate

David Bomberg (1890–1957), *Nude*, 1943, 91.5 x 71.5 cm, Tate

David Bomberg (1890–1957), *Self-Portrait*, chalk drawing, 1913-1914, 55.9 x 38.1 cm, National Portrait Gallery

- **David Bomberg** (1890–1957) was an English painter, and one of the Whitechapel Boys, a loose knit group of Anglo-Jewish writers and artists who met in Whitechapel, in East London.
- In the 2011 BBC series, *British Masters*, David Bomberg (1890-1957) was singled out as being **one of the greatest painters of the 20th Century**.
- Bomberg was from a poor family but with the help of John Singer Sargent he was able to attend the **Slade** School of Art. The emphasis in teaching at the Slade was on technique and draughtsmanship to which Bomberg was well-suited—
- (CLICK) **winning the Tonks Prize** for his drawing.
- Later **Bomberg taught day and evening classes at the Borough Polytechnic in south London between 1945 and 1953**. The way Bomberg taught in life drawing classes and his commitment to drawing outdoors attracted a number of young and eager art students, including Frank Auerbach, Dennis Creffield, Leon Kossoff and Dorothy Mead. After having attended Bomberg's classes, these artists went on to develop their own individual approaches to painting and all becoming well-

known artists.

- Bomberg is now recognised as one of the **most exceptional** and original artists of his generation, but **he died in 1957 in near obscurity**

BIO:BOMBERG

- **David Bomberg** (1890-1957) was **born in Birmingham**, the seventh of eleven children of a **Polish-Jewish leatherworker**. When he was five the family moved to Whitechapel where he spent the rest of his childhood. He studied art at City And Guilds and returned to Birmingham to train as a lithographer but quit to study under Walter Sickert at Westminster School of Art from 1908 to 1910. **Sickert was an early influence** alongside Roger Fry's 1910 exhibition ***Manet and the Post-Impressionists***, where he first saw the work of **Paul Cézanne**.
- Bomberg had **financial difficulties** but with the help of John Singer Sargent he was able to attend the **Slade** School of Art. The emphasis in teaching at the Slade was on technique and draughtsmanship to which Bomberg was well-suited—**winning the Tonks Prize** for his drawing. He rapidly moved away from traditional techniques under the influence of the Futurists, Francis Picabia and Gino Severini, and Fry's ***Second Post Impressionist Exhibition*** in 1912, which displayed the works of Pablo Picasso, Henri Matisse and the Fauvists alongside those of Wyndham Lewis, Duncan Grant and Vanessa Bell. He was **expelled from the Slade** because of his radical approach but was noticed by Wyndham Lewis and Filippo Marinetti and he then travelled to France with Jacob Epstein and met Amedeo Modigliani, André Derain and Pablo Picasso. On his return he exhibited at the Camden Town Group (1913) and the London Group (1914). He refused to join the Vorticists or submit an article for their magazine BLAST.
- Bomberg was one of the **most audacious** of the **exceptional generation** of artists who studied at the **Slade** School of Art under Henry Tonks, and which included Mark Gertler, Stanley Spencer,

C.R.W. Nevinson and Dora Carrington. Bomberg painted a series of complex geometric compositions combining the influences of cubism and futurism in the years immediately preceding World War I; typically using a limited number of striking colours, turning **humans** into simple, **angular shapes**, and sometimes overlaying the whole painting a strong grid-work colouring scheme. He **was expelled** from the Slade School of Art in 1913, with agreement between the senior teachers Tonks, Frederick Brown and Philip Wilson Steer, because of the **audacity** of his breach from the conventional approach of that time.

- Bomberg is now recognised as one of the **most exceptional** and original artists of his generation, but **he died in 1957 in near obscurity**. Son of Jewish immigrants from the East End of London, he was **one of the pioneers of early modernism**. During the First World War **Bomberg fought at the Somme** and, having witnessed the atrocities, he spent the rest of his artistic career trying to find or create order, moving frequently, painting and drawing the landscapes of Palestine, Spain, Cyprus, Cornwall and London.
- David **Bomberg taught day and evening classes at the Borough Polytechnic in south London between 1945 and 1953**. In contrast to William Coldstream's teaching at the Slade, Bomberg did not prepare students for national examinations, which required specific training.
 - Bomberg was critical of traditional observational methods, which he referred to as the 'hand and eye disease'. He insisted on conveying the tactile as well as visual experience of objects and their mass, emphasising the structure underpinning visual forms.
 - The way Bomberg taught in life drawing classes and his commitment to drawing outdoors attracted a number of young and eager art students, including Frank Auerbach, Dennis Creffield, Leon Kossoff and Dorothy Mead. After having attended Bomberg's classes, these artists went on to develop their own individual approaches to painting. They

maintained an emphasis on the rendering of the physical experience of a person or landscape, rather than just a recording of their appearance.



Dorothy Mead (1928–1975), *Reclining Figure*, c. 1954, 92 x 122 cm, Tate

Dorothy Mead (1928–1975), *Reclining Figure*, c. 1954, 92 x 122 cm, Tate
On short term loan from London South Bank University – from the David Bomberg Legacy, The Sarah Rose Collection

- This is by Dorothy Mead, one of Bomberg's students. She attended the Slade school of art where she was awarded the **Figure Painting Prize, and the Steer Prize** but in 1959 she was **asked to leave** because **she refused to sit the course on perspective**. She believed - with Bomberg - that **the stylistic approach was invalid**. Her thesis, explaining her view was not accepted by the principal, **William Coldstream**.
- Bomberg was critical of traditional observational methods, which he referred to as the 'hand and eye disease'. He insisted on conveying the tactile as well as visual experience of objects and their mass, emphasising the structure underpinning visual forms.

BIO:MEAD

- Dorothy Mead (1928–1975) was a British painter who was born in London, but was adopted at three months old by a family in Walthamstow. Her mother had a florists shop and **she met David Bomberg (1890–1957) when he was teaching** at the South East Essex School of Art at Dagenham School of Art in 1944. She followed him when he moved to the City Literary Institute in London and then to the

Borough Polytechnic where she studied under Bomberg from 1945 to 1951.

- Mead was a founder member of the **Borough Group in 1946** together with other pupils of Bomberg including Cliff Holden.
- From 1956 until 1959, Mead was a **mature student at the Slade School of Art, following Bomberg's inspiration**. Here she met artist and teacher Andrew Forge. She had a major influence on students such as Patrick Procktor and Mario Dubsky and was the first woman president of the student annual exhibiting society, Young Contemporaries (later renamed New Contemporaries), in 1959.
- The previous year, the Slade awarded her the **Figure Painting Prize, and the Steer Prize**. In 1959 she was **asked to leave the Slade**, in spite of her award-winning work, because **she refused to sit the course on perspective**. She believed - with Bomberg - that **the stylistic approach was invalid**. Her thesis, explaining her view was not accepted by the principal, William Coldstream.
- In the Arts Council England series of touring exhibitions, Six Young Painters, Mead exhibited in 1964 with other artists including Peter Blake, William Crozier, David Hockney, Bridget Riley, and Euan Uglow. **Mead joined the London Group of artists in 1960**. *The New Statesman*, the left-wing magazine singled her out, when critic David Sylvester remarked she tends to affirm the supremacy of light, as women's painting often does. Holden, her partner said Dorothy sticks to her principals, but like myself and Bomberg was an outsider.
- From 1964, Mead arrived **as lecturer at Goldsmith's College "like a breath of fresh air"** according to pupil and painter Barry Martin. **She swept aside the old gentlemanly bohemian and class pretensions** that she thought "stubborn preconceptions". Her family saw her "living on the edge" of reality all the time. She worked in a garret studio in Ladbrooke Grove; yet went up to Berkeley Square to buy paints. She was described by Dennis Creffield, artist and fellow student of Bomberg, as having an "**abundant personality...a great love of art...stylish in appearance**." Her daring, precarious act of existential expressionism can be seen in *The Acrobat*, an exhibition

of 1970 at Borough Road Gallery. She was President from 1971–73, succeeding Andrew Forge, a progressive art historian with whom she was long associated, and also had an affair.

- Mead spent two spells teaching at Morley College: between 1963-5 she taught 'Painting', and from 1973-75 she taught 'Drawing & Painting' ("for advanced students of some considerable experience") and 'Improvisation from the Model' in the Morley Summer Painting School. Dorothy Mead was also a part-time lecturer at Chelsea College of Art in London between 1962-64.
- **She was a radical feminist** with a principled individualism - she once remarked **that if she changed her name to George, she stood a greater chance of selling her work.**
- The collection of the Tate Gallery and other art museums include work by Mead. Mead's paintings were shown at the 1991 exhibition *Bomberg and his Legacy*, held in Eastbourne at the Towner Art Gallery.
- In 2005, a **retrospective exhibition was held thirty years after her death.** Despite the esteem she had earned from fellow artists, it was her **first ever solo exhibition.**
- Following her death on 12 June 1975, **many of Dorothy Meads paintings were stolen** from a secure warehouse in Essex. Mrs Valerie Long, her sister is the holder of Dorothy's works and should be contacted prior to the purchase of any paintings.

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William Coldstream (1908–1987),
Reclining Nude, 1974-76, 109.5 ×
135.5 cm, Tate

William Coldstream (1908–1987), *Reclining Nude*, 1974-76, 109.5 × 135.5 cm, Tate

- I mentioned William Coldstream, this is the type of nude he painted, very different from David Bomberg and Dorothy Mead.
- Coldstream wanted to create an objective system that transferred to the canvas exactly what he saw. He would measure distances between parts of the body and mark them on the canvas in red paint. You can see the marks he made and they have become part of the image. Because of his desire for precision he rarely decided a painting was finished he simply stopped painting when he reached a deadline.

REFERENCES

- <https://www.tate.org.uk/art/artworks/coldstream-reclining-nude-t02079>



William Coldstream (1908-87), *Seated Nude*, 1973-74, 101.5 x 127 cm, private collection, Devon

William Coldstream (1908-87), *Seated Nude*, 1973-74, 101.5 x 127 cm, private collection, Devon

- "Coldstream often included incidental background objects in his paintings, and rather than arranging them to create a pleasing visual effect he addressed their existing relationships in space as a problem to be solved. Discussing *Seated Nude* 1973-4 (10.112), Coldstream remarked that he had deliberately not moved the radiogram behind the model as the interest for him was in addressing a predetermined situation." *All too Human*, p.105

THE EUSTON ROAD SCHOOL

- In the **late 1930s**, artists, such as **William Coldstream**, Lawrence Gowing, Graham Bell and Claude Rogers practised a brand of **everyday urban realism** that demonstrably picked up where the Camden Town Group had left off twenty years earlier, in terms of choice of subject matter and low-toned palette, but arguably without the pictorial flair and inventiveness of, say, Sickert or Gilman. Killed off by WW II by continued by Coldstream at the Slade and led to a new generation of artists such as **Euan Uglow**. The emphasis was on acute representational painting based on observation. The School emphasised naturalism and realism, in contrast to the various schools of avant-garde art then prevalent. Many

of the members were on the political left, and naturalism was seen as an attempt to make art more relevant and understandable to non-specialists and members of the public.

BIO:COLDSTREAM

- “The **son of a doctor**, William Coldstream was born in Belford, **Northumberland** on 28 February 1908 and grew up in north London. Educated locally, he attended the **Slade School 1926-9**, an institution with which he would be associated for most of his career and where he formed important friendships with such artists as Claude Rogers and Rodrigo Moynihan. In **1933** he held a **joint exhibition** with H.E. du Plessis, sponsored by the London Artists' Association, at the Cooling Galleries; he first showed with the **London Group in 1929**, became a member in 1933 and showed sporadically until the late 1960s. In 1931, he married Nancy Sharp, a fellow Slade painter; they had two daughters before their separation in 1939.
- In 1934 Coldstream's concern about the role of the artist in society and **financial problems** prompted him to join the GPO Film Unit under John Grierson, where his collaborators included W.H. Auden and Benjamin Britten. He continued to paint, however, and an annual stipend from Kenneth Clark (in response to the Plan for Artists that Coldstream wrote with Graham Bell) enabled him to return to **full-time painting in 1937**. Later that year, he, with Rogers and **Victor Pasmore**, co-founded a **School of Drawing and Painting, known as the Euston Road School**, with which their circle would become synonymous. Though he became principally a portrait painter, Coldstream's continued political commitment was witnessed by his 1938 painting trip with Bell to Bolton, Lancashire as part of Mass Observation's social survey of Britain.
- **In 1940 he enlisted in the army** and trained as a **gunner** until commissioned as an **official war artist in 1943**. He travelled to **Egypt** that year and to **Italy in 1944**. He returned home in July 1945 and joined several friends as a **tutor at Camberwell School of Arts and Crafts in November**. He became **Head of Painting in 1948** but

was appointed **Slade Professor of Fine Art**, University College, London the following year. Through his position at the Slade, Coldstream became a key art world official. He was a **trustee of both the National Gallery** (1948-63) and the **Tate Gallery** (1949-63), a **director of the Royal Opera House** (1957-62) and **chairman of the British Film Institute** (1964-71). Having **chaired the Art Panel of the Arts Council of Great Britain** (1953-62), he became Vice Chairman of the Council (1962-70). As **Chairman of the National Advisory Council on Art Education** (1958-71) he was said to have **reshaped British art education** through what became known as the First and Second Coldstream Reports (1960 and 1970).

- These responsibilities, which were rewarded by a **CBE in 1952 and a knighthood in 1956**, and his **famously slow working methods** restricted Coldstream's production to **three or four paintings a year**. As a result, he **rarely showed his work**: a touring retrospective in **1962** was his **first one-person exhibition**, though others followed in 1976 and 1984 at the Anthony d'Offay Gallery. Coldstream had **married his former model, Monica Hoyer, in 1961** and they had **three children**. He **retired** from the Slade in **1975** and, following some years of **ill-health, died** on 18 February **1987**." (Tate website, Chris Stephens, 1998)

REFERENCES

<http://www.tate.org.uk/art/artworks/coldstream-seated-nude-t03704>

<https://www.tate.org.uk/art/artists/sir-william-coldstream-927>



Euan Uglow (1932-2000), *Woman with White Skirt*, 1953-4, 101.5 x 80.6 cm, Lord and Lady Irine

Euan Uglow (1932-2000), *Woman with White Skirt*, 1953-4, 101.5 x 80.6 cm, Lord and Lady Irine

- “Euan Uglow developed a painting practice **based on Coldstream's ethos of rigorous observation and measurement**. Like Coldstream, Uglow worked from a fixed point, making a series of measurement marks, then incrementally defining the form of the model rather than making a preparatory drawing outlining the form. In ***Woman with White Skirt* 1953-4** (*All too Human*, p.113), the **verticals and horizontals of the screen in the studio** are used as coordinates to establish the model's position in relation to a fixed point.
- The interest in **Renaissance mathematics and perspective** of another teacher at the Slade, **Sam Carter**, was also influential on Uglow, who developed a conceptual approach in which models were often positioned in highly constructed poses to **investigate mathematical problems** or to explore the relationship between vision and proportion. Uglow used a series of **precise technical procedures** to structure his still-life paintings - purpose-built structures that he called ‘set-ups’ and used to frame the process of viewing, controlling light and shadow and the placement of objects.” *All too Human*, p.105

REFERENCES

- https://en.wikipedia.org/wiki/Euan_Uglow
- <https://youtu.be/fQK9D5KqStk?feature=shared>



Euan Uglow (1932–2000), *The German Girl*, 1961-62, 102.9 x 77.5 cm, Arts Council Collection

Euan Uglow (1932–2000), *The German Girl*, 1961-62, 102.9 x 77.5 cm, Arts Council Collection

- Uglow is **famous for his nude** and still life painting and in 1962 he was at the centre of a storm at the municipal art gallery in Bradford, Yorkshire, when a local councillor had one of Uglow's paintings, *German Girl*, removed from an Arts Council exhibition at the gallery - claimed the painting '**offended decency**'.
- His method was meticulous, involving a great deal of measuring and correction to create images that are not hyper real, but appear almost sculptural. Since Uglow worked at glacial speed - **sometimes taking five years to finish a painting** - and since **he only ever painted from life**, the model would be compelled to keep up this pose for some length of time. One of his subjects **went from getting engaged to being divorced** during the course of the painting for which she was sitting.

BIO:UGLOW

- Uglow was **born in London** in 1932 and **lived in Tulse Hill** where his father was an accountant.
- Uglow attended the **Camberwell School** of Arts and Crafts when he was 15. He was immediately recognised as a talented young man passionate about painting. He was influenced **by William Coldstream** who instilled

an obsession for precision and measurement. The art world was steeped in abstraction but he admires Lucien Freud, Francis Bacon and Giacometti. He also admired Jackson Pollock, Mark Rothko and Barnett Newman.

- **Refusing compulsory military service**, Uglow was registered as a **conscientious objector in 1954**, and spent two years undertaking **community work**, assisting in the restoration of a war-damaged church by Christopher Wren in the City of London, redecorating the house of the artist Patrick George, and helping on a farm in Surrey.
- Success in art was not immediate, and **he did not sell a painting until eight years after leaving art school**. During this time he took a variety of part-time teaching jobs, most notably at the **Slade** from 1961, an institution with which he was to be associated for the rest of his life.
- In **1962** he was at the **centre of a storm** at the municipal art gallery in Bradford, Yorkshire, when a local councillor, Horace Hird, had one of Uglow's paintings, *The German Girl*, **removed** from an Arts Council exhibition at the gallery. Hird claimed the painting '**offended decency**'.
- Despite this, Uglow was generally a **shy artist who shunned publicity** as well as honours, including an offer to become a member of the **Royal Academy** in 1961. However, he **did become a trustee** of the National Gallery in London in 1991, although, in his own words, he was generally ignored by the other trustees.
- As this indicates, Uglow worked directly from life, and one of the features of his paintings was that he **did not attempt to hide the process** of construction. **Remnants of the measurements** he took and the drawing guide he used remain visible in the finished paintings.

NOTES FROM THE TATE BOOKLET

Room 4: William Coldstream and the Slade School of Fine Art: An Analytical Gaze

- William Coldstream studied at the Slade School of Fine Art and

returned there as Professor of Fine Art in 1949. He developed a process in which he attempted to record reality through measurement marking the relative location of key features on the canvas. His work was the result of intense scrutiny but also involved empathy, established as he attempted to record another person's presence through long hours spent painting them.

- Coldstream's approach influenced the artistic practice of many of his students. This influence can be seen in the work of Euan Uglow, whom Coldstream taught in the late 1940s and early 1950s. A similar analytical gaze and insistence on **always painting in the presence of the model was also shared by a young Lucian Freud, one of the first artists Coldstream employed as a visiting teacher while Professor at the Slade.**

Works in Room 4 (page numbers refer to the catalogue)

- Euan Uglow 1932-2000, *Woman with White Skirt*, 1953-4, Oil paint on canvas 101.5 x 80.6, Lord and Lady Irine, p.113
- Euan Uglow, *Still Life with Delft Vase*, 1959, Oil paint on canvas 61 x 51, Arts Council Collection, Southbank Centre, London, p.114
- Euan Uglow, *Georgia*, 1973, Oil paint on canvas 83.8 x 111.8, British Council Collection, pp.116-17
- William Coldstream 1908-87, *Seated Nude*, 1952-3, Oil paint on canvas 106.7 x 70.7, Tate. Purchased 1983, p.110
- William Coldstream, *Seated Nude*, 1973-4, Oil paint on canvas 101.5 x 127, Private collection, Devon, p.112
- William Coldstream, *Orange Tree*, 1974-5, Oil paint on canvas 91.4 x 71.1, Tate. Purchased 1991, p.111



Lucian Freud (1922–2011), *Girl with a White Dog*, 1950–1, 76.2 x 101.6 cm, Tate

Lucian Freud (1922–2011), *Girl with a White Dog*, 1950–1, 76.2 x 101.6 cm, Tate, purchased 1952

- A very different artist. This is Lucien Freud's portrait of his first wife, **Kitty Garman**.

'I've always wanted to create drama in my pictures, which is why I paint people. It's people who have brought drama to pictures from the beginning. The simplest human gestures tell stories.'

Lucian Freud

- Freud was **born in Berlin**, the son of a **Jewish German** mother and Jewish Austrian father. He was **grandson of Sigmund Freud** and the family moved to St John's Wood in **1933** to escape the rise of Nazism. He studied at **Goldsmith's College** before becoming a **merchant seaman** in an Atlantic convoys before being invalided out in 1942
- From the 1950s, he began to work in portraiture, often nudes (though his first full length nude was not painted until 1966), to the almost complete exclusion of everything else, and by the middle of the decade developed a much more **free style using large hogs-hair brushes**, with an intense **concentration of the texture and colour of flesh**, and much **thicker paint, including impasto**.

BIO:FREUD

- Paintings of **people were central** to Freud's work and this major exhibition, spanning over seventy years, is the first to focus on his portraiture. Freud was **born in Berlin**, the son of a **Jewish German** mother and Jewish Austrian father. He was **grandson of Sigmund Freud** and **elder brother** of the broadcaster **Clement Freud**. The family moved to St John's Wood in **1933** to escape the rise of Nazism. He was expelled from school for disruptive behaviour. He studied at the Central School of Art and **Goldsmith's College** before becoming a **merchant seaman** in an Atlantic convoy before being invalided out in 1942.
- He illustrated a book and had his **first solo exhibition in 1944**. In 1946 he travelled to Paris and then on to Greece. In 1952 he **eloped with Lady Caroline Blackwood** to Paris where they married the following year. They **divorced in 1959** which **broke his heart** and friends say he began to **drink heavily** and **get into fights**. He then worked and lived in London for the rest of his life.
- Freud was part of a group of **figurative artists** that American artist **Ronald Kitaj later called the 'School of London'**. The group was led by **Francis Bacon and Freud**, and included **Frank Auerbach**, Michael Andrews, Leon Kossoff, Robert Colquhoun, Robert MacBryde, Reginald Gray and Kitaj himself.
- Freud's early paintings are associated with German Expressionism, which he denied, and Surrealism because of the unusual juxtaposition of plants and animals.
- From the **1950s, he began to work in portraiture, often nudes** (though his first full length nude was not painted until 1966), to the almost **complete exclusion of everything else**, and by the middle of the decade developed a much more free style using large hogs-hair brushes, with an intense concentration of the texture and colour of flesh, and much thicker paint, including impasto.
- *Girl with a White Dog*, 1951–1952, (Tate) is an example of a **transitional work** in this process, sharing many characteristics with paintings before and after it, with relatively **tight brushwork** and a

middling size and viewpoint. With this technique, he would often **clean his brush after each stroke** when painting flesh, so that the colour remained constantly variable. He also started to **paint standing up**, which continued until old age, when he switched to a high chair. The **colours of non-flesh** areas in these paintings are **typically muted**, while the **flesh** becomes **increasingly highly and variably coloured**.

- Freud is **rumoured to have fathered as many as forty children** although this number is generally accepted as an exaggeration. **Fourteen children have been identified**, two from Freud's first marriage and 12 by various mistresses including Suzy Boyt (b. 1935), Katherine McAdam (1933-1998), Bernardine Coverley (1943-2011), Jacquetta Eliot (b. 1943) and Celia Paul (b. 1959).
- In **2008, *Benefits Supervisor Sleeping* (1995)**, a portrait of civil servant Sue Tilley, sold for **\$33.6 million** – the highest price ever at the time for a work by a living artist. On 13 October 2011, Freud's 1952 *Boy's Head*, a small portrait of Charlie Lumley, his neighbour, reached \$4,998,088 at Sotheby's London Contemporary art evening auction, making it one of the highlights of the 2011 auction autumn season. At a Christie's New York auction in 2015, *Benefits Supervisor Resting* sold for \$56.2 million, an auction record for the artist.

REFERENCES

- <http://www.tate.org.uk/art/artworks/freud-girl-with-a-white-dog-n06039>



Lucian Freud (1922–2011), *Benefits Supervisor Sleeping*, 1995, private collection

Lucian Freud (1922–2011), *Benefits Supervisor Sleeping*, 1995, private collection

- This is a well-known later painting by Freud. It is ***Benefits Supervisor Sleeping*** (1995), a portrait of the civil servant **Sue Tilley**. It sold for **\$33.6 million** – the highest price ever at the time for a work by a living artist at the time.
- Sue Tilley thought Freud had chosen her as a model as 'he got a lot of flesh'. Once, when she returned from a holiday in France suntanned he became angry and refused to paint her until the tan had gone. This is one of four nude portraits which Freud did of her in the late phase of his career.
- Freud said, '**The task of the artist is to make the human being uncomfortable, and yet we are drawn to a great work of art by involuntary chemistry, like a hound getting a scent; the dog isn't free, it can't do otherwise, it gets the scent and instinct does the rest.**' During the long sittings she was entertained by Freud's humour and love of gossip but eventually he dropped her as a friend after she made an offhand comment.

NOTES

- On 13 October 2011, Freud's 1952 *Boy's Head*, a small portrait of

Charlie Lumley, his neighbour, reached \$4,998,088 at Sotheby's London Contemporary art evening auction, making it one of the highlights of the 2011 auction autumn season. At a Christie's New York auction in 2015, *Benefits Supervisor Resting* sold for \$56.2 million, an auction record for the artist.

NOTES FROM THE TATE BOOKLET

Room 7: Lucian Freud: In the Studio

- By the 1960s, Lucian Freud had moved away from his earlier artistic approach. Rather than using small brushes he began using **bigger, coarser brushes and instead of painting while seated at close proximity to the sitter, he adopted a standing position. This shift in position resulted in high viewpoints** that often emphasise the voluminous presence of a body and give a sense of psychological weight. Freud also began to paint full figures and naked portraits more regularly.
- The activity of painters usually takes place in the secluded space of their studio. What is distinctive about Freud's work from the 1960s until his death in 2011, is that the simple, sparsely-furnished space of the studio was not only the space of production, but became the subject of the work itself. While human figures dominate nearly all his pictures, the studio's walls, painting tools, simple furnishing, mirrors and plants are often equally prominent players within carefully constructed compositions.

Works in Room 7 (page numbers refer to the catalogue)

- Lucian Freud (1922-2011), *Girl with a Kitten*, 1947, Oil paint on canvas 41 x 30.7, Tate. Bequeathed by Simon, Sainsbury 2006, accessioned, 2008, p.104
- Lucian Freud, *Still Life with Squid and Sea, Urchin*, 1949, Oil paint on copper 30 x 23, Harris Museum & Art Gallery, p.107
- Lucian Freud, *Girl with a White Dog*, 1950-1, Oil paint on canvas 76.2 101.6, Tate. Purchased 1952, pp.108-9
- Lucian Freud, *Baby on a Green Sofa*, 1961, Oil paint on canvas 53-5

60, Chatsworth House Trust, p.147

- Lucian Freud, *Man's Head (Self-Portrait 1)*, 1963, Oil paint on canvas 533 50.8, The Whitworth, The University, of Manchester, Lapsley 2008, accessioned 2012, p. 144
- Lucian Freud, *Annabel*, 1967, Oil paint on canvas 35 27, The New Art Gallery Walsall, Garman Ryan Collection, p.148
- Lucian Freud, *Naked Portrait*, 1972-3, Oil paint on canvas 61 x 61, Tate. Purchased 1975, p. 149
- Lucian Freud, *The Painter's Mother IV*, 1973, Oil paint on canvas 27-3 x 18.6, Tate. Bequeathed by Simon, Sainsbury 2006, accessioned, 2008, p.150
- Lucian Freud, *Frank Auerbach*, 1975-6, Oil paint on canvas 40 26.5, Private collection, p.151
- Lucian Freud, *The Big Man*, 1976-7, Oil paint on canvas 914 x 91.4, Private collection, on loan to the Irish Museum of Modern Art, pp.152-3
- Lucian Freud, *Two Plants*, 197-80, Oil paint on canvas 149-9 x 120, Tate. Purchased 1990, p.154
- Lucian Freud, *Girl in a Striped Nightshirt*, 1983-5, Oil paint on canvas 30.5 x 25.6, Tate. Presented by Mercedes and Ian Stoutzker 2013 and forming part of the Mercedes and Ian Stoutzker Gift to Tate, p.155
- Lucian Freud, *Leigh Bower*, 1991, Oil paint on canvas 51 x 40.9, Tate. Presented anonymously 1994, p. 156
- Lucian Freud, *Two Women*, 1992, Oil paint on canvas 153 x 214, The Levis Collection, pp. 158-9
- Lucian Freud, *Bella*, 1996, Oil paint on canvas 104.1 x 76.2, Private collection, New York, p. 160
- Lucian Freud, *Sleeping by the Lion Carpet*, 1996, Oil paint on canvas 227.1 x 120, The Levis Collection, p.157
- Lucian Freud, *David and Eli*, 2003-4, Oil paint on canvas 162.6 x 174, Lent from a Private Collection courtesy of the Faurschou Foundation

2014, p.161

REFERENCES

- https://en.wikipedia.org/wiki/Benefits_Supervisor_Sleeping



Frank Auerbach (b. 1931), *E.O.W. Nude Lying on her Back*, 1959, Marlborough Fine Art

Frank Auerbach (b. 1931), *E.O.W. Nude Lying on her Back*, 1959, Marlborough Fine Art

- His work is not concerned with finding a visual equivalent to an emotional or spiritual state that characterised the expressionist movement, rather it deals with the attempt to **resolve the experience of being in the world** in paint. In this the experience of **the world is seen as essentially chaotic** with the role of the **artist being to impose an order** upon that chaos and record that order in the painting. This ambition with the paintings results in Auerbach developing intense relationships with particular subjects, particularly the people he paints, but also the location of his cityscape subjects. Speaking on this in 2001 he stated: "**If you pass something every day and it has a little character, it begins to intrigue you.**" This simple statement belies the intensity of the relationship that develops between Auerbach and his subjects, which results in an astonishing desire to produce **an image the artist considers 'right'**. This leads Auerbach to paint an image and then **scrape it off the canvas at the end of each day**, repeating this process time and again, not primarily to create a layering of images but because of a sense of dissatisfaction with the image leading him to try to paint it again.

- He was born in Berlin was sent to Britain under the **Kindertransport scheme** which brought almost **10,000 mainly Jewish children** to Britain to escape Nazi persecution. He was seven when he left Germany and his **parents later died in a concentration camp** in 1942.
- In Britain he **excelled at art and drama** and almost became an actor. He studied first at **St Martin's School of Art** from 1948 to 1952, and at the **Royal College of Art** from 1952 to 1955. Yet, perhaps the clearest influence on his art training came from a series of additional art classes he took at London's Borough Polytechnic, where he and fellow St Martin's student **Leon Kossoff were taught by David Bomberg** from 1947 until 1953.

BIO:AUERBACH

- Frank Helmut Auerbach (born 29 April 1931) is a British painter. **Born in Berlin**, Germany, he has been a naturalised British citizen since 1947.
- The **son of a patent lawyer** and an artist. He was sent to Britain under the **Kindertransport scheme** which brought almost **10,000 mainly Jewish children** to Britain to escape Nazi persecution. He was seven when he left Germany and his **parents later died in a concentration camp** in 1942.
- In Britain he **excelled at art and drama** and almost became an actor. He studied first at **St Martin's School of Art** from 1948 to 1952, and at the **Royal College of Art** from 1952 to 1955. Yet, perhaps the clearest influence on his art training came from a series of additional art classes he took at London's Borough Polytechnic, where he and fellow St Martin's student **Leon Kossoff were taught by David Bomberg** from 1947 until 1953.
- From 1955 he **started teaching** at schools and art colleges, from 1958-65 at **Camberwell School of Art**. His **first solo exhibition** was in London in **1956** followed by many others. In 1978, he had a major retrospective at the Hayward Gallery and shared the main prize at the **Venice Biennale in 1986**.

- Auerbach is a figurative painter, who focuses on **portraits and city scenes** in and around the area of London in which he lives, **Camden Town**. As well as painting street scenes close to his London home, Auerbach tends to paint a small number of people repeatedly, including **Estella Olive West** (indicated in painting titles as EOW), Juliet Yardley Mills (or JYM) and Auerbach's wife Julia Auerbach (née Wolstenholme). Again a similar obsession with specific subjects, and a desire to return to them to 'try again' is discernible in this use of the same models.
- Marlborough Fine Art writes, "Auerbach is noted for the lasting relationships he develops with his sitters and this exhibition will include several portraits depicting his most longstanding models: **'Stella' (Estella) Olive West, (known as E.O.W.), who modelled for him from the 1950s to 1973**; Julia Yardley Mills (J.Y.M.); art historian **Ruth Bromberg, who sat every week for 17 years** until she was forced to stop due to ill health (Auerbach's last painting of her will be on display); Julia Auerbach, who is one of the earliest models still sitting; Catherine Lampert, who began to sit in 1978, and David Landau, founder of Print Quarterly, who has been **sitting for over 30 years**. Auerbach employs an idiosyncratic manner of painting that requires physical exertion as well as mental application and means that many of **his works take years to complete**. He reworks the image at each sitting, scraping away all existing traces to begin anew."

NOTES FROM THE TATE BOOKLET

Room 6: Frank Auerbach and Leon Kossoff: The Cityscape of London

- Frank Auerbach and Leon Kossoff both studied at Saint Martin's School of Art and the Royal College of Art and attended evening classes at the Borough Polytechnic. Despite this shared educational history, they went on to develop highly distinctive approaches, representative of different ways of looking and engaging with reality. What they do share is a deep attachment to London, with works

produced from many drawings made over time, rendered as the result of a direct and sustained experience of the city.

- Both Auerbach and Kossoff display great sensitivity to the conditions of light, convey the dynamism of city life and reflect the mood of a specific moment. This room brings together paintings of some of the many buildings, streets and sites of congregation painted by Auerbach and Kossoff over six decades, while also signalling the two artists' continuous engagement with the representation of the human figure.

Works in Room 6 (page numbers refer to the catalogue)

- Frank Auerbach, *Looking Towards Mornington, Crescent Station, Night*, 1972-3, Oil paint on board 127 x 127, Private collection, courtesy of Clore Wyndham, p.138
- Frank Auerbach, *St Pancras Steps*, 1978-9, Oil paint on canvas 168.2 x 137-5, Touchstones Rochdale, Rochdale, Arts & Heritage Service, p. 139
- Frank Auerbach, *Chimney in Mornington Crescent -, Winter Morning*, 1991, Oil paint on canvas 143.2 x 133, Private collection, p. 130
- Frank Auerbach, *Head of Jake*, 1997, Oil paint on board 61.3 x 50.8, Private collection, p.140
- Frank Auerbach, *Park Village East – Winter*, 1998-9, Oil paint on canvas 103.2 x 154-3, Amgueddfa Cymru, National, Museum Wales, pp.142-3
- Leon Kossoff b.1926, *Building Site, Victoria Street*, 1961, Oil paint on board 122.5 x 184.8, Arts Council Collection, Southbank Centre, London, pp.128-9
- Leon Kossoff, *Early Morning Willesden Junction*, 1962, Oil paint on board 27-9 x 52.1, Private collector, Europe, p.127
- Leon Kossoff, *Children's Swimming Pool, Autumn Afternoon*, 1971, Oil paint on board 168 x 214, Tate. Purchased 1981, pp.134-5
- Leon Kossoff, *Self Portrait II*, 1972, Oil paint on wood 56 x 51, Private collector, Europe

- Leon Kossoff, *Demolition of the Old House, Dalston Junction, Summer 1974*, 1974, Oil paint on board 160 x 218.4, Tate. Purchased 1975, p.136
- Leon Kossoff, *Christ Church, Spitalfields, Morning*, 1990, Oil paint on board 198.6 x 189.2, Tate. Purchased 1994, p.137



Graham Sutherland (1903–1980), *Crucifixion*, 1946, 90.8 x 101.6 cm, Tate Britain



Francis Newton Souza (1924–2002), *Crucifixion*, 1959, 183.1 x 122, Tate

Francis Newton Souza (1924–2002), *Crucifixion*, 1959, Oil paint on board 183.1 x 122, Tate. Purchased 1993

Graham Sutherland (1903–1980), *Crucifixion*, 1946, 90.8 x 101.6 cm, Tate Britain

- In this painting Francis Souza rejects '**blond operatic Christs and flax-haired shy Virgins**' (Souza *Words & Lines*, London 1959, p.8). Instead it emulates '**the impaled image of a Man supposed to be the Son of God, scourged and dripping, with matted hair tangled in plaited thorns**'. Souza invokes '**a God, who is not a God of gentleness and love, but rather of suffering, vengeance and terrible anger**' (Edwin Mullins, *Souza*, London 1962, p. 40).
- (CLICK) His work was compared to that of Francis Bacon and Graham Sutherland. Sutherland's *Crucifixion* was commissioned by a vicar of a church in Northampton and it was his first major religious painting. The enormous tapestry of Christ in Coventry Cathedral was installed in 1962.(CLICK)
- **Souza** was an **Indian artist** who was **born** to Roman Catholic parents in **Goa**. In 1929, **aged five**, he moved with his parents to **Mumbai**. He survived an attack of **smallpox** and his grateful mother **added Francis** to his name after St Francis Xavier the patron saint of Goa. He attended the

local college but was **expelled for drawing graffiti** in a toilet. He went on to study at the **Sir J. J. School of Art in Bombay** but was **expelled in 1945** for supporting the **Quit India Movement** which demanded the **end of British rule**. In 1947 he joined the **Communist Party** and was one of the founder of the **Bombay Progressive Artists' Group**.

- In **1948** his paintings were **exhibited in London** and the following year he **moved to London** but **unable to make a living as an artist** he started journalism. His success took off between 1955 and 1956 when he published an essay in a well-known magazine and was introduced to a dealer who **held an exhibition of his work that was a sell out**.

BIO:SOUZA

- F. N. **Souza** (1924-2002, aged 77) was an **Indian artist** who was **born** to Roman Catholic parents in **Goa**. In 1929, **aged five**, he moved with his parents to **Mumbai**. He survived an attack of **smallpox** and his grateful mother **added Francis** to his name after St Francis Xavier the patron saint of Goa. He attended the local college but was **expelled for drawing graffiti** in a toilet. He went on to study at the **Sir J. J. School of Art in Bombay** but was **expelled in 1945** for supporting the **Quit India Movement** which demanded the **end of British rule**. In 1947 he joined the **Communist Party** and was one of the founder of the **Bombay Progressive Artists' Group**.
- In **1948** his paintings were **exhibited in London** and the following year he **moved to London** but **unable to make a living as an artist** he started journalism. His success took off between 1955 and 1956 when he published an essay in a well-known magazine and was introduced to a dealer who **held an exhibition of his work that was a sell out**. His style was eclectic and sought to expose the corruption in society and the church and the repression of sexuality. His style was **Expressionist**, that is it distorted reality for **emotional impact** and also drew on **outsider art** (known as '**Art Brut**' in France) produced by **psychiatric patients** and **children**) and **British Neo-romanticism** which was associated with artists such as **Paul Nash** and

Graham Sutherland and looked back to artists such as **William Blake** and **Samuel Palmer**.

- In 1967 he **moved to New York** and only **returned to India** shortly before his death. His painting *Birth* (1955) set a new world record for an Indian artist when it sold for \$2.5 million in 2008. In 2015 it was resold for \$4 million. *The Times of India* wrote,
 - 'With a few slashing lines and a raw, expressive energy, Francis Newton Souza stripped away all subterfuge. Be it the sluts or the suits, the seamy side of life or the steamy, the gnomish, pox-scarred boy from Goa who went on to become one of the first Indian artists to be feted in the salons of Europe, laid it bare.'

Notes from the Tate Booklet

F. N. Souza: Icons of a Modern World

- Like his contemporary Francis Bacon, Francis Newton Souza painted powerful figures whose references spanned a wide range of sources, from early Renaissance paintings to photography, expressing feelings and anxieties of the post-war era as well as reflecting his own personal anguish.
- This room focuses on Souza's work from the mid-1950s to the mid-1960s, at a time when he lived in London. The graphic power of Souza's lines produce simplified and bold images, while the thick oil paints applied liberally to the board or canvas, with swift strokes, give his work a sense of vitality and movement. Saints, businessmen and naked figures are some of his main characters, inhabiting a world shaped by loss and desire, as well as spirituality. The erotic nature of his female nudes express the artist's view of male-female relationships, as complex and shaped by love, lust and abjection. Cityscapes, constructed from fragmented images and memories, are also important subjects and perhaps suggestive of Souza's cosmopolitan life and frequent travelling.

Works in Room 3 (page numbers refer to the catalogue)

- Francis Newton Souza 1924-2002, *Jesus and Pilatus*, c.1955-6, Oil paint on board 92.5 x 122, Jane and Kito de Boer, p.95
- Francis Newton Souza, *Negro in Mourning*, 1957, Oil paint on hardboard 122 x 61, Lent by Birmingham Museums, Trust on behalf of Birmingham, City Council, p.96
- Francis Newton Souza, *Crucifixion*, 1959, Oil paint on board 183.1 x 122, Tate. Purchased 1993, p.97
- Francis Newton Souza, *Nude Holding Breasts*, 1960, Oil paint on board 121.9 x 91.4, Private collection, courtesy of, Grosvenor Gallery, p.100
- Francis Newton Souza, *Red Sun*, 1960, Oil paint on board 75 x 75, Jane and Kito de Boer, p.98
- Francis Newton Souza, *Black Nude*, 1961, Oil paint on canvas 181.5 x 121, Victoria & Albert Museum. Gift, of the Contemporary Art Society, Tate Gallery, London, 1983, p.92
- Francis Newton Souza, *Citadel*, 1961, Oil paint on board 68 x 120, Jane and Kito de Boer, P.99, Francis Newton Souza, *Two Saints in a Landscape* 1961, Acrylic paint on canvas, 128.3 x 95-9, Tate. Presented by AJ. Muirhead, 1965, p.101
- Francis Newton Souza, *Two Saints (After El Greco)*, 1961, 128.3 x 95.9 cm, Tate, p.102

References

- <http://www.tate.org.uk/art/artworks/souza-crucifixion-t06776>



Francis Bacon, *Triptych*, 1974-77,
198 x 147.5 (each panel), The Lewis Collection

Francis Bacon, *Triptych*, 1974-77, Oil paint, pastel and dry, transfer lettering on canvas, 198 x 147.5 (each panel), The Lewis Collection

- Features Bacon's lover **George Dyer** "writhing and struggling on a near-deserted beach watched by two disconcerting figures". Sold in February 2008 to currency trader and businessman Joe Lewis for **£26.3 million, then a record for post-war artwork bought in Europe**.
- Bacon met George Dyer in a pub in 1963. He came from a **family steeped in crime**, and had till then spent his life drifting between theft, detention and jail. Bacon protected the insecure young man. **Dyer was an alcoholic** and by 1970 Bacon was providing him with enough money to stay permanently drunk. Bacon painted Dyer more than any other friend and **Dyer felt them gave him stature** among Bacon's intellectual circle although Dyer never pretended to understand or even like them. Bacon and Dyer spent long periods apart but in 1971 they went together to the **artist's retrospective in Paris** where they shared a room. On the day of the exhibition Bacon went out for a few hours and on his return he **found Dyer dead**. The hotel agreed to not announce the **death for two days** and Bacon spent the day surrounded by friends and critics. Bacon was deeply affected by the death and recently four other friends had died. In the following months Bacon suffered an

emotional and physical breakdown and death now stalked his work.

- The work, *Triptych* was painted in 1974 and revisited in 1977, above, is either deeply disturbing or faintly optimistic depending on your point of view. It was painted as Bacon mourned the loss of his lover of seven years George Dyer, who took his own life in 1971.
- Part of a 'black triptych' series, it depicts Dyer writhing and struggling on a near-deserted beach watched by two disconcerting figures.

NOTES FROM THE TATE BOOKLET

Room 8: Francis Bacon and John Deacon: In Camera

- Francis Bacon's use of a variety of photographic sources in his work, from newspaper clippings to reproductions of paintings and sculptures, has been well documented. He commissioned specific portraits from the photographer John Deakin and took aspects of them as a starting point for many of his paintings from the 1960s and 1970s.
- This gallery focuses on Bacon and Deakin's mutual interest in portraiture. In Bacon's paintings, bodies swell, contort and reveal their internal organs. Their strong presence is accentuated by the contrast and tension between the colour and texture of the figure and the background. Deakin's photographs adopt frontal compositions, intimate close-ups, double-exposure and unnatural poses. As a result, his subjects' bodies seem to be subjected to invisible forces that move or constrain them. Placing Bacon and Deakin's work together highlights their ability to produce, through their different mediums, striking portraits that convey an intense experience of another person's physical and psychological presence.

BIO:BACON

- Francis Bacon (1909–1992) was an Irish-born British figurative painter known for his bold, grotesque, emotionally charged and raw imagery. His painterly abstracted figures are typically isolated in

glass or steel geometrical cages, set against flat, nondescript backgrounds. Bacon **took up painting in his early 20s** but worked sporadically and uncertainly until his **mid-30s**. He drifted as a highly complex bon vivant, homosexual, gambler and interior decorator and designer of furniture, rugs and bathroom tiles. He later admitted that his artistic career was delayed because he spent too long looking for subject matter that could sustain his interest.

- His **breakthrough** came with the **1944 triptych *Three Studies for Figures at the Base of a Crucifixion***, which in the immediate aftermath of the Second World War, **sealed his reputation** as a uniquely **bleak chronicler** of the human condition. Remarking on the cultural significance of *Three Studies*, the art critic John Russell observed that "**there was painting in England before the *Three Studies*, and painting after them**, and no one...can confuse the two."
- Tate caption, 'The title of this triptych refers to figures sometimes depicted at the foot of the cross in religious paintings. Bacon later related them to *The Eumenides*, vengeful **Furies** of Greek myth. Typically, he drew on various sources, including photography. The work's exhibition in April 1945 coincided with the release of the first photographs and film footage of the Nazi concentration camps. For some, Bacon's triptych reflected the pessimistic world ushered in by the Holocaust and the advent of nuclear weapons.'
- Painted in oil and pastel on **fibre board** and completed in two weeks. It was painted in his ground floor flat in South Kensington which had previously been John Everett Millais's billiard room. The orange hue displays inconsistently across the canvasses, due in part to the low level of oil in the paint, which resulted in varying rates of absorption into the board. The pallid flesh tones of the figures were achieved by overlaying grey and white brushstrokes, while the figures' props were coloured using a variety of yellow, green, white, and purple tones.
- The figure on the left is most human-like and could be a mourner. The central figure has a mouth in its neck and is blindfolded like the

figure in Matthias Grünewald's *Mocking of Christ*. The figure on the right is on a patch of grass and may be screaming or yawning. Inspection under infra-red shows the panels were heavily reworked and the central figure was surrounded by flower-like objects and there was a distant figure. Marks around the edge of the canvas suggest the composition was carefully calculated.

- He started painting images based on the Crucifixion in 1933 but his early work was 'beautiful, but lifeless'. He regarded his painting career as starting with this painting and tried to destroy all previous works and he insisted no retrospective should include any paintings pre-dating 1944.
- When asked by critic Jean Clair why his Crucifixion scenes tended to comprise mainly "**slaughter, butchery, mutilated meat and flesh**", Bacon replied, "that's all the Crucifixion was, isn't it? ... Actually, you can't think of anything more barbaric than the Crucifixion, and that particular way of killing somebody."
- Bacon said that he saw **images 'in series'**, and his artistic output typically focused on a single subject or format for sustained periods, often in triptych or diptych formats.
- His output can be crudely described as sequences or variations on a single motif;
 - beginning with the **1930s Picasso-informed Furies**,
 - moving on to the **1940s male heads** isolated in rooms or geometric structures,
 - the **1950s screaming popes**,
 - and the **mid-to-late 1950s animals and lone figures**.
 - These were followed by his **early 1960s variations on crucifixion scenes**.
 - From the **mid-1960s he mainly produced portraits of friends** and drinking companions, either as single or triptych panels.
 - Following the **1971 suicide of his lover** George Dyer, his art became more **sombre, inward-looking** and preoccupied with the passage of time and death. The climax of this later period

is marked by masterpieces, including his 1982's "Study for Self-Portrait" and *Study for a Self-Portrait—Triptych*, 1985–86.

- Bacon in person was highly engaging and **charismatic, articulate, well-read** and unapologetically gay. He was a **prolific artist**, but nonetheless spent many of the evenings of his middle age eating, drinking and gambling in London's Soho with like-minded friends such as Lucian Freud.
- After his lover, George Dyer's suicide he largely distanced himself from this circle, and while his social life was still active and his passion for gambling and drinking continued, he settled into a platonic and somewhat fatherly relationship with his eventual heir, John Edwards.
- **Bacon was equally reviled and acclaimed during his lifetime.** Art critic Robert Hughes described him as "the most implacable, lyric artist in late 20th-century England, perhaps in all the world" and along with Willem de Kooning as "**the most important painter of the disquieting human figure** in the 50's of the 20th century." Francis Bacon was the subject of two Tate retrospectives and a major showing in 1971 at the Grand Palais. Since his death his reputation and market value have **grown steadily**, and his work is amongst the most acclaimed, expensive and sought-after. In the late 1990s a number of major works, previously assumed destroyed, including early 1950s popes and 1960s portraits, re-emerged to set record prices at auction.
- On 12 November 2013 his *Three Studies of Lucian Freud* set the world record as the most expensive piece of art sold at auction, selling for **\$142,405,000**, until exceeded by the sale of Picasso's *Les Femmes d'Alger* in May 2015.

Notes from the Tate Booklet

Room 2: Francis Bacon and Albert Giacometti: Figures in Isolation

- After the Second World War, Francis Bacon gained recognition for his paintings of isolated and angst-ridden figures. They seemed to

express the sense of loss that followed the devastation of war. By then, Alberto Giacometti had started to focus on his large and slender figures.

- Giacometti's sculptures of solitary beings and Bacon's figures became identified with existentialism, a philosophical theory that became popular in the post-war period. It was seen as the intellectual expression of anxiety about the fate of humanity in the nuclear age. The gestural quality of Bacon's brushwork and the imprints left by Giacometti's hand record the artists' engagement with their materials. They epitomise the existential condition, with individuals being defined by their direct and subjective experience. Bacon also painted animals, such as dogs and baboons, portraying them as alone and distressed, consumed by the same struggle that he saw as central to human existence.

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Jenny Saville (b. 1970), *Fulcrum*, 1999, 261.6 × 487.7 cm, Private collection

Jenny Saville (b. 1970), *Fulcrum*, 1999, 261.6 × 487.7 cm, Private collection

- Jenny Saville (b. 1970), one of the **Young British Artists**, large scale depictions of **nude women**. 'There is a thing about beauty. **Beauty** is always associated with the male fantasy of what the female body is. I don't think there is anything wrong with beauty. It's just what women think is beautiful **can be different**. And there can be a beauty in individualism. If there is a wart or a scar, this can be beautiful, in a sense, when you paint it.'
- When describing her style of painting Saville has said, "**...It's flesh, and the paint itself is the body, but the theory behind each one is essential, as important as the painting. I'm not trying to teach, just make people discuss, look at how women have been made by man. What is beauty? Beauty is usually the male image of the female body. My women are beautiful in their individuality.**" (The Independent. 1994.)

BIO:SAVILLE (B. 1970)

- British figure painter Jenny Saville was born in **Cambridge** and began her course of study at the **Glasgow School of Art** in Scotland in 1988.
- Upon graduating in 1992 with a successful senior show, the young artist's career was off to an **explosive start; every painting was sold,**

including one to British gallery owner and art collector, Charles **Saatchi**. Saatchi **purchased all her work** and commissioned her for the next few years. She quickly established herself in part through this patronage.

- Saville exhibited at the controversial **Sensation show** at the Royal Academy of Art in London in **1997**.
- Saville's technique is **traditional** and seemingly outmoded, she has found a way to **reinvent figure painting** and regain its prominent position in the context of art history. Known primarily for her large-scale paintings of nude women, Saville has also emerged as a major contemporary artist and leading figure of the Young British Artists (YBA).
- Her blatantly feminist subject matter, of **obese and sometimes faceless women** with vast bodies, partly originates from a trip to America. It was while studying at Cincinnati University in Ohio, that Saville's lifelong fascination with the workings of the human body began to affect her artwork. Much of her work features distorted flesh, high calibre brush strokes and patches of oil colour, while others **reveal the surgeon's mark of a plastic surgery operation**.
- Saville has been **influenced by Cindy Sherman** a contemporary conceptual photographer who uses herself as model. Saville collaborated with photographer Glen Luchford (b. 1968) to create images of herself using a sheet of glass to squash and distort her flesh. These self-portraits were exhibited as photographs (shot from underneath the glass) rather than paintings.
- Saville's art, which is frequently compared to contemporary British painter **Lucian Freud**, has always focused on the human form and how it can be represented. Currently, Jenny Saville lives and works in London, England, where she is a **teacher** of figure painting at the **Slade School of Art**. (Much of the above is taken from Invaluable.com)

QUOTATIONS FROM JENNY SAVILLE

- "There is a thing about beauty. Beauty is always associated with the

male fantasy of what the female body is. I don't think there is anything wrong with beauty. It's just what women think is beautiful can be different. And there can be a beauty in individualism. If there is a wart or a scar, this can be beautiful, in a sense, when you paint it."

- "I'm not anti conceptual art. I don't think painting must be revived, exactly. Art reflects life, and our lives are full of algorithms, so a lot of people are going to want to make art that's like an algorithm. But my language is painting, and painting is the opposite of that. **There's something primal about it. It's innate, the need to make marks.** That's why, when you're a child, you scribble."
- "The art I like concentrates on the body. I don't have a feel for Poussin, but for Courbet, **Velasquez - artists who get to the flesh. Visceral artists - Bacon, Freud. And de Kooning, of course. He's really my man.** He doesn't depict anything, yet it's more than representation, it's about the meaning of existence and pushing the medium of paint."

Notes from the Tate Booklet

Room 11: Identity, Self and Representation

- The youngest artists in the exhibition maintain a constant dialogue with their predecessors. Through an engagement with its history, Celia Paul, Cecily Brown, Jenny Saville and Lynette Yiadom-Boakye are knowledgeable of painting as an activity that has constantly evolved from and against its precedents.
- While Paul is committed to painting from life, Brown, Saville and Yiadom-Boakye paint from a variety of sources. Despite the differences in their approaches, the human figure remains the focus of these painters. Each artist, in her own distinctive manner, embraces the variable properties of oil paint, investigating mark-making, composition, colour and the formal possibilities of painting. In their representations of figures they explore what it is to be human from a contemporary perspective. Throughout their work, they investigate and stretch stereotypical views on femininity, masculinity,

race and the many other categories that define and constrain our identity.

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Jenny Saville b.1970, *Reverse*, 2002-3, 213.4 x 243.8 cm, Collection of Larry Gagosian

Jenny Saville (b.1970), *Reverse*, 2002-3, Oil paint on canvas 213.4 x 243.8, Collection of Larry Gagosian

- Another work by Saville. She is a **well-known British painter** known for her **large-scale, raw depictions** of the human body, challenges traditional representations with her fearless approach to form and vulnerability.
- (CLICK) This shows the scale of her work. When you see them in reproduction they appear to be small intimate works but they are overwhelming. (CLICK)
- Her painting *Reverse* (2002-2003) is an evocative exploration of self-image, identity, and the corporeal form. Saville often works in a monumental format, pushing the viewer to confront the human body in a visceral, unidealized manner.
- *Reverse* exemplifies her signature technique: layering flesh tones, shadows, and subtle hues to emphasize texture and the physicality of skin. In this piece, Saville presents a self-portrait with her face pressed against glass, creating distortions that contort and compress her features. This adds a sense of immediacy and intimacy while highlighting the body's malleability. The effect is both unsettling and captivating, prompting reflection on how self-perception is influenced by societal

expectations and personal insecurities.

- Saville's work in *Reverse* also engages themes of identity, fragility, and the human experience, emphasizing vulnerability and resilience. By confronting physical form and identity so directly, Saville pushes the viewer to engage with the complexities of embodiment, challenging the conventions of portraiture and the depiction of femininity in contemporary art.

NOTES

Works in Room 10 (page numbers refer to the catalogue)

- Celia Paul b.1959, *Family Group*, 1984-6, Oil paint on canvas 165 x 200, Spier Contemporary Collection, p. 197
- Celia Paul, *Painter and Model*, 2012, Oil paint on canvas 137.2 x 76.2, Victoria and Warren Miro, p.194
- Cecily Brown b.1969, *Teenage Wildlife*, 2003, Oil paint on linen 203.2 x 228.6, Private collection, courtesy of, Susan Almrud Art Advisory, p.200
- Cecily Brown, *Boy with a Cat*, 2015, Oil paint and pastel on linen, 109.2 x 165.1, Collection of Danny and Lisa, Goldberg, p.201
- Lynette Yiadom-Boakye b.1977, *The Host Over a Barrel*, 2014, Oil paint on canvas 180 x 200, Private collection. Courtesy, Conn-Mora, London, and Jack, Shainman Gallery, New York, pp.202-3
- Lynette Yiadom-Boakye, *Coterie of Questions*, 2015, Oil paint on canvas 200 x 130, Private collection. Courtesy, Cori-Mora, London, and Jack, Shainman Gallery, New York, p.204
- Jenny Saville b.1970, *Reverse*, 2002-3, Oil paint on canvas 213.4 x 243.8, Collection of Larry Gagosian, pp.198-9



Tracey Emin, *The Last Thing I Said to You is Don't Leave Me Here I and II*, 2000, Tate

Tracey Emin, *The Last Thing I Said to You is Don't Leave Me Here I and II*, 2000, Tate

- Tracey Emin's *The Last Thing I Said to You is Don't Leave Me Here I and II* (2000) sums up the raw, confessional quality that defines much of her work.
- These two photographic pieces document a moment of emotional vulnerability, captured through her own naked presence within the desolate interior of a beach hut.
- She bought the beach hut in Whitstable with her friend Sarah Lucas (b. 1962) in 1992 and Emin used to go there at weekends with her boyfriend. She said, "**I was completely broke and it was really brilliant, having your own property by the sea.**"
- On the left she looks vulnerable like a naughty schoolchild sent into the corner. We can see a small tattoo of a scorpion on her left shoulder and a gold coloured necklace round her neck. On the right she is kneeling with her eyes closed in a position that suggests prayer. She was asked why she photographed herself naked. She said, "**The hut is a bare and naked thing. I thought it made perfect sense if I was.**"
- She is a lone figure, in the bleak, wintry surroundings of a beach hut invoking ideas of isolation, memory, and abandonment. The title *The Last*

Thing I Said to You is Don't Leave Me Here sounds like a desperate plea. A cry for comfort and a plea against solitude.

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Sarah Lucas (b.1962). NUD CYCLADIC 3, 2010, nylon tights, synthetic fibre, breeze blocks and steel wire, Tate

- This is one of a series of sculptures made by Sarah Lucas in 2010. It is called the NUD CYCLADIC series and each work consists of stuffed tan tights sitting on a conflicting hard plinth of common breeze blocks.
- The sagging forms are ambiguous. Not quite representative of figures, the work somewhat resembles fleshy human body parts, such as entwined and contorted limbs or the remnants of a disembowelling. They are not quite male or female and they invoke thoughts of distorted bodies intertwined. They suggest a single body penetrating its own orifices or two intertwined bodies.
- As with most of her work the work exposes the raw underbelly of life in a disconcertingly insightful style. The soft vulnerable forms are blocked on hard rough breeze blocks, the two textures conflicting with each other.
- The human body has at last been reduced to pliable mass of orgiastic body parts in an endless contorted dance of death.

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THE 20TH CENTURY BRITISH NUDE

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Sarah Lucas (b.1962). NUD CYCLADIC 3, 2010, Tate

- The sculpture is a long way from Walter Sickert yet it continues to invoke new feelings, to shock us and to move us. I don't know where it will lead us over the next century but Sarah Lucas may be leading the way.
- Thank you again for your time and attention and I hope you will continue to join me as we explore the history of Western art.