

Tate Britain

Becoming Modern – Art to the Present Day

14:00-14:45

Laurence Shafe

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Guidelines

Above all it must be entertaining, engaging and informative. To achieve this the language must be accessible, jargon free and fluent. It must be presented audibly and clearly in a confident and professional manner. Make sure you are positioned correctly and always face the audience and maintain eye contact. Encourage discussion and questions if possible. Keep pathways clear and encourage the audience to come closer. Always keep exactly to the time by adjusting the time spent on each work and keep flexible by extending, cutting short or changing works as necessary but do this in such a way that the audience is not aware of the changes.

Start each work by mentioning the title, artist and (sometimes) date followed by a description of the work, any relevant anecdotes and a description of how it relates to other works and illustrates a theme or general point such as ‘the development of Turner’s style’. When finishing each work provide a link to the next work and describe the route you are about to take. The complete talk for each work should last about 3 to 5 minutes so a maximum of 10 can be covered in the 45 minutes and typically only about eight are covered. More works are provided in these notes in case some works are unavailable either because they are not on display or in case another group is in front of them. The notes section for each work is provided to answer background questions.

The section ‘Visual Aids’ towards the end contains additional images that may be used to make a point or show related works or ideas. I print these as A4 sheets and laminate them. The summary can be printed as a crib and laminated. Optional points are shown in square brackets, quotations are in bold and names are underlined. In general, avoid dates, movements and ‘isms’ unless directly relevant and only refer to other artists, works or historic events if it is essential to help explain the work being presented or the theme. Do not take any knowledge of history, the artist or an art movement for granted.

Introduction

1. Welcome to Tate Britain. My name is Laurence and I am your guide for the next 45 minutes.
2. I have a hearing loop for anyone that requires it and if you need a seat there are folding stools over there.
3. The Tate is a charity that depends on donations and volunteers such as myself. It was founded in the nineteenth century by Henry Tate (see below) and this is his bust. It was produced by Thomas Brock, perhaps best known for the Queen Victoria Memorial in front of Buckingham Palace. Henry Tate was a wealthy nineteenth-century entrepreneur who started life working in a grocery store. He grew the business until he owned six stores and then sold out to build a sugar refinery in Silvertown, East London. Previously sugar was brown and came in large blocks and he made a fortune by refining white sugar and selling it as sugar cubes. In later life, he gave a great deal to charity including libraries and hospitals. He decided to donate his collection of 65 paintings to the nation on the condition they would be displayed. The National Gallery said it did not have the space and so Tate donated a further £80,000 to build this building on a marshy site called Millbank that previously was the site of a prison. There are now three associated galleries in London. The National Gallery houses international art prior to 1900. This building, Tate Britain, houses all British art to the present day and Tate Modern houses international art since 1900. There are, of course, many exceptions. [The original front part of this building was designed by Sidney Smith and opened on 21 July 1897].



Thomas Brock (1847-1922), *Henry Tate* (1819-1899), 1898.

4. Tate Britain was originally called the National Gallery of British Art and that is a good description of what it is today. It contains British art from 1545 to the present day and has large collections of key British artists such as William Blake, John Constable and J. M. W. Turner. We have managed to keep our permanent collection free by charging for temporary exhibitions, some Government funding and the use of volunteers like me. Please help us remain free by having lunch here, buying a book or giving a small donation.
5. This tour is called 'Becoming Modern – Art to the Present Day' and I will be taking you through the development of modern art.
6. I am happy to take questions as we go around so let's get started. We are going to start in the 1900 room.

Notes

- **The Founder.** Henry Tate (1819-1899) was the son of a clergyman and set up his own grocery shop when he was 20. He expanded this to a chain of six shops which he sold and became the owner of a sugar refinery in 1859. This was 26 years after slavery had been abolished in the British Empire (1833) and 52 years after Britain had abolished the slave trade (1807). In 1872, Tate bought a German patent for making sugar cubes from Eugen Langen and it was this that made his fortune. The same year he opened a refinery in Liverpool. Towards the end of his life he gave money to many colleges, hospitals and founded Streatham, Balham, South Lambeth and Brixton libraries. In 1897, he spent £150,000 (some say £80,000) on building the National Gallery of British Art ('Tate Gallery' in 1932), endowed it with his personal art collection of 65 contemporary paintings and gave it all to the nation. The famous portico was designed by the architect Sidney Smith. It was separated from the National Gallery in 1954. Tate Britain was extended twice by Joseph Duveen, an art dealer who also paid for an extension at the British Museum, and in 1987 Charles Clore funded the Turner wing.
- **Attendance.** According to Wikipedia Tate Modern is the eighth most visited art museum with 5.8 million visitors in 2016. The top eight are the Palace Museum China (16m), National Museum of China (7.6m), Louvre (7.3m), British Museum (6.8m), Metropolitan Museum of Art (6.7m), National Gallery (6.2m) and Vatican Museum (6m) making Tate Modern the most visited gallery of modern and contemporary art in the world.
- **Management.** The Director of the Tate is Maria Balshaw who was previously Director of the Whitworth (University of Manchester) and Manchester City Galleries, and Director of Culture for Manchester City Council. The previous Director, since 1988, was Sir Nicholas Serota (b. 1946). The Director of Tate Britain is Alex Farquharson and of Tate Modern is Frances Morris.
- **Women artists.** According to the Tate Report 2015/16 36% of the works on display in the Blavatnik Building, Tate Modern are by women and half the rooms devoted to individual artists are by women such as Rebecca Horn, Ana Lupas, Louise Nevelson and Phyllida Barlow. There are few women artists in Tate Britain, the problem, as Tate Modern Director, Frances Morris said, is that **"You can rewrite history but you can't reinvent it. We are highlighting the great contributions of women but there is an imbalance in the history."**

Becoming Modern – Art to the Present Day

1. 1890: Walter Richard Sickert (1860–1942), *Minnie Cunningham at the Old Bedford*, 1892, 76.5 x 63.8 cm. I am starting with a work from 1892 by a very influential artist Walter Sickert.
2. 1900: William Orpen, *The Mirror*
3. 1910: Stanley Spencer (1891–1959), *The Resurrection, Cookham*, 1924-7, 274.3 x 548.6 cm
4. 1930: Dame Barbara Hepworth (1903-1975), *Ball, Plane and Hole*, 1936, 21 x 61.1 x 30.5 cm
5. 1940: Sir Jacob Epstein (1880-1959), *Jacob and the Angel*, 1940–41, 214 x 110 x 92 cm, 2500kg
6. Francis Bacon (1909-1992), *Three Studies for Figures at the Base of a Crucifixion*, c.1944, 94 x 73.7 cm
7. 1960: Peter Blake (b. 1932), *Portrait of David Hockney in a Hollywood Spanish Interior*, 1965, 182.8 x 152.8 x 2.1 cm
8. 1990: Chris Ofili (b. 1968), *No Woman, No Cry*, 1998, oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung on canvas, 243.8 x 182.8 x 5.1 cm
9. 2010: Goshka Macuga (b. 1967), *Death of Marxism, Women of All Lands Unite*, 2013, polyester, cotton, wool, nylon and elastane fabrics and performance, 562 x 290 cm

1890: Walter Richard Sickert (1860–1942), *Minnie Cunningham at the Old Bedford*, 1892, 76.5 x 63.8 cm



Walter Richard Sickert (1860–1942), *Minnie Cunningham at the Old Bedford*, 1892, 76.5 x 63.8 cm

Walter Richard Sickert (1860–1942), *Minnie Cunningham at the Old Bedford*, 1892, 76.5 x 63.8 cm

- I am starting with a work from 1892 by a very influential artist Walter Sickert and this is *Minnie Cunningham at the Old Bedford*. We are looking up at a music-hall performer called Minnie Cunningham on the stage at the Tivoli theatre in the Strand.
- I am talking about 'Becoming Modern' and you might wonder why I started here. No artist before Sickert had dared to paint the music hall and critics thought such pictures 'vulgar', 'tawdry' and intentionally provocative. In fact, the controversy he caused was '**more heated than any other surrounding an English painting in the late 19th century**'. The Britain music hall was considered by polite society as an immoral place where alcohol was served during the performances, bawdy songs were sung and the audience was encouraged to join in. They were also places where men met prostitutes and it was all this that made them so popular.
- Minnie Cunningham was very successful and presented herself as an innocent schoolgirl but she danced and sang suggestive songs and the sub-title of this work gives you some idea, it was '**I'm an old hand at love, though I'm young in years**'. When this was painted she was 23 and she composed some of her own material including '**The Art of Making Love**'.
- You may be thinking that Edgar Degas painted women on the stage and you would be right to draw a connection. Sickert spent a lot of time in France and knew Degas well and was heavily influenced by him. The other influence was his teacher James Abbott McNeill Whistler and in this work, you can see elements of the painting known as 'Whistler's Mother', the profile view, the flat planes of the picture, the compressed space and the thin layers of paint.
- Sickert was one of the most influential figures in twentieth-century British art. He was a colourful and charming character, and a catalyst for progress and modernity, yet he remained independent.
- As we go through the galleries I will pick out one or two works in each room and gradually address the question 'What do we mean by modern art?' In this case there are two elements, first modern art often takes modern life as its subject matter and second paintings often draw attention to their flatness.

Notes on 1890: Walter Richard Sickert (1860–1942), *Minnie Cunningham at the Old Bedford*, 1892, 76.5 x 63.8 cm

- Tate display caption, 'In the 1880s popular music halls sprang up in London and Paris and impressionist artists such as Edgar Degas and Walter Sickert began to paint the audiences and acts. Minnie Cunningham was a successful performer whom Sickert admired. He first exhibited this picture with the subtitle 'I'm an old hand at love, though I'm young in years', a quotation from one of her songs. Sickert gives us the point of view of an audience member and catches the strange effect of theatrical lighting.'
- Visual Aids, *Arrangement in Grey and Black No.1, Portrait of the Artist's Mother*, 1871, and the photograph of Minnie Cunningham on the Tate site.

References

- <http://www.tate.org.uk/art/artworks/sickert-minnie-cunningham-at-the-old-bedford-t02039>
- <http://www.tate.org.uk/art/research-publications/camden-town-group/walter-richard-sickert-minnie-cunningham-r1139296>
- <http://www.tate.org.uk/art/research-publications/camden-town-group/walter-richard-sickert-r1105345>

1900: William Orpen (1878-1931), *The Mirror*, 1900



William Orpen (1878-1931), *The Mirror*, 1900

- This is William Orpen's *The Mirror* and I have selected it partly because it again reminds us of Whistler's *Mother* painted about 30 years before. It also enables me to talk about the Slade School of Art. This School gave rise to many of the artists who were to become the leading artists of the twentieth century. The impact on British art was so great and so sudden it was called a 'crisis of brilliance'. [Stanley Spencer, Mark Gertler, CRW Nevinson, Paul Nash and Dora Carrington were all taught by Henry Tonks at the Slade between 1908 and 1912.]
- The sitter is a model from the Slade School and Orpen was briefly engaged to her. Orpen was cleverly referenced Whistler's painting, then about thirty years old and the 15th century painting by Jan van Eyck, *The Arnolfini Portrait* that he would have seen in the National Gallery. The muted tones and deep shadows also remind us of seventeenth century Dutch interiors. Orpen has cleverly combined the old with the new and the element that I will draw your attention to here is the flatness of the planes. Modern art often draws attention to the fact that a painting is coloured pigment spread over a flat surface rather than try to create a false, three-dimensional world. This could be because such flatness is more honest or because Japanese prints with their solid colours and flat planes had inspired a new way of looking at the world. Some also say that the flat surface of a photograph was also an inspiration.
- Orpen was an Irish artist and a naturally talented painter. He enrolled at the Dublin Metropolitan School of Art when he was just 13 and won every prize. He then came to London where he studied at the Slade experimenting with techniques such as using mirrors in his work to show a picture within a picture. Orpen later painted a moving portrait of Winston Churchill (1916) and in 1918 was almost court-martialled for painting a picture of a young girl called *A Spy*. This was soon after the execution of both Edith Cavell and Mata Hari and Orpen was told his painting was either in very bad taste or if it really was a spy then he faced a court-martial. He managed to avoid the court-martial because of his friendship with Winston Churchill.

Notes on William Orpen (1878-1931), *The Mirror*

- Tate display caption 'The sitter in this portrait is Emily Scoble, a model from the Slade School of Art. Orpen was briefly engaged to her. The room is apparently an accurate portrayal of Orpen's lodgings, but the shallow pictorial depth and decorative, or 'aesthetic,' arrangement of objects is based on Whistler's famous portrait of his mother in profile. The circular mirror on the wall reflects the artist painting at his easel. This is a device which Orpen borrowed from a 15th-century painting by Jan van Eyck, *The Arnolfini Portrait*, which he would have seen on display at the National Gallery.'
- In England Henry Tonks (1862-1937) was a teacher at the Slade and was one of the first British artists to be influenced by the Impressionists. He was an associate of many progressive artists of late Victorian Britain, including James McNeill Whistler, Walter Sickert, John Singer Sargent and George Clausen. Tonks became "the most renowned and formidable teacher of his generation". Pupils of Tonks at the Slade included David Bomberg, Mark Gertler, Harold Gilman, Spencer Gore, Augustus John, Gwen John, Percy Wyndham Lewis, William Orpen, Stanley Spencer, and Rex Whistler.
- William Orpen (1878-1931) was born in Ireland, the son of a solicitor. Both his parents were keen amateur artists and his eldest brother became a well-known architect. Orpen had a happy childhood and was a naturally talented painter. At 13 he enrolled at the Dublin Metropolitan School of Art and won every major prize including the British Isles gold medal for life drawing. He studied at the Slade School of Art from 1897 to 1899 and experimented with different techniques including incorporating mirrors in his paintings to have images within images. He included false frames and frequently referred to other artists in his painting. His teachers at the Slade, Henry Tonks and Philip Wilson Steer made sure he became a member of the New English Art Club. The phrase 'crisis of brilliance' describes the impact of the students that came out of the Slade and was a remark made by Tonks in 1910. Orpen later painted a moving portrait of Winston Churchill (1916) and in 1918 was almost court-martialled for painting a picture of a young girl called *A Spy*. This was soon after the execution of both Edith Cavell and Mata Hari and Orpen was told his painting was either in very bad taste or if it really was a spy then he faced a court-martial.
- James Abbott McNeill Whistler's (1834-1903) *Arrangement in Grey and Black No.1, Portrait of the Artist's Mother* (1871) commonly known as *Whistler's Mother*.

References

- <http://www.tate.org.uk/art/artworks/orpen-the-mirror-n02940>

1910: Stanley Spencer (1891–1959), *The Resurrection*, Cookham, 1924–27, 274.3 x 548.6 cm



- This is Stanley Spencer's *The Resurrection* and it shows that British art has always included a strong element of the figurative. It is perhaps Spencer's most famous painting. The resurrection is one of the most challenging of all traditional Bible subjects but Spencer, by the power of his personal approach, has created a triumphant masterpiece. The picture **created a sensation** when shown in his one-man exhibition at the **Goupil Gallery** in London in 1927 and was **bought immediately** for the **national collections for £1,000**.
- The critic of *The Times* called it '... **the most important picture painted by any English artist in the present century ... It is as if a Pre-Raphaelite had shaken hands with a Cubist.**' and even the Bloomsbury critic Roger Fry, who generally disapproved of narrative painting, wrote '**it is highly arresting and intriguing ... a very personal conception carried through with unflinching nerve and conviction.**'
- Spencer believed that the divine rested in all creation. He saw his home town of Cookham as a paradise in which everything is invested with mystical significance. This is his local churchyard and it becomes the setting for the resurrection of the dead. **Christ is enthroned in the church porch, cradling three babies, with God the Father standing behind.** Along the wall of the church is a **row of prophets** including **Moses**, with a **dark beard**, holding the tablets of the **Ten Commandments**. The rest of the churchyard is filled with people resurrecting from their tombs. The **group of black people** emerging from sun-baked soil implies that Spencer's conception embraces the whole of humanity. Spencer made it clear that his Resurrection was a **joyous event** and that the resurrected are already in Heaven: '... in the main they resurrect to such a state of joy that they are content ... to remain where they are.' Even '**the punishment of the Bad**', said Spencer, '**was to be no more than that their coming out of the graves was not so easy** as in the case of the Good'.
- Spencer himself appears near the centre, naked, leaning against a grave stone; his fiancée Hilda lies sleeping in a bed of ivy. At the top left, risen souls are transported to Heaven in the pleasure steamers that then ploughed the Thames.

- **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'.

- **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 were 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.

- **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.'
- **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*.
 - 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.
- **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.
- **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.
- **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.
- **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.

1930: Dame Barbara Hepworth (1903-1975), *Ball, Plane and Hole*, 1936



Dame Barbara Hepworth (1903-1975), *Ball, Plane and Hole*, 1936, Lignum vitae, mahogany and oak, 21 x 61.1 x 30.5 cm

Dame Barbara Hepworth (1903-1975), *Ball, Plane and Hole*, 1936, 21 x 61.1 x 30.5 cm

- The other important area in the development of modern British art is sculpture. In particular, the work of Jacob Epstein, who we shall see next, Henry Moore and this artist, Barbara Hepworth.
- Hepworth's early work was representational but in 1931 she met the abstract painter Ben Nicholson. By 1936, when this work was produced she had divorced her husband [John Skeaping] and given birth to triplets with Nicholson. They were also by then producing completely abstract work like this one, titled *Ball, Plane and Hole*.
- It illustrates an important new feature, the hole. Henry Moore called 1932 'The Year of the Hole'. The previous year Hepworth, his old friend and rival, made her first pierced form. It was the year she gave birth to her first child. When war broke out in 1939 she and Nicholson moved down to St. Ives in Cornwall. She fell in love with Cornwall and stayed there the rest of her life and her work became less austere reflecting the new elements such as the rugged landscape and the ancient standing stones.
- The hole she carved became the most important formal features of much of her and Moore's later work. Hepworth said, '**I felt the most intense pleasure in piercing the stone in order to make an abstract form and space; quite a different sensation from that doing it for the purpose of realism**'. Some critics have suggested that the hole and ball have sexual associations while others have pointed out the associations with '**the playful quality of children's toys**'. There is also a feminist reading of the work. Hepworth believed that art should be gender free, either the thing is good or it isn't.
- Critics often defend her in relation to her gender, something they would never do for a male artist. For example, one critic [Adrian Stokes], a friend of Hepworth, criticised her for lacking Moore's '**tumult**' in order to contrast her with Moore admire by admiring her serenity and the way her works '**evade disputations of power or of antagonism**'.
- Many critics take for granted that objects are positive, underpin the world and are associated with energy and masculinity but that space, the 'hole', is negative and associated with femininity. Modern science teaches us that what appear to be hard, physical objects are forms of energy whose location is subject to uncertainty. Objects dissolve into patterns of energy and black holes become the subject of modern cosmology. Another critic [Jeanette Winterson, Tate] describes the hole as a form of focused energy, '**the still point of the turning world**'. Another analysis is from Hepworth herself, who wrote [in the 1950s], '**Sculpture to me is primitive, religious, passionate and magical -- always affirmative.**'

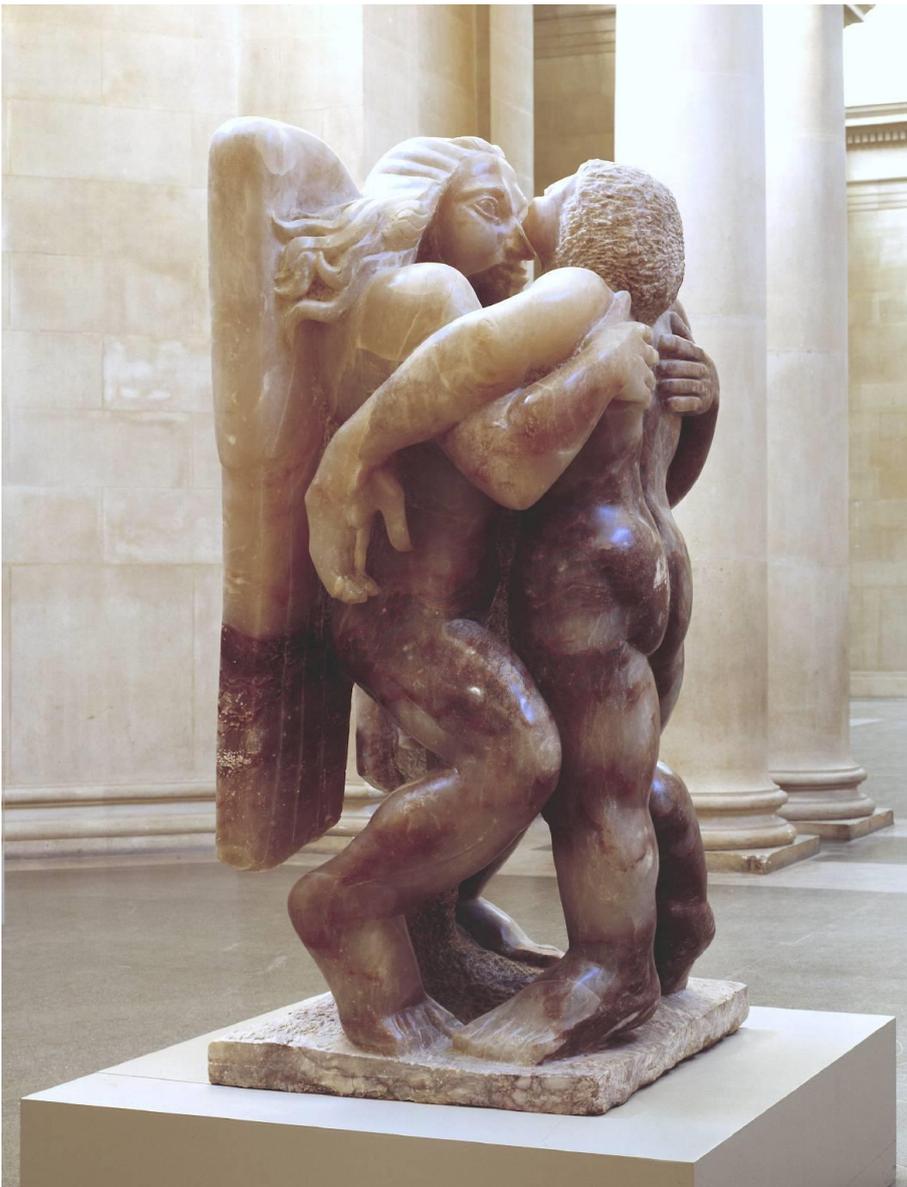
Notes on Dame Barbara Hepworth (1903-1975), *Ball, Plane and Hole*, 1936, 21 x 61.1 x 30.5 cm

- Tate display caption, 'The title of this sculpture draws attention to the relationship between solid material and empty space, and to the implied passage of the ball through a plane to leave a hole. The movement is implied here by the placing of wedge, ball and hole. The natural warmth of wood offsets the purity and simplicity of Hepworth's forms. As Hepworth's friend, the physicist JD Bernal suggested, it is one of a group of works that 'bring out the theme of complementary forms, each solid structure being contrasted sharply with a hollow smaller, or larger, than itself.'
- Barbara Hepworth (1903-1975) is an English artist and sculptor and one of the few internationally significant women artists in the early and mid-twentieth century. She was born in Yorkshire to a middle-class family and won a scholarship to study at Leeds School of Art (1920-21) where she met fellow student Henry Moore (1898-1986). There was a friendly rivalry and Hepworth was the first to sculpt the pierced figures that became the hallmark of both of their works. She won a scholarship to the Royal College of Art (1921-24). She travelled to Italy on another scholarship and married John Skeaping in Florence. They had a son, Paul, in 1929. She became associated with the 'new movement', direct carving, abstraction and precise forms and she joined the London Group and the 7 & 5 Society. In 1931, Hepworth met Ben Nicholson who was then married. He joined her on a holiday to Happisburgh, Norfolk. She divorced Skeaping in March 1933, gave birth to triplets with Nicholson in 1934 and married him in 1938. They visited the Parisian studios of Jean Arp, Constantin Brâncuși, Piet Mondrian, Georges Braque and Pablo Picasso and joined Abstraction-Création, and were major figures in Paul Nash's Unit One group. Hepworth's first 'holed' sculpture, *Pierced Form*, was carved in 1932 and exhibited in 1934. She revealed her move to abstraction in 1932 and 1934 epitomised by the pioneering piercing of the block and experiments in collage, photograms and prints.
- '**At the still point of the turning world**' is a line in T. S. Eliot's poem 'Burnt Norton' one of the *The Four Quartets*.

References

- <http://www.tate.org.uk/art/artworks/hepworth-ball-plane-and-hole-t03399>
- <http://barbarahepworth.org.uk/> and <http://barbarahepworth.org.uk/biography/>
- <http://www.hepworthwakefield.org/>

1940: Sir Jacob Epstein (1880-1959), *Jacob and the Angel*, 1940–41



Sir Jacob Epstein (1880-1959), *Jacob and the Angel*, 1940–1, alabaster, 214 x 110 x 92 cm, 2,500 kg

Sir Jacob Epstein (1880-1959), *Jacob and the Angel*, 1940–41, 214 x 110 x 92 cm, 2500kg

1. This is Jacob Epstein (1880-1959), *Jacob and the Angel*. The monumental group depicts an episode from the book of Genesis [Chapter 32, verses 24-32]. According to the Biblical story, Jacob was forced to wrestle with an unknown assailant through the night. In the morning his opponent blessed him because he had not abandoned the struggle, and revealed himself to be an angel and messenger from God.
2. During the early 1930s Epstein had read and re-read the book of Genesis and executed a series of unconventional water-colours on Old Testament stories. The subject of *Jacob and the Angel* fascinated him and may have had personal significance, not least because Epstein's first name was Jacob. Before executing the large alabaster carving, Epstein made a watercolour entitled *Jacob Wrestling* which was included in his 1932 exhibition.
3. The night-long struggle between Jacob and his assailant is translated into a strangely ambiguous embrace between two colossal male figures. Jacob is depicted with his eyes closed and head thrown back; the angel is holding him in a tight grasp, as if squeezing his last breath from him. The two figures are carved from a single block of alabaster which varies in colour from milky white to pink and brown. It weighs over two and a half tonnes and was created using a variety of carving tools to produce smooth surfaces for the bodies and rougher textures for the crevices and inner parts. You can see a fault line going through Jacob's left wrist and down through his palm and little finger. Repairs have been carried out and the surface was cleaned in 2000 to restore the 'soapy' translucency of alabaster. The surface is now mat rather than the previous glossy finish.
4. Epstein's work was exhibited internationally and was very influential particularly on younger artists such as Henry Moore and Barbara Hepworth. However, between the mid-1930s and 50s it was a time of increasing hostility towards the Jews and he and his works were heavily criticized and he received no more large-scale commissions. His carving [of *Rima* (1924)] in Hyde Park was tarred and feathered and his work was exhibited at freak shows and fun fairs alongside diseased body parts and Siamese twins in jars. He was too poor to protest and eventually they were displayed in Blackpool's Madame Tussaud's.
5. In the 1960s he returned to prominence and the Tate wrote about this work, '**seems to have tapped the mysterious source of energy that so often animates primitive sculpture, without imitating any actual features**'. But even in the 1960s the use of this primitivist style when dealing with religious subject matter was found shocking by many of his contemporaries.

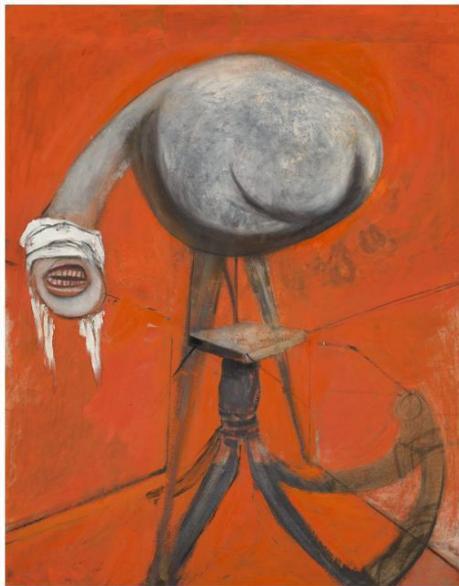
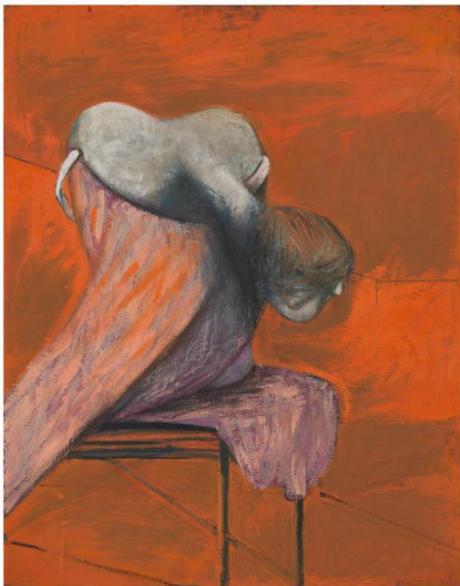
Notes on Sir Jacob Epstein (1880-1959), *Jacob and the Angel*, 1940–41, 214 x 110 x 92 cm, 2500kg

- Tate display caption, 'The Old Testament tells how Jacob tricked his father, Isaac, into giving him the birthright belonging to Esau, his elder brother. Later, at a crisis in his life, Jacob wrestles through the night with an unknown assailant, who restrains him by dislocating his thigh. Here, the angel is supporting Jacob, who has just collapsed. Jacob realises he has been fighting God. In the morning the angel blesses him for not giving up. This sculpture has been seen as representing an artist struggling with his materials, as well as the struggles of European Jews during the Second World War.'
- Jacob Epstein (1880-1959) helped pioneer modern sculpture. He was born in the US, moved to Europe in 1902 (aged 22) and became a British citizen in 1911. He married Margaret Dunlop in 1906 and had many affairs and fathered five children. His longest relationship with Kathleen Garman lasted from 1921 until his death. Margaret tolerated all his affairs except that with Garman who she shot and wounded in 1923. Margaret died in 1947 and Epstein married Kathleen. Their eldest daughter, also called Kathleen or 'Kitty', married Lucien Freud.
- He reacted against ornate and pretty art and often made bold, harsh and massive forms in bronze and stone. He often shocked his audience because of the explicit sexual content and his experimentation with non-Western sculptural traditions. His male nude over John Lewis's department store in Liverpool was called 'Dickie Lewis'.
- His first major commission was 18 large nude sculptures made in 1908 for the façade of Charles Holden's building for the British Medical Association on The Strand (now Zimbabwe House) were initially considered shocking to Edwardian sensibilities, again mainly due to the perception that they were over-explicit sexually. 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. In the 1930s some pieces fell off the figures and they were all mutilated allegedly to protect the public but it is not clear whether it was from falling masonry or from the naked figures. Between 1913 and 1915, Epstein was associated with the short-lived Vorticism movement and produced one of his best known sculptures *The Rock Drill*.
- **'The Herculean proportions of the figures permitted the sculptor to generalise and balance the relationship of the masses while simultaneously maintaining the impact of their embrace. True to his usual practice in carving, the primary views reflect the mass the original block, but the interlocked arms also encourage the viewer to move around it. Some areas, such as Jacob's back and the angel's wings, can be read abstractly; Epstein's habitual relish for the subtle interplay of barely perceptible asymmetries manifests itself in the rhythmic cadence of back, buttock, thigh and calf.'** (Evelyn Silber, *The Sculpture of Jacob Epstein with a Complete Catalogue*, Oxford 1986, p.54)
- *Jacob and the Angel* was completed in 1940, and is one of a group of large carvings dealing with religious themes. These included: *Behold the Man*, 1934-5 (Coventry Cathedral); *Consummatum Est*, 1936 (Scottish National Gallery of Modern Art) and *Adam*, 1938-9. These works showed Epstein's interest in so-called primitive sculpture.

References

<http://www.tate.org.uk/art/artworks/epstein-jacob-and-the-angel-t07139>

1940: Francis Bacon (1909-1992), *Three Studies for Figures at the Base of a Crucifixion*, c.1944, 94 x 73.7 cm



Francis Bacon (1909-1992), 'Three Studies for Figures at the Base of a Crucifixion', c.1944, 94 x 73.7 cm

- This is Francis Bacon's *Three Studies for Figures at the Base of a Crucifixion*. It was his breakthrough work and was produced in 1944, which in the immediate aftermath of the Second World War, sealed his reputation as a uniquely bleak chronicler of the human condition. Remarkably on the cultural significance of *Three Studies*, one art critic wrote that **'there was painting in England before the Three Studies, and painting after them, and no one...can confuse the two.'**
- This is a triptych, a religious altar piece consisting of three panels. The title refers to the figures that are sometimes depicted at the foot of the cross in religious paintings. Bacon later related them to *The Eumenides* the mythological vengeful **Furies** of Greek myth.
- When it was exhibited in April 1945 the work coincided with the release of the first photographs and film footage of the Nazi concentration camps and Bacon said he was heavily influenced by the photographs. For some, this triptych reflects a pessimistic world ushered in by the Holocaust and the advent of nuclear weapons.
- It was painted in oil and pastel on **fibre board** and completed in just 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 he later described his early work as **'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 a critic 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.'**

Notes on Francis Bacon (1909-1992), *Three Studies for Figures at the Base of a Crucifixion*, c.1944, 94 x 73.7 cm

- 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.

1960: Peter Blake (b. 1932), *Portrait of David Hockney in a Hollywood Spanish Interior*, 1965, 182.8 x 152.8 x 2.1 cm



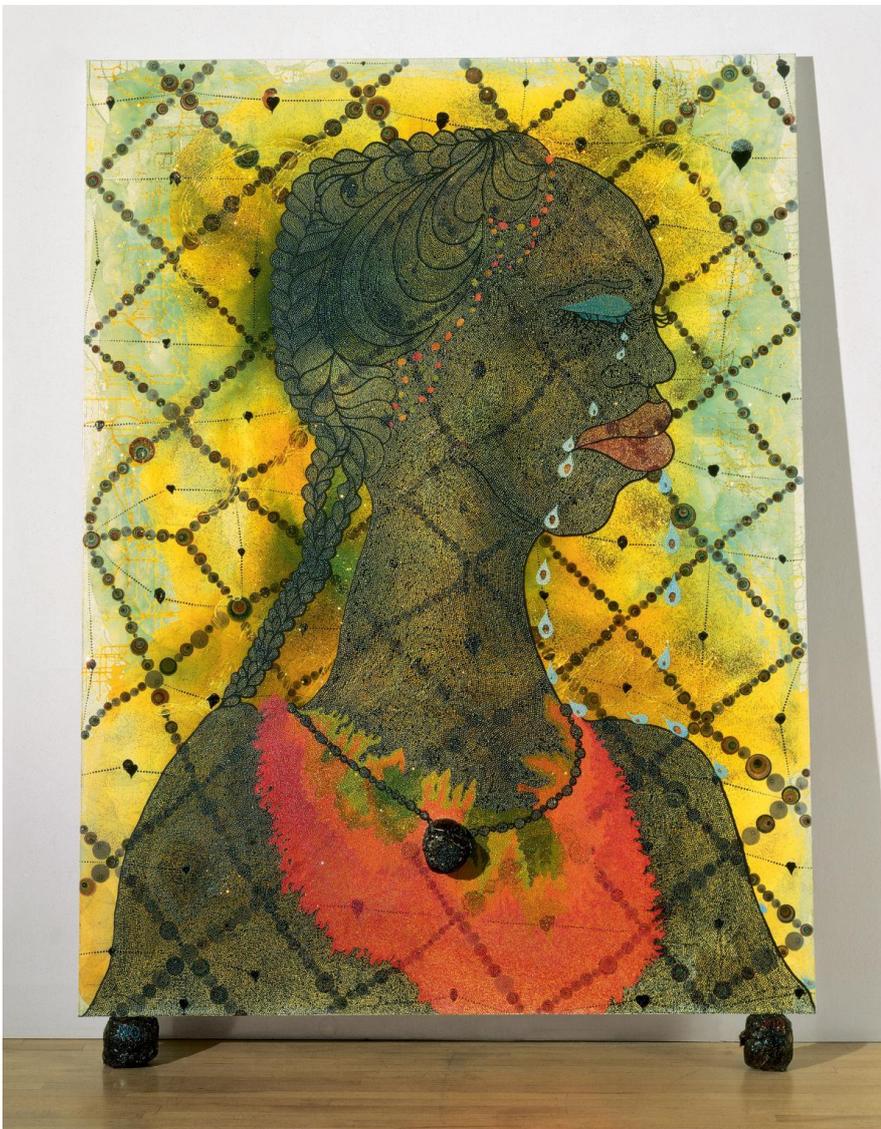
Peter Blake (b. 1932), *Portrait of David Hockney in a Hollywood Spanish Interior*, 1965, 182.8 x 152.8 x 2.1 cm

- This is Peter Blake's *Portrait of David Hockney in a Hollywood Spanish Interior*. Blake was a good friend of Hockney and he based this work on a photograph taken by the 1960s photographer Michael Cooper. It was well known at the time that Hockney was gay and the youth in the background alludes to his sexuality. Homosexuality was illegal until the Sexual Offences Act of 1967 when there was limited decriminalisation but it was not until 2004 that all previous sex-specific legislation was swept away. The painting also references Hockney's own work which at the time often used homoerotic images of young men from magazines.
- At the time Blake was a recognised commercial artist and often painted celebrities for magazine covers. He supported the conflation of fine and popular art and the balloons are typical of his working methods where he combined ideas and objects from diverse sources. The most famous example is Blake's design for the Beatles' 'Sgt. Pepper's Lonely Hearts Club Band' album cover, a work also based on photographs by Cooper.
- The 'Spanish Interior' of the title refers to Cooper's background photograph but it is likely that the setting is actually Los Angeles. Blake first went there in 1963 and by 1965 Hockney had developed an attachment to the city where he later settled. The fabricated nature of the image is a reference to the superficiality and glitz of Hollywood.

Notes on Peter Blake (b. 1932), *Portrait of David Hockney in a Hollywood Spanish Interior*, 1965, 182.8 x 152.8 x 2.1 cm

- Fifteen years later, Blake again painted Hockney in a Los Angeles setting, alongside himself and fellow British artist Howard Hodgkin in the work 'The Meeting' or 'Have a Nice Day Mr Hockney' (1981-3), an ironic re-working of Gustave Courbet's painting *The Meeting* or 'Bonjour Monsieur Courbet'.

1990: Chris Ofili (b. 1968), *No Woman, No Cry*, 1998, oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung on canvas, 243.8 x 182.8 x 5.1 cm



Chris Ofili (b. 1968), *No Woman, No Cry*, 1998, oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung on canvas, 243.8 x 182.8 x 5.1 cm

- This is *No Woman No Cry* a painting by Chris Ofili. It was motivated by the racially motivated murder of a black teenager called Stephen Lawrence in 1993 five years before this work was produced. A public inquiry into the murder investigation concluded that the Metropolitan police force was institutionally racist.
- In 1998, when it was first exhibited the press comment was all about these balls which are made of elephant dung. Somebody deposited dung on the steps of the Tate in protest against the work. The work won the Turner prize that year the first time in twelve years that a painter had done so.
- It is painted on a single piece of coarse linen fabric stretched on a wooden frame that is supported by two pieces of elephant dung sealed in polyester resin. Ofili bought a pre-primed fabric but then added an extra layer of white acrylic primer but despite these layers the canvas weave can still be seen. The first layer of paint was a very light yellow-green 'stain' using a paint that glows in the dark. He then drew the outlines using pencil and stuck collage elements to the surface and painted the black hearts using acrylics. The words 'RIP Stephen Lawrence 19/4/1997' were then written across the work in phosphorescent paint visible in ultra-violet light. The canvas was then laid horizontally and the elephant dung was stuck to the canvas using a hot glue gun and the surface was flooded with polyester resin to bind everything together and glitter pieces were sprinkled into the resin. When dry it was put upright and the dark brown outlines painted using oil paint and finally the coloured dots added using a brush or stick. Although the painting is in good condition it is heavily monitored as the variety of materials mean it could deteriorate. Ofili has told the Tate that it can replace the dung with elephant dung from London Zoo if necessary.
- In each of the tears shed by the woman in the painting is a collaged image of Stephen Lawrence's face, while the words 'R.I.P. Stephen Lawrence' are just discernible beneath the layers of paint. As well as this specific reference, the artist intended the painting to be read as a universal portrayal of melancholy and grief.' (Tate online caption)
- The elephant dung on which it rests is sealed in polyester resin and the canvas of linen fabric leans against the wall.
- As well as this specific reference, the artist intended the painting to be read as a '**universal portrayal of melancholy and grief.**'
- No woman, no cry is a song by Bob Marley released in 1973.

Notes on Chris Ofili (b. 1968), *No Woman, No Cry*, 1998, oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung on canvas, 243.8 x 182.8 x 5.1 cm

2010: Goshka Macuga (b. 1967), *Death of Marxism, Women of All Lands Unite*, 2013, polyester, cotton, wool, nylon and elastane fabrics and performance, 562 x 290 cm



Goshka Macuga (b. 1967), *Death of Marxism, Women of All Lands Unite*, 2013, polyester, cotton, wool, nylon and elastane fabrics and performance, 562 x 290 cm

- I finish with one of our most recent works by the Polish artist Goshka Macuga. It is called *Death of Marxism, Women of All Lands Unite* which takes the slogan 'workers of all lands unite' from Karl Marx's Communist Manifesto and changes it to 'women of all lands unite' as a call to end sexist oppression rather than the class struggle.
- Macuga was born in Warsaw but now works in London and was one of four nominees for the 2008 Turner prize. She typically makes installations that incorporate the work of other artists and in this case she is using voyeuristic images of women from twentieth-century Czech artist Miroslav Tichý. In this way she changes the women from passive objects of Tichý's gaze to active although fictional participants in a history that excluded them.

Notes on Goshka Macuga (b. 1967), *Death of Marxism, Women of All Lands Unite*, 2013, polyester, cotton, wool, nylon and elastane fabrics and performance, 562 x 290 cm

- 'Macuga opposes the presumption that whichever political, religious or scientific perspective is currently in vogue can ever offer us access to the whole truth about history and society. Her work upsets dogmatic thinking, preferring to reject palatable or convenient explanations in favour of a radical and disobedient curiosity. The truth, she reminds us, is forever in question' (Ben Eastham, Frieze.com)

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- <http://www.tate.org.uk/art/artworks/macuga-death-of-marxism-women-of-all-lands-unite-t14187>
- <http://www.tate.org.uk/whats-on/tate-britain/exhibition/art-now-goshka-macuga>
- <https://frieze.com/article/disobedient-curiosity>

Visual Aids

- James Abbott McNeill Whistler (1834-1903), *Arrangement in Grey and Black No.1*, 1871, 144.3 x 162.4 cm, Musée d'Orsay, Paris
- Jan van Eyck, *The Arnolfini Portrait*, 1434, 82 x 60cm, National Gallery
- Cookham churchyard
- Barbara Hepworth, *Mother and Child*, 1927, Hoptonwood stone, Art Gallery of Ontario, Toronto
- Jacob Epstein at Blackpool's Madame Tussauds
- Matthias Grünewald (c. 1470-1528), *Mocking of Christ*, 1503-5, 109 × 74.3 cm, Alte Pinakothek, Munich
- Peter Blake, 'Sgt. Pepper's Lonely Hearts Club Band', album cover











FOR THE SANDS
TONY'S JUGS OF TEA

EPSTEIN'S LATEST SENSATION

JACOB & THE ANGEL

**JUGS OF TEA
FOR THE SANDS**

ADULTS ONLY
NO CHILDREN

ADULTS ONLY

ADULTS ONLY

ADULTS ONLY

ADULTS ONLY

TONY'S JUGS OF TEA
FOR THE SANDS





Summary of 'Becoming Modern – Art to the Present Day' (14:00-14:45)

1890: Walter Richard Sickert (1860–1942), *Minnie Cunningham at the Old Bedford, 1892.* Controversy surrounding depicting a music hall was **'more heated than any other surrounding an English painting in the late 19th century'**. Presented herself as an innocent girl, one song was **'I'm an old hand at love, though I'm young in years'**. When this was painted she was 23 and she composed some of her own material including **'The Art of Making Love'**. Whistler's Mother. Modern art = modern life, flat style.

1900: William Orpen (1878-1931), *The Mirror, 1900.* **'Crisis of brilliance'** Stanley Spencer, Mark Gertler, CRW Nevinson, Paul Nash and Dora Carrington were all taught by Henry Tonks at the Slade between 1908 and 1912. Orpen was engaged to the model. Reference Whistler's Mother (again) and Jan van Eyck, The Arnolfini Portrait at the National Gallery, 17th century Dutch interiors. Old and new combined. Flatness, honest, Japanese prints, photography? Dublin Metropolitan School of Art aged 13, won every prize, then Slade in 1897. Winston Churchill portrait, *A Spy*, court martial.

1910: Stanley Spencer (1891–1959), *The Resurrection, Cookham, 1924-27.* Spencer saw Cookham as Paradise and his local churchyard as the setting for the Resurrection. Christ in porch, God behind, row of Prophets, Moses with a dark beard, black people emerging. Spencer in centre naked and on the tomb on the right, his fiancée/wife Hilda Carline lies sleeping in a bed of ivy, smelling a sunflower and climbing the stile, in the flowered grave in the foreground is Sir Henry Slessor, trade union lawyer later judge Spencer stayed with. At the top left, risen souls. Spencer believed even **'the punishment of the Bad was to be no more than that their coming out of the graves was not so easy as in the case of the Good'**. Figurative art always important in Britain. Created a sensation in 1927 at Goupil Gallery. Bought for nation immediately for £1,000. ***The Times*** called it **'... the most important picture painted by any English artist in the present century ... It is as if a Pre-Raphaelite had shaken hands with a Cubist.'**

1930: Dame Barbara Hepworth (1903-1975), *Ball, Plane and Hole, 1936.* Her work was representational until 1931 when she met Ben Nicholson. She divorced John Skeaping and had triplets. Henry Moore called 1932 the 'year of the hole', the previous year his old friend and rival Hepworth had made her first pierced form. In 1939 she moved to St. Ives and stayed. , **'I felt the most intense pleasure in piercing the stone in order to make an abstract form and space; quite a different sensation from that doing it for the purpose of realism'**. Some critics have suggested that the hole and ball have sexual associations while others have pointed out the associations with **'the playful quality of children's toys'**. One critic wrote, the hole is **'the still point of the turning world'**. Hepworth wrote, **'Sculpture to me is primitive, religious, passionate and magical -- always affirmative.'**

1940: Sir Jacob Epstein (1880-1959), *Jacob and the Angel, 1940–41.* Jacob wrestled all night with an unknown assailant who in the morning turned out to be an angel. In the 1930s to 1950s he was vilified as an artist and his works displayed in freak shows. By the 1960s Tate wrote about this work, **'seems to have tapped the mysterious source of energy that so often animates primitive sculpture, without imitating any actual features'**. Some still objected to his use of a primitive style for religious works.

1940: Francis Bacon (1909-1992), *Three Studies for Figures at the Base of a Crucifixion', c.1944.* One art critic wrote that **'there was painting in England before the Three Studies, and painting after them, and no one...can confuse the two.'** When asked by a critic 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.'**

1960: Peter Blake (b. 1932), *Portrait of David Hockney in a Hollywood Spanish Interior*, 1965.

Based on a photograph taken by the 1960s photographer Michael Cooper. The 'Spanish Interior' is actually Los Angeles. Blake designed the Beatle's 'Sgt. Pepper's Lonely Hearts Club Band' album cover, a work also based on photographs by Cooper.

Chris Ofili (b. 1968), *No Woman, No Cry*, 1998, oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung on canvas. Stephen Lawrence was a London teenager murdered in a racially motivated attack in 1993. A public enquiry concluded the metropolitan police force was institutionally racist. This is his mother and in each tear is a photograph of Stephen. The words 'R.I.P. Stephen Lawrence 19/4/1993' are written across the picture. read as a '**universal portrayal of melancholy and grief.**'

Goshka Macuga (b. 1967), *Death of Marxism, Women of All Lands Unite*, 2013. A variation of Karl Marx's slogan 'workers of all lands unite' from his *Communist Manifesto*. Macuga was born in Warsaw but now works in London and was one of four nominees for the 2008 Turner prize. She typically makes installations that incorporate the work of other artists and in this case she is using voyeuristic images of women from twentieth-century Czech artist Miroslav Tichý. In this way she changes the women from passive objects of Tichý's gaze to active although fictional participants in a history that excluded them.