

This course is an eclectic wander through art history. It consists of twenty two-hour talks starting in September 2018 and the topics are largely taken from exhibitions held in London during 2018. The aim is not to provide a guide to the exhibition but to use it as a starting point to discuss the topics raised and to show the major art works. An exhibition often contains 100 to 200 art works but in each two-hour talk I will focus on the 20 to 30 major works and I will often add works not shown in the exhibition to illustrate a point.

#### **References and Copyright**

- The talks are given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- The notes are based on information found on the public websites of Wikipedia, Tate, National Gallery, Oxford Dictionary of National Biography, Khan Academy and the Art Story.
- If a talk uses information from specific books, websites or articles these are referenced at the beginning of each talk and in the 'References' section of the relevant page. The talks that are based on an exhibition use the booklets and book associated with the exhibition.
- Where possible images and information are taken from Wikipedia under

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- If I have forgotten to reference your work then please let me know and I will add a reference or delete the information.



## ART HISTORY REVEALED

<ol style="list-style-type: none"> <li>1. Impressionism in London</li> <li>2. Modigliani</li> <li>3. Gothic Revival</li> <li>4. Charles I: King and Collector</li> <li><b>5. A Century of Painting Life</b></li> <li>6. The Birth of Art Photography</li> <li>7. Picasso 1932</li> <li>8. Monet &amp; Architecture</li> <li>9. The Invention of Antiquity</li> <li>10. Rodin and Ancient Greece</li> </ol>	<ol style="list-style-type: none"> <li>1. Art after World War One</li> <li>2. The Summer Exhibition</li> <li>3. Mantegna and Bellini</li> <li>4. Burne-Jones</li> <li>5. Klimt and Schiele</li> <li>6. Lorenzo Lotto and His Portraits</li> <li>7. The Turner Prize</li> <li>8. Gainsborough's Family Album</li> <li>9. Van Gogh and Britain</li> <li>10. Michelangelo versus Leonardo</li> </ol>
<p><b>Term 1: Wed 26 September, (half-term 24 October) to 5 December 2018</b></p>	<p><b>Term 2: Wed 9 January to 13 March 2019 (no half-term)</b></p>

**Art History Revealed – Wednesday 26 September, half-term 24 October, then to 5 December, Wednesday 9 January – 13 March (no half-term)**

### **Exhibitions in Start Date Order**

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
- 4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018**
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

### **Ideas**

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize – already done

### **London Galleries**

Wallace  
 British Museum  
 Hayward  
 National Gallery  
 National Portrait Gallery  
 White Cube  
 Serpentine  
 Tate Britain  
 Tate Modern  
 Royal Academy  
 Estorics



Week 5: based on 'All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018'

## A CENTURY OF PAINTING LIFE

- Stanley Spencer
- Walter Sickert
- F.N. Souza
- Euan Uglow
- William Coldstream
- Euan Uglow
- David Bomberg
- Frank Auerbach
- Dorothy Mead
- Lucian Freud
- Francis Bacon
- R.B. Kitaj
- Paula Rego
- Jenny Saville

### Not Covered Today

- Alberto Giacometti
- Leon Kossoff
- Michael Andrews
- Chaim Soutine
- Cecily Brown
- Michael Andrews
- Celia Paul
- Lynette Yiadom-Boakye

All Too Human: Bacon, Freud and a century of painting life  
Friedrich Nietzsche, *All too Human*, 1878

- The exhibition examines the desire to **explore existence** through scrutinizing **the raw facts of life** particularly artists that with an **unsentimental** approach that **rejects clichés**. The artists are either British artists or artists that had a great impact on British artists and most of the works are from the second half of the twentieth century but some from the first half serve as an introduction.
- As the works could be presented in almost any order I have used the sequence of rooms and works used by the Tate.
- The title of the exhibition is from the philosopher Friedrich Nietzsche, '**Everywhere he looked... what he saw was not only far from divine but all-too-human.**'
- It features 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.
- The art critic Waldemar Januszczak did not like it, **'this show isn't actually about anything. Various bits of it say various things, and some of the art is magnificent. But the journey makes no sense. As an arrangement of paintings, All Too Human leads from nowhere to nowhere.'** But 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 Uglow and Michael Andrews and Paula Rego at the Slade, where Lucian Freud was also a tutor, and so on.'**

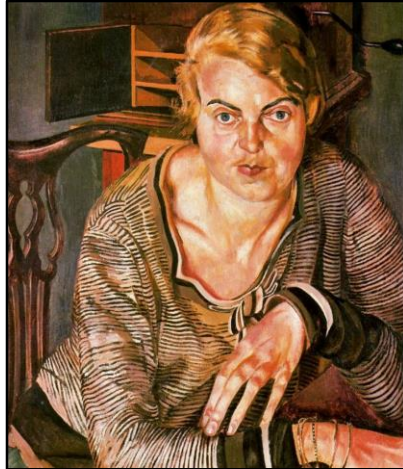
### Tate Publicity Material

- 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.





Sir Stanley Spencer (1891-1959),  
*Patricia Preece*, 1933, 83.9 x 73.6,  
Southampton City Art Gallery



Sir Stanley Spencer (1891-1959), *Nude  
Portrait of Patricia Preece*, 1935, 76.2 x  
50.8, Ferens Art Gallery, Hull Museums

Sir Stanley Spencer (1891-1959), *Patricia Preece*, 1933, 83.9 x 73.6, Southampton City Art Gallery

Sir Stanley Spencer (1891-1959), *Nude Portrait of Patricia Preece*, 1935, 76.2 x 50.8, Ferens Art Gallery, Hull Museums

- On entering the exhibition these are the two works shown nearest the entrance.
- We see his second wife Patricia Preece clothed and naked. The style of the nude portraits he painted has been described as ‘**an abrasive, anti-sentimentalizing 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). Spencer and Preece **met in 1929** but became **good friends in 1932** and by 1933 she appeared in his paintings. In Cookham Spencer no longer had access to models and Preece agreed to sit for him, **at first clothed and then nude**. In the first of

these paintings, ***Portrait of Patricia Preece***, she looks large-boned, slack and leaning awkwardly on a table. Her expression is difficult to read but it is not relaxed or joyful but disdainful and cold.

### **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 Nevinston, 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'.

### 2. 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.

#### 1. 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.**’

#### 2. 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***.

#### 3. 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.

#### 4. 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

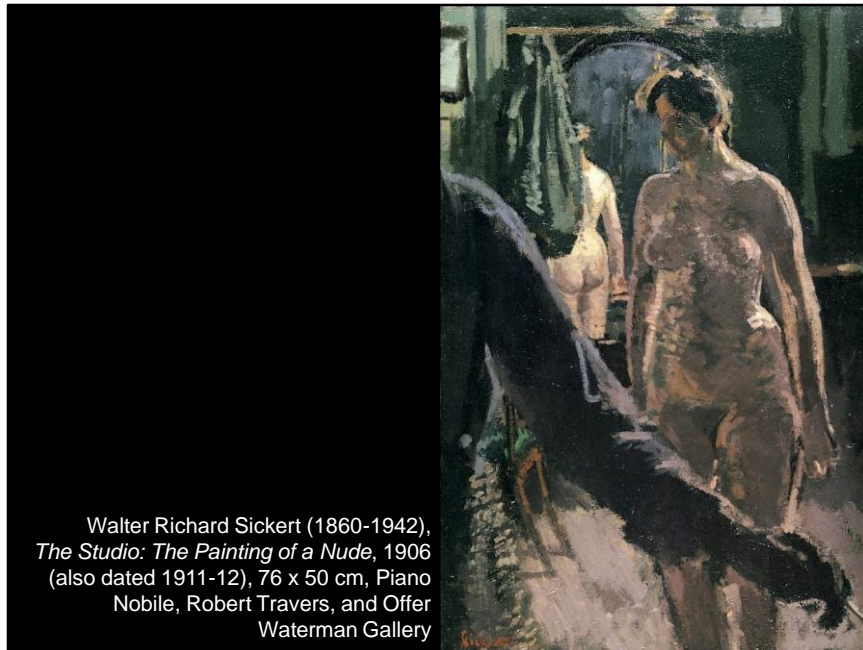
- David Bomberg, Walter Richard Sickert, Chaim Soutine and **Stanley Spencer** worked or exhibited in Britain in the first half of the twentieth century. They inspired the generations of painters that followed them. They established important precedents in their approach to painting due to their subject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

#### Works in Room 1 (page numbers refer to the catalogue)

- Sir Stanley Spencer 1891-1959, *Patricia Preece*, 1933, Oil paint on canvas 83.9 x 73.6, Southampton City Art Gallery, p.80
- Sir Stanley Spencer, *Nude Portrait of Patricia Preece*, 1935, Oil paint on canvas 76.2 x 50.8, Ferens Art Gallery, Hull Museums, p.81
- Walter Richard Sickert, *The Studio: The Painting of a Nude*, 1906 (also dated 1911-12), Oil paint on canvas 76 x 50, Courtesy of Piano Nobile, Robert, Travers and Offer Waterman, p.69
- Walter Richard Sickert, *Nuit d'Été*, c.1906, Oil paint on canvas 50 x 40, Private collection, Ivor Braka Ltd, p.66
- Walter Richard Sickert 1860-1942, *Noctes Ambrosianae*, 1906, Oil paint on canvas 63.5 x 76.5, Nottingham City Museums & Galleries, p.70
- David Bomberg, *The Bridge and the River Tajo, Ronda*, 1935, Oil paint on canvas 76.9 x 66, Private collection, Ivor Braka Ltd, p.79
- David Bomberg, *Self-Portrait*, 1931, Oil paint on board 61 x 51, Courtesy of Daniel Katz Gallery, London, p.76
- David Bomberg 1890-1957, *Toledo from the Alcazar*, 1929, Oil paint on canvas 67.3 x 76.2, Courtesy of Daniel Katz Gallery, London, pp.74-75
- Chaim Soutine 1893-1943, *The Butcher Stall*, c.1919, Oil paint on canvas 55 x 38,

Private collection, Switzerland, c/o Di Donna Galleries, p.71

- Chaim Soutine, *Landscape at Céret*, c.1920-1, Oil paint on canvas 55.9 x 83.8, Tate. Purchased 1964, p.73
- Chaim Soutine, *Polish Woman*, c.1922, Oil paint on canvas 81 x 65.1, Private collection, p.72



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

- *All too Human*, p.69
- Sickert was **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. He had a direct influence on the **Camden Town Group** and the **Euston Road School**. Sickert's active career as an artist lasted for nearly 60 years and his output was vast. He may be seen as the last of the Victorian painters and as a major innovator and precursor of international developments in later 20th-century art.
- Sickert was born in Munich, Germany and was an important influence on many 20<sup>th</sup> century British artists. Sickert was a **cosmopolitan and eccentric** who often favoured ordinary people and urban scenes as his subjects. His oeuvre also included **portraits of well-known personalities** and images derived from press photographs. He is considered a prominent figure in the **transition** from

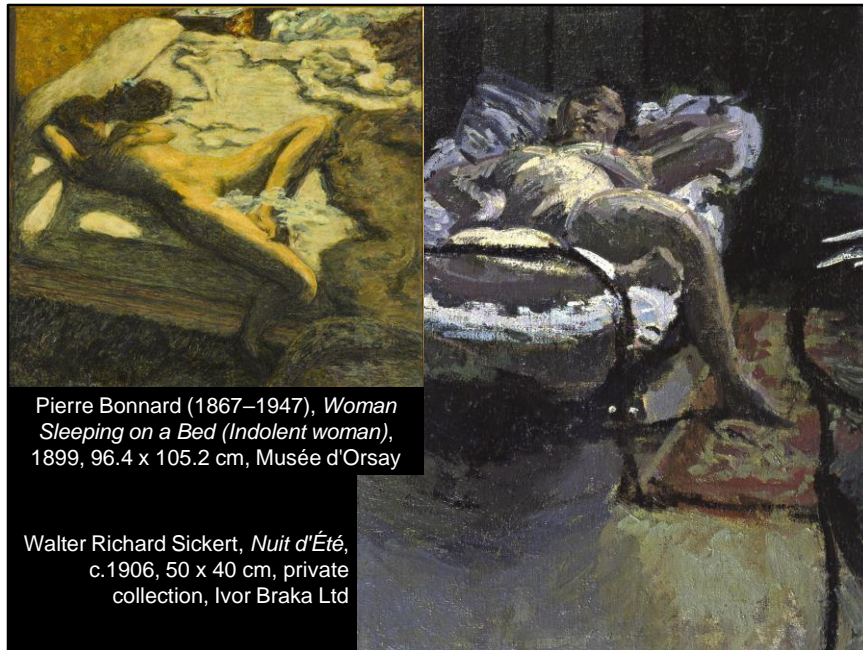


### **Impressionism to Modernism.**

- 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). Sickert 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 possibly 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**.

### **References**

- <http://www.tate.org.uk/art/research-publications/camden-town-group/walter-richard-sickert-la-hollandaise-r1139029>



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

Pierre Bonnard (1867–1947), *Woman Sleeping on a Bed (Indolent woman)*, [Femme assoupie sur un lit (L'indolente)], 1899, 96.4 x 105.2 cm, Musée d'Orsay, Paris , purchase, ex-collection Félix Fénéon 1947

- There were a **few painters** in the first half of the twentieth century **who proved very influential**. These included **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.
- "The plastic arts are gross arts, dealing joyously with gross material facts," Sickert said. However, the word 'joyous' is not one you would associate with his explicit naked figures. Their nakedness during the day suggest they are prostitutes and

that reminds us of the murder of Emily Dimmock in 1907, the Camden Town murder. Although they lived close to each other there is no evidence linking Sickert with the murder. In 1908 Sickert painted a series of nudes with a clothed man and with 'murder' in the title.

- In **1907** a **prostitute** called **Emily Dimmock** was brutally **murdered** in her home at Agar Grove (then St Paul's Road), Camden. We now see a woman who may have been murdered. After sexual intercourse the man had slit her throat open while she was asleep, then left in the morning. The "**Camden Town murder**" became an ongoing source of **prurient sensationalism** in the press.
- For several years Sickert had already been painting lugubrious 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, explained by the fact that three of them were originally exhibited with completely different titles, one more appropriately being *What Shall We Do for the Rent?*, and the first in the series, *Summer Afternoon*.
- Sickert **loved bamboozling historians**. A catalogue from 1911 shows the painting was exhibited as **Consolation**. It has also been suggested he later changed the title to *Father Comes Home* and then sold it as *The Germans in Belgium*.

### Notes

- 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.
- Pierre Bonnard had a very different motivation from Sickert. His model was always his wife Marthe who disliked going out or meeting people but did not mind being photographed or painted in the nude. She became one of his principal subjects engaging in day-to-day activities such as drinking coffee or taking a bath. This more explicit painting is unusual and may have been seen by Sickert who knew him well.
- National Gallery of Australia wrote, "Despite her working-class background and

difficult temperament, Marthe became Bonnard's muse, and the subject of many of his most enduring works. The present painting, showing Marthe lying provocatively on a bed, is one of a number of paintings devoted to the same subject. ... Bonnard's contemplative presence is indicated by the skein of smoke wafting from his pipe towards her sex. ... While Marthe features in many of Bonnard's early works, this is one of his first paintings in which he shows her completely nude and as such is one of the great Intimist masterpieces of the period."

### **References**

- See *All Too Human*, p.66
- <https://nga.gov.au/Exhibition/MasterpiecesFromParis/Default.cfm?IRN=191175&BioArtistIRN=22205&mystartrow=97&realstartrow=97&MnuID=SRCH&ViewID=2>



Walter Richard Sickert (1860-1942), *Noctes Ambrosianae* (*Ambrosian Nights*), 1906, 63.5 x 76.2 cm, Nottingham City Museums & Galleries

- “View of a balcony at the music hall (said to be in the **Old Bedford** although Royal Academy catalogue of 1992 asserts that it is the Middlesex Music Hall in Drury Lane). The bottom of the picture shows a balcony decorated at the bottom with gilt plaster garlands. Above this are railings with two tiers of people behind them looking down and waving their arms in the air. There are boys wearing caps, and a man in a boater.” (Art UK)

*All too Human*, p.70

- The title ‘Noctes Ambrosianae’ means ‘Ambrosian Nights’. Ambrosia is the food of the gods which is a pun on the upper gallery in a theatre. The seats are occupied by the poor and the lower classes and Sickert is suggesting they enjoy the show most freely and totally, like the gods.

## References

<https://www.independent.co.uk/arts-entertainment/art/great-works/sickert-walter-noctes-ambrosianae-1906-785324.html>



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 Souza rejects '**blond operatic Christs and flaxen-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).
- 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

### **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 Newton Souza (1924-2002), *Two Saints (After El Greco)*, 1961, 128.3 x 95.9 cm, Tate

El Greco (1541-1614), *Saint Andrew and Saint Francis*, c.1595, 167 x 113 cm, Prado

- “Some artists in this display address spirituality through non-Christian imagery. Others such as Souza, who was raised as a Catholic, continued to consider these issues through **traditional Christian iconography**.”
- Here, the jumble of buildings in the upper part of the painting contrasts sharply with the austere **simple landscape** that surrounds the two saints. This marked division suggests the separation of the material and spiritual worlds. Likewise, the formal clarity of the figures compared with the visual confusion of the city may signify a state of grace.
- The artist wrote (22 May 1965): ‘*Two Saints in a Landscape* was painted in the **summer of 1961** in Valdemosa, Majorca... where I stayed in a house I shared with Martin Bradley who, incidentally, introduced me to P.V.A. [polyvinyl acetate]; and a number of pictures were painted in Valdemosa in this medium including *Two Saints in a Landscape*.’ In the following year Souza began using a projector to transfer drawings made on glass slides to his canvases. He finds ‘a number of defects in this painting which could have been eliminated by the projector, defects

in drawing and proportion.’” (Tate website)

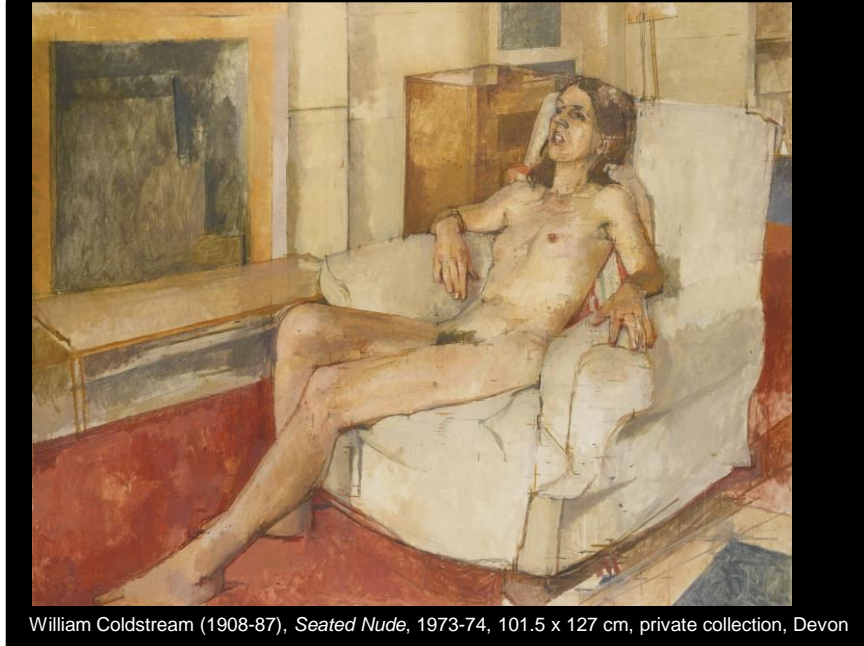
- When he died in 2002 the Guardian described him as India's most important, and famous, modern artist.

### **Notes**

- “India's most important, and famous, modern artist”, see *All too Human*, p.102

### **References**

<http://www.tate.org.uk/art/artworks/souza-two-saints-in-a-landscape-t00725>



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), *Georgia*, 1973, 83.8 x 111.8 cm, British 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 admired 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**

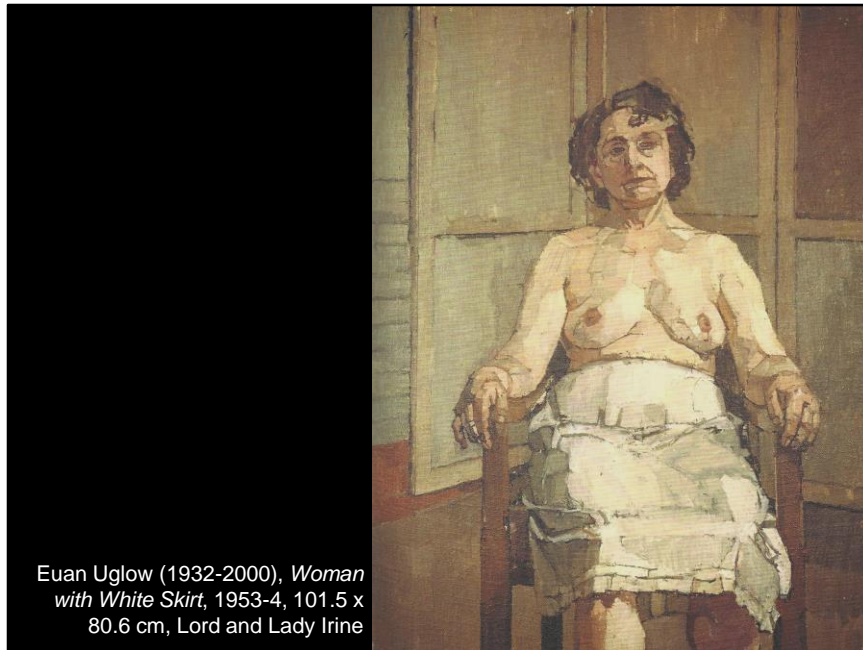
#### **Room 4: William Coldstream and the Slade School of Fine Art: An Analytical Gaze**

- 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





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



David Bomberg (1890–1957), *Evening in the City of London*, 1944, 69.8 x 90.8, Museum of London

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

David Bomberg (1890–1957), *Kitty, the Artist's Sister*, 1929, 58.5 x 47.6 cm, Towner, Eastbourne

- **David Bomberg** (1890–1957) was an English painter, and one of the Whitechapel Boys.
- In the 2011 BBC series, *British Masters*, Bomberg was singled out as being **one of the greatest painters of the 20th Century**. He is one of the six artists included in Dulwich Picture Gallery's 2013 summer exhibition, "Nash, Nevinson, Spencer, Gertler, Carrington, Bomberg: A Crisis of Brilliance, 1908-1922"

### **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.

### **Notes from the Tate Booklet**

#### **Room 5: David Bomberg and the Borough Polytechnic: Structure and Mass**

- **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.

Works in Room 5 (page numbers refer to the catalogue)

- David Bomberg, *Evening in the City of London*, 1944, Oil paint on canvas 69.8 x 90.8, Museum of London. Purchased, with the assistance of the, National Heritage Memorial, Fund and the V&A Purchase, Grant Fund, p.121
- Frank Auerbach, *Rebuilding the Empire Cinema, Leicester Square*, 1962, Oil paint on board 152.4 x 152.4, The Samuel Courtauld Trust, The Courtauld Gallery (Accepted, by HM Government in Lieu of, Inheritance Tax and allocated to, The Samuel Courtauld Trust, The Courtauld Gallery, in 2015), pp.124-5
- Frank Auerbach b.1931, *Head of E. O. W. I*, 1960, Oil paint on wood 43-3 x 35-5, Tate. presented by the executors, of the estate of David Wilkie 1993, p.126
- 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
- Dorothy Mead 1928-75, *Reclining Figure*, c.1954, Oil paint on canvas 92 x 122, Lent by London Southbank, University - from the David, Bomberg Legacy, The Sarah, Rose Collection, p.122
- Dennis Creffield b. 1931, *Isle of Dogs from Greenwich, Observatory*, 1959, Oil paint on board 71.2 x 91.4, Tate. Bequeathed by Margaret Lapsley 2008, accessioned 2012, p. 123



Frank Auerbach (b. 1931), *Looking Towards Mornington Crescent Station, Night*, 1972-3, Oil paint on board 127 x 127, Private collection, courtesy of Clore Wyndham

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

### **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.
- 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.
- 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

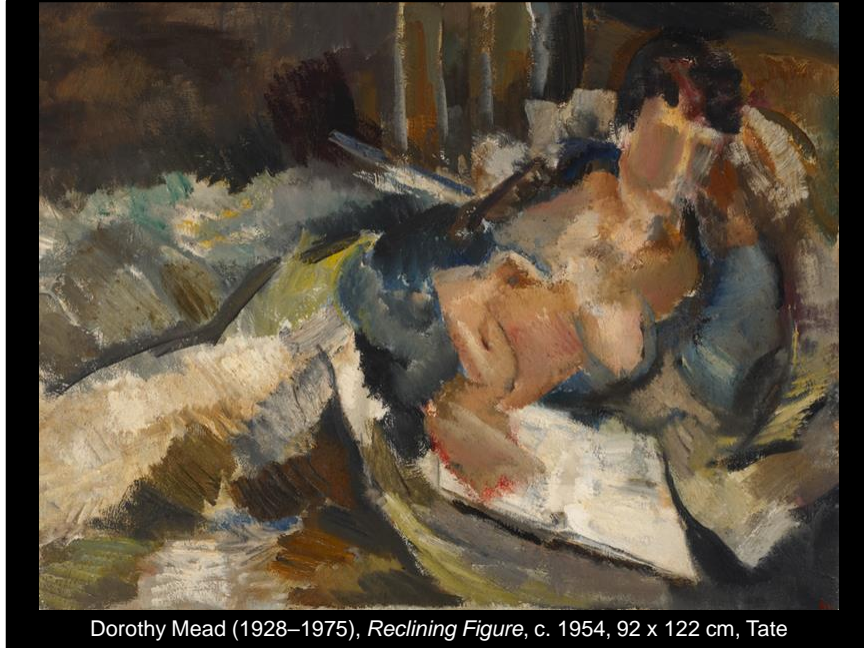
approaches, representative of different ways of looking and engaging with reality. What they do share is a deep attachment to London, with works produced from many drawings made over time, rendered as the result of a direct and sustained experience of the city.

- 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





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

### **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 Ladbroke 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.

## References

<https://theartstack.com/artist/dorothy-mead/reclining-figure-2>



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

*All too Human*, pp.108-9

- It is a portrait of Freud's 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

### **Bio:Freud**

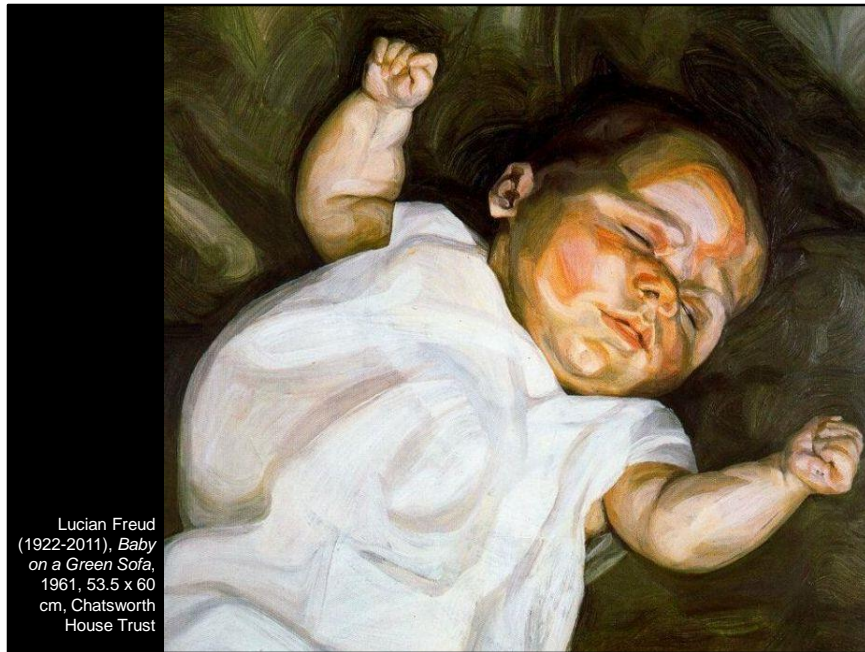
- Paintings of **people were central** to Freud's work and this major exhibition, spanning over seventy years, is the first to focus on his portraiture. Freud was **born in Berlin**, the son of a **Jewish German** mother and Jewish Austrian father. He was **grandson of Sigmund Freud** and **elder brother** 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.

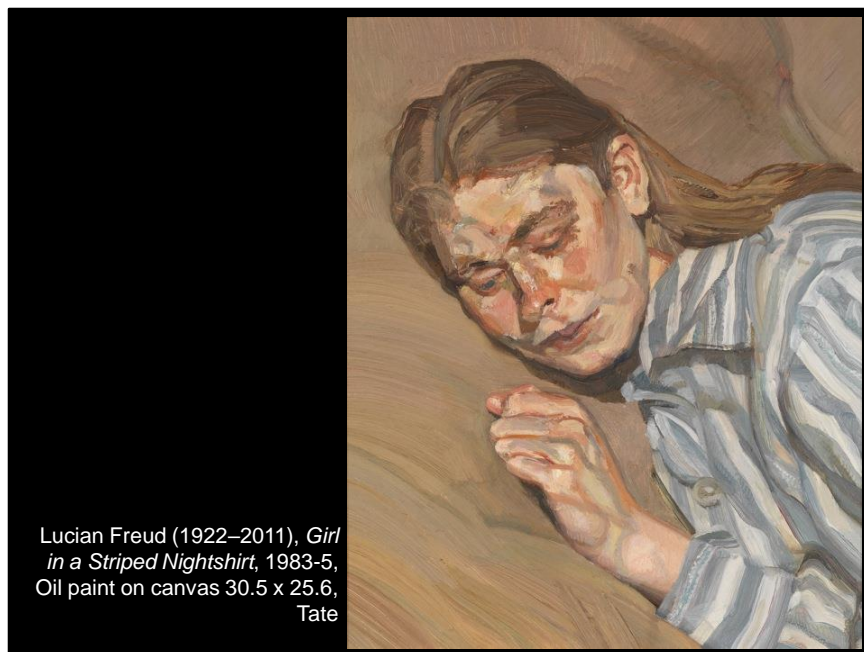
## References

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



Lucian Freud (1922-2011), *Baby on a Green Sofa*, 1961, 53.5 x 60 cm, Chatsworth House Trust

- *All too Human*, p.147
- 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**.



Lucian Freud (1922–2011), *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,

*All too Human*, p.155





Lucian Freud (1922–2011), *Sleeping by the Lion Carpet*, 1996, Oil paint on canvas 227.1 x 120, The Levis Collection  
 Sue Tilley (b. 1957), *Trojan*, 2016

- 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.
- 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 from the Tate Booklet**

#### **Room 7: Lucian Freud: In the Studio**

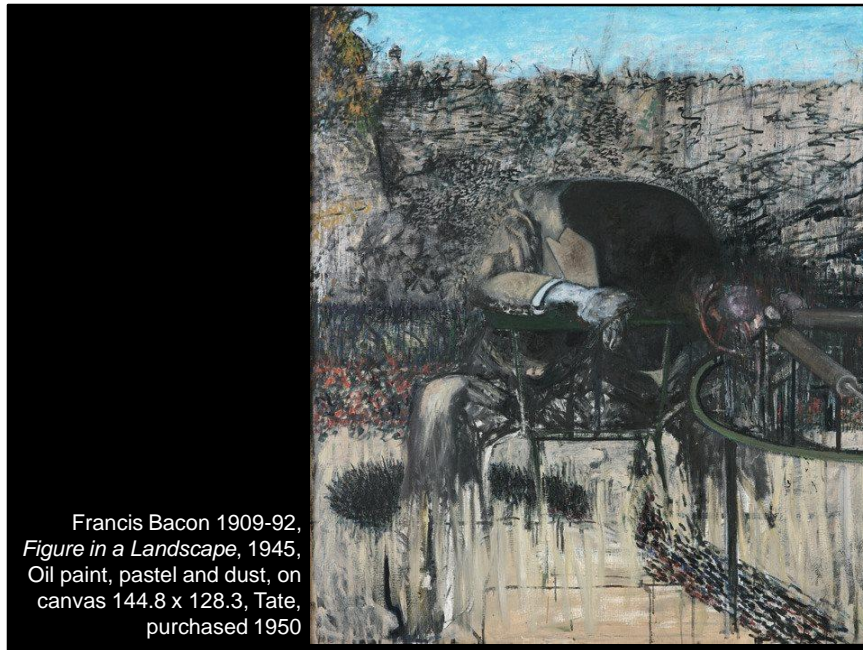
- By the 1960s, Lucian Freud had moved away from his earlier artistic approach. Rather than using small brushes he began using **bigger, coarser brushes and instead of painting while seated at close proximity to the sitter, he adopted a standing position. This shift in position resulted in high viewpoints** 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 53.3 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 91.4 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 1980, 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





Francis Bacon 1909-92, *Figure in a Landscape*, 1945, Oil paint, pastel and dust, on canvas 144.8 x 128.3, Tate. Purchased 1950

- A figure is seated in a chair with microphones to one side.
- “Nearly twenty years after *Figure in a Landscape* was made Ronald Alley, presumably informed by the artist, stated: ‘It was painted from a snapshot of his friend Eric Hall dozing in a chair in Hyde Park.’ The photograph must have established the pose of the figure straddling a green chair and resting its folded hands on its back, which was towards the camera. In the painting the right part of the figure’s body is clearly defined. Although the forms of the left knee and leg are discernible, the left side is less detailed and, below the careful border of the jacket, the body has been replaced by a black void. There is a suggestion that it has melted into a muffled area of flesh-coloured paintwork which is associated with a rail structure in the right foreground.” (Tate Website)
- In the background is what appears to be a stone cliff with a hedgerow in front. There is a line of green, red, white and black strokes in front of the hedge and the flatness of the background is juxtaposed with the sweep of grass and the curved rail. Bacon confirmed that he took care over the texture of the suit, its folds and buttons. The left hand over the back of the right was drawn in detail but then

deliberately blurred. The black area in the centre may have represented a restraining head but X-ray analysis shows the head of a balding man in profile facing right. A disembodied mouth can be made out next to the microphone a feature confirmed by Bacon.

- Bacon explained later that the ochre and mushroom paint on the knee and arm was actually dust from his studio floor. He was pleased to find forty years later that it was as fresh as when he put it on.

### **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 his 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.

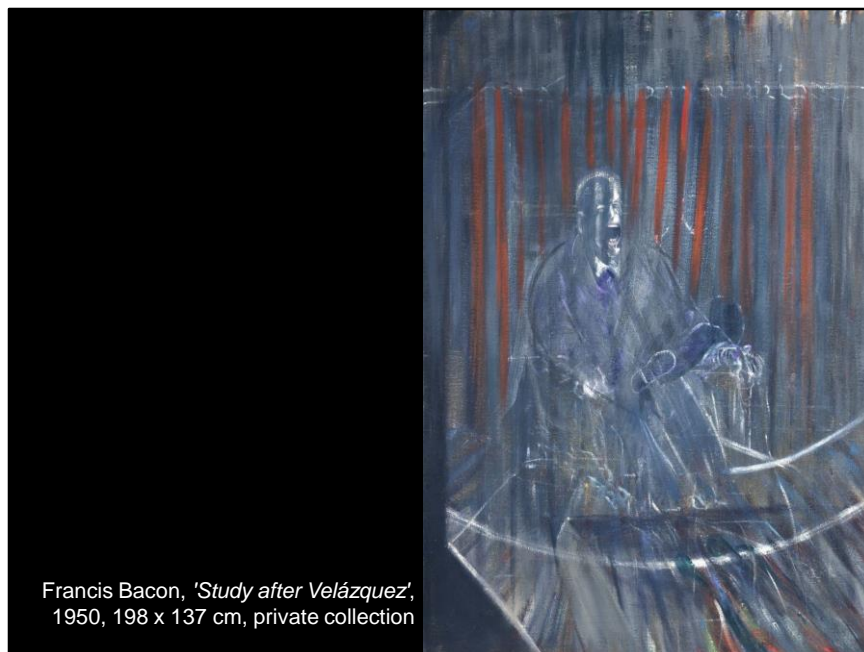
### **Notes from the Tate Booklet**

#### **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.

#### **Works in Room 2 (page numbers refer to the catalogue)**

- Francis Bacon 1909-92, *Figure in a Landscape*, 1945, Oil paint, pastel and dust, on canvas 144.8 x 128.3, Tate. Purchased 1950, p.85
- Francis Bacon, *'Study after Velázquez'*, 1950, Oil paint on canvas 198 x 137, Private collection, p.82
- Francis Bacon, *Dog*, 1952, Oil paint on canvas 198.1 x 137.2, Tate. Presented by Eric Hall 1952, p.86
- Francis Bacon, *Study of a Baboon*, 1953, Oil paint on canvas 198.3 x 137.3, Museum of Modern Art, New York. James Thrall Soby, Bequest, 1979, p.87
- Francis Bacon, *Study for Portrait II (after the, Life Mask of William Blake)*, 1955, Oil paint on canvas 61 x 50.8, Tate. Purchased 1979, p.88
- Francis Bacon, *Figure in Mountain Landscape*, 1956, Oil paint on canvas 152 x 119, Kunsthau Zürich, 1983, P90, Francis Bacon, *Study for Figure VI 1956-7*, Oil paint on canvas 152.5 x 119, Laing Art Gallery, Newcastle, upon Tyne, p.89
- Francis Bacon, *Portrait*, 1962, Oil paint on canvas 198 x 141.5, Museum für Gegenwartskunst, Siegen. The Lambrecht, Schadeberg, of the Rubens Prize of the City, of Siegen, p.165



Francis Bacon, '*Study after Velázquez*',  
1950, 198 x 137 cm, private collection

Francis Bacon, '*Study after Velázquez*', 1950, 198 x 137 cm, private collection

*All too Human*, p.82



Francis Bacon (1909–1992), *Portrait of Isabel Rawsthorne*, 1966, 81.3 x 68.6 cm, Tate  
 John Deakin, Isabel Rawsthorne, photo

- At least one visit to Paris in 1946 brought Bacon into more immediate contact with **French postwar painting** and Left Bank ideas such as Existentialism. He had, by this time, embarked on his **lifelong friendship with Isabel Rawsthorne** (1912–1992), a painter closely **involved with Giacometti** and the Left Bank set. They shared many interests including ethnography and classical literature.
- Isabel Rawsthorne, also known as Isabel Lambert, (1912 – 1992) was a **British painter**, designer and **occasional artists' model**. During the war she worked in Black Propaganda. She was intimate with many members of the artistic bohemian society in which she flourished, including **Jacob Epstein, Alberto Giacometti and Francis Bacon**, and was **married three times**; to the journalist Sefton Delmer, the composer Constant Lambert and to Alan Rawsthorne.
- She was raised in Liverpool and studied at the **Liverpool College of Art**, won a **scholarship to the Royal Academy** in London and spent two years in the studio of the sculptor Jacob Epstein. Rawsthorne's first show was a sell-out and by September 1934 she was **living in Paris**. She worked with André Derain and lived

and travelled for a time with Balthus and his wife. She was painted several times by Derain and **Pablo Picasso**.

### **References**

<http://www.tate.org.uk/art/artworks/bacon-portrait-of-isabel-rawsthorne-t00879>



Francis Bacon, *Triptych*, 1974-77, Oil paint, pastel and dry, transfer lettering on canvas, 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 Deakin: 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.

#### **Works in Room 8 (page numbers refer to the catalogue)**

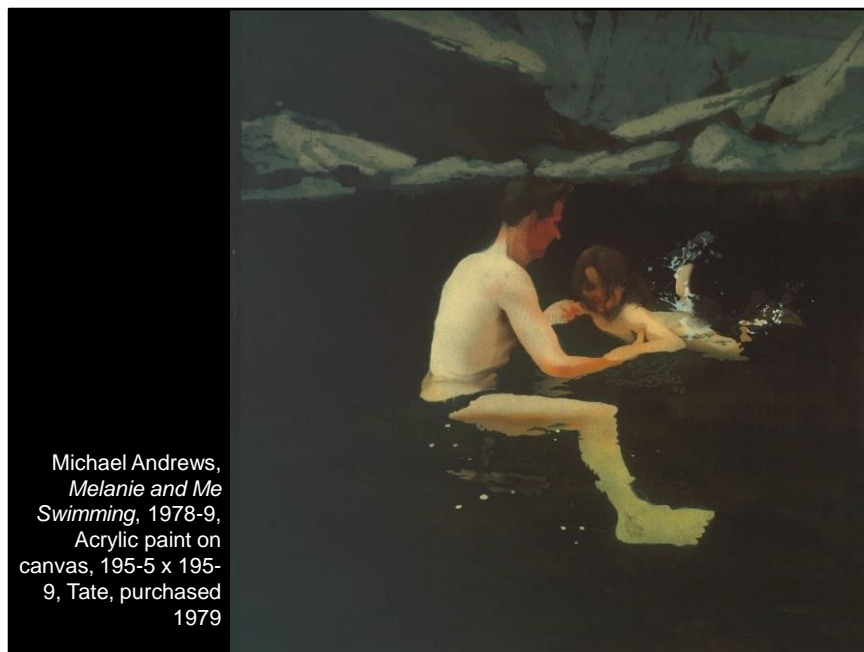
- Francis Bacon, *Study for Portrait of Lucian Freud*, 1964, Oil paint on canvas 198 x 147.6, The Lewis Collection, p.166
- Francis Bacon, *Portrait of Isabel Rawsthorne*, 1966, Oil paint on canvas 81.3 x 68.6, Tate. Purchased 1966, p.168
- Francis Bacon, *Three Figures and Portrait*, 1975, Oil paint, pastel, alkyd and, sand on canvas 198.1 x 147-3, Tate. Purchased 1977, p.169
- Francis Bacon, *Triptych*, 1974-77, Oil paint, pastel and dry, transfer lettering on canvas, 198 x 147-5 (each panel), The Lewis Collection, pp.170-1
- John Deakin 1912-72, *Isabel Rawsthorne*, c.1952, (printed 2017), Photograph, gelatin silver print, on paper 50.8 x 40.6, The John Deakin Archive/James, Moores Collection, p.162
- John Deakin, *Lucian Freud*, c.1958, (printed 2017), Photograph, gelatin silver print, on paper 50.8 x 40.6, The John Deakin Archive/James, Moores Collection, p.173
- John Deakin, *Peter Lacy*, c.1959 (printed 2017), Photograph, gelatin silver print, on paper 50.8 x 40.6, The John Deakin Archive/James, Moores Collection, p.172
- John Deakin, *George Dyer*, c.1963 (printed 2017), Photograph, gelatin silver print,

on paper 50.8 x 40.6, The John Deakin Archive/James, Moores Collection, p.175

- John Deakin, *Muriel Belcher*, c.1965, (printed 2017), Photograph, gelatin silver print, on paper 50.8 x 40.6, The John Deakin Archive/James, Moores Collection, p.174

- **References**

<https://www.theguardian.com/uk/2008/feb/07/art.artnews>



Michael Andrews, *Melanie and Me Swimming*, 1978-9, Acrylic paint on canvas, 195-5 x 195-9, Tate. Purchased 1979

### **Bio:Andrews**

- Michael Andrews (1928-1995) was born in Norwich and attended Saturday morning classes at the Norwich School of Art. He completed two years National service and in 1949 studied at the Slade School of Art under William Coldstream and Lucien Freud. He won the Rome Scholarship in Painting and spent six months in Italy in 1953. In 1958 became a teacher at the Slade and Chelsea School of Art. He painted a series showing parties and later views from the air. Towards the end of his life he painted landscapes of Scotland and London before moving to Norfolk. He was a member of the Norwich Twenty Group which holds exhibitions and currently has 88 members.

### **Notes from the Tate Booklet**

#### **Room 9: Michael Andrews and R. B. Kitaj Painting Relationships**

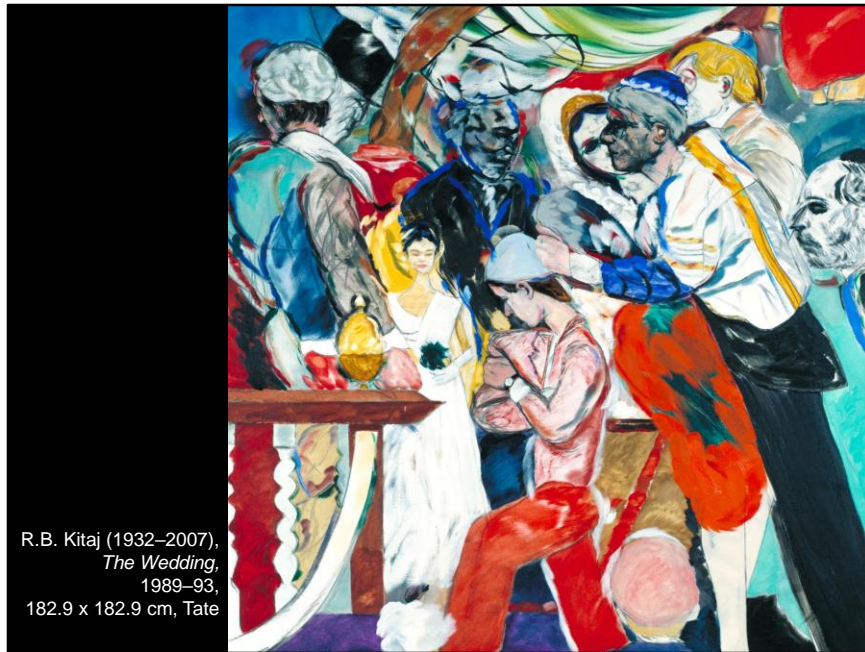
- Despite having highly different approaches to painting, Michael Andrews and R.B. Kitaj shared a deep admiration for the work of Francis Bacon. Particularly influential in their work was Bacon's use of a variety of photographic sources,

combined to create images capable of expressing the artist's most intimate desires and concerns.

- This room focuses on a selection of Andrews and Kitaj's work in which the two painters address their fascination with the dynamics of social relationships in compositions of groups of figures, including friends, relatives and close acquaintances. Andrews was primarily driven by existentialist concerns and a deep interest in the different ways people behave when interacting with others. In contrast, Kitaj explored grot-JP or collective behaviour through broader social and political concerns. Much of his work includes references to the persecution and resulting displacement of Jewish communities and portrays individuals bound together by a shared personal history.

Works in Room 9 (page numbers refer to the catalogue)

- Michael Andrews 1928-95, *Colony Room*, 1 1962, Oil paint on board 120 x 182.8, Pallant House Gallery, Chichester, (Wilson Gift through the Aft, Fund 2006), p.179
- Michael Andrews, *The Deer Park*, 1962, Oil paint on board 214 x 244-5, Tate. Purchased 1974, p.180
- Michael Andrews, *Melanie and Me Swimming*, 1978-9, Acrylic paint on canvas, 195-5 x 195-9, Tate. Purchased 1979, p.176
- R.B. Kitaj 1932-2007, *To Live in Peace (The Singers)*, 1973-4, Oil paint on canvas 77 x 214, The Lewis Collection, pp.182-3
- R.B. Kitaj, *Cecil Court, London W.C.2, (The Refugees)*, 1983-4, Oil paint on camas 183 x 183, Tate. Purchased 1985, p.184
- R.B. Kitaj, *The Wedding*, 1989-93, Oil paint on canvas 182.9 x 182.9, Tate. Presented by the artist 1993, p.185



R.B. Kitaj (1932–2007), *The Wedding*, 1989–93, 182.9 x 182.9 cm, Tate

- Ronald Brooks Kitaj (pronounced Ki-TIE) is an American artists who moved to Britain in 1958 to study art.
- Tate website: “This painting depicts the **wedding of Kitaj and the American artist Sandra Fisher** (1947-94) which took place in **1983**, some six years before this painting was begun. The couple first met in Los Angeles, where Kitaj was teaching. Upon his return to London in 1972, they became reacquainted. Kitaj wrote the following text to accompany the painting's exhibition in the 1994 Tate Gallery retrospective:

*Sandra and I were married in the beautiful old Sephardic Synagogue founded in London by Rembrandt's friend, Menasseh ben Israel. Under the chupa (canopy), aside from my children and the Rabbi in top hat, **Freud is on the left, Auerbach in the middle, then Sandra and me, and Hockney (best man) is to the right of us.** Kossoff appears at the far right, transcribed from a drawing by John Lessore. **I worked on the painting for years** and never learned how to finish it even though painter friends, including most of those in the picture, gave me good advice about it which I took up and changed things all the time.*

*In the end, instead of finishing it, I finished with it and gave it away to a deserving old friend.*

- The Bevis Marks Synagogue in the City of London belongs to the congregation of the Spanish and Portuguese Jews, and was founded in 1700. The painting synthesises various moments which occurred during the ceremony. The artist, on the right side, wears the traditional shawl of Jewish bridegrooms, and leans forward to embrace the bride. On the left, wearing a top hat, is the Rabbi Abraham Levy, his face partially obscured. **Kitaj's three children are also portrayed:** his elder son Lem, his adopted daughter Dominie as a bridesmaid in a white sari, and Max, whose head rises from the lower edge of the canvas and who was not actually at the ceremony. (The son of Kitaj and Sandra, Max was born a year after the marriage.)
- Kitaj has described **Picasso's *Les Femmes d'Alger*** as 'the most important influence' on this picture, 'not a source but a hovering presence' (unpublished Board note presented to Tate Gallery Trustees, July 1993). The Wedding brings together several crucial themes in Kitaj's art and thought, including his increasing awareness of his identity as a Jew. The prominent depiction of several of the so-called 'School of London' artists relates to Kitaj's identification of these artists as part of a group of painters who were linked by friendship, their response to great masters, their emphasis on drawing and their concern with the human subject."

### **Bio:Kitaj**

- Ronald Brooks Kitaj (1932–2007) was **born in Cleveland**, USA, produced this work early in his career, while he was at the Ruskin School of Art in Oxford. He had moved to Britain in 1958 to study art, having served for two years in the American army in Europe. 'This was the first modern art I committed', he later wrote of *Erasmus Variations*. '[I]t was the first synthesis of some of the ideated strands that would probably never leave me or my art: Symbolism-Surrealism, the spectres in books, and the woman question among others.' (Quoted in Livingstone, 2010, p.232.)
- In 1976, at the height of **minimal art and conceptual art**, the American painter R.B. Kitaj, then based in Britain, organised an exhibition titled ***The Human Clay*** at the Hayward Gallery in London. It exclusively consisted of **figurative drawing and painting**, which proved to be **highly controversial** to an **art world** which was **dominated by abstraction**. In his catalogue text, Kitaj used the term '**School of London**' loosely to describe the artists he had brought together. The name has stuck to refer to painters at that time who were **doggedly pursuing forms of figurative painting**.
- The chief artists associated with the idea of the **School of London**, in addition to Kitaj himself, were **Lucian Freud, Francis Bacon, Frank Auerbach, David Hockney (although living in the USA), Michael Andrews, Howard Hodgkin, and Leon Kossoff**. The work of these artists was brought into fresh focus and given renewed

impetus by the revival of interest in figurative painting by a younger generation that took place in the late 1970s and the 1980s

### **References**

<http://www.tate.org.uk/art/artworks/kitaj-the-wedding-t06743>



Paula Rego (b.1935), *The Family*, 1988, Acrylic paint on canvas-backed, paper 213-4 x 213-4., Marlborough International

- **A man is being undressed** by a woman and a girl and as it is titled *The Family* they are **presumably his wife and daughter**. However, the older woman could be wearing a maid's uniform which raises the question of where is the mother and wife? The **man has dark rings** round his eyes and could be **drunk or ill** to explain why he is being undressed. The girl's face looks older than her height suggest and she is staring and thrusting her hips forward. The **man looks helpless** in the situation and the women strong and capable. The young girl by the window, perhaps a **sister** of the other girl, looks on with pleasure and innocence as if pleased and expecting a pleasant outcome although the strong backlight suggest a more sinister interpretation. The bed is in disarray but we don't know why. The dresser at the back shows a **small tableaux of a girl**, or St. Joan, standing while a boy, or **St. George, kills a creature, possibly a dragon**. On the front of the dresser a **large bird with a sharp beak is pecking what could be a fox or wolf**. This could be the **fable of the wolf and the crane** in which a crane removes a bone lodged in the throat of a wolf. The crane expects a reward but the reward offered by the wolf is not to eat the crane. The moral is 'When working for the wicked feel lucky to



escape alive’.

- One **dark interpretation** is that **the man has sexually abused the girl** unknown to the maid or her younger sister. **The girl has poisoned the man** and she and the maid are helping him undress to get into bed. If the girl kills the man is she justified? **St. George killed the dragon** to save the girl so is she killing the man to **save her younger sister**. The wolf agrees not to kill the crane in exchange for saving its life but will the man be so lucky?

### Bio:Rego

- Paula Rego (b.1935) is a Portuguese artist who was born in **Lisbon in a comfortable middle-class family**. Her father worked for the Marconi Company and the family was divided in 1936 when he was **send to the United Kingdom** to work. She was **looked after by her grandmother** until 1939 and she learned many of the traditional folktales from her that later appear in her art. She attended an Anglican English school in Lisbon from 1945 to 1951 although her family, except for her father, was Catholic. In 1951 she attended a **finishing school in Sevenoaks** but quickly switched to studying at the **Chelsea School of Art**. Her guardian in England and her parents switched her to the **Slade School of Art** as they felt it was **more respectable** and she was there from 1952 to 1955. While a student she was commissioned by her father to produce murals for his works’ canteen. At the Slade she met her future husband Victor Willing, a fellow student and they married in 1959. They both **left for Portugal** and Rego’s father **bought them a house in Camden Town** so they were able to commute between England and Portugal. Her artistic career really began in 1962 when she started to **exhibit with the London Group alongside David Hockney and Frank Auerbach**. In 1965 she exhibited at the Institute of Contemporary Arts and had her first solo show in Lisbon.
- In 1966 Rego’ **father died** and Willing took over the business but it was unsuccessful and it **failed in 1974** during the revolution that overthrew the dictatorship. As a result Rego, Willing and their children moved to London until his death in 1988. Between 1971 and 1978 she had seven solo shows in Portugal and then a series in England. In 1988 she had a retrospective in Lisbon and in London and as a result she became the first Associate Artist at the National Gallery. As a result she produced a series of works on the theme of nursery rhymes which was toured round Britain and a series **of large-scale paintings inspired by Carlo Crivelli** which are now in the **main restaurant at the National Gallery**. There were many other retrospectives in England and internationally including Madrid, Washington, New York, Nimes, Mexico and Brazil. In 2010 she was made a **Dame of the British Empire**.
- Her early work was influenced by Surrealism, particularly the work of Joan Miró, and the idea of automatic drawing with works that border on abstraction. At the time this was fashionable amongst the avant garde and it was a reaction against the strict anatomically correct figure drawing taught by the Slade. Since the 1990s

her style is based on clear, strong forms depicting folk tales, **young girls and strong women in disturbing situations**. It is likely that this change in her style was related to her appointment as artist-in-residence at the National Gallery as her remit was to 'make new work that in some way connects to the National Gallery Collection'.

- She gave up collage in the 1970s and increasingly used pastels in the 1990s to the exclusion of oils. Among the most notable works made in pastel are in her *Dog Women* series, in which women are shown sitting, squatting, scratching and behaving as if they were dogs. This rejection of conventional feminine behaviour have caused Rego to be associated with feminism and she said that reading **Simone de Beauvoir's *The Second Sex* made a deep impression on her**. However, **she has rejected a too sexual interpretation** of, for example, *Girl Lifting up her Skirt to a Dog* (1986) and it could be that the unfeminine, animalistic behaviour reflects the physical reality of women as human animals, rather than idealised female stereotypes in the minds of men.

### **Notes from the Tate Booklet**

#### **Room 10: Paula Rego: Life is the Wildest Story**

- In the late 1980s Paula Rego began working with live models posing in her studio, producing a series of preliminary drawings before beginning her large-scale paintings. In the 1990s pastel became Rego's chosen medium. In her work, Rego addresses her desires and fears and confronts memories of personal events, dramatizing and vividly depicting them.
- Women's lives and stories have often been overlooked in art as a historically male-dominated activity. Rego places them at the centre of her work. Women are portrayed as undertaking a variety of activities, in a broad range of moods and temperaments, as victims, culprits, carers, passive observers and sexually-charged creatures. As viewers we are drawn into and become complicit in an unruly world shaped by patriarchal power.

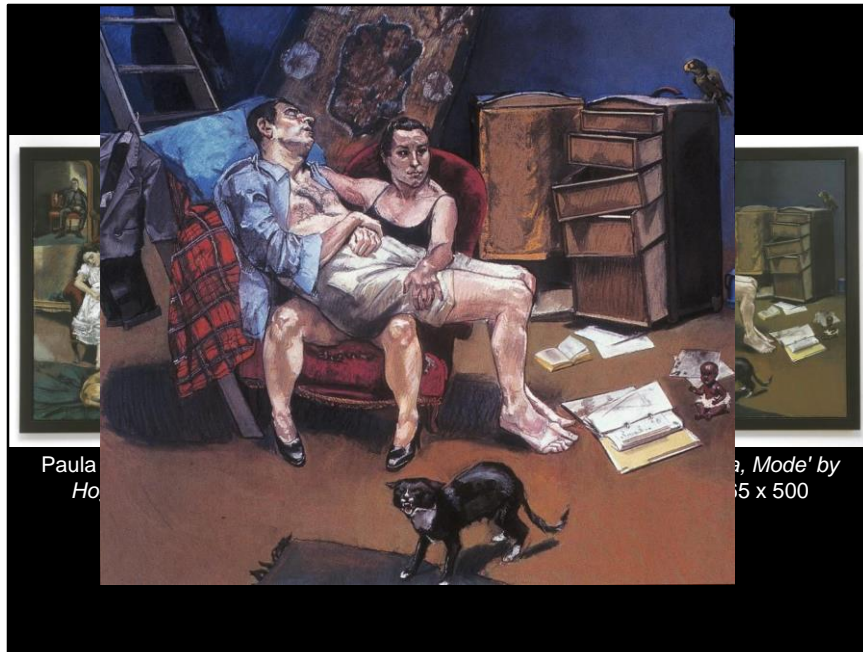
#### **Works in Room 10 (page numbers refer to the catalogue)**

- Paula Rego b.1935, *The Family*, 1988, Acrylic paint on canvas-backed, paper 213-4 x 213-4., Marlborough International, Fine Art, p.189
- Paula Rego, *Bride*, 1994, Pastel on paper, 120 x 160.6, Tate. Purchased 1995, p. 190
- Paula Rego, *Island of the Lights from Pinocchio*, 1996, Pencil, ink and watercolour on, paper, laid on Masonite 150 x 180, Private collector, Europe, p.191
- Paula Rego, *The Company of Women*, 1997, Pastel on paper mounted on, aluminium 170 x 150, Collection Ostrich Arts Limited, on loan to Casa das Histórias, Paula Rego/Câmara Municipal, de Cascais/Fundação D. Luis I, Cascais, p.186
- Paula Rego, *The Betrothal: Lessons: The, Shipwreck, after 'Marriage a la Mode' by Hogarth*, 1999, 3 works on paper, pastel, mounted onto aluminium, 165 x 500 (displayed), Tate. Purchased with assistance, from the Art Fund and the,

Gulbenkian Foundation 2002, pp. 192-3

### **References**

- <https://www.theguardian.com/artanddesign/2002/nov/30/art.artsfeatures>



Paula Rego, *The Betrothal: Lessons: The, Shipwreck, after 'Marriage a la Mode' by Hogarth*, 1999, 3 works on paper, pastel, mounted onto aluminium, 165 x 500 (displayed), Tate. Purchased with assistance, from the Alt Fund and the, Gulbenkian Foundation 2002,

- Based loosely on **Hogarth's *Marriage a la Mode*** but with the man and the woman's roles reversed. In Hogarth the son of an impoverished Earl marries the daughter of a social climbing alderman. They both lead unhappy dissolute lives until the syphilitic husband is murdered by the wife's lover. In Rego's painting **the girl's family is upper-middle class but has fallen on hard times. The boy's nouveau riche mother is the former maid of the girl's family.**
  - We see the young girl in a white party dress on a red armchair. She appears to be looking at us but the mirror shows she is looking out of the picture plane at her father. The two mothers are negotiating over the marriage contract. The girl's mother sits on the arm of the chair. In the background a clothed man watches a woman in her underwear tugging at her tights.
  - A beauty parlour where the girl's mother is having her hair done while her daughter looks on. The artist has described the scene as an apprenticeship in femininity.

- The young girl from the previous panels is now a woman. She sits in the same large red armchair she occupied in the left panel, this time as a mature woman cradling her husband whose recumbent position suggests he is asleep or dead. The room in which the scene is set contains the last of the couple's possessions after the husband's ill-fated adventures in Brazil. The woman looks to the right beyond the edge of the canvas towards an uncertain future. Her strength and fortitude are unmistakable. The final painting is also a self-portrait of Rego cradling her husband, Victor Willing, who suffered with multiple sclerosis for 15 years before his death.
- "The complex narrative that Rego constructed for her reconfiguration of *Marriage A-la-Mode* is typical of the artist's practice. In the past she has appropriated and re-worked nursery rhymes and fairy tales in suites of drawings and paintings. An existing story provides a convenient starting point for the artist to extemporize, emphasizing her own political and feminist concerns." (Tate website)

*All too Human*, pp. 192-3

### **References**

<http://www.tate.org.uk/art/artworks/rego-the-betrothal-lessons-the-shipwreck-after-marriage-a-la-mode-by-hogarth-t07919>



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

Willem de Kooning (1904-1997), *Woman I*, 1950-52, 192.7 x 147.3 cm, Museum of Modern Art, New York

- 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.'
- *Reverse* is a large painting of Jenny Saville herself with her head lying on a mirror. She has exaggerated parts of her body and their colour to emphasize its physicality, its link to flesh and blood and its inherent grossness and animality. The cracked skin 'reveals hints of her insides' and her features appear to decompose as we look..
- 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)

### **De Kooning (1904-1997)**

MoMA label, “De Kooning famously said, “Flesh is the reason oil paint was invented.” *Woman I* was one of a series of six paintings centered upon a female figure that de Kooning worked on from 1950 to 1953. Here, he took the opportunity to further experiment with the wide-ranging methods of applying paint to canvas, exploring the physical possibilities of the medium. Although it may appear rapidly and

intuitively executed, De Kooning made numerous preliminary studies then repainted the canvas repeatedly—scraping away and re-working the image, over nearly two years.”

### 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.

#### 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 180 200, 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



NEXT WEEK	
1. Impressionism in London	1. Art after World War One
2. Modigliani	2. The Summer Exhibition
3. Gothic Revival	3. Mantegna and Bellini
4. Charles I: King and Collector	4. Burne-Jones
5. A Century of Painting Life	5. Klimt and Schiele
6. <b>The Birth of Art Photography</b>	6. Lorenzo Lotto and His Portraits
7. Picasso 1932	7. The Turner Prize
8. Monet & Architecture	8. Gainsborough's Family Album
9. The Invention of Antiquity	9. Van Gogh and Britain
10. Rodin and Ancient Greece	10. Michelangelo versus Leonardo
Term 1: Wed 26 September, (half-term 24 October) to 5 December 2018	Term 2: Wed 9 January to 13 March 2019 (no half-term)

**Art History Revealed – Wednesday 26 September, half-term 24 October, then to 5 December, Wednesday 9 January – 13 March (no half-term)**

#### **Exhibitions in Start Date Order**

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. **Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018**
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

### **Ideas**

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize – already done

### **London Galleries**

Wallace  
 British Museum  
 Hayward  
 National Gallery  
 National Portrait Gallery  
 White Cube  
 Serpentine  
 Tate Britain  
 Tate Modern  
 Royal Academy  
 Estorics