

# A STROLL THROUGH TATE BRITAIN



This two-hour talk is part of a series of twenty talks on the works of art displayed in Tate Britain, London, in June 2017.

Unless otherwise mentioned all works of art are at Tate Britain.

## **References and Copyright**

- The talk is given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- My sponsored charities are Save the Children and Cancer UK.
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- Each page has a section called 'References' that gives a link or links to sources of information.
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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.

## A STROLL THROUGH TATE BRITAIN

- The Aesthetic Movement, 1860-1880
- Late Victorians, 1880-1900
- The Edwardians, 1890-1910
- The Great War and After, 1910-1930
- The Interwar Years, 1930s
- **World War II and After, 1940-1960**
- Pop Art & Beyond, 1960-1980
- Postmodern Art, 1980-2000
- The Turner Prize
- Summary



West galleries are 1540, 1650, 1730, 1760, 1780, 1810, 1840, 1890, 1900, 1910

East galleries are 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000

Turner Wing includes Turner, Constable, Blake and Pre-Raphaelite drawings

### Agenda

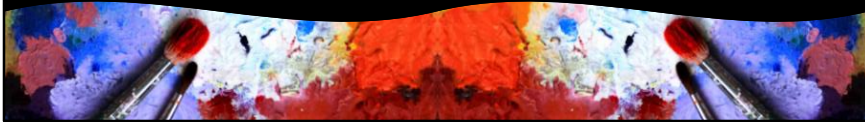
1. A History of the Tate, discussing some of the works donated by Henry Tate and others.
2. From Absolute Monarch to Civil War, 1540-1650
3. From Commonwealth to the Start of the Georgian Period, 1650-1730
4. The Georgian Period, 1730-1780
5. Revolutionary Times, 1780-1810
6. Regency to Victorian, 1810-1840
7. William Blake (1757-1827) and his Influence
8. J. M. W. Turner (1775-1851)
9. John Constable (1776-1837)
10. The Pre-Raphaelite Brotherhood, 1840-1860
11. The Aesthetic Movement, 1860-1880
12. The Late Victorians, 1880-1900

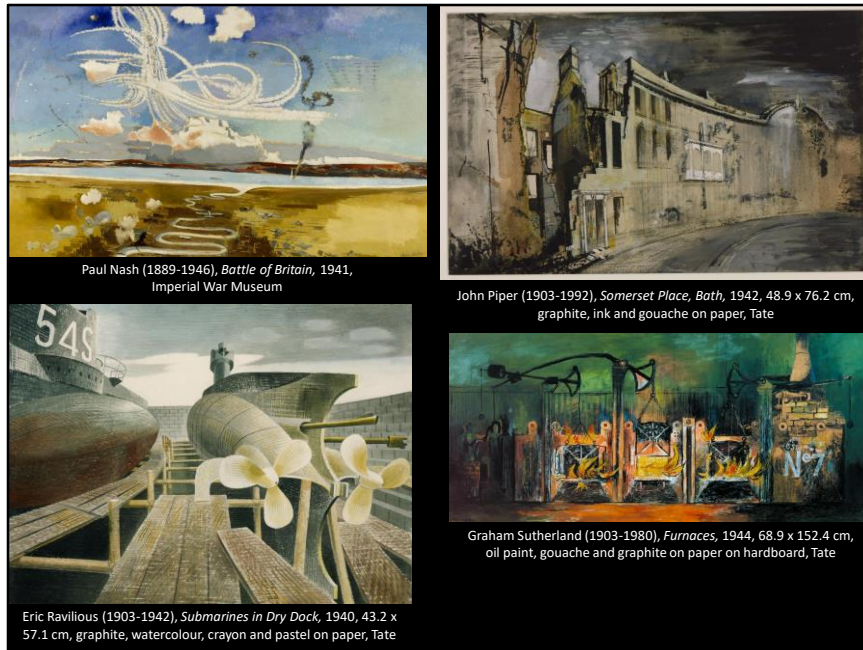
13. The Edwardians, 1900-1910
14. The Great War and its Aftermath, 1910-1930
15. The Interwar Years, 1930s
16. World War II and After, 1940-1960
17. Pop Art and Beyond, 1960-1980
18. Art in a Postmodern World, 1980-2000
19. The Turner Prize
20. Summary

## WORLD WAR II AND AFTER: 1940-1960

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- War artists
- After the War
  - Welfare State, rationing
  - New technologies – antibiotics, television
  - Cold War
  - Festival of Britain, 1951
- Pop Art





Paul Nash (1889-1946), *Battle of Britain*, 1941, Imperial War Museum

John Piper (1903-1992), *Somerset Place, Bath*, 1942, 48.9 x 76.2 cm, graphite, ink and gouache on paper, Tate

Eric Ravilious (1903-1942), *Submarines in Dry Dock*, 1940, 43.2 x 57.1 cm, graphite, watercolour, crayon and pastel on paper, Tate

Graham Sutherland (1903-1980), *Furnaces*, 1944, 68.9 x 152.4 cm, oil paint, gouache and graphite on paper on hardboard, Tate

The works at the Tate were presented by the War Artists Advisory Committee in 1946

- The **War Artists' Advisory Committee**, (WAAC), was a British government agency established within the Ministry of Information at the outbreak of the Second World War in **1939**, with the aim of compiling a comprehensive artistic and **documentary of the history of Britain throughout the war**. When the committee was dissolved in **December 1945** its collection consisted of **5,570 works of art produced by over four hundred artists**. This collection was then **distributed to museums** and institutions in Britain and around the world, with over half of the collection, some **3,000 works**, going to the **Imperial War Museum**. **Thirty-seven artists** were on **full-time salaried contracts** including **John and Paul Nash, John**

**Piper, Eric Ravilious and Graham Sutherland.** Artists on short-term contracts included David Bomberg, Frank Dodson, Jacob Epstein, Duncan Grant, Laura Knight, Wyndham Lewis, L. S. Lowry, Henry Moore, John Skeaping and Stanley Spencer.



### After the War

- The Churchill war ministry was a Conservative-led **coalition government** in the United Kingdom which lasted for most of the Second World War. It was **led by Winston Churchill**, who was appointed by King George VI as Prime Minister. Formed in 1940 in the aftermath of the Norway Debate and within a year of declaring war on Nazi Germany, it persisted **until May 1945**, when Churchill resigned and an election was called. The war ministry was followed by the Churchill caretaker ministry which in turn lasted until 26 July 1945 when the results of the **general election** brought **Labour into government** (1945-50), led by **Clement Attlee**. The result was a sensation and a **total surprise**, particularly to Churchill who had led the country to victory 12 weeks earlier. Voters wanted an **end to austerity** and no return to pre-war depression.
- The **1942 Beveridge Report** spelled out a system of social insurance, covering every citizen regardless of income. It offered nothing less than a **cradle-to-grave welfare state**. Churchill intended to bring about many of these reforms and the **Tory manifesto was similar** to that of the Labour Party but the Tory party was **not trusted** to bring it about. Labour had 393 seats, the Tories 210 and the Liberals just 12. The Labour party's greatest achievement was the creation of the **National Health Service in 1948** despite opposition from the medical profession. **Pressure**

from America to which Britain owed vast sums borrowed to finance the war, resulted in a **rapid withdrawal from India** and the establishment of Israel. **Mountbatten** was made Viceroy of India to facilitate the creation of an independent country but his arrogance, conceit and **incompetence** resulted in an arbitrary partitioning of the country which led to a bloodbath and the **death of millions** and tensions that continue to this day.

### **Festival of Britain**

- In 1943 the **Royal Society of Arts** proposed an international exhibition on the **anniversary of the 1851 exhibition**. It was decided it was too expensive and a nationwide Festival of Britain was agreed. The Festival of Britain was built by the post-war **Clement Attlee** Labour Government and, except for the Festival Hall, the **buildings and structures were wantonly destroyed by Winston Churchill in 1951** as he saw it as a symbol of the preceding Labour Government's vision of a new socialist Britain. The centrepiece was on the Southbank and in Battersea park (the Festival Pleasure Gardens).
- There were over **ten million paid admissions** to the six main exhibitions over a period of five months. The most popular event was the South Bank Exhibition with almost 8.5 million visitors, over half of them from outside London. The Festival Pleasure Gardens had over 8 million visitors, three-quarters of them from London.
- Entrance to the **Dome of Discovery** was **five shillings** (children half-price) and the Festival Pleasure Gardens was two shillings and sixpence. The official book was two shillings and sixpence.
- The Festival **cost about £10.5 million**, (apart from the loans for the Festival Gardens) with **revenues of about £2.5m**. The £8 million net cost is about £35 million at 2010 prices.
- The Skylon is the 300 foot tall 'needle' left of centre in the photograph. It had reflecting plates inside so that it sparkled during the day and lights at night. It was designed by Hidalgo Moya (an American architect who lived in Britain), Philip Powell (an English architect) and Felix Samuely (a structural engineer), and fabricated by Painter Brothers of Hereford, England, on London's South Bank between Westminster Bridge and Hungerford Bridge. It was destroyed by Winston Churchill when the Conservative Government came to power the same year. An act that can only be described as petty-minded vandalism. The sculpture to the right of centre is *The Islanders* by the Austrian-British sculptor Siegfried Charoux. It was displayed by the Sea and Ships pavilion and was of two adults and a child and symbolised the relationship between the British people and the sea.

### **Life in the 1950s**

- The country was **still recovering** from the war years. There was **rationing until 1954** and in London many streets contained **bomb sites**.
- The Labour Party led by Clement Attlee won the **1950 general election** but only by



a majority of **five seats** so it held another election in **1951 which it lost** to the Conservative party led by Winston Churchill with the slogan 'Britain Strong and Free'.

- Before losing power the Labour Party organised **The Festival of Britain** to encourage a feeling of recovery after the war.
- **Elizabeth II** became Queen in **1952** (the coronation was in 1953).
- There were **only 3 million TVs by 1954** and that had been boosted in 1953 by people buying TVs to watch the Coronation.
- Most homes only had a **cooker, a vacuum cleaner and a plug-in radio**. Only **one third had a washing machine, only 15% a fridge and only 10% a telephone**.

### Entertainment

- People spent most of their **leisure time at home** – **reading**, listening to the **radio**, some watching television or pursuing hobbies. The most popular hobbies were **knitting** and needle-work for women, and **gardening** for men. Children spent a lot of time playing with other **children outdoors** in the street or local parks or recreations grounds ('recs'). They also enjoyed a range of hobbies such as stamp collecting. Families enjoyed playing board games such as Monopoly, Ludo, and Snakes and Ladders.
- The **cinema was very popular** and there was full programme consisting of a 'B movie' followed by Pathe news followed by the main feature. **Saturday morning cinema for children** was cheap, popular and offered a full programme including a communal sing song with the words on the screen indicated by a bouncing ball.



Richard Hamilton, *This is Tomorrow*, Group 2, 1956, Whitechapel Art Gallery

## Pop Art

- **Pop Art** is a movement that **developed separately in the US and the UK**. In the US it was a **reaction against abstract expressionism** and it was a **return to the hard-edged representational style**. In the UK it was an **academic movement** involving discussion groups and thought about the US pop culture and social changes as seen from afar. Pop Art also has links to earlier movements such as Dada and some of the work of Pablo Picasso, Picabia, Marcel Duchamp and Kurt Schwitters.
- **Pop Art in the UK started in the mid-1950s** and in the US in the late 1950s and 60s. The exhibition *This is Tomorrow* was in 1956 and **Andy Warhol's** famous soup cans were shown in **1962**. In the US early pop artists were Robert Rauschenberg (1925-2008), Jasper John (b. 1930), Andy Warhol (1928-1987) and Roy Lichtenstein (1923-1997).
- In the UK the **Independent Group** at the ICA in 1952 was a very early precursor to Pop Art. The Independent Group was founded by **Eduardo Paolozzi** (1924-2005), John McHalle (1922-1978) and others and led to the ***This is Tomorrow* exhibition in 1956**. Other early pop artists were **Richard Hamilton** (1922-2011), **Peter Blake** (b. 1932), **Patrick Caulfield** (1936-2005), **Pauline Boty** (1938-1966), **Bridget Riley**

(b. 1931), **Anthony Caro** (1924-2013) and **David Hockney** (b. 1937). Pop art was heavily involved with advertising, found objects and is seen by some as an early example of postmodernism.

### ***This is Tomorrow*, Group 2, 1956**

- The exhibition's **most remembered exhibit** was the room created by **Group 2**, comprising **Richard Hamilton**, John Voelcker and John McHale, with help from Magda Cordell and Frank Cordell. It included the Op Art dazzle panels, collage Space modules, and pop art readymade of a **Marilyn Monroe poster**, the **Van Gogh Sunflowers poster**, a film advertising billboard of the ***Forbidden Planet***, **Robby the Robot**, a jukebox, the strawberry perfumed carpet, an endless reel of film depicting the Royal Navy Fleet at sea, large Guinness beer bottles, a Marlon Brando poster image and a 'CinemaScope' collage mural design, and the design of the Pop art collage poster that were all provided by John McHale.

### **Note:Independent Group**

- **Independent Group (IG)** was a radical group of young artists, writers and critics who met at the **Institute of Contemporary Arts (ICA)** in London in the **1950s**, and challenged the dominant modernist and elitist culture dominant at that time, in order to make it more inclusive of popular culture. Artists included **Richard Hamilton** and **Eduardo Paolozzi** and in 1956 the IG held the ground-breaking *This is Tomorrow* exhibition.

### **Bio:Hamilton**

- **Richard Hamilton** (1922-2011) was an English painter and collage artist. His 1956 collage *Just what is it that makes today's homes so different, so appealing?* was produced for the *This is Tomorrow* catalogue and is considered the first work of Pop Art. He was born in Pimlico and left school with no formal qualifications but he managed to get a job as an apprentice and found he had an ability for draughtsmanship. He began to paint in the evenings at Saint Martin's School of Art and in 1938 enrolled at the Royal Academy School. He worked during WWII as a draughtsman and went back to the Royal Academy School after the war but was expelled for not profiting from the instruction. This meant he had to complete two years national Service after which he enrolled at the Slade, began exhibiting at the **Institute of Contemporary Arts (ICA)** and taught at the Central School of Art and Design. At the ICA he met **Eduardo Paolozzi**, **Victor Pasmore** and **Roland Penrose** who introduced him to the work of **Marcel Duchamp**. The success of ***This Is Tomorrow*** secured Hamilton further teaching assignments in particular at the Royal College of Art from 1957 to 1961, where he promoted **David Hockney** and **Peter Blake**.

### **Note:This is Tomorrow**

- **This is Tomorrow, 1956** (the following are notes based on a talk by Rosalind Whyte, Tate Guide)
- The exhibition ran from 9 August to 9 September 1956 and 19,000 people attended.
- It launched Pop Art in Britain but it was a decade before the 'official' launch. It was a ground-breaking, collaborative, and not just canvas on walls. There was no text and no interpretation. 37 people were involved in the organisation.
- There were 12 groups of artists each with their own section. Each section was allocated £50 to decorate it.
- Victor Pasmore and Hamilton. Art and architecture need to be integrated (as in Bauhaus). Henry Moore, *West Wind*, 1928 shows the 'humiliation of surface decoration'. Barbara Hepworth *Winged Figure* (1963) has been outside John Lewis for 50 years and is estimated to have been seen by 200 million people a year.
- There is a Pathe news clip of the exhibition on YouTube.
- The second section of the exhibition, shown above, had Robi the Robot with Marilyn Monroe. The carpet was perfumed and there was a free jukebox, The Fun House.
- Richard Hamilton *She*, 1958-61, Tate with a Toastuum (a toaster and vacuum cleaner combined) showing the path of the toast.
- Smithson, Paolozzi (Glasgow), Henderson, Independent Group, ICA. Brutalist Architecture, such as the Heyward and the national.
- Section 10 was Colin St John Wilson, who produced the catalogue design. With Edward Wright who designed the New Scotland Yard triangular sign.
- The show was seen as very American and Robi the Robot stole the show. Robi the Robot was from *Forbidden Planet* a film released the same year.
- Paolozzi never shows his early 1946-48 work otherwise he would be seen as the creator of Pop Art.
- There were other exhibitions that referred to this one:
  - This Tomorrow: Reinventing Architecture 1953-1978*
  - Art and the 60s: This was Tomorrow*, Tate

## **References**

[https://en.wikipedia.org/wiki/This\\_Is\\_Tomorrow](https://en.wikipedia.org/wiki/This_Is_Tomorrow)

[https://en.wikipedia.org/wiki/Richard\\_Hamilton\\_\(artist\)](https://en.wikipedia.org/wiki/Richard_Hamilton_(artist))



19. Alan Davie, 'Entrance to a Paradise' 1949
20. Henry Moore OM, CH, 'Maquette for Madonna and Child' 1943, cast 1944–5
21. NO IMAGE AVAILABLE Dame Barbara Hepworth, 'Sculpture with Colour (Deep Blue and Red) (5)' 1942
22. \*Sir Eduardo Paolozzi, 'Forms on a Bow' 1949
23. Sylvia Sleigh, 'The Bride (Lawrence Alloway)' 1949

## 1950-1960

1. Wilhelmina Barns-Graham, 'Glacier Crystal, Grindelwald' 1950
2. Kenneth Armitage, 'People in the Wind' 1950
3. \*L.S. Lowry, 'The Pond' 1950
4. \*Lynn Chadwick, 'Stabile with Mobile Elements (Maquette for 'Cypress')' 1950
5. Prunella Clough, 'Man Hosing Metal Fish Boxes' 1951
6. Henry Moore OM, CH, 'Animal Head' 1951
7. Lynn Chadwick, 'Dragonfly' 1951
8. Reg Butler, 'Third Maquette for 'The Unknown Political Prisoner'' 1951–2
9. Reg Butler, 'First Maquette for 'The Unknown Political Prisoner'' 1951–2
10. Reg Butler, 'Second Maquette for 'The Unknown Political Prisoner'' 1951–2
11. NO IMAGE AVAILABLE Peter Lanyon, 'Construction for 'St Just'' 1952
12. \*Francis Bacon, 'Study for a Portrait' 1952
13. \*Dame Elisabeth Frink, 'Bird' 1952
14. Josef Herman, 'Three Miners' 1953
15. William Turnbull, 'Mask I' 1953
16. COPYRIGHT RESTRICTIONS Peter Lanyon, 'St Just' 1953
17. William Scott, 'Orange, Black and White Composition' 1953
18. NO IMAGE AVAILABLE Edward Middleditch, 'Crowd, Earls Court' 1954
19. John Bratby, 'Still Life with Chip Frier' 1954
20. Mary Martin, 'Expanding Form' 1954
21. \*Sir Anthony Caro, 'Woman Waking Up' 1955
22. NO IMAGE AVAILABLE Kenneth Martin, 'Mobile Reflector' 1955
23. Fred Williams, 'Coal Delivery' 1955
24. Ben Nicholson OM, 'August 1956 (Val d'Orcia)' 1956
25. Sir Terry Frost, 'Khaki and Lemon' 1956
26. Patrick Heron, 'Azalea Garden : May 1956' 1956
27. Ghisha Koenig, 'Metal Punchers I' 1957
28. \*Sir Eduardo Paolozzi, 'Cyclops' 1957
29. Dame Barbara Hepworth, 'Sea Form (Porthmeor)' 1958
30. F.N. Souza, 'Crucifixion' 1959
31. Bryan Wynter, 'Riverbed' 1959
32. Aubrey Williams, 'Death and the Conquistador' 1959
33. \*Dame Elisabeth Frink, 'Dying King' 1963



1. Sir Eduardo Paolozzi (1924-2005), *Forms on a Bow*, 1949, bronze on oakwood base, 55.5 x 64.8 x 26.7 cm

Not covered:

- Stephen Gilbert (1910-2007), *Untitled*, 1948. Joined the CoBrA Group (Copenhagen, Brussels and Amsterdam) in 1948. Gilbert lived in Paris and was inspired by animal and insect life and the Group was inspired by the art of children.



Not covered:

**Bio:Davie**

Alan Davie (1920-2014), *Entrance to a Paradise*, 1949. Davie was interested in the subconscious mind particularly from reading the work of Carl Jung. He added layer upon layer of paint marks until those **'rare magical moments when I was completely surprised and enraptured beyond all knowing'**. Davie was a Scottish painter and musician who was influenced by other painters such as Paul Klee, Jackson Pollock and Joan Miró. His style owes a lot to his interest in Zen inspired by his reading of Eugen Herrigel's book *Zen in the Art of Archery* (1953).





1. Victor Pasmore (1908-1998), *The Hanging Gardens of Hammersmith, No. 1*, 1944–7, 79.1 x 109.7 x 2.5 cm

Not covered:

- On the left John Craxton (1922-2009), *Cretan Portrait*, c.1948–52. Craxton first visited Greece in 1946 and he shared a house in Poros with Lucian Freud (1922-2011) and the following year he visited Crete.
- Sylvia Sleigh (1916-2010), *The Bride (Lawrence Alloway)*, 1949. Sleigh paints her lover and future husband, Lawrence Alloway, as his alter ego 'Hetty'. Throughout her career she often reversed gender roles, painting male nudes as seductive 'odalisques'.



1. Barbara Hepworth (1903-1975), *Pelagos*, 1946, elm and strings on oak base, 43 x 46 x 38.5 cm, 15.2 kg

Not covered:

Dame Barbara Hepworth, *Sculpture with Colour (Deep Blue and Red) (5)*, 1942

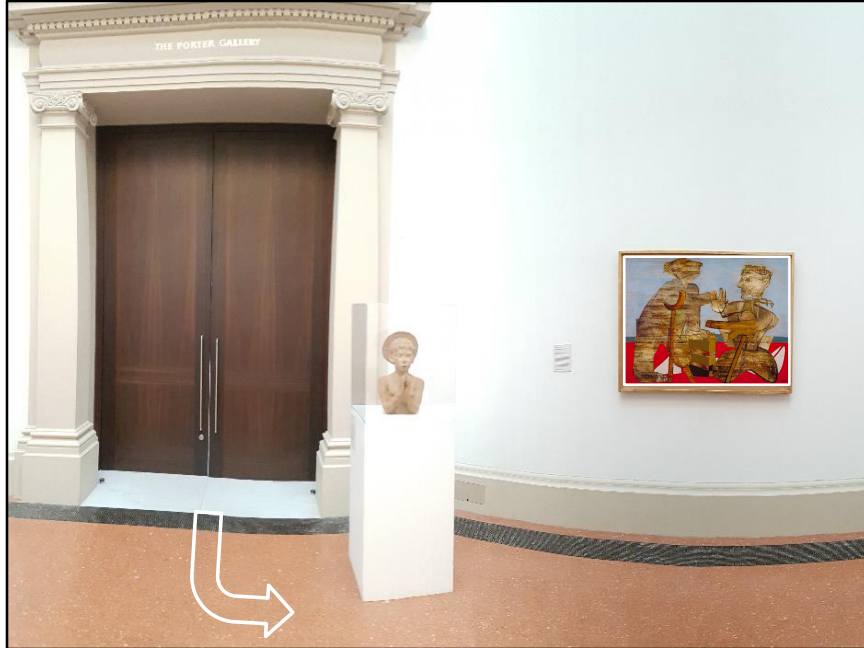
Evelyn Dunbar, *A Land Girl and the Bail Bull*, 1945



1. Sir Jacob Epstein (1880-1959), *Jacob and the Angel*, 1940–41, 214 x 110 x 92 cm, 2500kg
2. Graham Sutherland (1903-1980), 'Green Tree Form: Interior of Woods' 1940, 78.7 x 107.9 cm

Not covered:

Edward Wadsworth (1889-1949), *Bronze Ballet*, 1940. This was painted in Sussex but based on a harbour scene at Le Havre. Wadsworth was interested in representing inanimate objects as living things.



**This is the next room, a small octagonal room.**

1. Jankel Adler (1895-1949), *The Mutilated*, 1942–43, 86.4 x 111.8 cm

Not covered:

- The sculpture is Arnold Machin, *St John the Baptist*, c.1944



1. Francis Bacon (1909-1992), *Three Studies for Figures at the Base of a Crucifixion*, c.1944, 94 x 73.7 cm
2. Graham Sutherland (1903-1980), *Feeding a Steel Furnace*, 1941-42, 90.2 x 86.4 cm



1. Leonard Rosoman (1913-2012), *Bomb Falling into Water*, 1942, 63.5 x 76.2 cm
2. John Piper (1903-1992), *St Mary le Port, Bristol*, 1940, 76.2 x 63.5 cm

Not covered:

The sculpture is Henry Moore, *Maquette for Family Group*, 1945

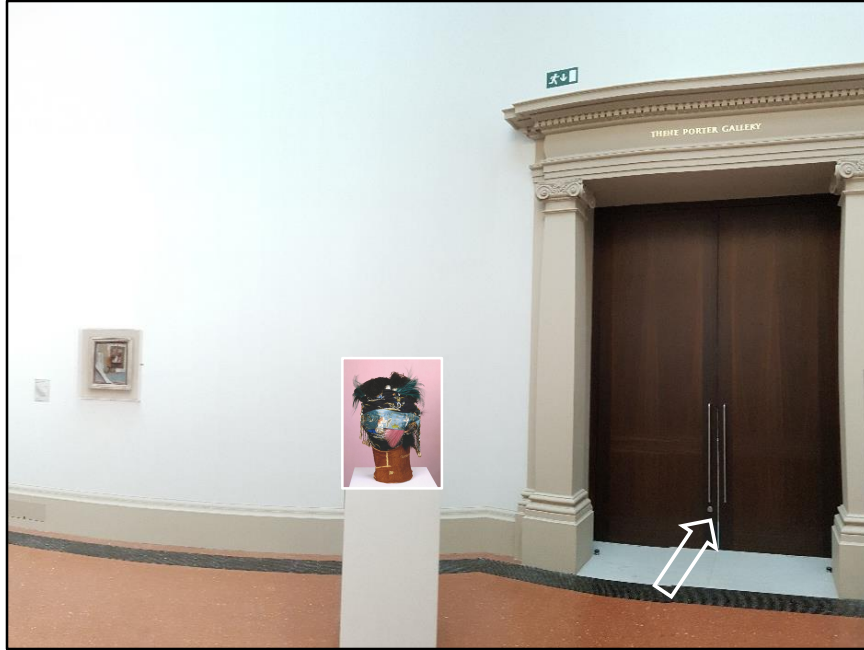
David Bomberg (1890-1957), *Bomb Store*, 1942. Bomberg waited three years before receiving a commission from the War Artists Advisory Committee. He may have been rejected initially because of his preference for abstract work or perhaps because since the 1920s he had drifted into relative obscurity. He was eventually commissioned to paint the largest bomb store in Britain at Burton-on-Trent. He spent to weeks drawing and painting but his painting were rejected as too innovative although they are now regarded as the high point of his career. Two years later the bomb store exploded , the largest explosion ever recorded in British soil, it killed 68 people and the tremors were felt in Southern Europe.



Kurt Schwitters, (*Relief in Relief*), c.1942–5

Not covered:

The sculpture is Naum Gabo, *Linear Construction No. 1*, 1942–3



Eileen Agar (1899-1991), *Angel of Anarchy*, 1936–40, plaster, fabric, shells, beads, diamante stones and other materials, 52 x 31.7 x 33.6 cm





Sculptures to the left of the door are:

- Reg Butler (1913-1981), *First, Second and Third Maquette for 'The Unknown Political Prisoner'*, 1951–2. He won first prize for these works in a competition later discovered to be CIA-sponsored anti-Soviet propaganda
- Mobile is Lynn Chadwick, *Dragonfly*, 1951

Right of the door

- Sculpture Henry Moore (1898-1986), *Animal Head*, 1951
- William Scott (1913-1989), *Orange, Black and White Composition*, 1953. Scott was one of the most successful painters in 1950s Britain. He painted figures, landscapes and especially still lifes.
- Fred Williams (1927-1982), *Coal Delivery*, 1955. A rare example of his early work, it reflects the tradition of urban realism in British art, which drew upon the example of Walter Sickert, as well as current social concerns. Williams returned to Australia where he became one of the leading artists of his time.
- Prunella Clough (1919-1999), *Man Hosing Metal Fish Boxes*, 1951. Clough was concerned with depicting ordinary working people without reference to classical traditions.
- Mary Martin (1907-1969), *Expanding Form*, 1954. Martin was one of a number of

artists making abstract relief-sculptures during the early 1950s including her husband Kenneth Martin and Victor Pasmore.

- Kenneth Armitage (1916-2002), *People in the Wind*, 1950, now on display at Tate St. Ives. This sculpture was exhibited in the British section of the 1952 Venice Biennale, along with works by Reg Butler, Lynn Chadwick, Bernard Meadows and others. Though in his catalogue essay, Herbert Read associated their art with Cold War anxieties, Armitage's work was often humorous or faintly erotic.
- Note that Elisabeth Frink, *Dead Hen*, 1957 is now (27/7/17) on display on a plinth



- Large sculpture is Barbara Hepworth (1903-1975), *Sea Form (Porthmeor)*, 1958. Porthmeor is a beach close to Hepworth's studio in St Ives, Cornwall. This sculpture was described as 'seems to belong to the living world of the sea.' The curling top lip of the bronze is like a representation of a breaking wave while the green and white patina of the inner surface recalls the colour of the sea and surf.
- Sculpture on the right is Ghisha Koenig (1921-1993), *Metal Punchers I*, 1957. Koenig was interested in the lives of the working class and from the mid-1950s onwards she regularly sketched people working in factories.
- Painting on the left is Edward Middleditch, *Crowd, Earls Court*, 1954. Middleditch was one of a group known as kitchen sink artists who were at the forefront of social realism. They painted the details of everyday lives without political comment. The dark colours and mundane scene reflect the melancholy of post-war austerity.
- Painting on the right Peter Lanyon (1918-1964), *St Just*, 1953. Lanyon was a Cornish painter of landscapes often heavily abstracted. He died aged only 46 but produced a original and important body of work. He took up gliding as a hobby and many of his paintings were inspired by aerial views of the countryside. He died as a result of a gliding accident.



Pop Art and Beyond,  
1960-80

Elisabeth Frink, *Dying King*, 1963

The large painting at the back to the left of the door is F.N. Souza (1924-2002), *Crucifixion*, 1959

On the right of the door is John Bratby (1928-1992), *Still Life with Chip Frier*, 1954. Bratby was an English painter and writer who founded the kitchen sink realism style of art that was influential in the late 1950s. He was born in Wimbledon and studied at Kingston School of Art and then the Royal College of Art.



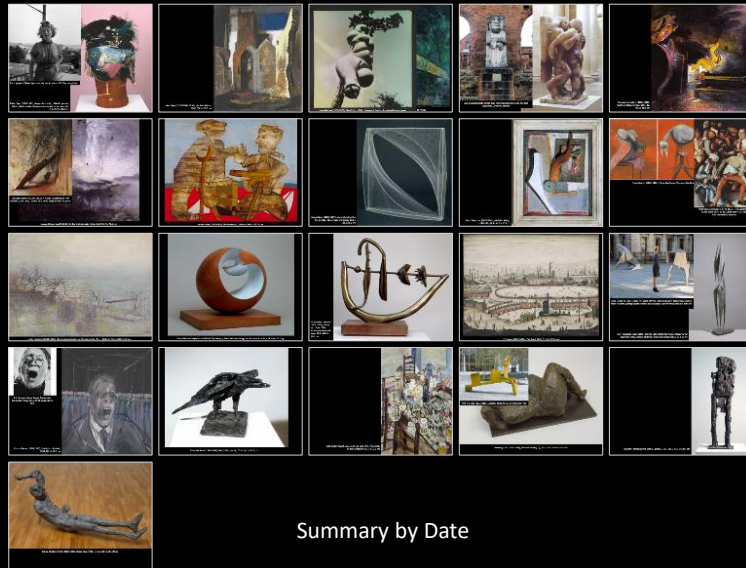
1. Sir Eduardo Paolozzi (1924-2005), *Cyclops*, 1957, 111.1 x 30.5 x 20.3 cm

On the left is Ben Nicholson, *August 1956 (Val d'Orcia)*, 1956

On the right Patrick Heron, *Azalea Garden : May 1956*, 1956



- Francis Bacon (1909-1992), *Study for a Portrait*, 1952
- L.S. Lowry (1887-1976), *The Pond*, 1950
- Elisabeth Frink (1930-1993), *Bird*, 1952, bronze, 20.3 x 24.1 x 36.2 cm
- Anthony Caro (1924-2013), *Woman Waking Up*, 1955
- Lynn Chadwick, *Stabile with Mobile Elements (Maquette for 'Cypress')*, 1950
- The mobile above is Lynn Chadwick, *Dragonfly*, 1951
- The small sculptures at the back to the left of the door is Reg Butler, *First, Second and Third Maquette for 'The Unknown Political Prisoner'*, 1951-2
- As previously noted, the small sculpture to the right of the door is Henry Moore, *Animal Head*, 1951 and the painting to the right of the door is William Scott, *Orange, Black and White Composition*, 1953.







Eileen Agar (1899-1991), *Angel of Anarchy*, 1936-40, plaster, fabric, shells, beads, diamante stones and other materials, 52 x 31.7 x 33.6 cm

Photograph of Eileen Agar on a balcony in France 1937 by Joseph Bard 1882-1975

- 'The blindfolded *Angel of Anarchy* is loosely based on an earlier painted plaster head. Agar stated that with this new work she wanted to create something **'totally different, more astonishing, powerful ... more malign'**. It suggests the foreboding and uncertainty that she felt about the future in the late 1930s. Believing that **women are the true surrealists**, Agar wrote: **'the importance of the unconscious in all forms of Literature and Art establishes the dominance of a feminine type of imagination over the classical and more masculine order.'** (Tate display caption)
- **Eileen Forrester Agar** (1899-1991) was a British painter and photographer associated with the Surrealist movement. She was born in **Buenos Aires** to a wealthy **Scottish father** and **American mother**, Agar moved with her family to **London in 1911**. She showed an early aptitude for art and attended the **Slade from 1925 to 26** and then **studied in Paris**. She was a woman of striking beauty and was always surrounded by admirers. She met the Surrealists **André Breton** and **Paul Éluard** with whom she had a friendly relationship. She was a member of the



**London Group** from 1934 onwards and became a **Royal Academy Associate** in **1990**.

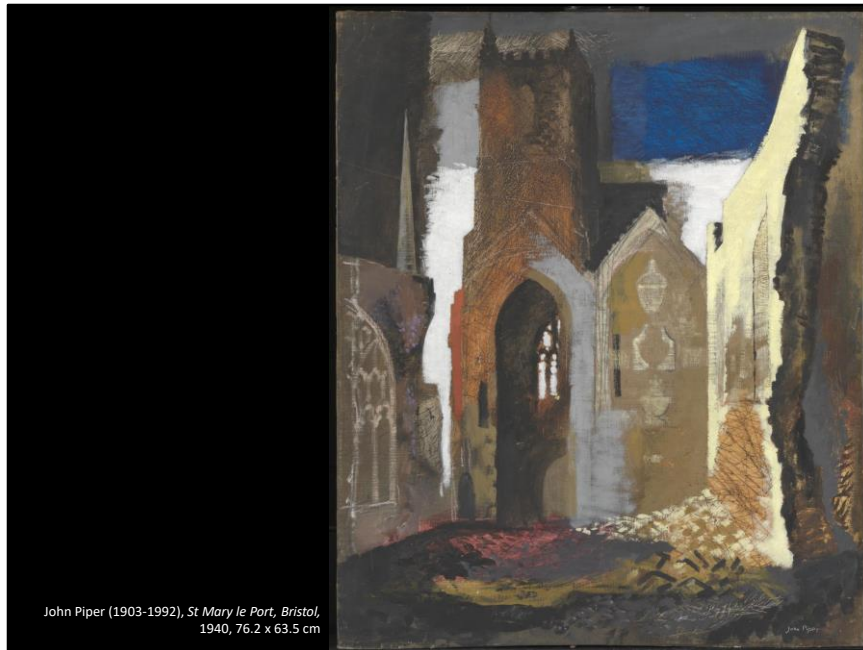
- In the **mid-1930s** Agar and Joseph Bard (1882-1975), a Hungarian writer, began renting a house for the summer at **Swanage in Dorset**. Here she **met Paul Nash** and the two began an **intense relationship**. In 1935 Nash introduced Agar to the concept of the **found object**. Together, they collaborated on a number of works, such as *Seashore Monster at Swanage*. Nash recommended her work to Roland Penrose and Herbert Read, the organisers of the **1936 International Surrealist Exhibition** at the New Burlington Galleries, in London and to her surprise **she became the only British woman to have work, three paintings and five objects, included in that exhibition**. In 1937, Agar had a holiday with Picasso and Dora Maar with Paul Éluard, Roland Penrose and Lee Miller, who photographed her.
- She married Bard in 1940 and they had two children. The war interrupted her artistic activity and she continued to exhibit regularly after the war until her death in 1991.

### **References**

<http://www.tate.org.uk/art/artworks/agar-angel-of-anarchy-t03809>

<http://www.tate.org.uk/context-comment/articles/microtate-9-angel-anarchy>

<https://www.theguardian.com/artanddesign/2004/nov/27/art.asbyatt>



John Piper (1903-1992), *St Mary le Port, Bristol*, 1940, 76.2 x 63.5 cm

- 'Piper was commissioned as a war artist during the Second World War, painting the 'Home Front'. In this capacity he made a series of paintings of bombed buildings, visiting the sites to take photographs and make sketches, which formed the basis for a series of paintings. **St Mary le Port** was hit in the attacks on **Bristol Docks in November 1940.**' (Tate display caption)

### Bio:Piper

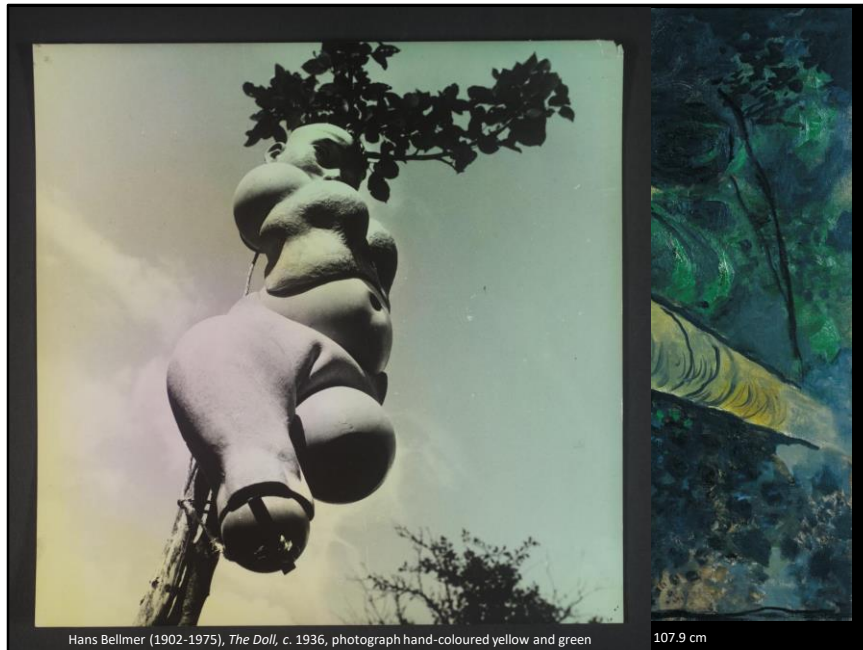
- **John Piper** (1903-1992) was born in **Epsom**, the **son of a solicitor**. As a child he explored the countryside and painted **pictures of old churches** and started making illustrated guide books. He had two older **brother** one of whom was **killed at Ypres** in 1915. After attending Epsom College he wanted to become an artist but his father insisted he join the family law firm. He worked there for three years and took his articles but refused an offer of a partnership. His father **disinherited him** but it enabled him to attend **Richmond School of Art** where he prepared for his entry into the **Royal College of Art** in 1928. He married a fellow student, Eileen Holding, in 1929. He held a joint exhibition with his wife and wrote art and music reviews. One review led to an invitation to join the **Seven and Five Society**. The

Seven and Five Society was started in 1919 as a rejection of modernism but it was taken over by Nicholson, Moore and Hepworth with a modernistic agenda and they expelled the founders. In 1935 Piper's **wife left him** for another artist and he moved in with **Myfanwy Evans**, the art critic, in a farmhouse near **Henley**. Piper met **John Betjeman** who asked him to write and illustrate the ***Shell Guide to Oxfordshire***.

- At the start of World War Two Piper was persuaded by Kenneth Clark to work as an **official war artist** for the War Artists' Advisory Committee, which he did from 1940 to 1944 on **short-term contracts**. Piper was one of only two artists commissioned to paint inside of Air Raid Precaution control rooms. In November 1940 Piper persuaded the WAAC committee that he should be allowed to concentrate upon **painting bombed churches**. This may have reflected both his pre-war **conversion to the Anglican faith** as much as his previous interest in depicting derelict **architectural ruins**. The terms of this commission meant Piper would be visiting bombed cities, and other sites, as soon as possible **following an air raid** often "**the following morning, before the clearing up**". He arrived in **Coventry the morning after the air raid** of 14 November 1940 that resulted in 1,000 casualties and the destruction of the medieval cathedral.
- After the war, Piper wrote extensively on modern art in books and articles. In 1992, after suffering from **Alzheimer's Disease** for some time, John Piper died at his home at Fawley Bottom, Buckinghamshire, where he had lived for most of his life. Two of his children are or were artists as well as two of his grandchildren.
- The Tate collection holds 180 of Piper's works, including etchings and some earlier abstractions. Major retrospective exhibitions have been held at Tate Britain (1983–84), the Dulwich Picture Gallery, the Imperial War Museum and others.

## References

- <http://www.tate.org.uk/art/artworks/piper-st-mary-le-port-bristol-n05718>



Graham Sutherland (1903-1980), 'Green Tree Form: Interior of Woods' 1940, 78.7 x 107.9 cm

Hans Bellmer (1902-1975), *The Doll*, c. 1936, photograph hand-coloured yellow and green

- 'This composition was based on a **tree fallen across a grassy bank, its roots exposed**. Sutherland isolated this '**found object**' and **abstracted its form** so that it seems to loom from the murky green surrounds. It **resembles a monster**, or even a truncated human figure similar to the distorted, erotic dolls of the surrealist Hans Bellmer (1902-1975) that he produced in the 1930s. Writing about his process, Sutherland stated, "**The prototype in nature has got to be seen through the terms of art. A metamorphosis has got to take place.**" ' (Tate display caption)
- Hans Bellmer was a German surrealist who produced a series of dolls during the 1930s. Partly influenced by Jacques Offenbach's (1819-1880) final opera *The Tales of Hoffmann*, in which the hero falls in love with a realistic life-size mechanical doll. This is a photograph of his second doll. He was bitterly opposed to the Nazi Party and fled to Paris in the mid-1930s. Bellmer was fascinated with the corruption of innocence. The art historian Rosalind Krauss described his use of the *Doll* imagery as a tactic: '**To produce the image of what one fears, in order to protect oneself**

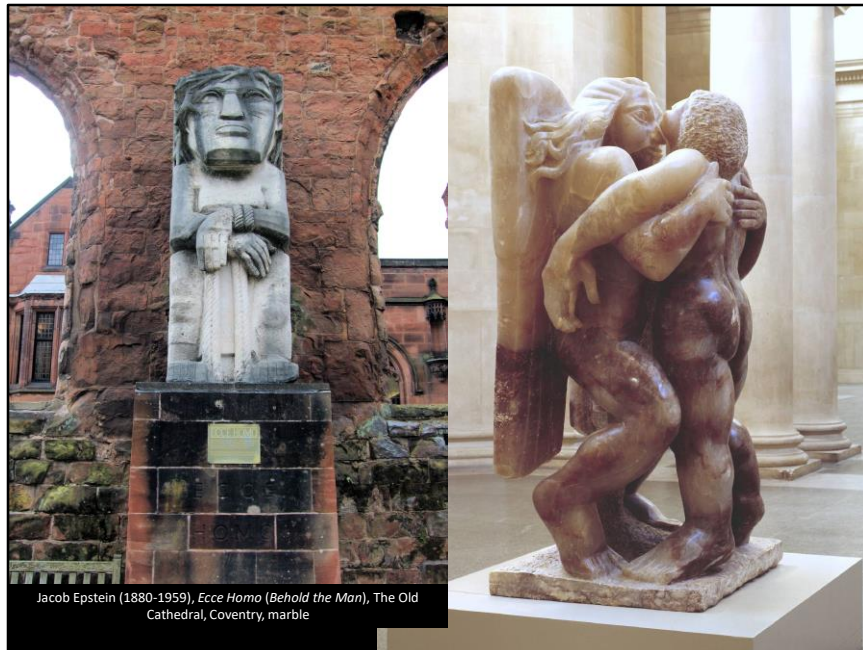
from what one fears’.

### **Bio:Sutherland**

- Graham Sutherland (1903-1980) was **born in Streatham**, the **son of a lawyer**. He trained as an **engineer** and then went to **Goldsmith’s College**. He specialised in engraving and was influenced by **Samuel Palmer**. He **did not paint until his 30s** when the **print market collapsed** due to the **Great Depression**. He produced mostly landscapes **influenced by Paul Nash**. He exhibited at the **1936 *International Surrealist Exhibition*** and **taught** at various colleges and continued with design work. He visited and was inspired by the landscape of **Pembrokeshire**. During **WWII** he became a **war artist** and painted **tin mining** in **Cornwall** and **bomb damage in London**. He had **converted to Catholicism** in 1926 the year before his **marriage** and in the early 1950s was asked to **design a tapestry** for the new **Coventry Cathedral**. After the war he painted landscapes and he continued to paint portraits of which the most famous is of Somerset Maugham and the most notorious of Winston Churchill.

### **References**

- <http://www.tate.org.uk/art/artworks/sutherland-green-tree-form-interior-of-woods-n05139>



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

Jacob Epstein (1880-1959), *Ecce Homo (Behold the Man)*, The Old Cathedral, Coventry, Subiaco marble

- 'The Old Testament tells how **Jacob tricked his father, Isaac**, into giving him the birthright belonging to Esau, his elder brother. Later, at a crisis in his life, Jacob wrestles through the night with an **unknown assailant**, who restrains him by 'touching on the sinew of his thigh'. Here, **the angel is supporting Jacob**, who has just collapsed. Jacob realises he has been **fighting God**. In the morning **the angel blesses him** for not giving up. This sculpture has been seen as **representing an artist struggling with his materials**, as well as the **struggles of European Jews** during the Second World War.' (Tate display caption)
- This is one of a **group of large carvings** of religious themes completed in the 1930s, starting with *Behold the Man* (1934-5, Coventry Cathedral). Critics found it shocking that this scene from Genesis was represented using such primitive forms. Epstein was clearly inspired by the energy found in primitive art but he has not incorporated any particular style.
- He carved the figures from a block of English alabaster and he has retained the

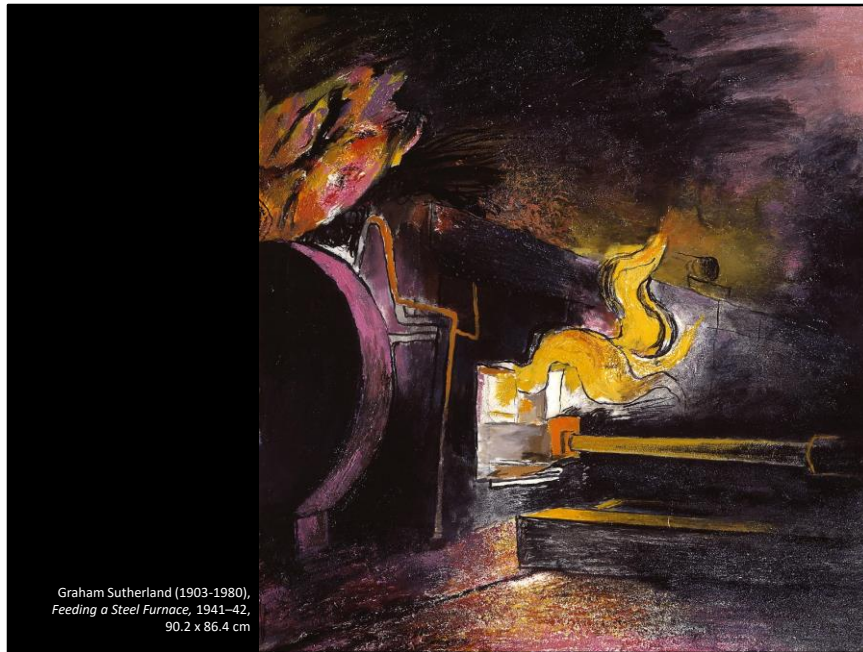
massive bulk of the original block which brings a strength to the two figures. It has been carved using two distinct types of tool that produce the smooth and rough surfaces. There is a natural fault line in the stone from Jacob's left wrist down through to the palm of his hand and across his little finger. It was cleaned in 2000 to restore the soapy translucency and soft matt sheen as opposed to the pre-restoration polished gloss.

- The angel seems to have squeezed the life out of Jacob who has his eyes closed and his head thrown back. This must be in the morning when Jacob collapses as he realises he has spent the night wrestling with God.
- Before he began Epstein **painted a watercolour, *Jacob Wrestling***, which was included in his 1932 exhibition. **Epstein had read and reread Genesis many times** and the story of Jacob has personal significance partly because he has the same name and partly because his art was a continual struggle from which he never gave up.
- Ecce homo ('behold the man') are the Latin words used by Pontius Pilate in John 19:5, when he presents a scourged Christ, bound and crowned with thorns, to a hostile crowd shortly before his Crucifixion. It received a hostile reception although one critic said, 'There was much sentimentality and clap-trap to be cleared away from the idea of religious art...'. It never sold and in 1969 found a site in the ruins of Coventry Cathedral.
- The material is gypsum alabaster (hydrated calcium sulphate) found in the Midlands and the material was part of a major industry in Nottingham in the 14<sup>th</sup> and 15<sup>th</sup> centuries when it was used to carve small statues and altarpieces. It is so soft it can be scratched with a fingernail and it is soluble in water and so cannot be used for outdoor work. The purest form is snow white but oxides of iron produce brown clouding and veining. It can be heated in water to remove the translucency and create a material that looks like marble. It can be heated and powdered to create Plaster of Paris. The other type of alabaster is calcite, calcium carbonate, a slightly harder material that fizzes when treated with hydrochloric acid. Marble is a form of calcite.

## References

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





Graham Sutherland (1903-1980), *Feeding a Steel Furnace*, 1941-42, 90.2 x 86.4 cm

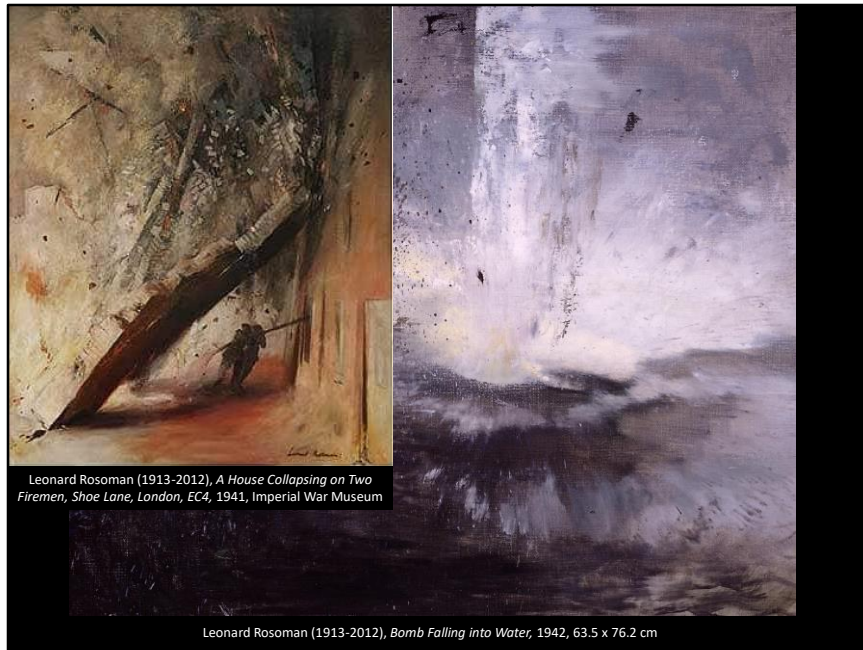
- 'Sutherland's **third six-month contract** with the **War Artists Advisory Committee** began on 1 August 1941, at which time he was completing the last of his paintings of bomb damage in London. He continued to be assigned to Supply and Home Security subjects but, with the Blitz over (7 September 1940 –11 May 1941, 8 months, 5 days), was directed towards **industrial production** for his next works; it was noted that he '**already had specific factories in mind**'. Having returned to Kent from a **few days holiday** in Pembrokeshire on 15 September, it was suggested that he might go to **Cardiff to paint steel works for arms production**. He went to the **Guest, Keen and Baldwin Steel Works** near Cardiff later that month and on 29 October the WAAC noted that he was '**now back [from Wales and] ... had secured much promising material**'. (Tate)
- Graham Sutherland (1903-1980) was **born in Streatham**, the **son of a lawyer**. He trained as an **engineer** and then went to **Goldsmith's College**. He specialised in engraving and was influenced by **Samuel Palmer**. He **did not paint until his 30s** when the **print market collapsed** due to the **Great Depression**. He produced mostly landscapes **influenced by Paul Nash**. He exhibited at the **1936**



**International Surrealist Exhibition** and **taught** at various colleges and continued with design work. He visited and was inspired by the landscape of **Pembrokeshire**. During **WWII** he became a **war artist** and painted **tin mining** in **Cornwall** and **bomb damage in London**. He had **converted to Catholicism** in 1926 the year before his **marriage** and in the early 1950s was asked to **design a tapestry** for the new **Coventry Cathedral**. After the war he painted landscapes and he continued to paint portraits of which the most famous is of Somerset Maugham and the most notorious of Winston Churchill.

### References

- <http://www.tate.org.uk/art/artworks/sutherland-feeding-a-steel-furnace-n05738>



Leonard Rosoman (1913-2012), *Bomb Falling into Water*, 1942, 63.5 x 76.2 cm  
 Leonard Rosoman (1913-2012), *A House Collapsing on Two Firemen, Shoe Lane, London, EC4, 1941*, 76.8 x 91.8 cm, Imperial War Museum

- 'As a member of the **National Fire Service**, Rosoman had first-hand experience of fighting fires during German bombing raids. He was stationed in the **East End of London**, which was especially badly hit. He explained that *Bomb Falling into Water* was 'painted in 1942 when I was in the N.F.S. and was the result of night after night fighting fires in the London dock area – bombs were falling into the Thames and into the water in the docks.' (Tate display caption)
- It was *A House Collapsing* that attracted the attention of Kenneth Clarke, then director of the National Gallery and chairman of the war artists' advisory committee, who invited Rosoman to join his **elite band of official war artists**.
- He **died aged 98**, a was a painter, illustrator, muralist, printmaker, a teacher of distinction and a war artist. He helped **revitalize the Royal Academy** and painted the **mural in the restaurant**.

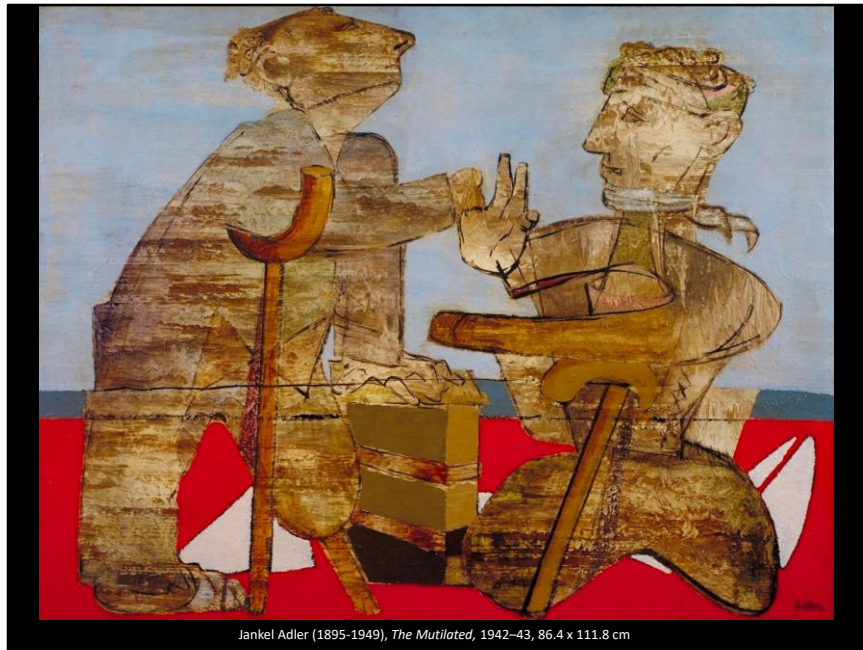
### Bio:Rosoman

- **Leonard Rosoman** (1913-2012) was **born in London** and educated in

**Peterborough** and the school of art in **Newcastle**. This was followed by the **Royal Academy School** in **1935-36** and the following year he was commissioned to illustrate a children's book. At the beginning of World War Two he joined the Auxiliary (later National) **Fire Service** and began making **painting of the Blitz**. *A House Collapsing on Two Firemen, Shoe Lane, London, EC4* (1941, Imperial War Museum), shows the death of a young fireman who had just taken over from Rosoman, the other fireman survived. He later illustrated books on fire fighting and in 1945 was appointed as a **full-time salaried war artist** to document the activities of the **British Pacific Fleet**. He spent three months on the **aircraft carrier HMS Formidable** and became fascinated with the new technologies he found on board. After the war he taught in various art colleges including the Royal College of Art where he **taught David Hockney**. In 1951 he painted a **mural for the Festival of Britain**. He was elected an associate and then a full **Academician** in 1969 and he became an important force for change and bringing the Royal Academy out of its conservative past and into the modern world. He painted the **mural in the restaurant** illustrating life in the Academy and the surrounding area.

### References

- <http://www.tate.org.uk/art/artworks/rosoman-bomb-falling-into-water-n05729>



Jankel Adler (1895-1949), *The Mutilated*, 1942–43, 86.4 x 111.8 cm

### **Bio:Adler**

- Jankel Adler (1895-1949) was **born in Poland** and **studied in Germany** where he became **friends with Paul Klee** in Dusseldorf. He **published anti-Fascist tracts** in Germany and when **Hitler came to power** he **fled the country** and **worked in Paris** where he **met Picasso**. The Nazis paraded his work through the streets as an **example of degenerate art** for the crowds to jeer and laugh.
- 'As a **Polish Jew and a socialist**, Adler left Germany when the National Socialist party came to power in 1933. He worked in Warsaw and Paris before arriving in Britain with the Polish army. The work Adler made during the Second World War was clearly affected by his **own experiences as a refugee**, and by the first news of the **concentration camps**. *The Mutilated* was **painted in London** during **heavy bombing** and reflected, Adler said, his **admiration** for '**the behaviour of Londoners under great stress and suffering**', adding, '**only then could humanity be seen at its best**.' (Tate display caption)
- He joined the **Polish army** when World War II broke out but left two years later because of **bad health**. He moved to **Scotland** briefly and then **London**. During the 1940s he was exhibited at a **number of exhibitions** in London, Paris and New York

and **he died in 1949** in London. Sadly, **none of his nine brothers and sisters had survived** the Holocaust.

### **References**

- <http://www.tate.org.uk/art/artworks/adler-the-mutilated-t00372>



Naum Gabo (1890-1977), *Linear Construction No. 1*, 1942–43, perspex and nylon, 34.9 x 34.9 x 8.9 cm

- ‘**Russian-born constructivist Naum Gabo** first came to **England in 1935**, and spent the war years in **Cornwall**. It was there, near St Ives, that he began to use **nylon filament** in his sculpture. Space and time remained Gabo’s main artistic preoccupations and with his sculpture he aimed to produce a **self-contained object that would suggest the universal and infinite**. Writing of Gabo’s work, the critic Herbert Read said that it **hovered ‘between the visible and the invisible, the material and the immaterial’**, becoming ‘the crystallization of the purest sensibility.’’ (Tate display caption)
- When first made it was called *Linear Construction*. He made many other version and this type is now called *Linear Construction, No. 1, Variation* where ‘variation’ refers to the small step back on two sides. There are **seventeen or eighteen versions** of *Linear Construction, No. 1* and *Linear Construction, No. 1, Variation*. Gabo also produced over twenty versions of *Linear Construction, No. 2*.
- He was born Naum Neemia Pevsner but **changed his name** to avoid confusion with his **famous younger brother Antoine Pevsner**. He originally trained as an **engineer**

and modern art inspired him to become a sculptor. He became a leading exponent of **Constructivism** and with his brother wrote a book on the theory. He **rejected the imitation of nature** and agreed with Wassily Kandinsky that sculpture could provide a **route to a new reality both physical and spiritual** and a 'more perfected social and spiritual life'. His aim was to produce works that '**appeal more to our minds and our feelings than to our crude physical senses.**'

### Note:Constructivism

- **Constructivism** was an artistic and architectural philosophy that originated in Russia beginning in **1913 by Vladimir Tatlin**. This was a rejection of the idea that art was devoid of practical function; an idea that can traced back to Kant. Tatlin wanted 'to construct' art that had a **social purpose**. Constructivism had a great effect on modern art movements of the 20th century, influencing major trends such as the **Bauhaus** and De Stijl movements. Its influence was widespread, with major effects upon architecture, graphic design, industrial design, theatre, film, dance, fashion and to some extent music. The term Construction Art was first used as a **derisive term by Kazimir Malevich** to describe the work of Alexander Rodchenko in 1917. Constructivism first appears as a **positive term in Naum Gabo's Realistic Manifesto** of 1920.

### Bio:Gabo

- **Sir Naum Gabo** (formerly Naum Neemia or some sources say Neyemiya Borisovich **Pevzner**, 1890?–1977) was born in **south-west Russia** to the owner of a foundry. His **Jewish parents** may have changed his year of birth later to avoid military service. He was a **rebellious youth** and was expelled from two schools. As a teenager he developed a strong commitment to **radical politics** and it was the times of the failed **1905 revolution**. His interest in **art** was **influenced** by his elder brother **Antoine Pevsner**. His parents wanted him to become a doctor but at Munich University he switched to studying philosophy, civil engineering and art history under Heinrich Wölfflin.
- Sir **Nikolaus Pevsner** (1902–1983) is not related. He was a German, later British scholar of the history of art, and especially that of architecture and best known for his 46-volume *The Buildings of England* (1951–74).
- At the outbreak of WWI, Neyemiya went to **Denmark** with his brother and started **making sculptures** consisting of flat, planar elements. These works combined ideas from **Cubism, Russian icon painting** and **modern engineering practice**. To distinguish himself from his artistic brother **he coined the name 'Gabo'**. The two brothers went to **Moscow in 1917** and **enthusiastically participated** in the exciting developments in modern art taking place. He produced *Kinetic Construction: Standing Wave* (1920, Tate collection) and declared art should be placed in the 'squares and streets' to **communicate to a mass audience**. He was influenced by avant-garde artists such as **Kazimir Malevich** and **Vladimir Tatlin** but **by 1922** was

becoming **disillusioned** with the increasingly **authoritarian Soviet regime** and the **preference for realism**. He was able to **travel to Berlin** to organise the first Russian art exhibition and he **stayed there**. There he lived with Elisabeth Richter until her tragic death in childbirth in 1929.

- In the West, **Gabo became a leading representative of Constructivism**, an art aligned with social, political, and scientific **progress**, expressed by precise impersonal techniques, and **geometric forms** and materials suggesting **engineering structures**, machinery, or scientific labs. In 1928 Gabo wrote an article for *Bauhaus* magazine denouncing the growing assimilation and vulgarization of Constructivism by fashion and design. His first **one-man show was in Hanover in 1930**.
- After the **Nazis came to power in 1933**, Gabo decided that it was imperative for him to **leave Germany**, and he subsequently spent **three years in Paris**, in conditions of **profound poverty and depression**, during which time he produced **very little work**. His career and spirits revived when he **moved to London in the spring of 1936**. He soon met and **married Miriam Franklin**, *née* Israels (1907–1993), with whom he **lived very happily for the rest of his life**. Moreover, England was currently a **principal centre of the modern movement in art and design**. Gabo encountered other émigrés from Germany and also became good friends with the critic **Herbert Read**, abstract artists such as **Ben Nicholson** and **Barbara Hepworth**, and the architect Leslie Martin.
- Gabo's English constructions, such as *Spheric Theme* (1937–8, Solomon R. Guggenheim Museum, New York) and *Construction in Space: Crystalline Centre* (1938, Tate collection), revealed a **new transparency and curvilinearity**. Both effects depended upon his discovery and aesthetic exploitation of the recently marketed type of plastic known in Britain as **Perspex**, which was less brittle and so more easily malleable than its predecessors.
- **In 1938**, Gabo spent six months in the **United States**. Thereafter he was constantly thinking about **moving** across the Atlantic, to escape a war which was first imminent and then actual, but he **ultimately stayed in England** until November **1946**. He spent the years of the Second World War in the relatively **peaceful surroundings** of Carbis Bay, Cornwall, in close proximity to Nicholson, Hepworth, the critic Adrian Stokes.
- After the war he **travelled to America** but was **not as successful** as he had hoped but on his **return to England in 1954** he received a commission for an **outdoor sculpture** for a department store in **Rotterdam**. When this was unveiled in 1957 his **fame soared** and during the **last twenty years of his life** he received **prizes and honours** from around the world culminating in the **KBE in 1971**.

### **Bio:Kant and Beauty**

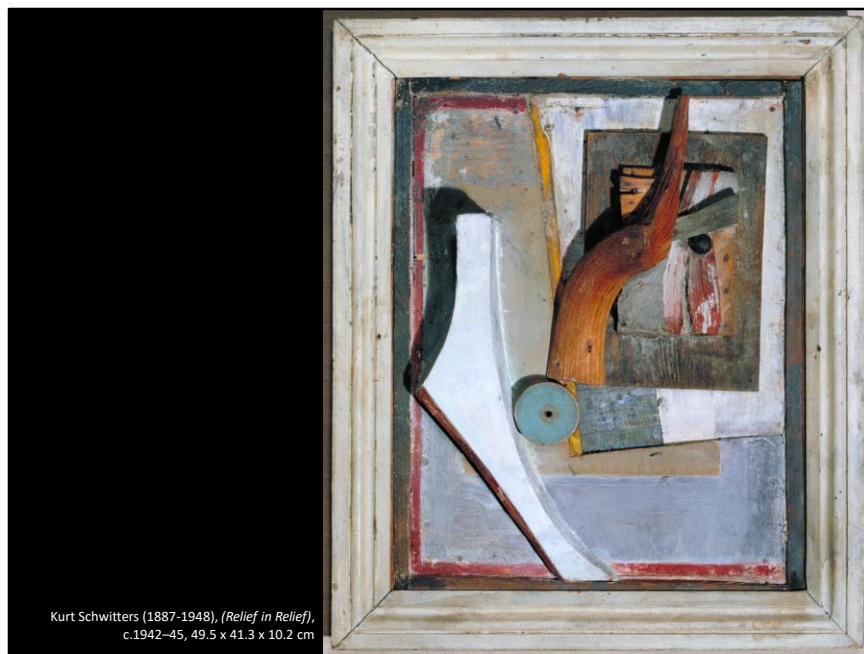
- In *Critique of Judgement* Kant identifies four features of our judgements about beauty,



- they are disinterested, that is the pleasure we derive is from its beauty not from anything else (such as a beautiful meal).;
- they are universal, that is we expect other people to agree and feel such judgements are worth debating; and they are necessary;
- we feel there is a purpose but we cannot ever find it ('purposive without purpose').

### **References**

- <http://www.tate.org.uk/art/artworks/gabo-linear-construction-no-1-t00191>
- <https://www.iep.utm.edu/kantaest/#H2>



Kurt Schwitters (1887-1948), *(Relief in Relief)*, c.1942-45, 49.5 x 41.3 x 10.2 cm

- '**Schwitters** was associated with the **irreverent Dada movement in 1920s** Germany. He developed idiosyncratic forms of collage that combined the **discarded ephemera** of everyday life such as bus tickets and labels with other materials, coining the **nonsense term Merz** to describe his technique. Schwitters left Germany in the 1930s, arriving in **Britain via Norway** and spending over a year in **internment camps** before moving in 1941 to London, where he made this work. Schwitters often took months over his constructions, searching for appropriate elements.' (Tate display caption)
- He wrote that after the First World War, 'He wrote, '**Everything had broken down and new things had to be made out of the fragments**'. He joined the Dada group in Berlin and started to collect rubbish and various items of printed ephemera and to assemble them into collages.
- Schwitters made this work in **Barnes, London**, probably in 1943. He was well known for always walking with his eyes glued to the ground looking for materials. He loved to walk along the Thames tideline in Barnes and collect driftwood to use in his collages. He would have several works on the go and could wait months waiting for a suitable piece of driftwood to arrive. It was first exhibited with the

title *Many Angles* but this title was not invented by Schwitters and is not typical of his titling.

### **Bio:Schwitters**

- **Kurt Schwitters** (1887-1948) was a **German artist** who studied Arts & Crafts in **Hanover and Dresden**. He was influenced by Expressionism and Cubism and in 1918 created **his own form of Dada** called **merz**, a **nonsense word** that he adopted as a type of brand. He did not agree with the Dadaists political and they refused him entry so he became a one man art movement called Merz. He used rubbish materials such as labels, bus tickets and bits of broken wood in his collages and constructions. He was a friend of Arp and van Doesburg. In 1923 he started to build fantastic merz constructions in his house, which he called **merz-building** or merzbau.
- He was a successful artist in Germany but during the 1930s his work was **labelled as degenerate** by the Nazi Party. His close friend was arrested and Schwitters heard the **Gestapo wanted to 'interview' him**. He **fled the country** and joined his son in Norway and when Germany invaded Norway he fled to Scotland.
- During the war he was an **'enemy alien'** and was moved from one camp to another until he ended up in a 'camp' in **Douglas** on the Isle of Man, actually a row of terrace houses. It became known as the artists camp and there were over **one thousand artists**, writers and intellectuals and Schwitters became popular as a character and a raconteur. He was fondly remembered for his eccentric behaviour such as sleeping under his bed and barking like a dog. During his internment his **childhood epilepsy returned** but he managed to produce over **200 works of art** and even exhibited. In **1941 he was released and moved to London** where he met his future companion and started exhibiting.
- He later moved to the **Lake District** and in 1948 was granted **British citizenship** and he **died** the following day. Many artists cite Schwitters as a major influence on their work and he can be seen as the **grandfather of Pop Art**.

### **References**

- <http://www.tate.org.uk/art/artworks/schwitters-relief-in-relief-t01259>



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

Matthias Grünewald (c. 1470-1528), *The Mocking of Christ*, 1503-1505, oil on wood, 109 x 74.3 cm, Alte Pinakothek, Munich

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

Matthias Grünewald (c. 1470-1528), *The Mocking of Christ*, 1503-1505, oil on wood, 109 x 74.3 cm, Alte Pinakothek, Munich

- 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 war in Europe ended on 8 May 1945 and the work's exhibition in April 1945 coincided with the release of the first photographs and film footage of the Nazi concentration camps. Richard Dimbleby described Belsen in a radio broadcast on 19 April 1945 breaking down several times during the report. The BBC could not believe the scenes and refused to play the report until Dimbleby threatened to resign. Bacon was not a religious person but viewed the Crucifixion as a 'magnificent armature' from which to convey 'all types of feelings and emotions'. Bacon saw a connection between slaughterhouses and the Crucifixion and believed that animals in slaughterhouses suspect their fate. For some, Bacon's triptych reflected the pessimistic world ushered in by the Holocaust and the advent of nuclear weapons. (based on Tate display caption)

## 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."
- Painted in oil and pastel on **fibre board** and **completed in two weeks**. It was painted in his ground floor flat in South Kensington which had previously been John Everett Millais's billiard room. The orange hue displays inconsistently across the canvasses, due in part to the low level of oil in the paint, which resulted in varying rates of absorption into the board. The pallid flesh tones of the figures were achieved by overlaying grey and white brushstrokes, while the figures' props were coloured using a variety of yellow, green, white, and purple tones.
- The figure on the left is most human-like and could be a mourner. The central figure has a mouth in its neck and is blindfolded like the figure in **Matthias Grünewald's *Mocking of Christ***. The figure on the right is on a patch of grass and may be screaming or yawning. Inspection under infra-red shows the panels were **heavily reworked** and the central figure was surrounded by flower-like objects and there was a distant figure. Marks around the edge of the canvas suggest the composition was **carefully calculated**.
- He started painting images based on the Crucifixion in 1933 but his early work was 'beautiful, but lifeless'. He regarded his **painting career as starting with this painting** and tried to **destroy all previous works** and he insisted no retrospective should include any paintings pre-dating 1944.
- When asked by critic Jean Clair why his Crucifixion scenes tended to comprise mainly "**slaughter, butchery, mutilated meat and flesh**", Bacon replied, "that's all the Crucifixion was, isn't it? ... Actually, you can't think of anything more barbaric than the Crucifixion, and that particular way of killing somebody."
- Bacon 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** on 24 October 1971 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.

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- <https://www.guggenheim.org/artwork/293>



Victor Pasmore (1908-1998), *The Hanging Gardens of Hammersmith, No. 1*, 1944–7, 79.1 x 109.7 x 2.5 cm

- 'This painting depicts in a loose, impressionistic style, the view from the artist's garden in Hammersmith, West London, which ran down to the river Thames. As well as the scene's location, its title makes reference to the Hanging Gardens of Babylon, one of the seven wonders of the ancient world, now widely considered to be mythical. Pasmore researched the history of art and his Thames paintings are like tributes to Turner, Whistler and, here, Seurat. That the composition is based on geometric principles is clear and anticipates the abstract paintings that Pasmore began to produce the following year.' (Tate display caption)
- The straight lines may signify separate gardens and on the right three birds rest on a jetty that juts into the water. The moon suggests that it is an evening or night scene. It shows the view from his back garden in Hammersmith and was first shown with the title *Moonrise* in 1945 but he reworked it considerably in the following two years. In 1949 he produced *The Hanging Gardens of Hammersmith, No. 2*, a close up view that is more abstract but which uses the same pointillist technique. He added 'No. 1' after 1965 to distinguish the two works.
- It is not clear whether the title, which refers to one of the mythical Seven Wonders

of the World, is in praise of Hammersmith or is an ironic reference. It was in the following year that he started to work predominantly as an abstract artist and this continued for the rest of his life.

- In 1945 Pasmore stated that **'All nature is a harmony of opposites and art, therefore, a matter of question and answer. Dark is answered by light, red by green, the straight line by the curved line, the solid by the liquid ... symmetry by variety ... By combining one with the other and setting one off against the other harmony is obtained'**.
- Pasmore started as a figurative painter, one of the most talented of his generation. In the 1930s he briefly experimented with abstract painting but was dissatisfied. From 1947 he pioneered abstract art in Britain and was interested in the way in which abstract art simply represents itself. Representational art always refers to another object and the painter uses techniques to simulate the object. In the mid-1950s he started to develop these three-dimensional abstract forms. Two-dimensional abstract works can only suggest a third dimension through illusion. Abstract art, like this one, are actually three-dimensional; they are fully fledged objects in space. As Pasmore wanted to retain a reference to painting he transforms the canvas into this Perspex sheet.
- After the Second World War Pasmore taught at Camberwell School of Art and in 1951 he contributed to the Festival of Britain. In the late 1950s the art course he developed while teaching at Durham became the basis for higher art education across the UK. He later began to combine sculpture and architecture and he represented Britain at the 1961 Venice Biennale. He is little known internationally as he is difficult to pigeonhole into a single role or style. There is a consistency in his figurative and abstract art based on geometry and the golden mean.
- When Pasmore looked back on his career he said that he felt he had witnessed the 'revolution of Painting ... (when) the naturalist painter has been forced to start completely again'. The art historian Herbert Read described **his abstract art** as **'The most revolutionary event in post-war British art'**.

### **Bio:Pasmore**

- Edwin John Victor Pasmore (1908-1998) was a British artist and architect who pioneered abstract art in Britain in the 1940s and 50s. He was born in Surrey and with the death of his father when he was 19 he was forced to take an administrative job while he studied art part-time. He painted in a figurative manner in the style of Turner and Whistler and he was one of the most talented figurative painters of his generation. In the 1930s, he helped found the Euston Road School which emphasized working directly from nature and he was inspired by the work of Walter Sickert. In the Second World War, he was a conscientious objector. He was initially refused and was called up but refused to obey orders and was court martialled and imprisoned. This enabled him to appeal and he was then



exempt from military duty. From 1943-49 he taught at Camberwell School of Art and he promoted abstract art. From 1947 he pioneered abstract art in Britain and he brought about a revival of interest in Constructivism. He was influenced by Ben Nicholson and Herbert Read described his new style as 'The most revolutionary event in post-war British art'. In 1950 he was commissioned to design a mural for a bus depot in Kingston-upon-Thames and in 1951 he contributed a mural to the Festival of Britain. From 1954-61 he developed an art course at Durham inspired by the basic course of the Bauhaus. He began to synthesize sculpture and architecture and his 'Apollo Pavilion' in Peterlee, County Durham proved controversial. He represented Britain at the 1961 Venice Biennale and became a trustee of the Tate

- In 1954 he explained that he worked in relief because abstract works stress their own status as objects whereas representational works refer to other objects. In 1961, Pasmore added, 'Whereas in representational art the spectator is confined to a point which is always at a distance from the object, in abstract form he must handle, feel, move around and get into the work if he is to fully apprehend the intentions of the artist.'
- In the 1950s and 60s his work was often assembled rather than moulded or carved which broke with the tradition established by Henry Moore and Barbara Hepworth.

## **References**

- <http://www.tate.org.uk/art/artworks/pasmore-the-hanging-gardens-of-hammersmith-no-1-t12615>



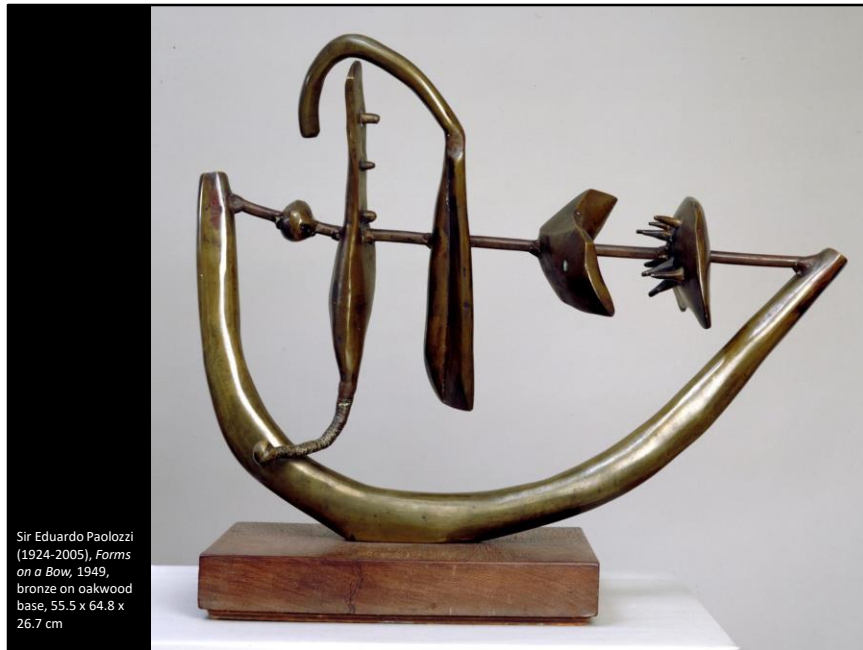
Barbara Hepworth (1903-1975), *Pelagos*, 1946, elm and strings on oak base, 43 x 46 x 38.5 cm, 15.2 kg

- '**Pelagos ('sea' in Greek)** was inspired by a view of the **bay at St Ives in Cornwall**, where **two arms of land enfold the sea** on either side. The hollowed-out wood has a spiral formation resembling a shell, a wave or the roll of a hill. Hepworth wanted the taut strings to express 'the tension I felt between myself and the sea, the wind or the hills'. She moved to Cornwall with her husband Ben Nicholson in 1939, and produced some of her finest sculpture in its wild landscape.' (Tate display caption)
- One of her **best known works**. Its **organic form, natural form** and **use of strings** makes it typical of her **post-war work**. The interior of the **elm wood** ovoid is **painted pale blue** with a matt finish. Hepworth has said the **colour is not significant** and white would achieve the result she wanted. However, the brushwork and matt finish were important perhaps to provide a contrast with the high polish of the exterior. She has said that *Pelagos* represents the **feeling of containment and security she felt when looking out to sea**. The work has also been associated with the **sheltering, caring womb of a mother**. This analysis is born out by a letter she sent to Herbert Read in which she explained that known symbols are transformed through emotion and feeling into **unconscious symbols**

such as 'curves, spirals ovoid's and that these signify '**foetus, erotic [sic], prenatal dream, childhood - primitive etc**'.

### **References**

- <http://www.tate.org.uk/art/artworks/hepworth-pelagos-t00699>



Sir Eduardo Paolozzi (1924-2005), *Forms on a Bow*, 1949, bronze on oakwood base, 55.5 x 64.8 x 26.7 cm

- It was the **beginning of the Cold War** when **nuclear annihilation** raised the spectre of mankind returning to the **Stone Age and the bow and arrow**, one of the **first weapons** made to **kill** more effectively at a **distance** which led eventually to the development of the atomic bomb.
- 'Paolozzi **lived in Paris** between **1947 and 1950**. He was **greatly influenced** in this period by the early surrealist sculptures of the Paris-based Swiss sculptor, **Alberto Giacometti**. Here Paolozzi has explored Giacometti's use of open or transparent structures, and of forms that evoke memories of organic and mechanical objects. The sharp protrusions of some of the elements strung between the two ends of the 'bow' suggest an interest in brutal instincts. Paolozzi made a preparatory sketch for the work, which is also in Tate's collection.' (Tate display caption)
- The **sadistic spearing of the flaccid forms** along the string of the bow suggest the work of the **Surrealists**. He returned from Paris in 1949 with his wife Freda and started teaching part-time at the Central School of Arts and Crafts.

### Bio:Paolozzi

- **Eduardo Paolozzi** (1924-2005) was a **Scottish sculptor** and artist and one of the **pioneers of pop art**. He started collecting **images from popular American publications** and pasting them into scrapbooks when he was **a child** and continued to do so as an adult. During 1946 and 1947, his last year at the **Slade School of Art**, he began using such images in a series of **collages** which, according to Paolozzi, were heavily **indebted to Pablo Picasso's** (1881-1973) **synthetic Cubism** of c.1912-18. In 1947, while still an undergraduate, the Mayor Gallery, London, held Paolozzi's first **one-man exhibition**. Its success allowed him to leave the Slade and **live in Paris**. It was there, possibly in his flat on the Ile St Louis, that *Dr Pepper*, was made.
- Paolozzi was born in Leith in **north Edinburgh** and was the eldest son of **Italian immigrants**. Paolozzi was **interned at the start of the war** but was released when his father, grandfather and uncle were drowned when a ship taking them to Canada was sunk by a German U-boat. He **studied in Edinburgh, St Martin's School** and the **Slade** (1944-47). After the war he worked in Paris (1947-49) and **knew Alberto Giacometti, Jean Arp, Constantin Brâncuși, Georges Braque and Fernand Léger**.
- Paolozzi's *I was a Rich Man's Plaything* (1947) is considered the first standard bearer of Pop Art and first to display the word "pop". Paolozzi showed the collage in 1952 as part of his ground-breaking *Bunk!* series presentation at the initial **Independent Group** meeting in London. Paolozzi **never shows his early 1946-48 work** otherwise he would be seen as the creator of Pop Art.

## References

- <http://www.tate.org.uk/art/artworks/paolozzi-forms-on-a-bow-t00227>



L. S. Lowry (1887-1976), *The Pond*, 1950, 114.3 x 152.4 cm

L. S. Lowry (1887-1976), *The Pond*, 1950, 114.3 x 152.4 cm

- 'This **industrial landscape** contains many features typical of Lowry's work: **smoking chimneys, terraced houses, the Stockport Viaduct**, and **figures swarming** through the city's streets and open spaces. Though seen as a realist, Lowry's works were largely composed from a variety of repeated motifs, becoming increasingly nostalgic as time went on. The artist said, '**I hadn't the slightest idea of what I was going to put in the canvas when I started the picture but it eventually came out as you see it. This is the way I like working best.**' (Tate display caption)

### Bio:Lowry

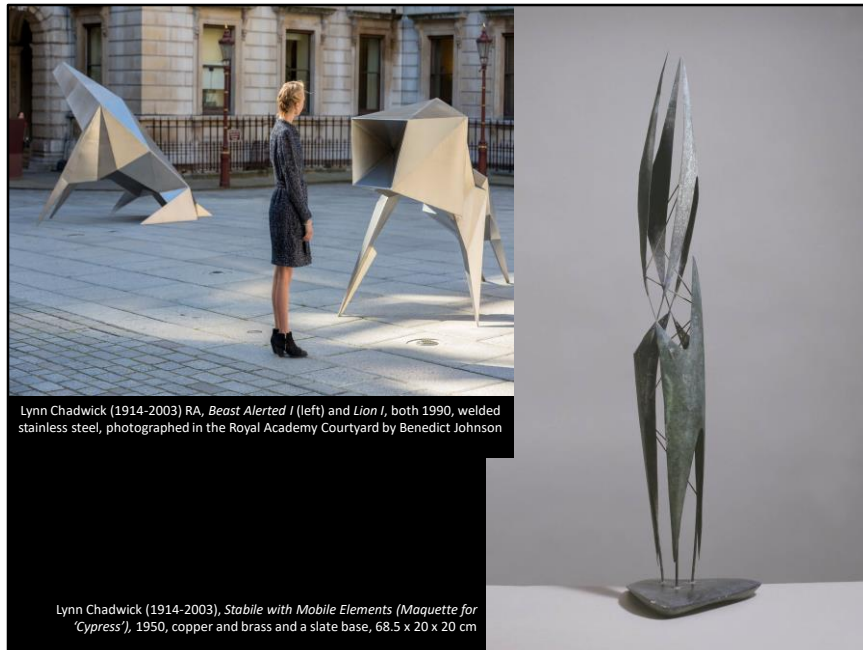
- He lived in **Pendlebury**, Lancashire, from the age of 22 and the area around was the subject of many of his paintings for more than 40 years. He painted **mysterious unpopulated landscapes**, urban landscapes populated by '**matchstick people**', **brooding portraits** and the unpublished 'marionette' works that were only found after his death. His **father was a clerk** and a 'cold fish' and his **mother was a talented pianist** but in poor health. She wanted a daughter rather than a '**clumsy boy**' and she was controlling and intolerant of failure. He had an **unhappy childhood** and his parents **never appreciated** his artistic talent. He made **few**

**friends** at school and showed **little academic aptitude**. After school he started work as a **rent collector** and spent his **evenings learning to draw** and in 1905 he attended **Manchester School of Art** where he came into contact with **French Impressionism**. Between 1915 and 1925 he studied at the **Royal Technical Institute**, Salford. He cared for his **sick mother** until she **died in 1939** and so could only **paint after 10pm**. In WWII he became a **volunteer fire fighter** and **war artist**. After the war his landlord repossessed his neglected house so he bought another. He had a large collection of clocks. He made many friends but later in life avoided strangers and kept a suitcase by his front door so he could walk out on callers. He claimed he was a **simple man** who could **not appreciate modern art** but he **admired René Magritte** and **Lucian Freud**, although he admitted that he "**didn't understand**" **Francis Bacon's** work. When he **became more wealthy** he acquired paintings and drawings by Pre-Raphaelite artist Dante Gabriel **Rossetti** who he described as his **chief inspiration**.

- **Lowry was a shy** and **secretive** artist who **remained unmarried** until his death, at the **age of 88**, Lowry once admitted that he had "**never had a woman**". He was a **keen ballet-goer** who regularly attended performances by the Royal Ballet at **Covent Garden** and in his home city of Manchester. He **rejected five honours** in his life including a knighthood and so he hold **the record for the most rejected British honours**. There was a major retrospective at the Tate in 2013 and his first solo exhibition outside the UK in China in 2014.
- Quotations:
  - "I wanted to paint myself into what absorbed me ... Natural figures would have broken the spell of it, **so I made my figures half unreal.**"
  - "You don't need brains to be a painter, just feelings."
  - "I am not an artist. I am a man who paints."
  - "This art is a terrible business."

## References

- <http://www.tate.org.uk/art/artworks/lowry-the-pond-n06032>



Lynn Chadwick (1914-2003), *Stabile with Mobile Elements (Maquette for 'Cypress')*, 1950, copper and brass and a slate base, 68.5 x 20 x 20 cm

Lynn Chadwick (1914-2003) RA, *Beast Alerted I* (left) and *Lion I*, both 1990, welded stainless steel, photographed in the Royal Academy Courtyard by Benedict Johnson

- This maquette is for **his first major commission**, a **giant four-metre work commissioned for a restaurant on the South Bank of the 1951 Festival of Britain**. Chadwick **rarely produced maquettes** and this is an exception perhaps because of the importance of the work. This and a version twice as large are all that remain as the **original work was destroyed**. Before the war Chadwick had designed mobiles for exhibition stands. The term '**stabile**' was **coined by Jean Arp (1886-1966)** to describe the **stationery abstract sculptures of Alexander Calder (1898-1976)**. The curved copper sheets are brazed onto bronze rods fixed to the slate base giving a structure **reminiscent of a cypress tree**. *Cypress* was created just before Chadwick was invited to join the eight young sculptors selected to represent Britain at the **Venice Biennale in 1952**.
- 'The Festival of Britain in 1951 was conceived by the Labour government as a celebration of recovery and of British identity following the Second World War. The



focal point of this national event was an exhibition on London's South Bank. Artists made works for the Festival and this is a model for a four metre high sculpture in the small garden of the Regatta Restaurant. The sinuous form of this sculpture and its green colouring recall cypress trees, seen widely in southern Europe, from which the work gets its subtitle.' (Tate display caption)

### **Bio:Chadwick**

- **Lynn Chadwick (1914-2003)** ([https://en.wikipedia.org/wiki/Lynn\\_Chadwick](https://en.wikipedia.org/wiki/Lynn_Chadwick)) was an English sculptor and artist. Much of his work is **semi-abstract** sculpture in **bronze or steel**. His work is in the collections of MoMA in New York, the Tate in London and the Centre Georges Pompidou in Paris. He was **born in Barnes** and because of his interest in art he **trained as a draughtsman** to become an architect. He **served as a pilot** in the war and after the war started by **designing trade fair stands**. He started **making mobiles and 'stabiles'** (ground supported mobiles) some of which he incorporated in his trade fair stands.
- He bought a **dilapidated country house** for the price of a three-bedroom house, **built a studio** and started putting his work in the grounds.
- He won **several commissions** including two for the **1951 Festival of Britain** and in **1952 he exhibited** at the **26<sup>th</sup> Venice Biennale**. He won the **International Sculpture Prize** which immediately brought him **international fame**.
- He had **no formal art training** and began to weld in innovative ways. In 1954 he **discovered 'Stolit'**, an **industrial stone compound** of gypsum and iron filings that could be applied wet and when dry sanded. This material was an important turning point in his development. By the **late 50s** he started to **cast in bronze**.
- In the **late 60s** he was **overtaken** by the interest in **Pop Art** but he continued to exhibit overseas. In 1989, Chadwick returned to working with steel for the first time since 1962. Using this method, Chadwick produced a **series of 'beasts'**, which varied in size and were often monumental. These works in welded stainless-steel sheets would come to be the final stage of Chadwick's development of his unique technique. In **1995, he stopped working**, claiming '**There are only so many things to say and only so many ways to say them and I've done that now.**'

### **References**

- <http://www.tate.org.uk/art/works/chadwick-stabile-with-mobile-elements-maquette-for-cypress-t11967>



Francis Bacon (1909-1992), *Study for a Portrait*, 1952, 66.1 x 56.1 cm  
 Still of a nurse from Sergei Eisenstein's *Battleship Potyomkin*, a 1925 Soviet silent film

- 'Francis Bacon painted directly onto the **raw, unprimed side of the canvas** and here emphasised the texture further by **rubbing sand into the paint**. He often based his paintings on a variety of **photographic images** and one source for the figure here may be a **film still** from Soviet director **Sergei Eisenstein's *Battleship Potemkin* (1925)** in which an elderly nurse wearing cracked glasses opens her mouth in a **silent scream**. Bacon was fascinated by the **expressive power of the mouth**.' (Tate display caption)
- Bacon was **profoundly influenced by Eisenstein's images**, particularly the Odessa Steps shot of the nurse's broken glasses and open mouthed scream. Her image acted as what Bacon called a **'catalyst'** for his work. He saw the film in 1935 and had a copy of a book containing stills from the film. In **1935** he purchased a book of **diseases of the mouth** and he has always been interested in the appearance of the mouth and teeth and their glitter and colour. **Men in suits** are also a **common theme** with their **status and power** as well as the **vulnerability beneath**. When asked about his **trademark frame** surrounding the head he gave a technical answer, **'I cut down the scale of the canvas by drawing in these rectangles which**

**concentrate the image down. Just to see it better ... I don't think it's a satisfactory device especially; I try to use it as little as possible. But sometimes it seems necessary.'**

- From 1947 until the end of his career Francis Bacon painted directly onto the raw and unprimed side of the canvas (rather than using the smooth, receptive surface provided by primed canvas), and in this work he emphasised the texture further, especially around the figure's eyes and mouth, by rubbing sand into the paint.
- This painting is also known as *Businessman I* 1952 and *Man's head* 1952.

### **References**

- <http://www.tate.org.uk/art/artworks/bacon-study-for-a-portrait-t12616>



Elisabeth Frink (1930-1993), *Bird*, 1952, bronze, 20.3 x 24.1 x 36.2 cm

- ‘The prodigious **Frink began** to show her work in **public in 1951** and among her first sculptures was this **strong and alert bird**, rather like a crow or a raven. The **bird theme** was to occupy Frink over the next **two decades**. Of these early sculptures she said that they ‘**were really expressionist in feeling - in their emphasis on beak, claws and wings - and they were really vehicles for strong feelings of panic, tension, aggression and predatoriness. They were not, however, symbolic of anything else; they certainly were not surrogates for human beings or ‘states of being.’**’ (Tate display caption)

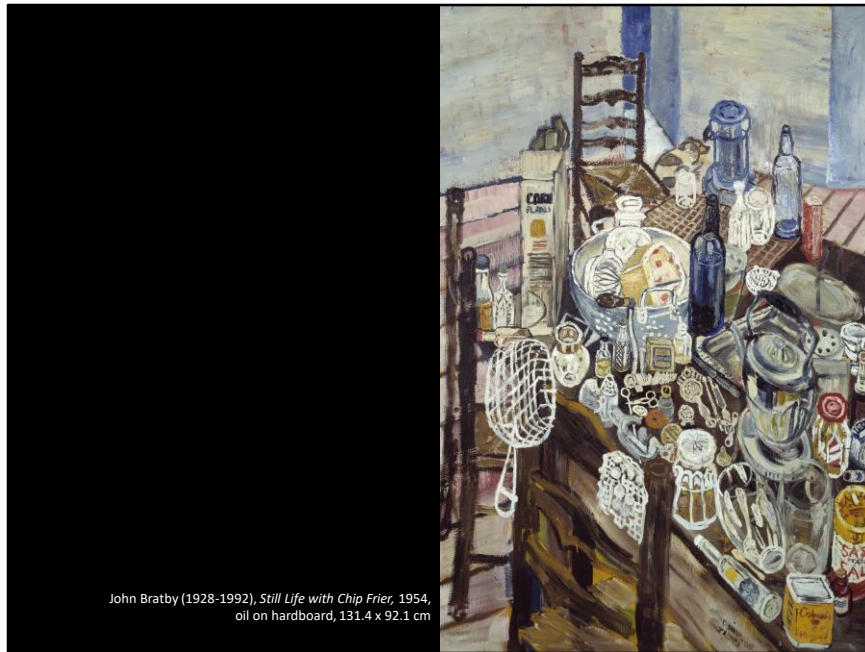
### Bio:Frink

- Elisabeth Frink (1930-1993) was born in Thurlow, **Suffolk**, England in 1930. From 1947-1949 she attended the **Guilford School of Art** and from **1949-1953** she studied under Bernard Meadows and Willi Soukop at the **Chelsea School of Art**. Frink had her first exhibition at the Beaux Art Gallery in 1952, whilst still a student. At this exhibition **Tate Gallery** and The Arts Council **bought editions of *Bird*, 1952**, which marked the beginning of her **reputation** as a sculptor. Although Frink was a **committed modernist**, she **rejected abstract formalism** which **came to dominate**

art practice in Britain following the Second World War, preferring instead to develop her own form of **expressive naturalism**. She was **awarded a Doctorate** by the Royal College of Art in 1982. In 1990, a book entitled *Elisabeth Frink: Sculpture and Drawing 1950-1990* was published in Washington, D.C. by the National Museum of Women in the Arts. The British Postal Service released a commemorative stamp honouring her as one of the outstanding women of the 20th Century. Dame Elisabeth Frink died in 1993.

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- <http://www.tate.org.uk/art/artworks/frink-bird-n06140>
- <http://www.exploringsurreyspast.org.uk/themes/people/women/elizabeth-frink/>



John Bratby (1928-1992), *Still Life with Chip Frier*, 1954, oil on hardboard, 131.4 x 92.1 cm

- **John Bratby** (1928-1992) was an English painter and writer who **founded the kitchen sink realism** style of art that was influential in the late 1950s. He was born in Wimbledon and studied at Kingston School of Art and then the Royal College of Art.
- 'This archetypal social realist picture is a modern still life. In place of the abundant natural produce traditionally found in still lifes, Bratby presents the modern kitchen with all its contraptions and processed foodstuffs. The bright colours and thick, clotted paint give these everyday objects an emphatic physical presence which verges on the three-dimensional. The **critic David Sylvester famously dismissed such pictures of domestic interiors as 'kitchen sink' painting.**' (Tate display caption)
- This work was completed just after he completed his studies at the Royal College of Art. The work was artificially arranged in his studio in his father's house in Greenwich. The chip frier was added to improve the composition.
- **Kitchen sink realism is concerned with the working class and 'gritty' issues.** It rejects Romantic ideas of beauty and truth in art and concentrates on the ugly

reality of contemporary life particularly for the poor.

- In drama it begins with John Osborne's play *Look Back in Anger* (1956) in which a teenage schoolgirl has an affair with a black sailor, becomes pregnant and then moves in with a gay, male friend.

### **Bio:Bratby**

- John Bratby (1928-1992) was an artist and writer who founded kitchen sink realism in art. He was born in Wimbledon and studied at Kingston School of Art and then the Royal College of Art. He is known for his landscapes, still lifes, portraits and figure compositions. His work later became 'lighter and more exuberant' and he became a well-known artist because of his self-promotion on television and radio. His work **fell out of favour with the rise of Pop art** but in recent years, with the support of Paul McCartney who has been a long-term collector, his work has increased in value. He wrote two novels and a biography of Stanley Spencer.



Sir Anthony Caro (1924-2013), *Woman Waking Up*, 1955, 26.7 x 67.9 x 34.9 cm

Sir Anthony Caro (1924-2013), *Midday*, 1960, Museum of Modern Art

- 'Though best-known for his large abstract sculptures, in the 1950s Caro trained with Henry Moore and made figurative work. The surface of this sculpture is roughly pitted and the woman's body seems almost to overflow the plinth, unlike the passive, contained poses of traditional nudes. This was, in part, a reaction against the smooth finish of Moore's bronzes but also stemmed from Caro's working method. By dropping soft clay from a height and developing the suggested forms, Caro could make the most of both chance and the expressive potential of the clay from which the bronze is taken.' (Tate display caption)

### **Bio:Caro**

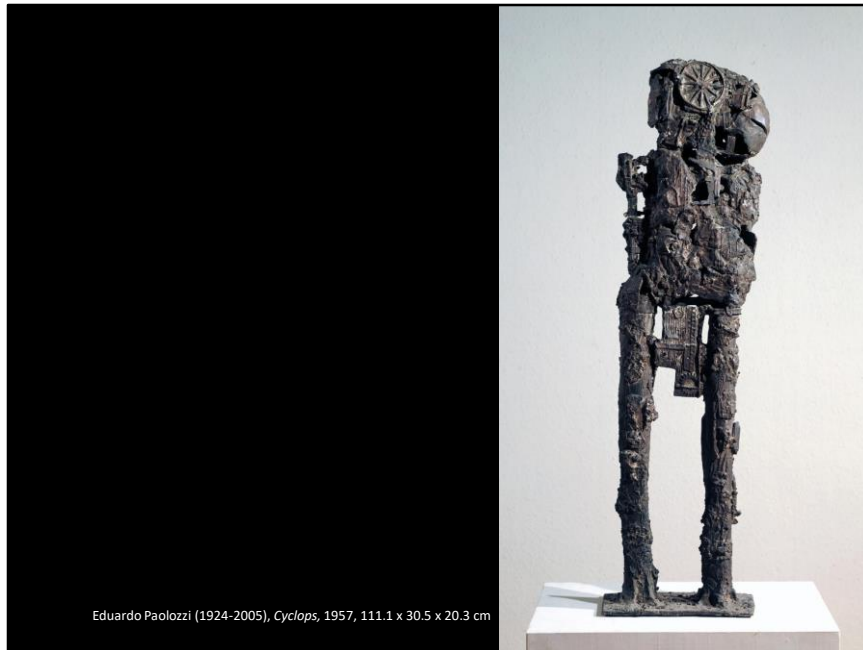
- Anthony Alfred Caro (1924-2013) was born in New Malden, Surrey to a Jewish family. He was educated at Charterhouse School and later earned a degree in engineering from Christ's College, Cambridge. During the war he was in the royal Navy and on his return studied sculpture at the Regent Street Polytechnic and the Royal Academy School from 1947 to 1952. In **1951** Caro became **Henry Moore's part-time assistant** and *Woman Waking Up* (1955) is one of the **large**,



**expressionistic figures** he made as a result of the partnership. In **1959** he was looking for a new approach and took a **trip to America** where he encountered the **abstract work of David Smith** and started to make **large-scale steel pieces**. *Midday* is one of his most important works from this period. Work such as *Woman Waking Up* resulted in art critics describing him as the best British sculptor since Henry Moore but works like *Midday* caused many to change their minds. "**It's very difficult today to imagine what a battle there once was over these ideas and how much we upset people,**" Caro says. "**Even over abstraction. Someone would always ask 'what's that sculpture for?' If you said it's not 'for' anything apart from looking at, there'd instantly be a big fight.**"

### References

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- <https://www.theguardian.com/culture/2012/mar/16/anthony-car0-life-in-sculpture>



Eduardo Paolozzi (1924-2005), *Cyclops*, 1957, 111.1 x 30.5 x 20.3 cm

Sir Eduardo Paolozzi (1924-2005), *Cyclops*, 1957, 111.1 x 30.5 x 20.3 cm, bronze, purchased 1958

- **Paolozzi was fascinated by robots** but they are **not visions** of a **bright future**. They are **stunted, awkward** and look as if they have been made from secondhand parts. This figure stands rigidly but stably but its lack of arms renders it **forlorn and useless**.
- 'In classical mythology, the **Cyclops** was an **immensely strong giant with a single eye** in the centre of his forehead. The skin of this lumbering bronze figure is imprinted with **broken machine-parts** and other found debris. Paolozzi made it by pressing pieces of metal into a bed of moist clay, and then pouring molten wax into the clay mould. He constructed the model from these **sheets of wax forms** and finally **cast it in bronze**. Its pierced armour and dilapidated state has been seen as **an ironic comment on the condition of man in the nuclear age**.' (Tate display caption)
- 'In Homer's *Odyssey*, the Cyclops Polyphemus is powerful but his single eye is **also vulnerable**, and he is **tricked and blinded by the clever Odysseus**. Paolozzi's figure is similarly complex; it is both **seeing and unseeing**, and it is both **imposing and**

**melancholic.** Its composition in bronze, pockmarked and riddled with holes, make it appear as if it is rusting or decaying, a common theme seen in his warped depictions of the human head.'

### **References**

- <http://www.tate.org.uk/art/artworks/paolozzi-cyclops-t00225>
- <http://www.theartstory.org/artist-paolozzi-eduardo-artworks.htm>



Dame Elisabeth Frink (1930-1993), *Dying King*, 1963, bronze, 85 x 185 x 40 cm

- 'Elisabeth Frink's life-size figures of men often suggest the **interdependence of their heroic success and savage failure**. Her *Dying King* is an image of Shakespeare's **Richard III** defeated in battle. As a type of **fallen hero**, this sculpture relates to a series of figures crashing down out of the sky which Frink **began in the 1950s**. She made these sculptures directly out of **plaster**, adding to an **armature** (a metal framework) and then **cutting material away**. In this way she could quickly make and alter shapes. This body looks **emaciated and wounded**, devastated by its fall to the ground.' (Tate display caption)
- **Frink regarded this as one of her key pieces from the 1960s.**
- The figure of an emaciated male appears to be **falling backwards** as he defends himself from attack. Some of the body is textured and gouged and other areas are angular and flat. It is signed 'Frink' on the right foot and stamped A/C (artists cast). The main edition consisted of three casts.
- It was made in her studio in Park Walk, Chelsea using a technique called building up in plaster. Rather than use clay she applied plaster of Paris to an armature and cast the bronze from the plaster. She said, '**It's very immediate, the fact that you can build up in five minutes and it's hard and it's there. You don't have to make**

another cast before it goes to foundry and it is a material you can carve equally as well as model.' The scarred surface was achieved by cutting the dry plaster using a rasp, mallet and chisel.

- Frink focused **almost exclusively on the male form** within her work because she was **so concerned by cruelty**. As one art historian noted, '**Men's natures were for her the cause of war. That was the real reason she sculpted them**'. She explores strength and sensitivity, brutality and love, defence and openness as well as the relationship between life and death.
- *Dying King* draws on archetypes expressing masculine strength, struggle and aggression. The work was inspired by a film of Shakespeare's *Richard III* seen by the artist in 1962 in which, as Frink explained in 1994, he is '**being killed in battle, stabbed to death as he put his arms up to fend his attackers off**'. It was also inspired by medieval tomb figures.

### Notes

- Elisabeth Frink (1930-1993) was born in Thurlow, **Suffolk**, England in 1930. From 1947-1949 she attended the **Guilford School of Art** and from **1949-1953** she studied under Bernard Meadows and Willi Soukop at the **Chelsea School of Art**. Frink had her first exhibition at the Beaux Art Gallery in 1952, whilst still a student. At this exhibition **Tate Gallery** and The Arts Council **bought editions of *Bird*, 1952**, which marked the beginning of her **reputation** as a sculptor. Although Frink was a **committed modernist**, she **rejected abstract formalism** which **came to dominate** art practice in Britain following the Second World War, preferring instead to develop her own form of **expressive naturalism**. She was **awarded a Doctorate** by the Royal College of Art in 1982. In 1990, a book entitled *Elisabeth Frink: Sculpture and Drawing 1950-1990* was published in Washington, D.C. by the National Museum of Women in the Arts. The British Postal Service released a commemorative stamp honouring her as one of the outstanding women of the 20th Century. Dame Elisabeth Frink died in 1993.

### References

<http://www.tate.org.uk/art/artworks/frink-dying-king-t07395>



The large painting at the back to the left of the door is F.N. Souza (1924-2002), *Crucifixion*, 1959

On the right of the door is John Bratby, *Still Life with Chip Frier*, 1954