



Frank Auerbach, *Next Door III*, 2011–12, oil on canvas, 133 x 116 cm, private collection

Thanks to
Jake Auerbach, Frank Auerbach,
Catherine Lampert, Kunstmuseum Bonn,
Marlborough Fine Art, London and all
the lenders of the paintings and drawings
featured in the film and on view in the
Frank Auerbach exhibition (Kunstmuseum
Bonn, 2015; and Tate Britain, 2015–16).

tate.org.uk/film
Thoughts, comments, reviews?
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ARTIST FILM & VIDEO
**UPCOMING SCREENINGS IN THE
CLORE AUDITORIUM, TATE BRITAIN:**

ZINA SARO-WIWA: ALT-NOLLYWOOD
Monday 18 January 2016, 19.00–21.00

THE ARTIST'S CINEMA
Monday 8 February 2016, 19.00–21.00

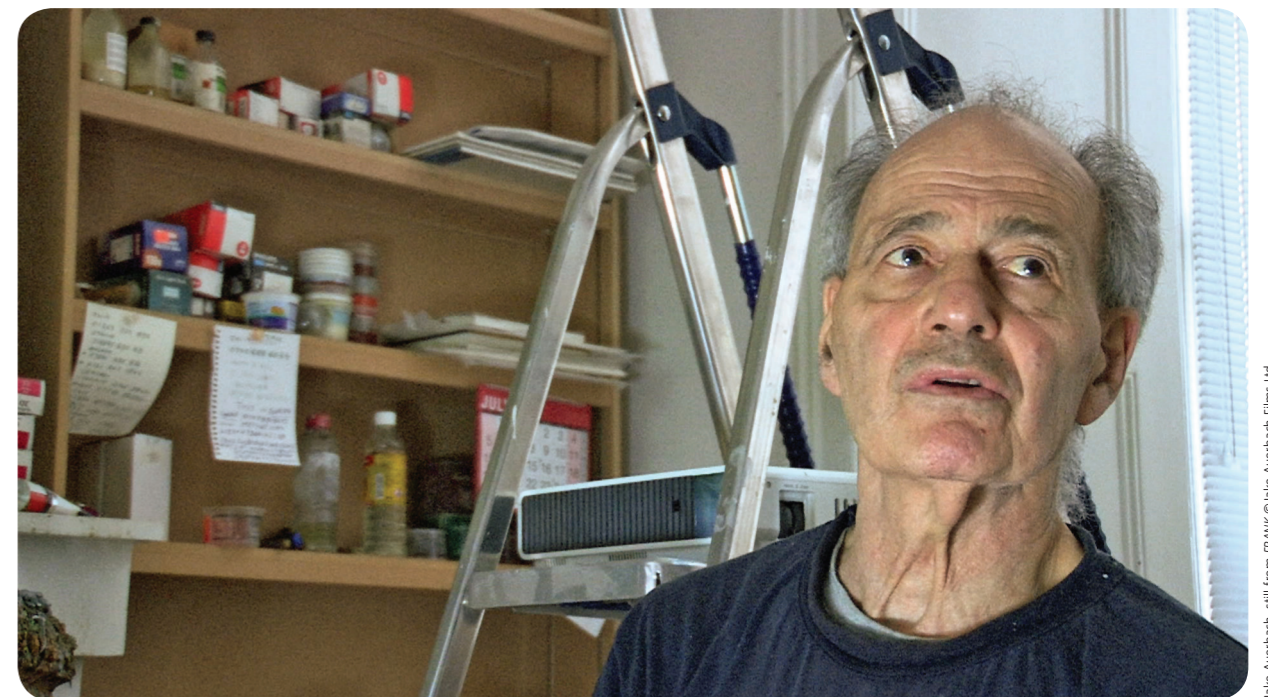
CO-OP DIALOGUES 1966-2016:
JOHN SMITH AND LAURE PROUVOST
Monday 7 March 2016, 19.00–21.00

BRITAIN
TATE

TATE FILM

MUSEUM PREMIERE:
FRANK
By Jake Auerbach

Clore Auditorium, Tate Britain
Thursday 10 December 2015
19.00–21.00



Jake Auerbach, still from *FRANK* © Jake Auerbach Films Ltd

Premiere of a new film on Frank Auerbach, documenting the painter's recollections and reflections on the works included in his current retrospective exhibition at Tate Britain

BRITAIN
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Frank Auerbach, *Mornington Crescent* 1965, oil on board, 102 x 127 cm, private collection, courtesy of Eykyn Maclean, LP

JAKE AUERBACH ON SITTING FOR HIS FATHER

At first, it was a way of getting to know my father again. I was 17 or 18 when I started sitting, and I hadn't seen him in 12 years. It was good for both of us, because we each had something to do while we talked – even though sitting is, perforce, static. I remember the smell of the paint and the charcoal. The studio wasn't very clean, by some people's standards, but it was a workspace, with a feeling of there being a job to do.

I don't get self-conscious: sitting isn't like posing for a photograph. Occasionally he'll turn the chair, but it's not as if he says: 'OK, sit there, put your arms like that, and look in this direction.' It's a matter of just being oneself.

It is intimate. Although I am passive, physically, we are working together – it feels like a natural conversation, not an interrogation. And if you work with someone for 40 years, you get to know them well. It can be physically tiring, but mentally it's fantastically useful – a time when I have to do nothing. I don't have to look at emails or answer the phone. I just let my brain go fallow.

Does the relationship we have in the studio differ to the one we have outside? I'm not sure. During the second hour there's silence, which there rarely is when we're out in a restaurant. But it's not as if the painting isn't about our relationship. It is – it's about everything. I'm making a film about my father, which I said I'd never do.

I think people sit for my father because he's good company. He's recording lives, their different facets, bit by bit. Looking back, I can tell from certain portraits when I was feeling low or unwell. But it's a feeling, rather than anything specific. I defy anyone to pick out the ones he painted when I was hungover.

First published in *The Guardian* on 30 September 2015



Frank Auerbach, *Head of Jake* 2009–10, graphite, charcoal and chalk on paper, 76 x 58 cm, private collection

SCREENING PROGRAMME

FRANK
Jake Auerbach
2015, 56 min

Followed by Q&A with director
 Jake Auerbach

My father, Frank Auerbach, works seven days a week and has the reputation of being something of a hermit. In the past this has only been fairly true; he saw films, went to the theatre and spent time with friends but these days he rarely leaves his corner of North London.

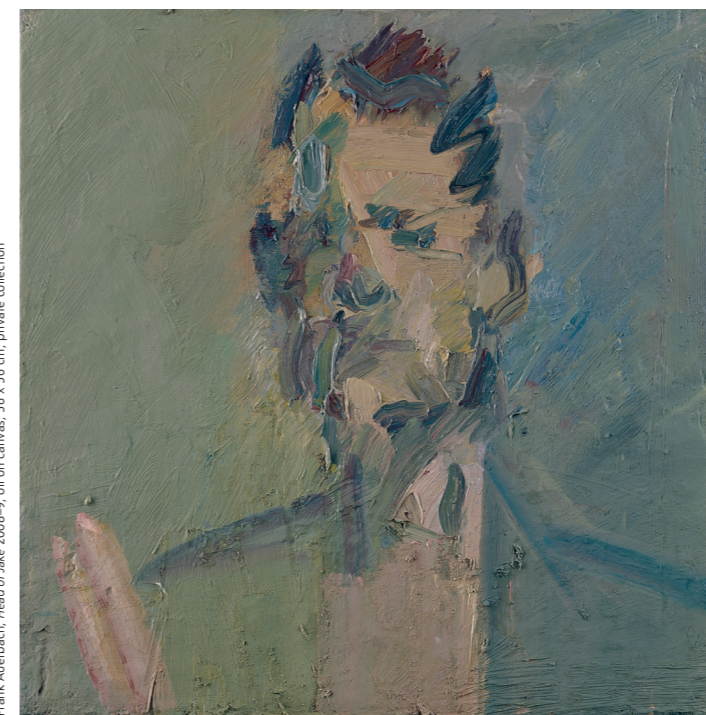
When a major exhibition of his work opened in Germany I decided to go and film the show so that Frank could see how it looked before its arrival at Tate Britain.

I am a filmmaker and a little while ago we set up a projector and I filmed his responses to seeing the work after a break of up to 60 years.

This is a film that I had always thought I would never make.

— Jake Auerbach, September 2015

The exhibition *Frank Auerbach* was shown at Kunstmuseum Bonn, Germany, from 4 June to 13 September 2015. The exhibition is currently at Tate Britain, London, until 13 March 2016.



Frank Auerbach, *Head of Jake* 2008–9, oil on canvas, 56 x 56 cm, private collection

I tell people that I don't make art films, I make people films... portraits rather than profiles.

— Jake Auerbach

Jake Auerbach (born 1958, Sheffield, UK) is a film maker living and working in London, specialising in documentary subjects. Though his films have ranged across the cultural spectrum he is best known for his portraits of artists both contemporary and historical. After having joined the *Economist* newspaper, Jake spent some time as a puppeteer, worked on a number of films in the USA and UK and the editing department of the BBC, before beginning to direct. He has directed films on rock music, photography, voodoo, football and major documentaries about London and the art market as well as portraits of artists. In 1992 he left the BBC to become an independent. He now runs Jake Auerbach Films Ltd. The company's films include portraits of Lucian Freud, Walter Sickert, Allen Jones, Auguste Rodin, R.B. Kitaj, Paula Rego and the feature length *The Last Art Film* 2012. His films have been broadcast and shown in museums worldwide.