

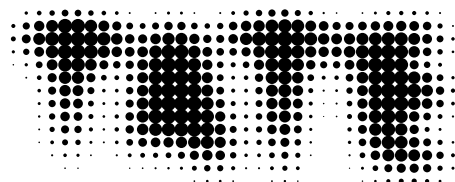
ALL TOO HUMAN BACON, FREUD AND A CENTURY OF PAINTING LIFE

28 February 2018 – 27 August 2018

LARGE PRINT GUIDE



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ROOM 1

THE RAW FACTS OF LIFE

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

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

They were all, in their own way, seeking to portray as Sickert said, 'the sensation of a page torn from the book of life'.

Clockwise (from left to right)

Stanley Spencer 1891–1959

Nude Portrait of Patricia Preece

1935

Oil paint on canvas

Ferens Art Gallery: Hull Museums

X67711

Walter Richard Sickert 1860–1942

Nuit d'Été

c.1906

Oil paint on canvas

In 1905 Walter Richard Sickert embarked on a series of nudes painted in dimly-lit bedrooms in London that he rented as studios. At the time of its making, the setting and inexpensive, worn furniture would have been unmistakably associated with poverty and with sex work. The angle of the iron bed, and the foreshortening of the body, position the viewer as if they are entering the room and approaching the naked figure.

Private collection, Ivor Braka Ltd

X23040

Walter Richard Sickert 1860–1942

The Studio: The Painting of a Nude

1906 (also dated 1911–1912)

Oil paint on canvas

Courtesy of Piano Nobile, Robert Travers and Offer Waterman

X06559

Walter Richard Sickert 1860–1942

Noctes Ambrosianae

1906

Oil paint on canvas

Nottingham City Museums & Galleries

X20510

Chaïm Soutine 1893–1943

The Butcher Stall

c.1919

Oil paint on canvas

Private collection, Switzerland, courtesy of Di Donna Galleries

X67802

Chaim Soutine 1893–1943

Polish Woman

c.1922

Oil paint on canvas

Private collection

X67784

Chaim Soutine 1893–1943

Landscape at Céret

c.1920–1

Oil paint on canvas

Chaim Soutine worked in Céret, a small hill-town in the French Pyrenees, between 1919 and 1922. The thickly applied paint and muted colours in this work are typical of Soutine's Céret period. Paintings such as **Landscape at Céret** made a strong impression on Francis Bacon. The art critic David Sylvester later recalled: 'Around 1953 Bacon took me to the Redfern Gallery to see two or three Céret landscapes... The handling of paint in such landscapes, and also in portraits and still lifes of the Céret period, had a crucial influence on Bacon's work between 1956 and, say, 1957.'

Tate. Purchased 1964

T00692

David Bomberg 1890–1957

Toledo from the Alcazar

1929

Oil paint on canvas

Courtesy of Daniel Katz Gallery, London

X69189

David Bomberg 1890–1957

Self-Portrait

1931

Oil paint on board

Courtesy of Daniel Katz Gallery, London

X68600

David Bomberg 1890–1957

The Bridge and the River Tajo, Ronda

1935

Oil paint on canvas

Private collection, Ivor Braka Ltd

X67701

Stanley Spencer 1891–1959

Patricia Preece

1933

Oil paint on canvas

Southampton City Art Gallery

X67702

ROOM 2

FRANCIS BACON AND ALBERTO GIACOMETTI: FIGURES IN ISOLATION

After the Second World War, Francis Bacon gained recognition for his paintings of isolated and angstridden figures. They seemed to express the sense of loss that followed the devastation of war. By then, Alberto Giacometti had started to focus on his large and slender figures.

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

Clockwise (from left to right)

Francis Bacon 1909–1992

Figure in a Landscape

1945

Oil paint, pastel and dust on canvas

Tate. Purchased 1950

N05941

Francis Bacon 1909–1992

Study after Velázquez

1950

Oil paint on canvas

From 1949 and for over two decades, Francis Bacon worked on numerous paintings based on reproductions of Diego Velázquez's **Portrait of Pope Innocent X** (c.1650). Bacon said that he was haunted and obsessed by the image, which captured the pope's powerful status and corrupted character. In Bacon's version, Pope Innocent X is transformed into a screaming, isolated figure. Compared with earlier works inspired by the same image, the character in **Study after Velázquez** has lost some of its distinctive religious garments and appears as a rather secular figure, more akin to the businessmen that Bacon began painting two years later.

Private collection

X70223

Francis Bacon 1909–1992

Figure in Mountain Landscape

1956

Oil paint on canvas

Kunsthaus Zürich, 1983

X69240

Alberto Giacometti 1901–1966

Woman of Venice IX

1956

Bronze

Tate. Purchased 1959

T00238

Francis Bacon 1909–1992

Dog

1952

Oil paint on canvas

Tate. Presented by Eric Hall 1952

N06131

Francis Bacon 1909–1992

Study for Figure

VI 1956–7

Oil paint on canvas

Laing Art Gallery, Newcastle upon Tyne

X70055

Francis Bacon 1909–1992

Study for Portrait II (after the Life Mask of William Blake)

1955

Oil paint on canvas

Tate. Purchased 1979

T02414

Francis Bacon 1909–1992

Study of a Baboon

1953

Oil paint on canvas

The Museum of Modern Art, New York. James Thrall Soby
Bequest, 1979

X18668

ROOM 3

F.N. SOUZA: ICONS OF A MODERN WORLD

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

Anticlockwise (from right to left)

F.N. Souza 1924–2002

Crucifixion

1959

Oil paint on board

Tate. Purchased 1993

T06776

F.N. Souza 1924–2002

Red Sun

1960

Oil paint on board

Jane and Kito de Boer

X67733

F.N. Souza 1924–2002

Citadel

1961

Oil paint on board

Jane and Kito de Boer

X67734

F.N. Souza 1924–2002

Black Nude

1961

Oil paint on canvas

Victoria & Albert Museum. Gift of the Contemporary Art Society, Tate Gallery, London, 1983

X13309

F.N. Souza 1924–2002
Two Saints (After El Greco)

1965
Oil paint on canvas

Grosvenor Gallery, London
X68250

F.N. Souza 1924–2002
Nude Holding Breasts

1960
Oil paint on board

Private collection, courtesy of Grosvenor Gallery
X70813

F.N. Souza 1924–2002

Two Saints in a Landscape

1961

Acrylic paint on canvas

Tate. Presented by A.J. Muirhead 1965

T00725

F.N. Souza 1924–2002

Negro in Mourning

1957

Oil paint on hardboard

Souza felt that his duty as a painter was to represent the crucial themes defining the human condition. As well as religion and sex, cultural identity and racism were pressing issues that he witnessed if not experienced personally, having moved to London from Mumbai (then Bombay) in 1949. Speaking about this work in 1997, Souza stated that he painted it 'in London when race riots flared'. He considered this one of his best works, explaining: '**Negro in Mourning** is close to the bone of man because it's about the colour of skin.'

Lent by Birmingham Museums Trust on behalf of Birmingham City Council

X67791

F.N. Souza 1924–2002

Jesus and Pilatus

c.1955–6

Oil paint on board

Jane and Kito de Boer

X67732

ROOM 4

WILLIAM COLDSTREAM AND THE SLADE SCHOOL OF FINE ART: AN ANALYTICAL GAZE

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

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

Anticlockwise (from right to left)

William Coldstream 1908–1987

Seated Nude

1973–4

Oil paint on canvas

Private collection, Devon

X67788

Euan Uglow 1932–2000

Woman with White Skirt

1953–4

Oil paint on canvas

Lord and Lady Irvine

X68606

William Coldstream 1908–1987

Seated Nude

1952–3

Oil paint on canvas

Painted following William Coldstream's appointment as Slade Professor of Fine Art, **Seated Nude** was his first nude painting in fourteen years. It marked a return to painting in the presence of a naked model. This work signalled his increasing concentration and interest in depicting single figures. Measuring marks are clearly visible on the canvas and illustrate Coldstream's lengthy process of painting from reality. This work was completed after sixty sittings, each lasting an hour and a half and is an example of Coldstream's struggle to pin down an ever-changing reality.

Tate. Purchased 1983

T03704

William Coldstream 1908–1987

Orange Tree I

1974–5

Oil paint on canvas

Tate. Purchased 1991

T06513

Euan Uglow 1932–2000

Georgia

1973

Oil paint on canvas

Georgia Georgallas started posing for Uglow when she was an art student at Camberwell School of Arts and Crafts, where he taught. Uglow painted from life, focusing on the relationship between the figure and its surroundings. The grids and crosses punctuating Georgia's silhouette are the result of Uglow's lengthy process involving precise measurements. He controlled every aspect of the setting. For this painting, which took around five years to complete, he asked Georgia to cut her hair to shoulder length, they dyed her tights to a desired shade of pink and he designed the bold geometric pattern of the fabric she is leaning on.

British Council Collection

X67739

Euan Uglow 1932–2000
Still Life with Delft Vase

1959

Oil paint on canvas

Arts Council Collection, Southbank Centre, London
X67736

Lucian Freud 1922–2011
Still Life with Squid and Sea Urchin

1949

Oil paint on copper

Harris Museum & Art Gallery
X67735

Lucian Freud 1922–2011

Girl with a White Dog

1950–1

Oil paint on canvas

This is one of eight portraits that Lucian Freud made of his first wife Kathleen Garman, showing her seated with their bull terrier in her lap. Every element in the picture is depicted with equal precision, achieved through intense observation and the use of fine brushes on finely woven canvas. The bare mattress, stark background and the cold studio light falling across her features, together with the contrived nature of her act of self-exposure, contribute to a sense of alienation and discomfort. Although Garman, at the time pregnant, is pictured wearing her wedding ring, the couple separated soon after this painting was completed.

Tate. Purchased 1952

N06039

Lucian Freud 1922–2011

Girl with a Kitten

1947

Oil paint on canvas

Tate. Bequeathed by Simon Sainsbury 2006,
accessioned 2008

T12617

ROOM 5

DAVID BOMBERG AND THE BOROUGH POLYTECHNIC: STRUCTURE AND MASS

David Bomberg taught day and evening classes at the Borough Polytechnic in south London between 1945 and 1953. In contrast to William Coldstream's teaching at the Slade, Bomberg did not prepare students for national examinations, which required specific training. Bomberg was critical of traditional observational methods, which he referred to as the 'hand and eye disease'. He insisted on conveying the tactile as well as visual experience of objects and their mass, emphasising the structure underpinning visual forms.

The way Bomberg taught in life drawing classes and his commitment to drawing outdoors attracted a number of young and eager art students, including Frank Auerbach, Dennis Creffield, Leon Kossoff and Dorothy Mead. After having attended Bomberg's classes, these artists went on to develop their own individual approaches to painting. They maintained an emphasis on the rendering of the physical experience of a person or landscape, rather than just a recording of their appearance.

Clockwise (from left to right)

David Bomberg 1890–1957

Evening in the City of London

1944

Oil paint on canvas

Between 1944 and 1946, David Bomberg made numerous drawings of St Paul's Cathedral, which was considered by many to be a symbol of the British resistance among the ruins of the bombed cityscape. Bomberg's only painting of this scene, **Evening in the City of London** highlights the architectural structure of the city and yet is ethereal, permeated with a haze of colour that softens the building's forms. A number of Bomberg's students went on to elect London as one of their main subjects. Over many years, Frank Auerbach and Leon Kossoff painted the building sites erected in the capital scarred by the war.

Museum of London. Purchased with the assistance of the National Heritage Memorial Fund and the V&A Purchase Grant Fund

X67763

David Bomberg 1890–1957

Vigilante

1955

Oil paint on board

Tate. Purchased 1968

T01086

Frank Auerbach born 1931

Rebuilding the Empire Cinema, Leicester Square

1962

Oil paint on board

The Samuel Courtauld Trust, The Courtauld Gallery (Accepted by HM Government in Lieu of Inheritance Tax and allocated to The Samuel Courtauld Trust, The Courtauld Gallery, in 2015).

X67771

Frank Auerbach born 1931

Head of E.O.W. I

1960

Oil paint on wood

Tate. Presented by the executors of the estate
of David Wilkie 1993

T06682

Leon Kossoff born 1926

Building Site, Victoria Street

1961

Oil paint on board

Arts Council Collection, Southbank Centre, London

X67737

Leon Kossoff born 1926

Early Morning Willesden Junction

1962

Oil paint on board

Private collection, Europe

X70818

Dorothy Mead 1928–1975

Reclining Figure

c.1954

Oil paint on canvas

Lent by London South Bank University – from the David Bomberg Legacy, The Sarah Rose Collection

X69233

Dennis Creffield born 1931

Isle of Dogs from Greenwich Observatory

1959

Oil paint on board

Tate. Bequeathed by Margaret Lapsley 2008,
accessioned 2012

T13427

ROOM 6

AUERBACH AND KOSSOFF: THE CITYSCAPE OF LONDON

Frank Auerbach and Leon Kossoff both studied at Saint Martin's School of Art and the Royal College of Art and attended evening classes at the Borough Polytechnic. Despite this shared educational history, they went on to develop highly distinctive approaches, representative of different ways of looking and engaging with reality. What they do share is a deep attachment to London, with works produced from many drawings made over time, rendered as the result of a direct and sustained experience of the city.

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

Clockwise (from left to right)

Frank Auerbach born 1931

Park Village East - Winter

1998–9

Oil paint on canvas

Lent by Amgueddfa Cymru – National Museum Wales

X67779

Frank Auerbach born 1931

Chimney on Mornington Crescent – Winter Morning

1991

Oil paint on canvas

Private collection

X67778

Frank Auerbach born 1931

Head of Jake

1997

Oil paint on board

Private collection

X67812

Frank Auerbach born 1931

St Pancras Steps

1978–9

Oil paint on canvas

Touchstones Rochdale, Rochdale Arts & Heritage Service

X67794

Frank Auerbach born 1931

Looking towards Mornington Crescent Station, Night

1972–3

Oil paint on board

While his portraits are always made from life, Frank Auerbach paints cityscapes in the studio, referring to drawings made in situ. The artist did a vast number of drawings of this particular view at night, standing in the doorway of a café and looking towards Mornington Crescent underground station, close to his studio in north London. From those drawings, he produced four paintings of this subject, which continued to interest him because of its complexity. Each day, the painter started the painting afresh, as he always does, scraping down the previous execution and incorporating new observations and ideas derived from new drawings.

Private collection, courtesy of Clore Wyndham

X70817

Leon Kossoff born 1926

Christ Church, Spitalfields, Morning

1990

Oil paint on board

Tate. Purchased 1994

T06735

Leon Kossoff born 1926

Children's Swimming Pool, Autumn Afternoon

1971

Oil paint on board

Over many summers, Leon Kossoff took his children to a swimming pool near his studio in Willesden Green, north London. The pool and its light-filled space provided him with a new subject. Kossoff made five large paintings of it between 1969 and 1972, including this one. All five paintings are notable for their lightness of application, an expansive treatment of space, and a vibrant sense of energy and noise. The painting resulted from a vast number of drawings made from the subject. Kossoff remarked that it was 'a marvellous opportunity to draw people outside the studio moving naturally and spontaneously'.

Tate. Purchased 1981

T03246

Leon Kossoff born 1926

Self Portrait II

1972

Oil paint on wood

Private collection, Europe

X67772

Leon Kossoff born 1926

**Demolition of the Old House, Dalston Junction,
Summer 1974**

1974

Oil paint on board

Tate. Purchased 1975

T01984

ROOM 7

LUCIAN FREUD: IN THE STUDIO

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

Clockwise (from left to right)

Lucian Freud

Man's Head (Self-Portrait I)

1963

Oil paint on canvas

Created when the artist was in his early 40s, this is one of many self-portraits Lucian Freud painted throughout his life. It demonstrates his enduring fascination with flesh and its contours. Heavily textured paint is layered with broad strokes across the canvas, with bold contrasts of shade. His unromantic, almost grotesque treatment of the human form is evident in the severe rendition of his facial contours, and the ungainly angle and skeletal paleness of the arm thrusting into the composition.

The Whitworth, The University of Manchester

X69239

Lucian Freud 1922–2011

Baby on a Green Sofa

1961

Oil paint on canvas

Chatsworth House Trust

X01104

Lucian Freud 1922–2011

Annabel

1967

Oil paint on canvas

The New Art Gallery Walsall, Garman Ryan Collection

X68626

Lucian Freud 1922–2011

Naked Portrait

1972–3

Oil paint on canvas

Tate. Purchased 1975

T01972

Lucian Freud 1922–2011

Two Plants

1977–80

Oil paint on canvas

In the mid-1960s Lucian Freud embarked on a series of paintings of botanical subjects, an interest he had already pursued in paintings and drawings from the early 1950s and that continued for much of his career. **Two Plants** is rendered with meticulous precision and is perhaps Freud's most ambitious expression of this theme. He began the painting in 1977 and it took three years to complete. Freud stated that it provided an opportunity to become accustomed to the light of his new studio in Holland Park, adding "I wanted it to have a really biological feeling of things growing and fading and leaves coming up and others dying."

Tate. Purchased 1980

T03105

Lucian Freud 1922–2011

Two Women

1992

Oil paint on canvas

The Lewis Collection

X67780

Lucian Freud 1922–2011

The Big Man

1976–7

Oil paint on canvas

Private collection, on loan to the Irish Museum of Modern Art

X67816

Lucian Freud 1922–2011

Leigh Bowery

1991

Oil paint on canvas

Tate. Presented anonymously 1994

T06834

Lucian Freud 1922–2011

Bella

1996

Oil paint on canvas

Private collection, New York

X02285

Lucian Freud 1922–2011
Girl in a Striped Nightshirt

1983–5

Oil paint on canvas

Tate. Presented by Mercedes and Ian Stoutzker 2013 and forming part of the Mercedes and Ian Stoutzker Gift to Tate
T13719

Lucian Freud 1922–2011
Frank Auerbach

1975–6

Oil paint on canvas

Private collection
X02573

Lucian Freud 1922–2011
Sleeping by the Lion Carpet

1996

Oil paint on canvas

The Lewis Collection

X01179

Lucian Freud 1922–2011

David and Eli

2003–4

Oil paint on canvas

The artist David Dawson was Lucian Freud's long-time friend and his assistant from 1990 until the artist's death in 2011. This is one of four large paintings that Freud made in the 2000s depicting Dawson alongside his dog Eli. The direct comparison between person and animal reinforces the animalistic nature of the naked human body, while also drawing attention to the tactile qualities of fur and skin, alongside the cloth on the bed. There is an underlying tenderness to the painting, suggesting a deep connection between painter and sitter and between man and dog.

Lent from a Private Collection courtesy of the Faurschou Foundation 2014

L03637

Lucian Freud 1922–2011
The Painter's Mother IV

1973

Oil paint on canvas

Tate. Bequeathed by Simon Sainsbury 2006,
accessioned 2008

T12619

ROOM 8

FRANCIS BACON AND JOHN DEAKIN: IN CAMERA

Francis Bacon's use of a variety of photographic sources in his work, from newspaper clippings to reproductions of paintings and sculptures, has been well documented. He commissioned specific portraits from the photographer John Deakin and took aspects of them as a starting point for many of his paintings from the 1960s and 1970s.

This gallery focuses on Bacon and Deakin's mutual interest in portraiture. In Bacon's paintings, bodies swell, contort and reveal their internal organs. Their strong presence is accentuated by the contrast and tension between the colour and texture of the figure and the background. Deakin's photographs adopt frontal compositions, intimate close-ups, double-exposure and unnatural poses. As a result, his subjects' bodies seem to be subjected to invisible forces that move or constrain them. Placing Bacon and Deakin's work together highlights their ability to produce, through their different mediums, striking portraits that convey an intense experience of another person's physical and psychological presence.

Clockwise (from left to right)

Left to right:

John Deakin 1912–1972

Isabel Rawsthorne c.1952, printed 2017

Peter Lacy c.1959, printed 2017

Lucian Freud c.1958, printed 2017

Muriel Belcher c.1965, printed 2017

Photographs, gelatin silver print on paper

Muriel Belcher founded the Colony Room Club in Soho's Dean Street in 1948. The drinking club was a meeting place for a number of artists and photographers, including Michael Andrews, Frank Auerbach, Francis Bacon, John Deakin and Lucian Freud. Deakin's portrait of Belcher was achieved through multiple exposure, by taking two photographs on the same frame of film. It reflects Deakin's involvement in pre-war surrealism and resonates with Bacon's interest in fracturing and distorting the face and body of the figures he painted.

George Dyer c.1963, printed 2017

Photograph, gelatin silver print on paper

The John Deakin Archive/James Moores Collection

X70706, X70710, X70708–9, X70711

Francis Bacon 1909–1992
Three Figures and Portrait

1975

Oil paint and pastel, alkyd and sand on canvas

Tate. Purchased 1977

T02112

Francis Bacon 1909–1992
Portrait of Isabel Rawsthorne

1966

Oil paint on canvas

Tate. Purchased 1966

T00879

Francis Bacon 1909–1992

Triptych 1974–77

1974–1977

Oil paint, pastel and dry transfer lettering on canvas

This is Francis Bacon's last triptych addressing the loss of his former lover George Dyer, who took his own life in 1971. In the central panel, Dyer's truncated body is departing from an arena-like setting towards a dark void, guarded by two ominous heads. Based on manipulated and distorted images, the one on the left is of Raymond Poincaré from Schrenck-Notzing's **Phenomena of Materialisation** (1923). The one on the right is of Sir Austen Chamberlain from Amédée Ozenfant's **Foundations of Modern Art** (1931). The setting of the beach landscape with the umbrellas is indebted to Edgar Degas's **Beach Scene** (1876).

The Lewis Collection

X69487

Francis Bacon 1909–1992

Study for Portrait of Lucian Freud

1964

Oil paint on canvas

The Lewis Collection

X69490

Francis Bacon 1909–1992

Portrait

1962

Oil paint on canvas

Museum für Gegenwartskunst Siegen. The Lambrecht-Schadeberg Collection/Winners of the Rubens Prize of the City of Siegen

X67814

ROOM 9

ANDREWS AND KITAJ: PAINTING RELATIONSHIPS

Despite having highly different approaches to painting, Michael Andrews and R.B. Kitaj shared a deep admiration for the work of Francis Bacon. Particularly influential in their work was Bacon's use of a variety of photographic sources, combined to create images capable of expressing the artist's most intimate desires and concerns.

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

Anticlockwise (from right to left

R.B. Kitaj 1932–2007

To Live in Peace (The Singers)

1973–4

Oil paint on canvas

The Lewis Collection

X67782

R.B. Kitaj 1932–2007
Cecil Court, London W.C.2.
(The Refugees)

1983–4
Oil paint on canvas

This painting shows a scene in Cecil Court, a London thoroughfare that was famous for its second-hand bookshops and was a favourite haunt of R. B. Kitaj, who befriended some of its booksellers, many of whom had come to London as refugees. The artist is shown reclining on a chair in the foreground, while figures from his life, members of his family and booksellers, appear in the background. Kitaj explained that this theatrical composition was inspired by the travelling Yiddisher Theatre companies in Central Europe, which he had learned about from his grandparents and from the diaries of the writer Franz Kafka.

Tate. Purchased 1985
T04115

Michael Andrews 1928–1995

Melanie and Me Swimming

1978–9

Acrylic paint on canvas

Tate. Purchased 1979

T02334

Michael Andrews 1928–1995

The Deer Park

1962

Oil paint on board

The Deer Park was inspired by Norman Mailer's 1955 novel of the same title. For Michael Andrews, the novel seemed to describe the Soho he frequented and had recently immortalised in his painting, **Colony Room I** (on display to the left). Rather than illustrating the book, **The Deer Park** depicts an imaginative situation involving a cast of different characters, mostly based on photographs of people from the entertainment and literary world including Marilyn Monroe, Brigitte Bardot and the poet Arthur Rimbaud. This subject offered Andrews the opportunity to study the different behaviour displayed by people in social gatherings, one of the things that most interested him at the time.

Tate. Purchased 1974

T01897

Michael Andrews 1928–1995

Colony Room I

1962

Oil paint on board

Pallant House Gallery, Chichester (Wilson Gift through the Art Fund 2006)

X67787

ROOM 10

PAULA REGO: LIFE IS THE WILDEST STORY

In the late 1980s Paula Rego began working with live models posing in her studio, producing a series of preliminary drawings before beginning her large-scale paintings. In the 1990s pastel became Rego's chosen medium. In her work, Rego addresses her desires and fears and confronts memories of personal events, dramatising and vividly depicting them.

Women's lives and stories have often been overlooked in art as a historically male-dominated activity. Rego places them at the centre of her work. Women are portrayed as undertaking a variety of activities, in a broad range of moods and temperaments, as victims, culprits, carers, passive observers and sexually-charged creatures. As viewers we are drawn into and become complicit in an unruly world shaped by patriarchal power.

Clockwise (from left to right)

Paula Rego born 1935

Island of the Lights from Pinocchio

1996

Pencil, ink and watercolour on paper

Private collection, Europe

X67774

Paula Rego born 1935

The Company of Women

1997

Pastel on paper mounted on aluminium

Collection Ostrich Arts Limited on loan to Casa das Histórias

Paula Rego/ Câmara Municipal de Cascais/

Fundação D. Luís I, Cascais

X67783

Paula Rego born 1935

Bride

1994

Pastel on paper mounted on aluminum

Tate. Purchased 1995

T06959

Paula Rego born 1935

The Betrothal: Lessons: The Shipwreck, after 'Marriage a la Mode' by Hogarth

1999

3 works on paper, pastel, mounted onto aluminium

Tate. Purchased with assistance from the Art Fund and the Gulbenkian Foundation 2002

T07919

Paula Rego born 1935

The Family

1988

Acrylic paint on canvas backed paper

Paula Rego painted **The Family** in the final months of her husband's life, before he died from a degenerative illness. It explores intimate family relationships within a domestic setting, acknowledging a complex range of emotions, from love to resentment and pain. The narrative is made more ambiguous by the long shadows projected across the room and by the inclusion of characters from folk legends and fables in the oratory at the back of the room: St Joan of Arc and St George, who symbolise belief, courage and strength.

Marlborough International Fine Art

X69253

ROOM 11

IDENTITY, SELF AND REPRESENTATION

The youngest artists in the exhibition maintain a constant dialogue with their predecessors. Through an engagement with its history, Celia Paul, Cecily Brown, Jenny Saville and Lynette Yiadom-Boakye are knowledgeable of painting as an activity that has constantly evolved.

While Paul is committed to painting from life, Brown, Saville and Yiadom-Boakye paint from a variety of sources. Despite the differences in their approaches, the human figure remains the focus of these artists. Each artist, in their own distinctive manner, embrace the variable properties of oil paint, investigating mark-making, composition, colour and the formal possibilities of painting. In their representations of figures they explore what it is to be human from a contemporary perspective. Throughout their work, they investigate and stretch stereotypical views on femininity, masculinity, race and the many other categories that define and constrain our identity.

Clockwise (from left to right)

Celia Paul born 1959

Family Group

1984–6

Oil paint on canvas

Spier Contemporary Collection

X70234

Celia Paul born 1959

Painter and Model

2012

Oil paint on canvas

Celia Paul has only ever painted a small circle of sitters, primarily her family, building intimate and meditative portraits. For three decades, Paul's mother was her main subject. When her mother became too frail to walk up the stairs to her studio, Paul turned her scrutiny towards her own body, as seen in this self-portrait. The artist is shown dressed in her long paint encrusted smock, set against her sparse studio wall. She looks out at the viewer as both sitter and active painter, in a position of quiet authority.

Victoria and Warren Miro

X68824

Cecily Brown born 1969

Teenage Wildlife

2003

Oil paint on linen

Cecily Brown works on many as twenty canvases at once, drawing from a range of sources including art history books, pornography, comics, and advertisements. In **Teenage Wildlife** the boundaries between figures and background are not clearly defined, making it difficult to decipher between bodies and foliage. This fluid and visceral use of paint intensifies the eroticism of the scene. The vantage point, through an opening in the vegetation, turns viewers into voyeurs. Such a device has a long tradition, which references the work of earlier painters such as Edgar Degas and Walter Richard Sickert.

Private collection, courtesy of Susan Almrud Art Advisory
X68076

Cecily Brown born 1969

Boy with a Cat

2015

Oil paint and pastel on linen

Collection of Danny and Lisa Goldberg

X69262

Lynette Yiadom-Boakye born 1977

The Host Over a Barrel

2014

Oil paint on canvas

Lynette Yiadom-Boakye works quickly, completing each painting in a day. Although borrowing from the conventions of portraiture, she does not work from life. Instead, she paints character studies of people who do not really exist, recording the intimate visual details of their appearance. These details are drawn from a variety of sources, including scrapbooks and drawings. Yiadom-Boakye's suggestive yet ambiguous title further invites viewers to construct a narrative around these elegant figures.

Private collection, Courtesy Corvi-Mora, London and Jack Shainman Gallery, New York

X70076

Lynette Yiadom-Boakye born 1977

Coterie Of Questions

2015

Oil on canvas

Private collection, Courtesy Corvi-Mora, London and Jack
Shainman Gallery, New York

X69248

Jenny Saville born 1970

Reverse

2002–3

Oil paint on canvas

Saville dislikes working from a life model, preferring to paint from photographs. She is particularly interested in the colour palette of wounded bodies. Saville collects images of burns and bruises from medical textbooks and observes plastic surgery. She often makes paint swatches from these images, trying to replicate the visual effect on newsprint before transferring the technique onto canvas. Echoes of Saville's source materials are present in this work. The ambitious scale of this close-up self-portrait makes it a bold and assertive statement.

Collection of Larry Gagosian

X67817

DISPLAY CABINET IN
GALLERY 61 (OUTSIDE THE
EXHIBITION)

From left to right and from top to bottom:

Reproduction of a still from **Francis Bacon and The Brutality of Fact** (1987) directed by Michael Blackwood printed 2018
Photograph, digital print on paper

Bacon's studio as a site of production has been of interest to critics and art historians since the 1950s. The cramped and small space was filled with vast amount of source images, ranging from newspaper clippings to reproductions of old masters' paintings.

Tate Library and Archive, Personal papers of David Sylvester, TGA 200816/4/2/14/8. Z08391

Pages from unknown boxing magazines

1950

Paint on printed paper

Pages from a boxing magazine used by Bacon to study the relationship between the figure and the background.

Tate Library and Archive, Personal papers of David Sylvester, TGA 9810/8. Z08392–4

Top left:

Albert Freiherr von Schrenck-Notzing 1862–1929

Materialisations-Phaenomene: Ein Beitrag zur Erforschung der mediumistischen Teleplastie

(Phenomena of Materialisation: A contribution to the investigation of mediumistic teleplastics), second edition 1923 [first edition 1914]

Published by Ernst Reinhardt, Munich
Book

Tate Library and Archive, 08155020. Z08460

Crispin Eurich 1935–1976

F.N. Souza in his London studio 1964

Photograph, gelatin silver print on paper

This image shows Souza rolling up *The Deposition* (1963) and was published in *Studio International* magazine in April 1964. Grosvenor Gallery, London. Z08513

F.N. Souza, exhibition catalogue, Gallery One

1960

Photograph by Ida Kar

Printed paper

Tate Archive, Papers of Victor Musgrave and Gallery One, TGA
8714/5/10. Z07102

Note by F.N. Souza on technique c.1960

Ink on paper and facsimile

Grosvenor Gallery, London.

Z08514

Henry Grant 1907–2004

**The first London County Council open-air exhibition at
Embankment Gardens, London**

1948, printed 2018

Photograph, gelatin silver print on paper

Courtesy Laurie and Noreen Stewart and Waterhouse and
Dodd. Z08447

David Bomberg (centre) with his students at the Borough Polytechnic

c.1948, printed 2018

Photograph, digital print on paper

Bomberg taught painting through life drawing, using charcoal and often through direct marking of the students' work.

Whereabouts of original photograph unknown, reproduction image courtesy of Waterhouse & Dodd

Z08597

Life room at the Slade School of Fine Art

c.1950s

Photograph, gelatin silver print

Tate Archive Photographic Collection, TGPH LON Slade.

Z08191

**William Coldstream and a student in the cast room at the
Slade School of Fine Art**

c.1950

Photograph, gelatin silver print

Tate Archive Photographic Collection, TGPH LON Slade.
Z08190

Letter from Lucian Freud to David Sylvester

c.1953

Ink on paper and facsimile

Tate Library and Archive, Personal papers of David Sylvester,
TGA 200816/2/2/2. Z08389

Bryan Long

Dorothy Mead in her London studio

1960, printed 2018

Photograph, digital print on paper

Courtesy of Val Long.

Z08577

Dorothy Mead 1928–1975

Letter from Dorothy Mead to William Coldstream

1959, scaled down reproduction 2018

Digital print on paper

After attending Bomberg's classes at the Borough Polytechnic (1945-51), Mead studied at the Slade School of Fine Art (1956-59). She wrote this letter to Professor William Coldstream defending her decision not to take the examination on perspective as it was irrelevant to her practice as painter. As a result she left the school without a diploma.

UCL Records, UCL Special Collections, Archives, Rare Books and Records. Z08539

Bryan Robertson, John Russell and Lord Snowdon

Private View

1965

Book

Published by Thomas Nelson & Sons, London

Portraits of artists in their studios became the subject of many prominent photographers since the 1950s. *Private View* well documents the 1960s British art scene, featuring Lord Snowdon's photographs of some of the painters in this show, such as Auerbach (photographed here in 1962), Andrews, Bacon, Coldstream, Freud and Kitaj.

Tate Library and Archive, OVERSIZE (411) 7.036 "1945/1965"
ROB Z08465

Harry Diamond 1924–2009

Lucian Freud visting Frank Auerbach in his London studio

1975

Photograph, gelatin silver print

Tate Library and Archive, TGA 20025/5/10.
Z08183

Bob Collins 1924–2002

Leon Kossoff in his London studio 1972, printed 2018

Photograph, digital print on paper

©Estate of Bob Collins / National Portrait Gallery, London.
Z08576

Euan Uglow 1932–2000

Composition study for Jana 1996

Graphite on paper

Courtesy of Browse and Darby, London.
Z08581

William Darby

Euan Uglow's studio set-up for Jana 1996

Photograph, gelatin silver print on paper

Uglow, a former student of Coldstream's, worked from direct observation. His tightly controlled compositions were the result of careful staging of his subjects and positioning his models using accurate measurements, often taken using a device known as a plum line.

Courtesy of Browse and Darby.

Z08596

Georgia Georgallas

Euan Uglow's studio in London 2000

Photograph, gelatin silver print on paper

Courtesy of Georgia Georgallas.

Z08616

Sandra Fisher 1947–1994

R.B. Kitaj in his London studio 1974, printed 2018

Photograph, digital print on paper

Courtesy of R.B. Kitaj Estate.

Z08615

Bruce Bernard 1928–2000

Michael Andrews's studio in London 1995

2 Photographs, gelatin silver print on paper

Experimenting with oils and acrylics, Andrews often used reproductions as a source material for his paintings.

Tate Library and Archive, Michael Andrews archive, TGA
Andrews 200025/5/13.

Z08185

Jean Loup Cornetere

Michael Andrews swimming with his daughter 1976

Photograph, C-print on paper

This photograph was taken by a friend of Andrews, Jean Loup Cornetere while on holiday at Glenartney Lodge, Perthshire, in the summer of 1976. Andrews liked the photograph so much that he used it as the basis for his painting *Melanie and Me Swimming* (1978–9), which features in this exhibition.

Tate Library and Archive, Michael Andrews archive TGA
200025/3/9. Z08461

Irene Rhoden 1978–2002

Paula Rego working on *The Vivian Girls in Tunisia* in her studio 1984, printed 2017

Photograph, digital print on paper

Courtesy of Marlborough Fine Art.
Z08598

Gautier Deblonde born 1969

Paula Rego's studio in London 2004

Photograph, digital print on paper

Courtesy of Gautier Deblonde.

Z08600

Jenny Saville b.1970

Jenny Saville's studio in London c.1996

Photograph, digital print on paper

Courtesy of Jenny Saville.

Z08619

Cecily Brown's studio in New York 2012

Photograph, digital print on paper

Courtesy Cecily Brown.

Z08620

FILMS IN GALLERY 61
(OUTSIDE THE EXHIBITION)

Compilation of Film Excerpts

Duration, 19 min looped

Sickert's London (1992)

Directed by Jake Auerbach

3 min 29 secs

To the Studio: Frank Auerbach (2001)

Directed by Hannah Rothschild

3 min 10 secs

FRANK (2015)

Directed by Jake Auerbach

0 min 50 secs

Lucian Freud: Portraits (2004)

Directed by Jake Auerbach

2 min 43 secs

Kitaj... In the Picture (1994)

Directed by Jake Auerbach

3 min 52 secs

Paula Rego: Telling Tales (2009)

Directed by Jake Auerbach

3 min 01 secs

The Last Art Film (2012)

Directed by Jake Auerbach

1 min 05 secs

DVDs of all films are available from the bookshop

All films shown with the permission of

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www.jakeauerbachfilms.com

ALL TOO HUMAN
BACON, FREUD
AND A CENTURY
OF PAINTING LIFE
28 FEB – 27 AUG 2018

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OF PAINTING LIFE
28 FEB – 27 AUG 2018**

Curator: Elena Crippa

Assistant Curator: Laura Castagnini

Curatorial Assistant: Zuzana Flašková

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Photography is not allowed in the exhibition

Large print texts are available at the exhibition entrance and on the exhibition pages of tate.org.uk

EVENTS

Visit tate.org.uk or call 020 7887 8888 for more information and to book

CURATOR'S TALK AND PRIVATE VIEW: ELENA CRIPPA

23 March, 18.30–20.30

£28 (£23 concessions)

CURATOR'S TOUR: LAURA CASTAGNINI

11 May, 18.30–20.30

£24 (£19 concessions)

WHAT MAKES US HUMAN:

CONVERSATIONS ON ART AND PHILOSOPHY

THE GAZE 12 May, 13.00–15.00

THE BODY 19 May, 13.00–15.00

ANXIETY 2 June, 13.00–15.00

£12 (£8 concessions) per session

Join artists, historians and philosophers for discussions in response to *All Too Human*.

In collaboration with The Centre for Philosophy and the Visual Arts and the Cultural Institute, King's College London

Let us know what you think

#AllTooHuman

Cover image: Lucian Freud Leigh Bowery

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Bridgeman Images