

Drawn from People Life on Paper



Education Information Pack



**Arts Council
Collection**

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Cover image:

Jack Smith
Girl Reclining, 1953
Chalk on paper
48.3 x 37.2cm

How to use this pack

This pack is designed for use by teachers and other educators including gallery education staff. It provides background information about the exhibition and the exhibiting artists, as well as a glossary of key terms and art movements. The pack also contains a selection of project ideas around some key themes. As well as offering inspiration for art, the *Drawn from Life* exhibition also links well to literacy, drama and history.

The project suggestions are informed by current National Curriculum requirements and Ofsted guidance. They are targeted primarily at Key Stage 2 and 3 pupils, though could also be adapted for older or younger pupils. They may form part of a project before, during, or after a visit to see the exhibition. Information in the pack will also prove useful for pupils undertaking GCSE and 'A' level projects.

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The pack was commissioned by the Arts Council Collection, Southbank Centre and was researched and written by Fiona Godfrey, Arts & Education Consultant (www.fionagodfrey.org.uk).

The Arts Council Collection

For nearly 70 years, the Arts Council Collection has supported artists based in the UK by purchasing their work. Now numbering nearly 8,000 artworks, and including many of the best-known names in 20th and 21st century British art, it is the most widely circulated of all national collections, reaching beyond museums and galleries into schools, hospitals, universities and libraries. The Collection has been built through the support of the many distinguished artists, curators and writers who have been invited to advise on the purchase of works and it is arguably in this very open and democratic approach to acquisition that the Collection's greatest strength lies.

The Arts Council Collection is managed by the Hayward, Southbank Centre, London, on behalf of Arts Council England and is based at the Hayward in London and at Longside, Yorkshire Sculpture Park.

Visit www.artscouncilcollection.org.uk to find out more about us and to search our entire collection online. You can also follow us on twitter [@A_C_Collection](https://twitter.com/AC_Collection)

Introduction to the exhibition

Drawn from Life comprises fifty drawings of the human figure, spanning a period of nearly 100 years. The majority of these are from the Arts Council Collection, including some recent acquisitions. These have been augmented by a number of loans from the British Council Collection. In some cases, receiving venues have added works from their own collections. Works belong to the Arts Council Collection unless otherwise stated.

The exhibition brings together some of the finest drawings in the Arts Council Collection, with work on display from Henry Moore, Barbara Hepworth, L.S. Lowry and David Hockney. Beginning in the early twentieth century with Gwen John and the intricate patterns of Harold Gilman. Mid-twentieth-century works include the whimsical lines of George Fullard and John Golding and the bold markings of Frank Auerbach and John Bratby. The story is brought up to the present with the imaginary figures of Charles Avery and Mimei Thompson.

Artists have been drawing the figure for centuries, from carefully composed life drawings to people caught unawares at leisure or work. Though there are sometimes surprising similarities across the decades, there is also a great diversity of techniques and approaches. The majority of drawings in the exhibition are drawn from observation, though some are from memory or imagination. Some are unfinished studies while others are finished works in their own right. Perhaps some of the most surprising examples are those from very early on in artists' careers, such as a self-portrait by Richard Hamilton from 1938, the carefully drawn *Mrs Ash Asleep* by Howard Hodgkin from 1952, Peter Blake's *Portrait of a Man* from 1950, and Eduardo Paolozzi's *Drawings from Rembrandt*, 1945.

As an educational resource, the exhibition offers a rich opportunity to consider approaches to drawing the human figure, an area which has been recognised by Ofsted as under-developed in the art curriculum in many primary and secondary schools. The 2014 National Curriculum has also placed a heightened emphasis on pupils knowing about great artists and there are many important names represented here illustrating the history of British art from the early twentieth century to the present day.

Exhibition Tour Dates

The Collection and Usher Gallery, Lincoln	26 February – 17 April 2016
The Gallery, Winchester Discovery Centre	25 June - 21 August 2016
Kirkby Gallery, Knowsley	30 August – 22 October 2016
Abbot Hall Art Gallery, Kendal	29 October – 17 December 2016
F.E. McWilliam Gallery and Studio, Banbridge	4 February – 2 April 2017
The Beaney, Canterbury	6 May – 25 June 2017
Leamington Spa Art Gallery and Museum	8 July – 23 October 2017

Artists and works in the exhibition

Charles Avery (b. 1973)

Untitled (Hunter), 2008–09

Charcoal on paper
64 x 45cm

Charles Avery is a self-taught artist who lives and works in London. Since 2004 he has been creating a series of art works rooted in his upbringing on the Isle of Mull off the West coast of Scotland. This project, entitled *The Islanders*, explores the lives, landscape and mythologies of an imagined island community called the If'en.

Drawing forms a central part of Avery's project, along with sculptures and writing, and he produces these as if from the perspective of an explorer, documenting his discoveries. Avery depicts the island's imaginary geography, ecology, architecture, society, customs and mythology. A pencil and ink drawing on tracing paper, *Untitled (Hunter)* depicts the Hunter, the protagonist of Avery's imagined world.

For further information see <http://generationartscotland.org/artists/charles-avery/>



Frank Auerbach (b.1931)

Nude on her Back, 1954

Chalk on paper
75.5 x 55.1cm

This drawing was made while Auerbach was a student at the Royal College of Art in London. It was made at a life-drawing class that he attended with David Bomberg (also included in the exhibition) in addition to his Royal College studies.

Auerbach was an innovative artist - one of the first to make paintings that were concerned as much with the material of paint as with their subject matter, he is considered one of Britain's most important painters. Born in Germany, Auerbach became a British citizen in 1947 after his parents died in a concentration camp. He was a keen actor,



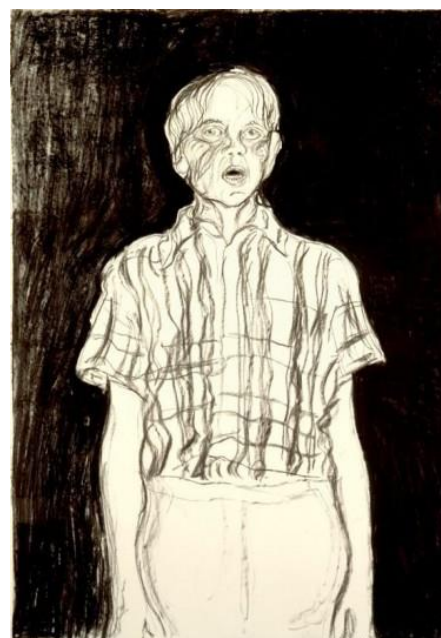
but art proved more compelling and he studied first at St Martin's School of Art and then the Royal College of Art, both in London.

For further information see <http://www.tate.org.uk/art/artists/frank-auerbach-676>

Tony Bevan (b.1951) *Portrait Boy I, 1992*

Charcoal on paper
111 X 76.7 cm
(British Council Collection)

Portrait Boy I was inspired by a blurred newspaper photograph showing a Chilean choir in mid-song. It is a study for *The Meeting* (1992), a large multi-part painting showing nine male figures, open-mouthed, presumably singing. It is typical of Bevan's work, capturing a particular moment of absorption and intensity. The viewer has a sense of looking up towards the figure from below – an element that is further exaggerated in Bevan's later work. The open mouth of the subject is suggestive of singing, yet there is little sense of emotional engagement.



Bevan studied at Bradford School of Art from 1968 to 1971, Goldsmiths College from 1971 to 1974 and finally at the Slade School of Fine Art from 1974 to 1976. Following his time at the Slade, drawings and paintings of male figures became central to his work.

For further information see www.tonybevan.com

Peter Blake (b.1932) *Drawing of a Man, 1950*

Pencil and ink on paper
55.8 x 36.8cm

Drawing of a Man (1950) was made when Peter Blake was 18. This early drawing was most likely made during a life-drawing class and reveals his precocious technical skill in working directly from the figure.

Peter Blake is often cited as a founding figure of the British pop art movement. He was born in Kent and attended



Gravesend Technical College and School of Art where he studied a range of disciplines including engraving, illustration, typography and folk art as well as painting and drawing, all of which would contribute to his future eclectic artistic output. He then studied painting at the Royal College of Art and painting became his core practice, primarily of human figures. He is also known for his brightly-painted collage constructions featuring icons of popular culture. A well known example is his design for the album cover for the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (1967) and the Band Aid single *Do They Know It's Christmas?* (1984).

For further information see www.tate.org.uk/art/artists/peter-blake-763

Martin Bloch (1883-1954) *Standing Nude, 1928*

Charcoal on paper
61 x 45.7cm

A German artist by birth, Martin Bloch studied music and architecture before turning his attention to art. In common with many other artists in Germany who were exploring expressive and abstract approaches to art, his work was declared '*degenerate*' by the Nazi regime in 1933 and along with many other Jewish artists, Bloch made the decision to leave his country. After spending time in internment camps in Liverpool and the Isle of Man, he was finally granted British Citizenship in 1947.



Bloch was associated with the German Expressionist movement, and became well-known for his colourful, stylised paintings of landscapes, cities and architecture. This life-drawing was made while he was still living in Germany.

For further information and images see www.tate.org.uk/art/artists/martin-bloch-769

David Bomberg (1890-1957) *Girl's Head, 1914*

Black chalk on buff paper
31.8 x 21.7 cm
(British Council Collection)

The influence of cubism can be seen in *Girl's Head* (1914), made a year after David Bomberg had been expelled from the Slade School of Art for rebelling against the artistic



conventions being taught at the time. The kaleidoscopic strokes in the drawing convert the face into a study in colliding angles and lines.

Bomberg's style of work at this time was associated with *Futurism* and *Vorticism*, movements in art that celebrated industrialisation and the machines age. He drew and painted in a sharply abstract style, reducing his subjects, including the human figure, to a series of geometric lines, flat colours and mechanistic shapes. Later, his harrowing experiences of the First World War signalled a radical departure from this way of working, to engage with softer, more organic approaches to painting. This shift can be seen in his later landscape paintings.

For further information see <http://www.tate.org.uk/art/artists/david-bomberg-777>

Sonia Boyce (b.1962)
*Mr close-friend-of-the-family
pays a visit whilst everyone
else is out, 1985*

Charcoal on paper
109.2 x 150cm
115.8 x 156.7 x 5cm



In *Mr close-friend-of-the-family pays a visit whilst everyone else is out* (1985) Sonia Boyce depicts her own

experiences of power relationships between men and women, young people and adults. Boyce studied art at East Ham College and Stourbridge College of Art until 1983. Her early works, of which this is an example, were often large drawings which drew on her own experiences as a young black woman and examine wider issues in society.

In Boyce's drawing, the man's head has been cropped so that the focus is on his hand, creating a feeling of claustrophobia and impending danger, heightened by the repeated motif of hands around the outside of the image. The young woman stares blankly out at the viewer, as if disassociating with what is happening. In her drawing and paintings, Boyce often included wallpaper patterns associated with her Caribbean heritage and this drawing is no exception. Many of her drawings in the mid 1980s were brightly coloured, but in this work she restricts herself to charcoal, citing the influence of light and dark in *film noir*.

For further information and images see www.tate.org.uk/art/artists/sonia-boyce-794

John Bratby (1928-1992)
Self Portrait with David, Jean in Background, c.1956–57

Pencil on paper
74.5 x 53cm

Self Portrait with David, Jean in the Background (c.1956–7) by John Bratby is a dense and congested image of family life, along with various domestic objects. The drawing feels at once like a collation of studies in a sketchbook and an evocation of living in a confined space in close proximity to others.



Bratby was born in London and studied at the Royal College of Art. The three figures in this drawing are the artist, his first wife, the painter Jean Cooke (1927–2008), and their young son David. It was most probably drawn in their home in Dartmouth Row, Blackheath, Southeast London, and is one of many works Bratby made of his family. Bratby was one of a group of artists who, in the 1950s, painted the domestic clutter of family life. They were referred to as the '*kitchen sink painters*', an artistic parallel to the group of playwrights known as the '*angry young men*'.

For further information and images see www.tate.org.uk/art/artists/john-bratby-804

Horace Brodzky (1885-1969)
Two Boys, 1933

Pen and ink on paper
18 x 32cm (7 1/16 x 12 5/8")

Horace Brodzky was a pioneer of the lino-cut method of print-making, and the single lines used in this drawing align with his printmaking work, making use of line and shape rendered in simple black and white.



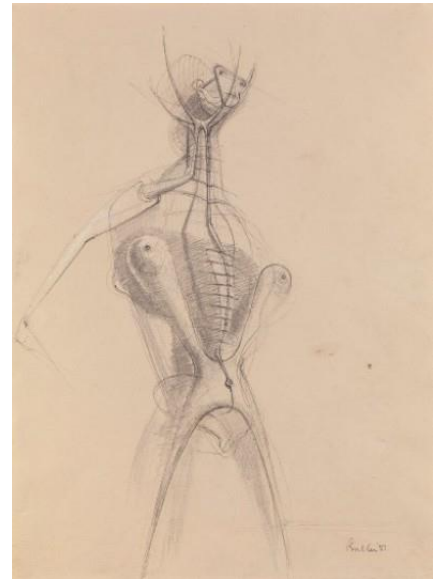
Brodzky was born in Australia and came to Britain to study art in London. Here he became a follower and admirer of the painter Walter Sickert (whose work can also be seen in the exhibition), though this work is more reminiscent of the line drawings of Henri Matisse.

For further information and images see www.londonartsgroup.com/Artist-Detail.cfm?ArtistsID=355

Reg Butler (1913-1981)
Drawing for Sculpture (Figure), 1951

Carmine pencil and wash copy pencil
36.8 x 26.7 cm
(British Council Collection)

Reg Butler initially trained in architecture before working as a blacksmith - a role he was obliged to fulfil having taken a stand as a conscientious objector during the Second World War. During this time, he developed his interest in art by attending life-drawing classes. He later went on to become a sculptor who was associated with a group of artists described as the 'Geometry of Fear' group. This term was coined by the art critic Herbert Read to describe a style of work that emerged in the wake of the Second World War, which emphasised mechanisation, suffering and aggression.



The 1950s was a period when Butler made a shift from creating very abstract, technical sculptures to an interest in the female figure. His work often involved stylised exaggerations and contrasts between hard, straight lines and soft curves. His interpretations of the female figure were derided by some, being seen as sadistic and overly eroticised.

For further information see www.tate.org.uk/art/artists/reg-butler-844

John Craxton (1922-2009)
Portrait of a Girl, 1954

Pencil on paper
58 x 45cm (22 13/16 x 17 11/16")

John Craxton grew up in a bohemian London household and as a teenager applied to study life drawing at the Chelsea School of Art. Rejected on the grounds that at age 16 he was too young for nude life-classes, he studied in Paris instead.

He went on to become a painter associated with the 'Neo-Romantic' movement, though this was a label he was uncomfortable with. (The Romantic movement had flourished in art at the end of the 18th century and emphasised emotion, embellishment, beauty and intensity.) After World War II he travelled around the Mediterranean, settling in Crete in 1960, where he continued to develop paintings of Romantic pastoral subjects.



For further information and examples see <http://www.tate.org.uk/art/artists/john-craxton-958>

Kate Davis (b.1978)
Partners Study (Figure 1), 2005

Pencil on paper, ceramic
31 x 28 x 3cm

Kate Davis is primarily a sculptor, and this drawing combines both drawn and sculptural elements. The woman in this pencil drawing turns her back on the viewer, her torso facing forward, while her neck and head are twisted emphatically away. Attached diagonally across the drawing is a large ceramic 'telephone' made from small slabs of white clay. The ceramic cord of the telephone falls downwards beneath the frame of the drawing.



Davis's work examines the relationship between the body and everyday objects such as bicycles, telephones, ladders and microphones. The objects, often manipulated, cast or built from dysfunctional and simplistic materials have had their use restricted, rendering them obsolete. Mechanical devices contrast with the human body, reminiscent of prosthetic devices. Born in New Zealand, Davis studied print-making at Glasgow School of Art. She continues to live and work from Glasgow.

For further information see www.tate.org.uk/whats-on/tate-britain/exhibition/art-now-kate-davis

Peter de Francia (1921-2012)
Sonny Terry/Jazz Musician, 1958

Pencil on paper
35.4 x 25.3cm (13 15/16 x 9 15/16")

Sonny Terry/Jazz Musician depicts the Piedmont blues musician Sonny Terry, who was known for his unique harmonica playing style, which included whoops and imitations of horns, bell and whistle sounds. Born in Greensboro, Georgia, Terry went blind at the age of 16 which precluded him from working as a farmhand, forcing him to try and earn a living through music. The drawing is one of a series that de Francia produced of Jazz musicians visiting



London. (It is intriguing that de Francia has also noted on his portrait the name Brownie McGhee, a jazz musician who often played with Sonny Terry)

Born in France, de Francia studied at the Slade School of Art and lived in Canada before taking up a role as Professor of Painting at the Royal College of Art in London. He was an intellectual artist who engaged with left-wing politics, literature and ideas.

For further information and images see <http://www.tate.org.uk/art/artists/peter-de-francia-985>

Jane Dixon (b.1963)
'Untitled' (torso diptych),
1997

Graphite, absorbent ground
and gesso on canvas
61 x 114cm



Jane Dixon was born in Lancashire. She studied for a BA in fine art at the West Surrey College of Art and Design and then for an MA in printmaking at the Royal College of Art in London. She currently lives and works in London.

Her drawings are made from a complex and meticulous building up of delicate mark-making. These drawings of the human torso come close to being abstract pieces; her textural mark-making bringing forth bulging forms and curves which remind us of the fragility and imperfections of the human body.

For further information see www.janedixon.net

Lucian Freud (1922-2011)
Drawing of a Girl, Alice, 1974

Pencil on paper
19 x 24cm

Lucian Freud prided himself on his drawing skills, his drawings showing an intense attention to detail. This light pencil drawing is of Alice Weldon, a young American artist.



Born in Berlin, Freud was the son of the psychoanalyst Sigmund Freud. The family moved to England 1933 to escape the threats of Nazi Germany and it was here that he took up his interest in art. With a charismatic personality and a famous name, he attracted friends among the rich and famous from early on. From the 1950s onwards, Freud began to focus on portraiture, often nudes. He wrote: *'My work is purely autobiographical. It is about myself and my surroundings. I work from the people that interest me, and that I care about and think about, in rooms that I live in and know, I use the people to invent my pictures with, and I can work more freely when they are there.'*

For further information see www.tate.org.uk/art/artists/lucian-freud-1120

Elisabeth Frink (1930-1993)

Bird Man, 1960

Ink on paper
75 x 54.7cm

During the 1950s and '60s Frink created a number of sculptures with the title *Bird Man*. It is likely that this is a preparatory drawing for one of these sculptures. The bronze *Birdman* (c.1960), shows a tall slim male figure whose head is encased in a helmet with eyes peeking through, echoing the figure shown in this drawing. These pieces are likely to have been based on Léo Valentin, nicknamed '*bird man*', who plummeted to his death after jumping out of a plane in front of 10,000 spectators at Liverpool Air Show. His wooden wings clipped the plane and his parachute failed to open.



Frink came to prominence in the early 1950s for her sculptures which often depicted birds of prey and the male form. Rejecting the abstract work that interested many of her contemporaries, Frink remained committed to figurative work. She grew up near an airbase in Suffolk during the Second World War and her sculptures often include military references. She had seen figures being rescued from burning planes, parachuting to earth and marching around in military regalia. Uniforms had a specific fascination for Frink: she described how they were etched into her childhood mind as being associated with excitement and glamour, but later, during the war, with evil. She was among a number of post-war artists who depicted themes of violence and aggression in their work, dubbed the '*Geometry of Fear*' group at the time by the writer Herbert Read. Her later works expressed more optimistic, spiritual themes.

For more information see www.elisabethfrink-estate.com
<http://www.tate.org.uk/learn/online-resources/glossary/g/geometry-of-fear>

George Fullard (1923-1973)
Striding Woman and Child (1), 1959

Pencil on paper
56 x 38.8cm

George Fullard worked predominantly in drawing and sculpture. Born in Sheffield, he studied at Sheffield College of Arts and Crafts and then the Royal College of Art in London.

Badly injured during his time serving in the Second World War, he suffered ill-health and died aged 50, just as he was gaining a reputation as an artist. His work during the 1950s showed the influence of cubism as well as the loose line drawings of Henri Matisse. These focused predominantly on the human figure and often depicted women with babies or children as well as figures in movement – walking, running or falling.

For further information see www.pangolinlondon.com/artists/george-fullard



Harold Gilman (1876-1919)
Woman Combing Her Hair, 1911

Chalk and pen on paper
30.5 x 22.9cm

Harold Gilman was born in Somerset. A hip injury when he was 15 allowed him to pursue his interest in art. He went on to study at the Hastings Schools of Art and then at the Slade School of Art in London. He was one of the founding figures of the Camden Town Group, a collective of artists who were influential in bringing the influence of impressionism to Britain, experimenting with new paint techniques. As is the case in this picture, their subjects were often the everyday lives of people living in London. Despite only living to the age of 43, Gilman was an influential artist at the time.



For further information see www.tate.org.uk/art/artists/harold-gilman-1172

John Golding (1929 – 2012) *Two Nudes, 1956*

Pen and ink on paper
50.5 x 35.5cm

Born in East Sussex, John Golding spent a large part of his childhood in Mexico. He studied art in Canada at Toronto University and then at the Courthauld Institute in London. As a young artist he was influenced by the work of the Mexican Muralists Diego Rivera and José Orozco as well as by the cubist artists Pablo Picasso and George Braque. The use of line in this drawing is also reminiscent of the work of Henri Matisse.



Golding was also a writer on art and was fascinated by the development of abstraction. His work was predominantly in the realm of abstract painting, marked by a strong use of colour.

For more information see <http://abstractcritical.com/note/thoughts-on-john-golding-working-space/>

Antony Gormley (b.1950) *Art, 1981*

Charcoal and oil on paper
57.7 x 82.1

Art is one of a number of drawings made by Gormley in the early 1980s using charcoal and linseed oil, which he combined and applied to the surface of the paper to create dark, cavernous zones. In this drawing, three overlapping figures work the edge of their black void using hammers and chisels to create a keyhole shape. The drawing combines an immediate sense of purpose and activity with a feeling of timelessness, as if celebrating art as an enduring, universal human endeavour.



Gormley is one of Britain's best known sculptors and has created many large scale public works as well as orchestrating a number of other collaborative projects. He grew up in Yorkshire and studied anthropology and archaeology before training in sculpture. *Art* (1981) shares concerns with Gormley's three-dimensional work of this time; when he was beginning to cast his own body in lead to create works that explored notions of entombment and encasement, and of the body as a physical container.

For further information about Antony Gormley see www.antonygormley.com

Alasdair Gray (b.1934)
Marion Oag and the Birth of North Venus, 1977

Indian ink on paper
60.5 x 34.5cm

Alasdair Gray is an artist and a writer whose novels include *Lanark* (1981) and *Poor Things* (1992). He trained in design and mural painting at the Glasgow School of Art and has continued painting throughout his career. Both his art and writing are strongly influenced by a socialist worldview.

Gray describes how he met Marion Oag in 1968. She became a lifelong friend and, before leaving Scotland for London in the 1970s, a favourite model. Explicitly referencing Botticelli's masterpiece the *Birth of Venus* (1484–46), Gray's enigmatic drawing depicts a forlorn female figure in an interior scene set against what the artist describes as an unfinished painting behind. It was drawn with a Rotring Rapidograph pen, and the flowing lines that Gray uses are reminiscent of the drawings of Aubrey Beardsley.



For further information see www.nls.uk/learning-zone/creativity/themes-in-focus/alsadair-gray

Derrick Greaves (b.1927)
Baby in Arms, 1956

Chalk on paper
62.5 x 50.3cm

Derek Greaves was born in Sheffield and initially trained as a sign writer, also attending art evening classes. He won a scholarship to study art at the Royal College of Art in London. His work was exhibited at the Venice Biennale in 1956 along with work by Jack Smith and John Bratby who are also included in the *Drawn from Life* exhibition.

All three painters were interested in capturing the dramas, tensions and grittiness of everyday life, as is the



case in Greaves' drawing of a stocky baby, which depicts a functional, rather than sentimentalised, maternal embrace.

For further information see www.tate.org.uk/art/artists/derrick-greaves-1210

Richard Hamilton (1922-2011) *Self Portrait, 1938*

Crayon on paper
41.7 x 26.7cm

Richard Hamilton became a painting student at the Royal Academy School in London at the age of only 16, the year in which he drew this youthful self-portrait. He had already been attending evening classes in art for several years where his teachers included Mark Gertler and William Roberts. His work at this time was figurative, with strong tones and outlines.



Swingeing London, 1968

Pencil, pastel, watercolour and
metalised acetate on paper
33 x 48cm / 54 x 64 x 4cm

Hamilton was later expelled from the Royal Academy after rebelling against the way painting was taught there. He went on to be regarded as a lead in the Pop Art movement and one of the most influential British artists of the twentieth century, his work encompassing pioneering pop art collages on highly political subjects.



The arrest of the Rolling Stones was front page news for weeks early in 1967, with lead singer Mick Jagger and Richard Hamilton's art dealer, Robert Fraser, both charged with being in possession of drugs. A press photograph showed them handcuffed together, seen through the window of a police van as they arrived at Chichester Crown Court. It was this photograph which Hamilton used for a series of works entitled *Swingeing London*, an ironic comment on the contrast between the liberal ideas and freedom of the contemporary pop world and the restraints on personal freedom imposed by the prosecution. *Time* magazine had the previous year carried a feature entitled 'London: The Swinging City' and this, as well as the judge's comment that a 'swingeing sentence can act as a deterrent', influenced Hamilton's choice of title.

For further information see www.tate.org.uk/art/artists/richard-hamilton-1244

Barbara Hepworth (1903-1975) *Reconstruction, 1947*

Oil and pencil on board
34.3 x 46.4cm



Barbara Hepworth was born in Yorkshire. She attended Leeds School of Art (Henry Moore was a contemporary student) and then studied sculpture at the Royal College of Art, London. She was one of a group of artists who relocated to St Ives in Cornwall during the Second World War and in 1950 she moved there permanently with her husband, the artist Ben Nicholson.

Barbara Hepworth came to know the surgeon Norman Capener after he treated her daughter Sarah. At his invitation, she witnessed operations in Exeter and London, making sketches on a sterile pad. She used these drafts as the basis for a number of oil and pencil drawings between 1947 and 1949, years in which the National Health Service was being established across the UK. The work of the surgical teams represented for her a harmonious interaction that she sought to convey in her abstract compositions. *'I became completely absorbed by two things: first, the co-ordination between human beings all dedicated to the saving of a life, and the way that unity of idea and purpose dictated a perfection of concentration, movement and gesture, and secondly by the way this special grace induces a spontaneous space composition, an articulated and animated kind of abstract sculpture very close to what I had been seeking in my own work.'* The drawings also reflect Hepworth's admiration for early Italian painters, such as Giotto and Masaccio.

For further information see <http://barbarahepworth.org.uk/>

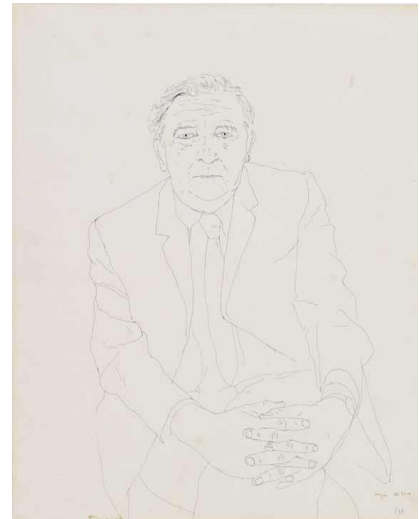
David Hockney (b. 1937)

Born in Yorkshire, David Hockney studied at Bradford School of Art and the Royal College of Art, London before moving to Los Angeles in the 1960s. Portraiture, primarily of people close to him, has always been central to Hockney's work and early works offer an insight into his social circle at the time.

Portrait of Angus Wilson, 1969

Pen and ink on paper
42.5 x 34.9cm

In the mid-1960s, David Hockney began to make pen-and-ink drawings of people, including a number of writers. Often drawn with a single taut line, he explained, '*you're trying to get the essence of it and put it in a line*'. As with his portrait of the novelist and critic Angus Wilson, the only 'interior' details are in the face and hands. Wilson (1913–91) was one of England's first openly gay writers. Like Hockney, he served as Vice-President for the Campaign for Homosexual Equality and this drawing was made in the year Wilson received a CBE.



Study for 'Christopher Isherwood and Don Bachardy', 1968

Watercolour on paper
48.2 x 60.2cm

The novelist Christopher Isherwood (1904–86) (best known for his books about Berlin in the 1930s) emigrated to California at the end of that decade to work as a Hollywood scriptwriter. Hockney admired Isherwood's work and they became friends. Over the following decades, Hockney made a number of paintings and drawings of Isherwood and his partner, the artist Don Bachardy (b.1934). The setting in this drawing is Isherwood's living room in Adelaide Drive, Santa Monica. When asked by Hockney to relax, Bachardy looked at Hockney, while Isherwood rested his foot across his knee looking at his younger partner. This set the pose and provided the human drama as well as a circular composition.



For further information see www.tate.org.uk/art/artists/david-hockney-1293

Howard Hodgkin (b.1932)
Mrs Ash Asleep, 1952

Pencil on paper
19.6 x 15cm

Howard Hodgkin is predominantly known for his colourful abstract paintings and prints. He is an eminent British painter and was one of the artists chosen to design a poster for the London 2012 Olympics. His family moved to America during the Second World War but he stayed in England, boarding at Eton College. He was determined to become a painter from the age of 5 and his art works were exhibited during his time at school.



Hodgkin studied at Camberwell Art School and then at the Bath Academy of Art in Wiltshire. This early life drawing was made while he was studying at Bath Academy, after which his paintings of figures became increasingly abstract.

For more information see www.howard-hodgkin.com

Augustus John (1878-1961)
The Three Graces (n.d.)

Pen and wash on paper
20.3 x 12.7cm

Augustus John is known as a representational painter of portraits and the human figure, as well as of landscapes. He was born in Tenby in Wales and studied at the Slade School of Art in London. An injury in a swimming accident in 1897 seemed to spur him on in realising his artistic ambitions. He is celebrated for his skills in draughtsmanship and his ability to capture the human figure. His portraits are unsentimental and he didn't seek to flatter his subjects.



The theme of the '*three graces*' has often been depicted in painting and sculpture, usually with reference to different feminine qualities. The theme originates from Greek mythology, where the daughters of Zeus were said to represent beauty, charm and joy.

For further information and images see www.tate.org.uk/art/artists/augustus-john-om-1362

Gwen John (1876-1939) *Head of a Woman, c.1910*

Pencil and wash on paper
16.5 x 17cm
(British Council Collection)



The sister of Augustus John, Gwen John was also a celebrated painter of portraits and the human figure. She studied at the Slade School of Art and travelled to Europe to further her experience as an artist, where she fell in love with the sculptor Auguste Rodin. As their relationship came to an end, John sought solace in Catholicism.

John repeatedly drew and painted the same compositions, in particular young women she saw at church or met in France. *Head of a Woman* is most probably Ellen Theodosia Boughton-Leigh, known as Chloe, (1868-1947). John met Chloe and her sister Maude in Paris in 1907. They shared common interests: like John, Chloe was a convert to Catholicism, while Maude, like John, had studied at the Slade. John remained in Paris for the rest of her life, but she continued to correspond with the sisters after they returned to England, often about their shared love of cats as well about art and literature. The sisters were aware of John's restricted financial circumstances and frequently sent her gifts of clothing and tea.

For further information see www.tate.org.uk/art/artists/gwen-john-1363

David Jones (1895-1974) *Nude: Miss Lilian Peterson, 1926*

Pencil and watercolour on paper
55.3 x 38cm

This drawing of a nude is typical of David Jones's distinctive style of drawing, in which he uses a delicate tracery of lines highlighted with thin transparent wash of watercolour.

Jones was born in Kent and trained at Camberwell Art School in London. He served during the First World War and became a Roman Catholic soon afterwards, perhaps as a result of his experiences. His subsequent work often focused on philosophical and spiritual themes, myths and bible stories.



For further information see
www.tate.org.uk/art/artists/david-jones-1370

Leon Kossoff (b.1926)
Children's Swimming Pool I, 1972

Pen and crayon on paper
52.2 x 63.2cm

Leon Kossoff was born in London to Ukrainian Jewish parents. His upbringing discouraged art, but from the age of 10 he began visiting the National Gallery. When he was evacuated to Norfolk during the Second World War the people he lived with encouraged his artistic talents. He studied art at St Martins College of Art and also attended life drawing classes. Kossoff has always drawn obsessively and has described his whole life as being an exercise in learning how to draw. He usually works with bold materials such as crayon, ink and charcoal, using lines that are full of energy and movement, enjoying the tonal and expressive qualities of his materials.



Kossoff's principal subjects are his immediate family, friends and the part of North London he knows best. In the 1960s, he set up a studio in Willesden, and in 1967 a swimming pool opened nearby. He began taking his son there to teach him to swim and the pool provided him with a new subject. Between 1969 and 1972 he made four paintings of the swimming pool and many drawings. All are distinguished by a lightness of touch and a sense of movement, noise and space. He noted that drawing *'expresses commitment and involvement. This only comes about after seemingly endless activity before the model or subject.'*

For further information see www.tate.org.uk/art/artists/leon-kossoff-1436

Michael Landy (b.1963)

Finger Point, 2013

Watercolour pencil and
photographic paper on paper
59.6 x 63 cm
(British Council Collection)

As the National Gallery London's eighth Associate Artist, Michael Landy spent several years at the gallery looking at the collection, where he became increasingly interested in the saints depicted in religious paintings. He began making drawings and collages of the details of paintings. He also constructed kinetic sculptures of saints and his work was shown in an exhibition, *Saints Alive*, which was held at the National Gallery in



2013. The large-scale sculptures in this exhibition continued Landy's long-standing interest in kinetics, combining fragments of paintings with mechanical elements sourced from eBay, flea markets and junk shops. Landy has said, '*I recreate the saints like Frankenstein's monster. I take an arm from one painting, a chest from somewhere else – all in different proportions. And then with the help of Tinguely, with the wheels and the motors, I make them into a kind of kinetic Renaissance sculpture.*' *Finger Point* (2013) depicts the first-century saint 'doubting Thomas', often pictured pointing his finger towards the crucified Christ's wounds, capturing the moment in which he realises, despite his doubts, that Christ has arisen from the dead. The sculpture which resulted from the drawing encompassed a moving hand and finger.

Landy was inspired to become an artist when he had a picture accepted for the gallery of viewers' work shown on the BBC's *Take Hart* TV programme (1977-1983). He studied at Goldsmiths College in London and his work was included in the exhibition *Freeze*, organised by fellow artist Damien Hirst in 1988.

For further information see www.nationalgallery.org.uk/learning/associate-artist-scheme/michael-landy

Wyndham Lewis (1882-1957)

Two Women, 1912

Pencil, pen, ink gouache and collage on paper
48 x 62.5cm

Wyndham Lewis trained at the Slade School of Art in London before travelling to Europe where he continued his studies in Paris. From around the time that he made the drawing *Two Women* (1912), he started developing a style of abstraction using straight lines and geometry to break up his subjects.

His work was influenced by cubism, but he was also particularly excited by the Futurist movement in Europe, a style of painting that celebrated the machine age, industrialisation and the dynamics and mechanics of movement.

The figures in this drawing are typical of the hard, intentionally grotesque figures that Lewis was painting at this time. Though influenced by artistic developments in Europe, this style of work, labelled 'Vorticism', was new to the British Art scene. It was a movement in art with a militaristic spirit that would not outlast the horrors of the First World War.

For further information see <http://www.tate.org.uk/art/artists/wyndham-lewis-1502>



L.S. Lowry (1887-1976)
Woman with Long Hair, 1964

Pencil on paper
34.2 x 24.5cm

L.S. Lowry often created single figure studies of people which he then incorporated into his paintings. This study was acquired by the Arts Council Collection just as his work was gaining recognition.

Lowry was born in Manchester and began studying art aged 18 when he took up evening classes in drawing. He went on to study at Salford Royal Technical College and at the Manchester Academy of Fine Art. He was interested in the work of the French Impressionists and worked to develop his own distinctive style of painting. His life in the industrial city of Manchester became the inspiration for many of his works. He was a prolific artist and during his lifetime created over 1000 paintings and over 8000 drawings. His works became popular during the 1960s, when he was accepted as a Royal Academician, and a retrospective exhibition at the Royal Academy, which was being planned just before he died, broke all attendance records for a twentieth-century artist.

For further information see www.tate.org.uk/art/artists/l-s-lowry-1533



Bernard Meninsky (1891 – 1950)
A Baby, 1918

Pencil on paper
22.9 x 16.5cm

Born in the Ukraine, Bernard Meninsky's family moved To Liverpool when he was young. He began his studies in art at Liverpool School of Art before attending the Slade School of Fine Art in London.

He was a figurative painter, mainly of people and landscapes. He worked as a war artist during the First World War. He suffered mental illness throughout his life and committed suicide aged 57.



For further information and images see www.tate.org.uk/art/artists/bernard-meninsky-1622

Henry Moore (1898-1986) *Women Winding Wool*, 1948

Watercolour, pencil and chalk on paper
54.2 x 68.3

Henry Moore is well known as one of Britain's eminent sculptors, famous for his semi-abstract forms which are often based on the human figure. He is also renowned for his drawings, which he used extensively as a way of planning ideas for his sculptures. A number of these sketches can be seen on the Arts Council Collection website.

Women Winding Wool (1948) was one of the first works by Henry Moore to be acquired by the Arts Council Collection.



Moore often combined different materials in his drawings, as is the case in this piece. *Women Winding Wool* (1948) depicts two women who we can assume have unravelled an old jumper to reuse the wool – a common practice during the years of World War II austerity. The drawing clearly shows how Moore observed the world as a sculptor. He used tone to create a strong sense of lighting and interior space and line to render the figures and stools in three-dimensions. The wool they are winding continues the succession of pencil and chalk lines which weave across the picture's surface. In 1949, Henry Moore returned to the subject, making a smaller drawing with the same title, now in the collection of The Museum of Modern Art, New York. This later version crops the two women above the shoulders and below the knees to focus even more intently on the creation of a linear form in space.

For further information about Henry Moore see <http://www.tate.org.uk/art/artists/henry-moore-om-ch-1659>. A publication *Henry Moore and the Arts Council Collection* (2012) can be purchased from the Arts Council Collection website.

Jacqueline Morreau (b.1929) *Study for 'Massacre of the Innocents'*, 1981

Charcoal on paper
62.3 x 45.4cm

The *Massacre of the Innocents* refers to the biblical story in which King Herod, enraged by accounts from the Magi of the birth of a new King of the Jews, ordered that all boy babies under the age of two be killed. It is a theme that has been popular with artists throughout the centuries. The story



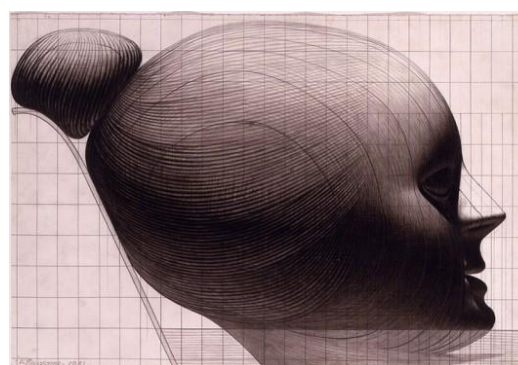
was painted by many artists including Pieter Bruegel the Elder (c. 1525-1569) and Peter Paul Rubens (1577 –1640).

Morreau's work is always concerned with the human figure, whether depicted singly or in groups. She commonly works on a large scale, either in charcoal or combining charcoal and chalk with washes of acrylic paint. Her tense drawing of a baby in its mother's protective arms serves as a powerful depiction of contemporary, as well as historical events. Many of Morreau's works draw on classical themes and stories, aligning the emotional dynamics of these stories with depictions of present day events and experiences.

For further information and images see www.jacquelinemorreau.com

Victor Newsome (b.1935) *Untitled (Head E), 1981*

Pencil and ink on paper
32.5 x 48 cm
(British Council Collection)



Victor Newsome was born in Leeds and studied at Leeds College of Art. Both his drawings and paintings are painstakingly worked, with particular attention to shape, form and composition.

This study of a woman's head in a bath takes the head form and renders it with mathematical interest, almost akin to the kind of image that could be achieved through computer aided design (CAD) software. It has a strongly sculptural quality created through his use of pencil tone.

For further information see www.victor-newsome.com

Eduardo Paolozzi (1924-2005) *Drawings from Rembrandt, 1945*

Pen and ink on paper
26.7 x 36.8cm



Eduardo Paolozzi was born in Edinburgh and studied at Edinburgh College of Art and then at the Slade School of Art in London. He is regarded as one of Britain's most important twentieth century sculptors and is also known for his prints and collages which reference urban modern life, design and architecture.

In the summer of 1944, Paolozzi was discharged from the army for being '*psychologically unsuited*' to fight in the Second World War. He moved to Oxford and studied at the Ruskin School of Drawing, to which the Slade had been re-sited during the war years. To support himself, he worked as a fire watcher at the Ashmolean Museum and during this time he sometimes drew from the Rembrandt and Dürer reproductions found in books in the Ashmolean library and from the ethnographic collection at the Pitt Rivers Museum. Paolozzi rather scathingly recalls: '*To my fellow students the former activity was understandable but the latter was incomprehensible.*' The Arts Council Collection also own a Paolozzi ink sketch from the Pitt Rivers series.

For further information see www.tate.org.uk/art/artists/sir-eduardo-paolozzi-1738 and www.eduardo-paolozzi.com

William Roberts (1895-1980) *The Flower Arrangement, c. 1944*

Pencil and watercolour on paper
53 x 35cm

William Roberts was born in Hackney and lived in London throughout his life. He initially planned to train as a poster designer, but his studies at Saint Martins School of Art and the Slade School of Art, along with subsequent travels in Italy and France, introduced him to post-impressionism and cubism.

Early in his career, Roberts became involved with the Vorticist movement, which embraced abstraction and the increasingly mechanised world. However, after serving in the First World War, his work became rounder, fuller, and more representational, often showing people at work, set in urban scenes, or as in this case, at leisure. The strong outlines and graphic flatness of the scene in this drawing are typical of his later style.



For further information see www.tate.org.uk/art/artists/william-roberts-1855

Claude Rogers (1907-1979)
Elsie Sewing, Somerton, 1974

Pen and ink on paper
22.5 x 29cm

Claude Rogers was primarily a painter of landscapes and portraits. He grew up in Buenos Aires and studied at the Slade School of Art in London. Rogers met the Jamaican-born Elsie Few (1909–80) at the Slade and they married in 1937.

As well as being an accomplished painter, Few was also an expert dressmaker. She retired from her teaching post at Gipsy Hill College following a stroke in 1970 and, although she made a good recovery, she subsequently found it easier to work in collage. Rogers and Few began staying in Suffolk after the war and in 1957 they bought The Old Rectory, a Victorian Gothic house in Somerton, with land, barns and a croquet lawn. They frequently painted the surrounding landscapes; it was, Rogers said, '*such an English countryside*'.

Consistent with his traditional art training at the Slade, Rogers' portrait of Few is drawn from life, capturing personality and inwardness in economic strokes.

For further information and images see www.tate.org.uk/art/artists/claude-rogers-1861



Colin Self (b.1941)
Margaret on a Chair with Cat, 1965

Pencil and crayon on paper
25.4 x 17.8cm

Colin Self studied art at Norwich School of Art, where he later returned to teach. He also studied at the Slade School of Art in London, after which his work became multi-disciplinary, ranging from drawing and painting to sculpture and printmaking. Cold War politics and the threat of nuclear war during the 1960s and 1970s were a predominant theme in his work.

In contrast, this drawing is on a more intimate theme; Self's wife Margaret. The usual focal point in a portrait is the face of sitter. Denied this, we become aware instead of the composition of the drawing; the repeating circles created by cat, scarf and face, as well as how her form is framed by the funky blue chair. Her facelessness, the light rendering of her legs, and her obscured / detached hands leave us with a sense of bodily absence.



For further information see www.tate.org.uk/art/artists/colin-self-1922

Walter Sickert (1860-1942)

A Weak Defence, 1911

Chalk, pen and ink on paper
26.5 x 20.8cm

A Weak Defence, most likely a preparatory drawing for an etching of the same name, was drawn soon after Walter Sickert produced four paintings and a number of drawings loosely referencing the notorious 1907 Camden Town Murder of prostitute Emily Dimmock. The drawing has strong stylistic similarities to these paintings, particularly the subject of a couple on a bed in a cheerless, shabby room. Sickert purposefully gave many of his pictures ambiguous and often misleading titles, commenting that *'names are not the definition of [pictures], or indeed, anything but the loosest kind of labels'*. Here *'a weak defence'*, reminiscent of a moral cartoon, could point to a scene of marital conflict, a lovers tiff or the ethics of prostitution. Although a clear narrative reading is avoided, Sickert nevertheless asserted that *'all the great draughtsmen tell a story'*.



Sickert had a reputation as a colourful and charismatic figure. Vocal in his views about art, he was influential as a writer and teacher. His painting often featured ordinary people and urban scenes, along with well-known personalities and images taken from press photographs. He came to believe that most contemporary paintings were too sentimental and developed an interest in art that embraced a more honest, darker representation of reality, including criminality.

For further information see www.tate.org.uk/art/artists/walter-richard-sickert-1941

Jack Smith (1928-2011)

Girl Reclining, 1953

Chalk on paper
48.3 x 37.2cm

Jack Smith was born in Sheffield and studied at Sheffield School of Art and later at St Martin's School of Art in London. He came to be known as one of the *'kitchen sink'* school of artists, a term originally used as the title of an article written in 1954 by the critic David Sylvester about the work of Jack Smith, John Bratby and Derek Greaves. Smith shared a house in London with his family and the sculptor George Fullard (whose work can also be seen in the exhibition). He painted the drab realities of post-war



domestic urban life, using muted colours, often working with light, shadow and darkness. Here his subject lolls awkwardly, as if in contemplation or wearied resignation.

Though he worked initially as a resolutely realist artist, when the influence of American Expressionism swept through the art world in the 1950s Smith came to abandon this style completely in favour of brightly coloured, abstract work incorporating symbolic motifs such as musical notes and hieroglyphics.

For further information and images see www.tate.org.uk/art/artists/jack-smith-1956

Stanley Spencer (1891-1959)

Self Portrait, c.1926

Pencil on paper
30.5 x 17.8cm

Stanley Spencer was a committed painter of the human figure, often working with groups of figures to create complex compositions. His paintings were often of biblical themes and scenes of traditional English life, including paintings of his beloved birthplace Cookham in Berkshire, where he grew up and which he returned to in adult life.

Spencer studied at the Slade School of Art, where the teaching stressed mastery of the technicalities of drawing and painting and of working first and foremost from close observation. While other artists at the art of the twentieth century began rejecting these traditions as the influence of impressionism and expressionism started to permeate the art world, artists such as Spencer held fast to figuration, as can be seen in this self-portrait.

For further information and images see www.stanleyspencer.org.uk



Mimei Thompson (b.1972)

Liquid Portrait 4, 2008

Ink on paper (ballpoint)
71 x 50cm

Mimei Thompson was born in Tokyo and grew up in Sudan before coming to the UK. She studied art at Central Saint Martins in London and at Glasgow School of Art. Thompson's drawings and paintings are often concerned



with the unconscious mind and dream imagery. Psychological theories about the self have debated whether each of us has a core, fixed personality or whether we mutate according to outside influence.

Thomson's drawing *Liquid Portrait 4* (2008) rejects the emphasis of traditional portraiture on capturing the essence of the sitter, playing instead with the notion of fluid identity and personality. The organic style of her work is contemporary, yet also harks back to the concerns of the surrealist artists of the early twentieth century including the work of Hans Bellmer. Her drawings and paintings also reference the fluidity of perception, as she plays with whether we read her images as being primarily concerned with materials and marks, or with representation.

For further information see www.mimeithompson.com

Euan Uglow (1932-2000)

Girl Close-To, 1968

Charcoal on paper
65 x 49cm

Euan Uglow trained in painting in London at Camberwell School of Art and then at the Slade School of Fine Art. Here he trained in life-drawing and painting based on careful measurement and detailed observation. He was taught by William Coldstream, who championed the method of holding up a stick, paintbrush or pencil to measure the relative proportions of the subject; a method still used in life drawing classes today.



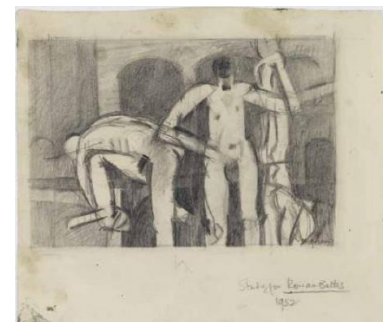
Uglow was predominantly a painter of the human figure, although he also painted still life arrangements and landscapes. As is often the case in his paintings too, in this drawing his meticulous approach to planning, measuring and adjusting can be seen in the faint lines that remain visible on the paper.

For further information see www.tate.org.uk/art/artists/euan-uglow-2084

Keith Vaughan (1912-1977)

Study for Roman Baths, 1952

Pencil on paper
10.5 x 14.5cm



At the age of 27, Keith Vaughan decided to abandon his career in advertising to pursue his passion for painting, though he never undertook a formal training in art. He was interested in both abstract and figurative art and many of his paintings of the human figure attempt to reconcile this tension.

His drawing *Study for Roman Baths (1952)* demonstrates his interest in composition and his use of the shapes and features of the human body to create interesting arrangements. Even his apparently spontaneous-looking paintings were first worked out as drawings before being transferred carefully to canvas, as is the case here. Stories were often his starting points and as a gay man, he was particularly interested in depicting the male body, often emphasising their broad shoulders and muscularity, to echo the classical physical ideals seen in Greek and Renaissance art.

For further information and images see <http://www.tate.org.uk/art/artists/keith-vaughan-2096>

Lynette Yiadom-Boakye (b. 1977) *Study for 'Anaconda', 2005*

Charcoal and conté on paper
58 x 41.5cm
(British Council Collection)

Lynette Yiadom-Boakye was born in London and studied painting at Central Saint Martin's College of Art and Design, Falmouth College of the Arts and the Royal Academy Schools in London. She has become known for her portraits, which are sometimes set in mysterious landscape settings. While the figures in her paintings appear compellingly real, they are actually inventions from her memory and imagination.



Study for 'Anaconda' (2005) is a charcoal and conté pastel drawing of a woman in her underwear, which suggests both confrontation and vulnerability. The evocative titles of her pieces suggest a narrative, though the artist sees these as *'another mark, but not as an explanation'* for the works. The figures in Yiadom-Boakye's works are predominantly black. The artist has commented: *'People are tempted to politicise the fact that I paint black figures, and the complexity of this is an essential part of the work. But my starting point is always the language of painting itself and how that relates to the subject matter.'*

For further information see <http://www.jackshainman.com/artists/lynette-yiadomboakye/>

In the gallery - looking at the exhibition

The suggestions below provide some general ideas for how pupils might be encouraged to engage with the drawings in the exhibition while on a gallery visit or workshop.

- Discuss with pupils their own experiences of drawing people. What are their feelings about the challenges of drawing the human figure?
- Discuss with pupils the many different drawing styles in which artists in the exhibition have chosen to depict the human figure. Which styles do they prefer? If they were to commission one of the artists in the exhibition to draw them, which artist would they choose?
- Discuss with pupils the many facets of human experience that are represented in the drawings in the exhibition. What emotions can pupils identify for example or ages, classes or occupations?
- Invite pupils to look for other drawings of people in the gallery or museum and compare these to the drawings in the exhibition.
- Use the sentence stem '*I can see...*' to invite pupils to look really carefully into the detail of each of the different art works. Challenge pupils to keep finding more and more detail. (This starting point is good for developing the powers of careful observation.)
- Use the sentence stem '*I feel...*' to invite pupils to share their emotional reactions to the art works in the exhibition. (This starting point is good for encouraging pupils to acknowledge and share their felt response to art.)
- Use the sentence stem '*I think...*' to invite pupils to share their ideas and thoughts about the art works in the exhibition. (This starting point is good for encouraging pupils to express their opinions and ideas about art works and how and why they were made.)
- Use the sentence stem '*I wonder....*' to invite pupils to pose questions about art works in the exhibition. Support pupils by suggesting question words they could use such as '*where...*', '*how...*', '*who...*', '*why...*' etc. (This starting point is good for encouraging curiosity and further research.)

Themes and activity ideas

This section of the pack outlines some of the themes explored in the *Drawn from Life* exhibition that might be investigated further through gallery activities or classroom projects. These take as their starting point aspects of drawing people that the artists represented will have engaged with in their work; namely *who to draw and why, creating meaning and telling stories, the selection of materials and drawing style* and finally issues around *composition and viewpoint*. These are all themes that pupils can engage with in their own work.

Further information and ideas relevant to this exhibition can be found in the Education Information Pack that was written to accompany the Arts Council Collection touring exhibition *One Day, Something Happens: Paintings of People*. This can be found on the Arts Council Collection website.



Lynette Yiadom-Boakye
Condor and the Mole, 2011
230 x 250cm
Oil on canvas

(from the Arts Council Collection touring exhibition
One Day, Something Happens: Paintings of People)

People and relationships

One line of inquiry that might be considered when engaging with the *Drawn from Life* exhibition is around the relationship between the artist and their subject. What is the relationship of the artist to their chosen subject?

In some examples we see artists selecting eminent subjects, for example **Peter de Francia's** portrait of the jazz musician Sonny Terry or **Richard Hamilton's** image of the Rolling Stones. Other artists depict people who are close to them, including for example **Alasdair Gray** and **David Hockney**, who both made drawings of friends. The drawings by **Colin Self** and **Claude Rogers** are of their spouses; an enduring subject. In her portrait *Head of a Woman* (c.1910) **Gwen John** has depicted a person in whom she was interested over an extended period. She drew the young woman in question a number of times. Many artists over the centuries have worked with the intimate subject of self-portraiture, and the exhibition includes examples from the early careers of **Richard Hamilton** and **Stanley Spencer**.

Many of the artists in the exhibition can be seen pursuing their quest for an accurate likeness of the person they've chosen to draw. Several of these artists trained at the Slade School of Art in London, which held a reputation during the first half of the twentieth century for its disciplined approach to the mastery of drawing. Pupils could look at the effortful workings of **Howard Hodgkin's** careful rendering of *Mrs Ash Asleep* (1952), **Lucian Freud's** *Drawing of a Girl, Alice* (1974) or **David Jones' Nude: Miss Lilian Peterson (1926).**

There are also examples of drawings in the exhibition where the relationship between the artist and their subject appears to be of less importance than working with the technical challenges of capturing the human figure, with the artist taking a more objective, rather than subjective view. Depicting the human figure in drawing or painting may leave little room for errors in proportion, a long tradition of formal investigation can be seen in the work of **Peter Blake**, **Martin Bloch** and **Bernard Meninsky** and **Euan Uglow**.

There are also a small group of artists represented in the exhibition who have worked purely from their own imagination, creating invented characters - notably **Charles Avery** and **Lynette Yiadom-Boakye**. Who are the people created here? What can we deduce of their character or situation from the drawings offered here?

Finally, there are some artists here who work at a yet further distance, extending another artist's work, adding a secondary layer to the original relationship between the artist and the subject they are interpreting. Examples may be found in the work of **Eduardo Paolozzi** and **Michael Landy**.

Activity ideas

Pupils could be invited to explore the exhibition from the perspective of the choice of subjects depicted, considering the relationship of the artist to the person they are drawing.

What are all the relationships represented here – close, distant, known, unknown or imaginary? In which drawings does the artist show a concern for their relationship to a real person? In which do they appear less interested in the person than in the human form as an aesthetic object or a technical challenge?

In those instances where artists have drawn real or famous people, pupils could research the person depicted. Pupils could create their own drawings of their idols or heroes.

In those cases where artists have drawn unknown or imaginary people, pupils could create character descriptions or write a description in the first person about their experience of being drawn.

Pupils could create ‘speech bubbles’ or ‘thought bubbles’ depicting the dialogue or thoughts they think might be taking place in the drawings in the exhibition.

Pupils could be invited to think about which paintings in the exhibition they consider to be the most ‘realistic’ in terms of depicting their subject? They could discuss what is meant by realistic. Does it mean visual accuracy, or capturing mood, expression or feeling? Pupils could try making life-drawings or portraits in which they attempt to capture a likeness. They could work with a strong focus on accurate measuring and proportions, using Coldstream’s method of first measuring a subject and marking the paper to accurately plot the proportions of their drawing. How do they feel about working in this way, applying mathematical accuracy to art?

Events and stories

Another theme in the *Drawn from Life* exhibition centres on how artists have worked to create meaning, drama, emotion and stories in their depictions of people, evoking imaginative responses in the viewer.

The mysterious ink drawing *Bird Man* (1960) by **Elizabeth Frink** is one example. Frink was fascinated by the birdman Léo Valentin and had pages from *Life* magazine, June, 1956, tacked to her studio wall describing the incident in which he fell to his death.

Some of these stories are personal dramas, such as in the case Leon Kossoff's depiction of the swimming pool visited by him and his son. This is also the case in **Sonia Boyce's** drawing *Mr close-friend-of-the-family pays a visit whilst everyone else is out* (1985), which evokes the oppressive threats she experienced in her own childhood. Her drawing also chimed with wider issues, linking with the surge in news reports at the time about sexual assault and child abuse.

There are other drawings of people in the exhibition that document stories of everyday life. These concerns can be seen in the work of **Harold Gilman** and **Walter Sickert**, both of whom were members of the Camden Town group of artists, known for their choice of everyday subjects. Sickert in particular had a reputation for his interest in the London's underworld – in criminality and prostitution, though his paintings and drawings were often deliberately ambiguous.

Several decades later, the so called 'kitchen sink artists' were also concerned with capturing the gritty realities of city life at a more domestic level. Artists included here who represent this group include **John Bratby** and **Jack Smith**. In Bratby's case, he includes a number of domestic objects that create a crowded scene.

Later still, **Richard Hamilton's** drawing *Swingeing London* (1968) captured a fleeting moment in a bigger story, showing two celebrities shielding their faces from the news cameras. The drawing not only documents the story of the Rolling Stones' fall from grace, but also the rise of the paparazzi and the growth in photo-journalism.

Eminent sculptors **Henry Moore** and **Barbara Hepworth** also document everyday life in ways that capture important moments in history. In Moore's drawing *Women Winding Wool* (1948) he has documented the war-time pursuit of unravelling and re-knitting jumpers in order to 'make do and mend'. Hepworth's drawing *Reconstruction* (1947) meanwhile recorded surgical advances made by the recently established National Health Service.

There are contemporary artists too in the exhibition who capture everyday dramas in their drawings. **Kate Davis** is interested in the relationship between people and the domestic technology they take for granted, while **Tony Bevan** captures an unknown singer, intimately captured absorbed in a bigger experience that we can only guess at.

There are also drawings here that touch on familiar themes, for example the theme of 'mother and child', as in the case of **George Fullard** and **Derek Greaves**. The drawing

included here by **Jacqueline Morreau** depicts this with even more emotional potency, capturing the enduring image of a mother's innate protectiveness toward her child.

Michael Landy's drawing *Finger Point* (2013) plays with an iconic image (the moment in the bible when Doubting Thomas accepts the risen Christ) that viewers may recognise as familiar without necessarily recognising its source. Finally, **Antony Gormley's** drawing *Art* (1981) describes the enduring and timeless concern with making, crafting and shaping.

Activity ideas

Pupils could explore the exhibition by looking for stories that are being told or suggested. They could write stories inspired by a selected drawing, or write a descriptive passage about the character(s) or scenario depicted.

Inspired by the work of artists such as John Bratby, Sonia Boyce, Henry Moore or Barbara Hepworth, pupils could be invited to make drawings that represent their contemporary, everyday lives. What might the people in their drawing be doing? What objects could they include to create an accurate record of their life, telling their story to someone from the future? Pupils could also make self-portrait drawings that offer an autobiographical narrative.

Inspired by the work of artists such as Jacqueline Morreau or Michael Landy, pupils could investigate other depictions of well-known stories or themes. They could use sketchbooks to investigate the postures and expressions of the people depicted in terms of how these create the drama of a story. Pupils could make drawings that attempt to capture the drama of events in the news. They could work from photographs in newspapers.

As in the case of the work of Jacqueline Morreau and Michael Landy, eyes and hands are often a key feature used by artists in their pursuit of creating meaning or telling a story. Pupils could use sketchbooks to investigate the many different ways that eyes and hands are depicted, focusing particularly on those that create a sense of story or drama.

Mark-making and materials

Another line of investigation that pupils could take when looking at the *Drawn from Life* exhibition is around different artists' drawing styles and their choices of materials and drawing surfaces. These choices are often integral to how we read the work as well as to the work's visual impact or drama.

An artist's choice of drawing medium will determine the quality of their mark-making and the exhibition demonstrates the effect of many different materials. Pencil, that most basic of drawing materials, can be seen used in many guises from the delicate rendering of **John Craxton's** ethereal *Portrait of a Girl* (1954) to the solid shapes of L.S. Lowry's *Woman with Long Hair* (1964). Many other drawing materials can be seen in use, including the bold tones of charcoal and pastel used for example by **Lynette Yiadom-Boakye** in her *Study for 'Anaconda'* (2005) and the wet ink lines used by **Elizabeth Frink** in her drawing *Bird Man* (1960). Not all the materials used are traditional drawing materials and some works may provoke debate about what constitutes drawing. Discussion points can be found in **Kate Davis'** piece *Partners Study (Figure 1)* (2005) and in **William Roberts'** *The Flower Arrangement* (c. 1944).

Several drawings in the exhibition demonstrate how materials and mark-making can be used to add to the meaning of a work. The bold charcoal workings of **Leon Kossoff** in his *Children's Swimming Pool I* (1972) are suggestive of movement and noise. There are other instances where mark-making is used to suggest movement, for example the lithe, scribbled lines used by **George Fullard** in his drawing *Woman and Child* (1959).

The exhibition includes some artists whose interest in drawing materials almost outweighs their concern with their subject. **Jane Dixon's** drawing '*Untitled*' (*torso diptych*) (1997) is as much an exploration in mark-making as it is an evocation of bodily surfaces and forms. **Mimei Thompson** too plays with the edge between figuration and abstraction in her drawing *Liquid Portrait 4* (2008), in which her curling ball-point pen lines almost dissolve her subject entirely. We can include here too **Frank Auerbach**, a British painter who changed the course of painting with his layered paintings that heightened awareness of the qualities of paint and the painting process as a subject in itself. His drawing here, *Nude on her Back* (1954) shows the beginnings of his enduring interest in layering, obliterating and over-working surfaces.

There are artists here who have worked with simple flat shapes and lines, including **Horace Brodzky** and **John Golding**. Both artists show the influence of Henri Matisse and Pablo Picasso. In contrast, there are others who have worked explicitly with tone to create three dimensionality. This is particularly evident in **Henry Moore's** drawing *Women Winding Wool* (1948). **Victor Newsome's** drawings and paintings have also always had a strongly sculptural quality and in his drawing *Untitled (Head E)* (1981) he renders of the form of a woman's head with a focused attention to its three-dimensional qualities.

There are a number of works in the exhibition that were made at an early stage in an artist's career, when the style of work for which they are now recognised hadn't yet evolved. This is the case in **Richard Hamilton's** early *Self Portrait* (1938) and in **Eduardo Paolozzi's**

Drawings from Rembrandt (1945). Another example is **Howard Hodgkin's** drawing *Mrs Ash Asleep* (1952). Hodgkin is now best known for his bold, colourful abstract paintings. Here however, we see his competence in working with the precision of pencil.

Other drawings document the emergence of an artist's signature style of working; their particular application of materials and quality of mark-making. This is the case for example in **David Bomberg's** drawing *Girl's Head* (1914) and **Wyndham Lewis' Two Women** (1912); artists who both came to be associated with the Vorticist and Futurist movements in art. Both drawings are experiments in working with a style of drawing influenced by cubism, using straight lines and angles. Similarly, **Reg Butler's Drawing for Sculpture (Figure)** (1951) is an investigation into ways of approaching to the female form, a new subject in his work at this time.

Activity ideas

Pupils could discuss what they believe constitutes a 'drawing' and which artists in the exhibition push the boundaries of this definition. What have pupils own experiences of drawing encompassed?

Pupils could investigate the career of an artist in the exhibition and explore how their style of drawing may have changed over time.

Pupils could investigate all the different materials used to make drawings in the exhibition and speculate on the artists' processes. They could discuss which materials they have had experience of and what their preferences are when choosing drawing materials.

They could think about why the artists in the exhibition may have chosen particular materials and what a difference this makes to the art work. They could experiment with different materials to draw the same subject and think about the varying qualities different materials offer. They could choose a drawing from the exhibition and speculate on the process the artist went through. How do they think the artist began their work, and in what order did they apply their materials? What do they think might have been the final mark they made?

Pupils could reflect on the different styles of mark-making used by the artists in the exhibition, discussing their preferences. They could be asked to identify appropriate adjectives to describe the marks they see, eg fuzzy, delicate, scrubby, dense etc. Pupils could try out different styles of mark-making in their sketchbooks. Inspired by different drawings in the exhibition, they could make drawings of people that focus on either tone, line, shape or texture.

Pupils could discuss the impact of different styles of mark-making on the viewer, discussing how mark-making can create a sense of drama or emotion, movement, stillness. Pupils could be invited to explore speed of mark-making and how this can result in the sense of movement. They could make sketches of each other both sitting still and moving, and discuss the different demands of each? They could be given emotion words and make marks or lines that expresses something of that emotion – eg sad, peaceful, excited etc.

Composition and viewpoint

The *Drawn from Life* exhibition offers a valuable opportunity for pupils to consider how artists working with the human figure have explored composition and made choices about viewpoint and perspective. The shapes and spaces offered by the human body have always represented a subject of compositional interest to artists and many of the drawings included here demonstrate this as a driving concern.

Compositional concerns are particularly evident in a number of drawings that work with groups of people, rather than with a single figure. In his drawing *The Three Graces* **Augustus John** works with a theme that has often been enjoyed by artists for its compositional qualities. As a study for a painting, **Keith Vaughan's** drawing *Study for Roman Baths*, 1952 offers a good example of an artist experimenting with the placement of figures to creating a pleasing arrangement of lines and shapes. He does this in particular through the strong vertical to the right and the how the curve of the figure to the left follows through the standing figure's arm and down to the bottom right of the drawing. **William Roberts** is another example of artist whose drawings and paintings always show an interest in using figures with regard for composition. In his drawing *The Flower Arrangement* (c. 1944) we can see how he has considered the repetition of the arms of both figures, the contrast between the curves and the rectangles of chair, cupboard and window and his placing of patterned elements – chair fabric, woman's top and vase of flowers.

Interest in 'negative spaces', ie the gaps in between and around figures, can be seen in the **Peter Blake's** *Drawing of a Man* 1950) and **Antony Gormley's** drawing *Art* (1981). In **Jane Dixon's** drawing *'Untitled' (torso diptych)* (1997) positive and negative spaces compete for prominent position. It may take the viewer a moment to register which set of shapes to focus on. In **Charles Avery's** drawing *Untitled (Hunter)*, 2008–09, the expansive empty space around the figure leaves us curious. What perhaps is there that we aren't seeing here? In **Henry Moore's** drawing *Women Winding Wool* (1948) his treatment of the negative spaces is what defines the forms of the actual figures.

When it comes to working with a single figure, the convention of the traditional head and shoulders portrait view is very much in evidence, in for example the drawings by **Martin Bloch**, **David Bomberg**, **Richard Hamilton**, **David Hockney** and **Gwen John**. **Victor Newsome** demonstrates a particularly focused interest in the shape of the human head and shoulders and how these sit within a space, as does Antony Gormley.

A compositional device often used by artists is to make use of human features, perhaps most notably eyes and hands, to draw our attention and provide a focal point. This can be seen in the drawings by **Sonia Boyce**, **John Bratby**, **John Craxton**, **David Hockney** and **Jacqueline Morreau**. In **Lynette Yiadom-Boakye's** *Study for 'Anaconda'* (2005) it is the over-exaggerated mouth of her subject that draws our attention. In contrast to these artists, in his drawing *Margaret on a Chair with Cat* (1965), and the subject's mouth is also used a focal point in **Tony Bevan's** *Portrait Boy I* (1992). In contrast to these artists, **Colin Self** chooses to ignore the details of the figure (face, hands, legs) so as to maintain a focus on the other compositional aspects of his drawing.

Finally there are a number of drawings in the exhibition in which we see artists choosing to take an unusual viewpoint on their subject. This is particularly evident in the rather awkwardly foreshortened perspective depicted by **Jack Smith** in his study of a *Girl Reclining* (1953). **Stanley Spencer's** *Self Portrait* (c.1926) takes an unusual view from which to draw himself, as if he is looking up at himself from a lower position. This is also a compositional choice made by **Tony Bevan**, whose drawings and paintings often depict his subjects as if from looking up to them, giving them a sense of status and grandeur.

Foreshortening has always presented a challenge to artist and the discipline of drawing from the human figure has been used a means to grapple with depicting perspective. This challenge can be seen tackled in a number of drawings in the exhibition including for example **Frank Auerbach's** *Nude on Her Back* (1954).

Activity ideas

Pupils could find drawings in the exhibition of groupings of figures and think about the choices the artist made about their arrangement of these figures. They could make sketchbook studies to investigate the compositional choices made by these artists. Pupils themselves could explore the use of figures to create compositions by drawing and cutting out shapes of human figures from card and drawing around these to explore different arrangements.

Pupils could explore the exhibition by looking at how artists have used hands or eyes as the focal point in a composition. They could make their own drawings people in which they decide which physical features they which to use a focal point.

Pupils could identify drawings in the exhibition in which they can find negative shapes. They could make their own drawings in which they focus on the negative shapes between figures.

Pupils could reflect on the exhibition in terms of the distance and positioning of the artist in relation to the subject they have drawn. They could experiment with photographing each other from different heights, distances or angles and think about the impact of their position on the resulting image. They could make drawings of each other from unusual viewpoints and discuss the challenges of foreshortening.

Recommended reading

Roger Malbert, *Drawing People*, Thames & Hudson, 2015

Katharine Stout, *Contemporary Drawing: 1960s to Now*, Tate 2013

Jennifer Higgin, *One Day Something Happens*, Hayward Publishing, 2015

Susan Owen, *The Art of Drawing*, V&A, 2013

Godfrey Worsdale and Judith Winter, *Draw. Conversations around the Legacy of Drawing*, MIMA, 2007

Emma Dexter, *Vitamin D; New Perspectives in Drawing*, Phaidon, 2005

Tania Kovats, *The Drawing Book: A Survey of Drawing*, Black Dog Publishing, 2005

Deanna Petherbridge, *The Primacy of Drawing*, Yale University Press, 2010

Michael Craig-Martin, *Drawing the Line*, Southbank Centre, 1995

Tony Godfrey, *Drawing Today*, Phaidon Press, 1990

Barrington Barber, *The Fundamentals of Drawing*

Useful websites

The Arts Council collection www.artscouncilcollection.org.uk

The British Council Collection visualarts.britishcouncil.org/collection

The Big Draw www.thebigdraw.org

The National Portrait Gallery www.npg.org.uk

The Tate Gallery www.tate.org.uk