One Day, Something Happens: Paintings of People

Education information pack

ARTS COUNCIL COLLECTION AT

SOUTHBANK CENTRE

Contents

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, *One Day, Something Happens: Paintings of People* also links well to literacy, drama, history and geography.

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**

Introduction to the exhibition

One Day, Something Happens: Paintings of People

A selection by Jennifer Higgie from the Arts Council Exhibition

Pupils of all ages in schools are expected to work from the human figure and to know about 'great artists'. *One Day, Something Happens: Paintings of People* offers a valuable educational resource on both counts.

The exhibition comprises 39 art works, predominantly paintings. There are also works in the exhibition that are informed in some way by painting, but which incorporate sculpture, printmaking, collage and textiles. These art works span a period of over a hundred years from 1906 to 2012. The exhibition was curated by Jennifer Higgie, who is Co-Editor of the art magazine frieze (www.frieze.com/magazine) and a member of the Arts Council Collection's Acquisitions Committee for two years from 2011.

Higgie's selection illustrates a great variety of approaches to representing the human figure, by artists who are both very well-known and less familiar. Though the exhibition doesn't seek to offer a definitive guide to British figure painting or a chronological survey, it does nonetheless document a time of radical change in attitudes and approaches to painting. The starting point is a group of works by the artists Walter Sickert, Malcolm Drummond and Walter Bayes. These artists were important in establishing new approaches in art in the UK during the early twentieth century, and their paintings represent some of the Arts Council Collection's earliest acquisitions. The exhibition encompasses work from throughout the twentieth century and into the twenty first century, as artists explored the limits and possibilities offered by painting.

In her catalogue essay, which is included at the back of this pack, Higgie describes how daunted she felt by the task of choosing from the thousands of art works owned by the Arts Council Collection. However, she also describes how she found herself drawn to art works where she felt the artist captured some kind of drama or significant moment. In her selection, she represents many common human themes; including relationships and loneliness, work and leisure, activity and stillness. The exhibition charts not only the historical influences felt by the artists, but also captures stories and snapshots of the lives of all sorts of people; including famous figures, ordinary people, lovers, friends and invented characters. All of these themes are examined further in the project ideas section at the back of the pack.

The exhibition tours to:

Leeds Art Gallery 6 March – 24th May 2015

www.leeds.gov.uk/museumsandgalleries/Pages/Leeds-Art-Gallery

Contact: Sarah Brown Sarah.Brown2@leeds.gov.uk

Nottingham Castle 20 June – 6 September 2015

http://www.nottinghamcity.gov.uk/Castle

Contact: Tristram Aver Tristram.Aver@nottinghamcity.gov.uk

Highlanes, Drogheda 17 October 2015 –7 February 2016

www.highlanes.ie

Contact: Aoife Ruan aruane@highlanes.ie

The Atkinson, Southport 20 February – 22 May 2016

www.theatkinson.co.uk

Contact: Stephen Whittle Stephen.Whittle@sefton.gov.uk

Towner, Eastbourne 15 October 2016 – 8 January 2017

http://www.townereastbourne.org.uk/

Contact: Sanna Moore Sanna.Moore@eastbourne.gov.uk

Artists and works in the exhibition

Eileen Agar (1899-1991)

Poet and his Muse **(1956)**
Oil on canvas
91cm x 60.7cm

Eileen Agar was born in 1899 in Buenos Aires, Argentina to a Scottish father and an American mother. They moved to Britain when she was 12 and she studied art in London, including at the Slade School of Art.

She married the Hungarian writer Joseph Bard (1872–1975) and he is thought to be the inspiration behind many of her works. When she was 29, they moved to Paris. *'Paris was the place for any artist to be in the 1920s'* she wrote, and there she met many of the leading creative individuals of the day, including Picasso and the surrealist writers André Breton and Paul Éluard. These relationships had a profound influence on her work and she exhibited on many occasions with other surrealist artists of the time. The style of her painting in the exhibition shows the influence of Picasso and other cubist artists.

For further information see **www.tate.org.uk/art/artists/eileen-agar-633**

Michael Andrews (1928 -1995)

Study of a Head for a Group of Figures No.10 **(1968)**
Oil on board
31.6cm x 16.5cm

Born in Norwich, Andrews spent three years studying at the Slade School of Art in London in the 1940s, where his contemporaries included Paula Rego and Euan Uglow (also represented in the exhibition). Andrews is often linked to the group known as the School of London, a group which also included the painters Lucian Freud and Francis Bacon. This group of artists shared an interest in painting the human figure in order to investigate *'the nature of being'.* Andrew's paintings often show his fascination with the awkward side of being human behaviour, including paintings of people who are overdressed, out of place or falling over. These contrast with typical portraits in which people are usually depicted in their best light.

The painting *Study of a Head for a Group of Figures No.10* (1968) was one of two preparatory studies a large group portrait commissioned in 1965 by the Castle Museum in Norwich. To create the large painting, over two metres high and wide, he worked from photographs of the event, composing a detailed collage of the party in the castle's magnificent Norman keep. He then projected and printed the collage onto linen, which was stuck to the canvas and painted over. The painting took three years to complete and can be found on the BBC Your Paintings website (www.bbc.co.uk/arts/yourpaintings).

Michael Andrews
Definitive Study for The Falling Man, 1952
14.7 x 17.8cm Image, 12 x 15cm
etching, plate inverted

For further information see **www.tate.org.uk/art/artists/michael-andrews-649**

Liz Arnold (1964 – 2001)

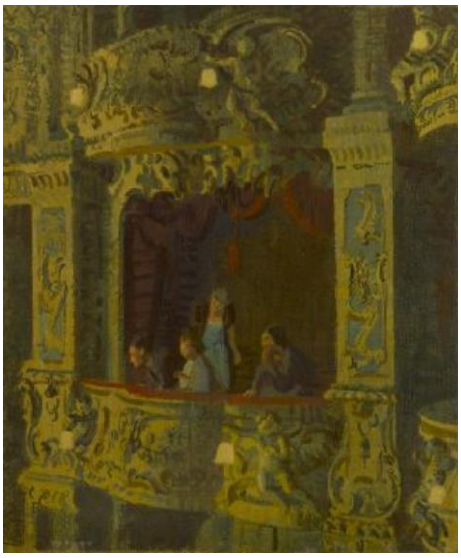
***Uncovered* (1995)**
Acrylic on canvas,
122.5cm x 76.2cm

Liz Arnold was born in Perth, Scotland in 1964, but spent her youth in Reading and then Southend. She died young, aged just 36. As well as painting, she also worked as an art and community worker for adults with learning difficulties and later was appointed as a lecturer at the Slade School of Art.

Her paintings were inspired by characters in films, cartoons and computer games. She saw her work as a genuine attempt to expand on what subjects could be considered acceptable in a painting. She aligned her work with real life, encapsulating real-world narratives and familiar issues in a fantastical, parallel universe; a world of flat surfaces and bizarre, anthropomorphic figures.

For further information see **www.andrewgrahamdixon.com/archive/readArticle/836**

Walter Bayes (1869 – 1956)



***Box at the Lyceum Theatre* (c.1932)**
Oil on canvas,
53.3cm x 45.7cm

Born in London, Bayes came from an artistic family, but was discouraged from being an artist and began his career in a solicitor's office. He studied painting at evening classes instead, where he began to realise his abilities. His primary interest was in the theoretical complexities of painting and how to integrate the figure within a scene. His work also took him into theatre design, painting stage sets and designing costumes. *Box at the Lyceum Theatre* (c.1932) was created while he was working as a lecturer in perspective at the Royal Academy Schools.

Bayes was an accomplished artist, who was celebrated for his precision and fastidious approach to painting. His obituary in the Times stated that *'it might be an overstatement to say Bayes was too intellectual for a painter, but it is certainly true to say that he excelled in what has been called the science of picture making, including perspective and the proportioning and balancing of colour.'*

For further information see **www.tate.org.uk/art/research-publications/camden-town-group/walter-bayes**

Peter Blake (b.1932)

***Boy Eating Hot Dog* (1965)**
Acrylic on board,
36.5cm x 40.7cm

Sir Peter Blake is often cited as a founding figure of the British pop art movement. He was born in Kent and studied painting at the Royal College of Art. He became a Royal Academician in 1981 and in 2002 he received a knighthood for his services to art. He is known for his brightly-painted collage constructions featuring icons of popular culture past and present, including his design for the album cover for the Beatles album *Sgt. Pepper's Lonely Hearts Club Band* (1967) and the Band Aid single *Do They Know It's Christmas?* (1984) Despite this, Blake has always considered his core practice to be that of painting, primarily of human figures.

The subject of the hot dog in this painting was most likely influenced by Blake's first trip to the US in 1963 during which he made a series of sketches, including of fast-food and drive-in restaurants. *Boy Eating Hot Dog* (1965) is an example of an approach to portraiture in which Blake copied and traced photographs. These came from a range of sources, particularly magazines. Acrylic paint had only just been invented when the painting was made and Blake enjoyed its crisp clarity. Blake's portraits often include areas of detail which contrast with unfinished sections; blurring around one eye being a regular motif. He has described this as being a subconscious response to his own shyness and to a facial injury he sustained in a childhood cycling accident.

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

Glenn Brown (b.1966)

***Decline and Fall* (1995)**
Oil on canvas, mounted on board
58.4cm x 54.6cm

Glenn Brown's paintings are based on reproductions of paintings by other artists. His sources have included popular images such as book jackets, but have more commonly referenced well-known paintings by the likes of Salvador Dalí, Willem de Kooning, Rembrandt and Van Gogh.

The painting *Decline and Fall* (1995) is based on a painting by Frank Auerbach. While Auberbach's work is remarkable for the exceptional thickness of its tactile, heavily worked paint, in his version Brown depicts these textural qualities in flat paint. He describes his paintings as *'second versions of something that previously existed and in that sense a declining version of reality.'* His process of reproducing other artists' paintings is not without controversy, as was the case in 2001, when he was taken to court by the artist Tony Roberts for copyright infringement. *The Loves of Shepherds* (after '*Doublestar*' by Tony Roberts) (2000) was exhibited for the Turner Prize and was based on Roberts' 1974 science-fiction book cover illustration.

Born in Northumberland, Brown studied at Norwich School of Art, Bath College of Higher Education, and Goldsmith's College, London. He now lives and works in Suffolk.

For further information see **www.tate.org.uk/whats-on/tate-liverpool/exhibition/glenn-brown**

Jeffrey Camp (b.1923)

***Laetitia Picking Blackcurrants* (1967)**
Oil and alkyd resin on board
61cm x 61cm

Camp was born in Suffolk and studied at Lowestoft and Ipswich Schools of Art and then at Edinburgh College of Art. He is a great believer in the importance of technical skills in art and has written and illustrated two books *Draw: How to Master the Art* (1981) and *Paint* (1986), both of which are still in print. His work often depicts the landscape of the UK, particularly the coast of Southern England. Figures frequently feature in his pictures, sometimes banished to the edges of the picture frame, but more often naked and sometimes floating above well-known landmarks, from Venice to Beachy Head.

Camp regularly experiments with the scale and shape of paintings, creating small ovoid and diamond-shaped pictures alongside large asymmetrical canvases. As with much of Camp's practice, *Laetitia Picking Blackberries* (1967) contrasts what he sees as the *'classical'* elements of his work (geometry, proportion and accomplished draftsmanship) and the *'lurid, which is more like dream',* evident here in the pastoral and erotic resonance of the figure in the garden. The woman in the painting is his then-wife Laetitia Yhap, who appears in many of his paintings.

For further information see **www.royalacademy.org.uk/artist/jeffery-camp-ra**

Steven Claydon (b.1969)

***Logs from the Black Forest* (2007)**
Oil on canvas, steel, bakram, wood, bronze and plastic
199 x 81cm, 145 x 40.5 x 40.5cm,
18.6 x 40.5 x 23.5cm, 30.4 x 23.4 x 6.6cm,
40.5 x 40.5 x 40.5cm

Steven Claydon was born in London and studied at the Chelsea School of Art and then at Central Saint Martins. He is a musician as well as an artist.

His installation pieces comprise found objects, paintings and sculpture. *Logs from the Black Forest* (2007) includes a blue office paper file and a hand from a monumental sculpture, both mounted on plinths. The centrepiece of the work is a large, three-panel office display board, painted with abstract shapes and two grotesque semi-naked

figures: a man incised with geometric cuts and a clown-like figure, with a loincloth that matches the blue of the plastic file opposite. Claydon describes his work as a kind of *'cannibalism'*. His work has also been described as a form of collage. In *Logs from the Black Forest* (2007) the character of the old man figure derives from a drawing by Olaf Gulbranson that appeared in the satirical magazine Simplicissimus in 1916. The *'disappearing'* figure is taken from a Brian Bolland illustration that appeared in the comic *2000 AD* in 1980. The sculpted hand was removed and altered from sculptor Ian Brennan's decommissioned sculpture of Southampton soccer legend Ted Bates 2005.

For further information see **www.saatchigallery.com/artists/steven_claydon.htm**

Prunella Clough (1919 – 1999)

***Lowestoft Harbour* (1951)**
Oil on canvas
162.6cm x 106.7cm

Prunella Clough was born in London and attended the Chelsea School of Art, London. When her studies were interrupted by World War II she was employed to draw charts and maps for the Office of War Information in the USA. She had many solo exhibitions and won the Jerwood Drawing Prize in 1999, not long before she died.

Lowestoft Harbour (1951) is one of Prunella Clough's early works and shows the beginnings of an abstract style that would become increasingly dominant in her work; the human figure disappearing from her work in 1959. Her use of paint to create flat planes of colour shows the influence of Picasso's cubism. She described her painting as '*carpentered'*; almost as though her subjects were carved from wood. Clough made the painting as the result of an invitation by the Arts Council to take part in their Festival of Britain touring exhibition, *60 Paintings for '51*, for which each artist was given a canvas to their specification. The painting was then purchased for the Arts Council Collection.

For further information see **www.tate.org.uk/art/artists/prunella-clough-921**

Robert Colquhoun (1914 – 1962)

Seated Woman and Cat (1946)
Oil on canvas
97x76cm

Born in Kilmarnock, south of Glasgow, Robert Colquhoun discovered his talent for painting at Kilmarnock Academy. He won a scholarship to study at the Glasgow School of Art, and here that he met fellow painter Robert MacBryde, with whom he formed a romantic and creative partnership that lasted until his death. The pair were known within the London artistic scene as '*the two Roberts'*.

Bought in 1946, *Seated Woman and Cat* (1946) was one of the Arts Council Collection's earliest acquisitions. It was painted by Colquhoun during the height of his renown. His style was highly influenced by Pablo Picasso, Jankel Adler and Wyndham Lewis. From the mid-1940s to the early 1950s he was considered one of the leading artists of his generation.Colquhoun was also a prolific printmaker and together with Robert McBryde, designed a number of theatre sets. Colquhoun died aged just 47, an alcoholic, living in London in relative obscurity.

For further information see **www.tate.org.uk/art/artists/robert-colquhoun-932**

Enrico David (b.1966)

***Untitled (puppets: we are the mods)* (2003)**
Glass and wood
85 x 65 x 12cm

Born in Ancona in Italy, Enrico David moved to London in the 1980s and studied fine art at Central St Martins in London, where he continues to live and work. He is a multidisciplinary artist, whose work includes film and live performance as well as handcrafted objects. He was nominated for the Turner prize in 2009.

Many of David's works are collaborations with other artists, often taking the form of staged, surreal, theatrical performances. *Untitled (puppets: we are the mods)* was, as the artist has stated, *'created in 2003 as the potential subject of a video animation to a*

musical score by Mark Leckey. Based on an earlier piece of sculpture (untitled subjects, 2001*), we filmed the puppets on stage of a nightclub with each figure manoeuvred by the members of the music collective donAteller, a "real" band including Mark Leckey, Bonnie Camplin, Ed-Laliq, Nick Relph and myself.'* David had planned to film the puppets in the sculpture bursting into flames, but the video was never completed, and the puppets were used instead to create this sculptural piece, reminiscent of the box works of Joseph Cornell and Marcel Duchamp.

For further information see **www.saatchigallery.com/artists/enrico_david.htm**

Milena Dragicevic (b.1965)

***Supplicant 101* (2008)**
Oil on Linen
61x51cm

Milena Dragicevic was born Knin in Croatia. She grew up in Canada and now lives and works in the UK. There are two distinct strands to Dragicevic's painting.

One focuses on spliced-together, architectural forms; while the other comprises a series of highly coloured, unsetling portraits of which *Supplicant 101* (2008) is an example. These paintings all take the familiar pictorial form of a head and shoulders portrait, but each with the mouth obliterated or concealed in some way, for example by clown-like mouths, circles, holes or in this example, a beak. She says of her work *'With the 'Supplicants' the starting point is the photograph. I take numerous head shots of friends which can sometimes feel like performance. I then pick one which lends itself well to intervention. Drawing helps to understand how the intervention may play out. The 'Supplicants' are not psychological studies, they are not portraits but "stand-ins" for something else. They are not mutants or hybrids, they are just unknowable.'*

For further information see
http://uk.phaidon.com/agenda/art/articles/2011/november/14/inside-the-mind-of-milena-dragicevic/

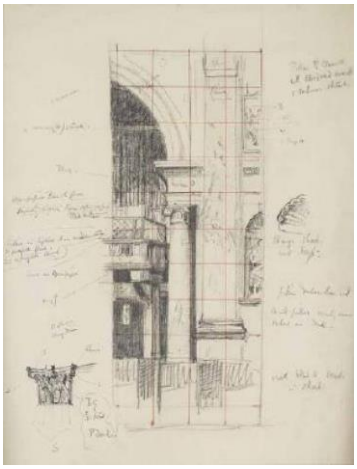
Malcolm Drummond (1880 – 1945)

***Brompton Oratory* (c.1912)**
Oil on canvas
53.3 x 20.3cm

The son of an Anglican vicar, Malcolm Drummond grew up near Maidenhead in Berkshire. He was set to follow a career as an estate manager, but continued to indulge his interests in music and painting and eventually left his job to pursue a career in art. He studied at the Slade School, and then the Westminster School of Art, where he was taught by the painter Walter Sickert.

The framing of Drummond's image *Brompton Oratory* (c.1912) is particularly striking, as an unusually narrow canvas and a composition emphasises the architectural forms of the church, rather than the congregation huddled below. The Brompton Oratory is a large neo-classical Roman Catholic Church located in South Kensington, London, near to where the artist lived and worked at the time. It was painted shortly after the artists' conversion to Catholicism and reflects his newly confirmed faith.

The composition of the painting, with its narrow proportions, suggests an upward gaze away from the people below, up to the grandeur of the architecture. The tight cropping reflects both Drummond's interest in the shapes and patterns of buildings, and also the influence of photographic composition on Drummond and his contemporaries.



Drummond made complex preparatory drawings for his paintings, and an early sketch of Brompton Oratory is also held in the Arts Council Collection.

Malcolm Drummond
Sketch for 'Brompton Oratory', 1912
35.6 x 25.4cm
Pencil and ink on paper

For further information see **www.tate.org.uk/art/research-publications/camden-town-group/malcolm-drummond**

Lucian Freud (1922 – 2011)

Girl in a Green Dress (1954)
Oil on canvas
33.7 x 24.1cm

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. The subject of the painting *Girl in a Green Dress* (1954) is Caroline Blackwell (1931–96); Freud's second wife. Freud and Blackwell married in 1953 and though their marriage was short-lived (they divorced in 1957), he painted her several times.

Freud 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**

Michael Fullerton (b.1971)

***Katharine Graham* (2008)**
Oil on linen
61 x 46 cm

Michael Fullerton was born Bellshill, near Glasgow in Scotland. He attended Glasgow School of Art.

Fullerton's work encompasses sculpture, printmaking and portrait painting, an apparently disparate set of artistic practices that are nonetheless connected thematically by his interest in communication and information exchange in the contemporary world. Fullerton's choice of subjects is important to his work and his portraits generally focus on individuals connected to complex political histories.

His portrait in this exhibition is of Katharine Graham (1917– 2001); who one was one of the first women to hold an influential position in the media business in America, acting as publisher and then chairwoman of the Washington Post between 1963 and 1991. During this period, the paper was particularly influential, not least because it famously investigated and made public the events of the Watergate scandal that led to the resignation of Richard Nixon. Fullerton's portrait suggests a traditional portrait painted from life, but was in fact created seven years after Graham's death.

For further information see **www.saatchigallery.com/artists/michael_fullerton.htm**

Alasdair Gray (b.1934)

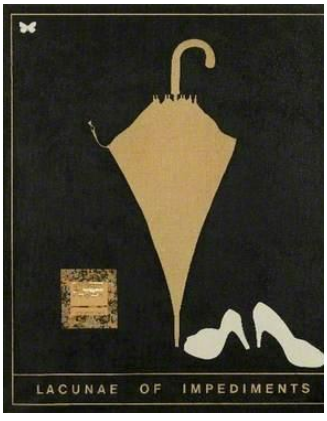
***Juliet in Red Trousers* (1976)**
99 x 49.5cm
Framed oil on paper, mounted on wood

Alasdair Gray is an artist and a writer, also known for his novels which include *Lanark* (1981) and *Poor Things* (1992). However, he trained in design and mural painting at the Glasgow School of Art, and has continued painting throughout his career. Both aspects of his work are strongly influenced by a socialist worldview.

Juliet in Red Trousers (1976) depicts Juliet Bochner, a friend of the artist. The long portrait, slightly cropped from either side, positions the viewer directly opposite the sitter, rendered more striking by the fact that her face is turned away and by the audacious intimacy of her semi-naked state. The largely blue backdrop, composed of the patterned chair and carpet, provides a balance to her illuminated skin and red trousers. The same chair appears in many subsequent portraits.

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

Roy Grayson (b.1936)



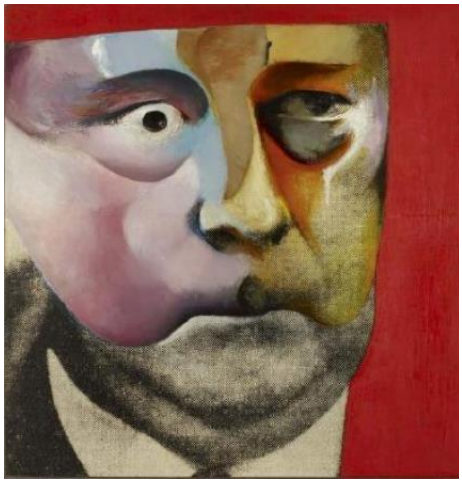
***The Blind Poet in Pursuit of the Muse of Fashion* (1984)**
Oil and collage on linen
135cm x 114cm

Roy Grayson was born in Sheffield and studied art throughout the 1950s, first at Sheffield College of Art and then at the Royal College of Art in London.

The Blind Poet in Pursuit of the Muse of Fashion (1984) is one of a series of six works titled *Against Nature, Pictures Devised for the Composers of Obscure Poetry.* The first part of the title is taken from the novel *À rebours*, written in 1884 by Joris-Karl Huysmans. Huysman's novel centres around the activity of an invented character called Jean des Esseintes, who withdraws from the world to live a life of aesthetic inquiry and contemplation, amassing a collection of art and literature which ran counter to much of what was considered favourable at the time, focusing particularly on symbolism, fantasy and decadence. At the bottom of the painting is a fragment of text from Chapter XIV of the book.

In his painting, Grayson uses objects to create a particular kind of coded language, in much the way a poem might. The notion of the artist as poet is a theme that Roy Grayson has returned to throughout his career, with this series of paintings representing the start of that inquiry. He is interested in the thinking process that takes place when looking at art, and how the expression of ideas can take any form.

Richard Hamilton (1922-2011)



***Portrait of Hugh Gaitskell as a Famous Monster of Filmland* (1964)**
Oil and photomontage on panel
61 x 61 cm

Having gained no formal qualifications while at school, Richard Hamilton first studied art at evening classes before being accepted into the Royal Academy Schools. Later, he was expelled due to his rebellion against the traditions by which painting was taught. Hamilton has been regarded as one of the leading artists involved in Pop Art in Britain and one of the most influential British artists of the twentieth century. His varied work encompasses both pioneering pop art collages and highly political subject matter.

Hamilton's portrait of Hugh Gaitskell (1906–63) is one of his well-known satirical works. Gaitskell was Leader of the Labour Party in opposition for seven years and was regarded by Hamilton as a 'political monster' due to his vacillation over forming a clear anti-nuclear policy. The painting was created the year after Gaitskell died. An advocate of nuclear disarmament, Hamilton regarded this painting as a tribute to his first wife, Terry, an ardent CND activist, who died in a car accident in 1962.

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

Georgia Hayes (b.1946)

SAVED BY DROWNING (SICILIAN FOUNTAIN 2) **(2013)**
Oil on canvas
183 x 183cm

Georgia Hayes was born in Scotland and now lives in East Sussex. She raised a family, travelled and ran a small-holding before pursuing her interest in art. Mainly self-taught, she has always been interested in folk art and outsider art and her vivid, expressive paintings follow in that tradition.

The subjects of Hayes' paintings are friends, animals and objects in museums, particularly sculptures and artefacts from other eras and cultures that have had a visual or emotional impact on her. Recent paintings have drawn on Western, Middle Eastern and Ancient Egyptian cultures. *SAVED BY DROWNING (SICILIAN FOUNTAIN 2)* (2013) deals with ancient Greek mythology and is the second painting in a series of three inspired by drawings Hayes made of a fountain in Ortigia in South East Sicily. She makes her initial drawings by observing real people and places. She then manipulates and adds to these sketches, making the real become surreal and revealing new and unexpected ideas.

For further information see **www.georgiahayes.com/**

David Hockney (b.1937)

Portrait Surrounded by Artistic Devices **(1965)**
Acrylic on canvas
152.4 x 182.9cm

Born in Yorkshire, David Hockney was interested in art from an early age. He studied at Bradford School of Art and the Royal College of Art, London before moving to Los Angeles in the 1960s, where he painted his famous swimming pool paintings.

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. Friends and family are also frequently the subjects of Hockney's portraits. Here, the sitter is his father, Kenneth (1904–78), who was well known in Bradford for his strong political

views and eccentric character. As Hockney noted, *'he taught me not to care what the neighbours think'.* Based on a drawing made from life, he is affectionately painted in the smart clothing he liked to wear. Surrounding him are various *'artistic devices'* showing different styles of painting, playing with colour, shape, depth and geometry. The painting was produced during a short period in the early 1960s when Hockney began experimenting with abstraction and still life.

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

Donna Huddleston (b.1970)

Untitled **(2010)**
70 x 55cm
Watercolour, pencil and gouache on paper

Donna Huddleston was born in Belfast and raised in Australia where she studied Stage Design at The Institute for Dramatic Arts in Sydney. Her film and theatre design credits include work on the sets of The Matrix and Moulin Rouge. Her work builds on this strong foundation in draughtsmanship and stage design and the influence of performance and temporary spaces is clearly evident in the painting *Untitled* (2010).

The painting is the second image produced in a body of work based around a musical performance that is played on the triangle, itself a re-interpretation of the performances of German Expressionist dancer Mary Wigman (1886–1973). Against a sparse backdrop of wooden arches, the two-headed figure at the centre of the composition holds a triangle and wand, which emit triangular projections that encompass flowers, layered colour-blocks and leaves. The soft palette and subtle gradations of watercolour and gouache clearly reference stage and costume illustrations, while the knowing expressions on the made-up faces of the central figure suggest dramatic plots and secrets.

For further information see **www.frieze.com/issue/review/donna-huddleston/**

Jock McFadyen (b.1950)

***Those heady days seemed to last forever, Siegfried jumping around like the big idiot he was* (1978)**
Oil on canvas
122.8 x 121.8cm

Jock McFadyen was born in Paisley in Scotland and as a teenager attended Saturday morning classes at Glasgow School of Art. When he was 15, he moved to England and studied at Chelsea School of Art. His early work, of which this painting is an example, has been described as a mixture of the expressive and the caricature, referencing the doodlings of his teenage years.

Those heady days seemed to last for ever... (1978) was made at a time when McFadyen was preoccupied with making paintings that illustrated random pieces of text culled from the mass media. McFadyen has described his painting process at the time as *'making irony'* by '*pimping'* text and imagery. His ambition was to exhibit works from this period alongside each other ins such a way that they would create juxtapositions that mirrored a typical newspaper or television news broadcast, which might feature stories covering famine or war alongside light human-interest pieces.

McFadyen was artist in residence at the Tate Gallery in 1981, at which point he shifted from figure painting to making paintings of modern urban environments, often on a monumental scale, a theme which continues to preoccupy him.

For further information see **www.jockmcfadyen.com/**

Katy Moran (b.1975)

***Freddy's Friends* (2006)**
Acrylic on canvas
3 parts:
i 46 X 38cm;
ii 46 x 38cm;
iii 33 x 42cm

Katy Moran was born in in Manchester. She studied art at Leeds Metropolitan University and then at the Royal College of Art in London, where she continues to live and work.

Moran begins her work by entering words into computer search engines to find images that she selects quickly and intuitively. She prints out numerous copies of these and works from them turned upside down so she loses her sense of the original image and she is able to respond instead to *'the essence of the colour and contrasts'* that initially interested her. She paints until new imagery begins to appear, sometimes also adding torn paper and inlays. The title of the work in the exhibition is a reference to a first birthday party which Moran had attended for a friend's son called Freddy. She recalled that the house, which was full of babies, toys and colour, had a *'fairytale quality'*, which she aimed to reflect in her painting. In the painting, patches of intensely layered colour bloom like flowers where her swiftly applied paint blurs and merges together.

For further information see **www.andrearosengallery.com/artists/katy-moran**

Ryan Mosley (b.1980)

***Northern Ritual* (2011)**
Oil on canvas
230 x 195cm

Ryan Mosley was born in Chesterfield in Derbyshire. He studied art at Huddersfield University and at the Royal College of Art in London, where he now lives and works. Mosley uses traditional methods of colour production - grinding pigments and mixing them with a binder - which allows for the vast and varied palette of colours seen in his work. His paintings depict strange characters taking part in seemingly ritualistic activities and events.

As well as making reference to various theatrical and inventive traditions in the history of group figure painting, he has also created his own internal vocabulary of decorative motifs and symbols, which appear in his paintings. The figures at the base of the composition conjure up an audience for the figures at the centre, suggesting a theatrical space.

For further information see **www.saatchigallery.com/artists/ryan_mosley.htm**

David Noonan (b.1969)

***Untitled* (2007)**
Silk screen on linen
213.5 x 306 x 4.5cm

Born in Australia, David Noonan studied painting in Melbourne. He now lives and works in London. He made painting his focus for around ten years before turning his attention to printmaking, which he'd always been interested in.

Printed on linen, which is more traditionally used as a ground for painting than a printmaking surface, David Noonan sources images from books, magazines, film and old photos that he layers in his images to create dramatic scenes that suggest surreal and sometimes sinister narratives. He works first by creating collages from these images, which he then photographs and turns into large-scale black and white screen prints. The ghostly presences created by this process have something of the nostalgic feel of black and white cinema.

For further information see **www.saatchigallery.com/artists/david_noonan.htm**

Paula Rego (b.1935)

***Sleeping* (1986)**
149.8 x 149.5cm
Acrylic on canvas

Born in Portugal, Paula Rego was sent to finishing school in England when she was 16. She rebelled against this education and gained entry to the Slade School of Fine Art instead. Here she rebelled again, this time against the formal teaching of anatomical figure drawing, and kept a *'secret sketchbook',* alongside her official ones, in which she made freer drawings that she knew would meet with disapproval.

Rego has always painted and made prints that take inspiration from the imaginary worlds of children's stories, folktales and nursery rhymes. Her grandmother was a significant figure in Rego's life as she taught her many traditional tales. In her paintings and prints, she often dramatizes the dark psychologies of these stories, exploring the more adult issues of sexuality, relationships, power and vulnerability. She says *'I have*

been influenced by everything that Francisco de Goya created, but particularly his prints, the black paintings and his studies for tapestries. I have also been influenced by Gustave Doré's illustrations for Dante's Inferno, which are frightening and curious.'

For further information see **www.saatchigallery.com/artists/paula_rego.htm**

Ceri Richards (1903 – 1971)

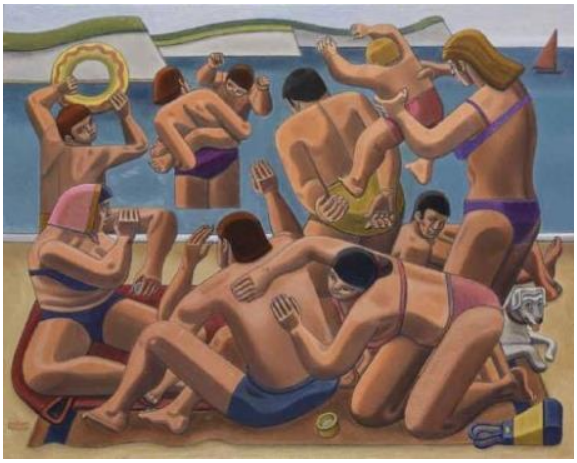
Two Musicians **(c.1954)**
Oil on canvas
51 x 61cm
Bequest of Sir William Emrys and
Lady Williams 1983

Ceri Richards was born in the small mining village of Dunvant, West of Swansea, Wales, into an artistic, musical, working class family. He studied art at Swansea College of Technology and then at the Royal College of Art in London. He was also an accomplished pianist and music provided the inspiration for many of his paintings.

During the late 1940s and early 1950s, Richards made a series of paintings of pianists in interiors. Although the figures are generic, rather than portraits of particular people, his muse was often his younger sister Esther, who was a good pianist and played for many years as accompanist to the Dunvant Male Voice Choir.
In the centre of *Two Musicians* (c.1954) can be seen a Chinese style pot placed centrally behind the two figures Owned and decorated by Richards himself, it appears in a number of his paintings.

For further information see **www.tate.org.uk/art/artists/ceri-richards-1836**

William Roberts (1895 – 1980)



The Seaside **(c.1966)**
Oil on canvas
61 x 76.2cm

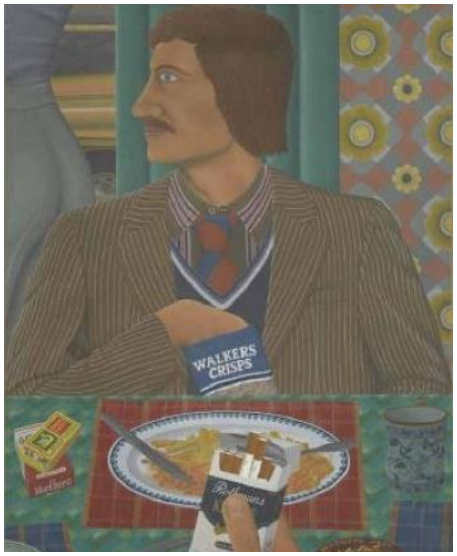
William Roberts was born in Hackney and lived in London throughout his life. He initially planned to train as a poster designer,

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 joined a group of artists who called themselves The Rebel Art Club. Their work centred on making art that reflected the increasingly mechanistic world.

During the First World War, Roberts was 'loaned' to the Canadians for six months as official war artist, where he made graphic illustrations of the war. After this, his work became rounder, fuller, and more representational, often showing people at work or set in urban scenes. In his later work he became more interested in people at leisure, as is the case in *The Seaside* (1966). The strong outlines and graphic flatness of the scene are typical of Roberts' late style.

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

Bob Robinson (b.1951)



***A Preference for Crisps* (1979)**
Acrylic on canvas
76 x 61cm

Bob Robinson was born in County Tyrone, Northern Ireland and began his career as a drawing office apprentice for Rolls Royce before pursuing his interest in painting following a visit to a gallery in his twenties. He studied art at North East London Polytechnic and then at Trent University in Nottingham, where he now lives.

The composition of *A Preference for Crisps* (1979), with its clearly delineated graphic patterns and flattened perspective, is typical of Robinson's style during this early stage of his career. Robinson's paintings portray images that suggest underlying stories, often suggestive of the tensions of domestic life and everyday dramas. In works such as this one, Robinson drew on a range of familiar domestic imagery from his own home, including mail order catalogues, car showroom brochures and wallpaper sample books, to create his skewed everyday scenes.

For further information see **www.bobrobinsonart.com/**

Walter Sickert (1860 – 1942)

***Head of a Woman* (1906)**
Oil on canvas
49.3 x 39.3cm

Born in Munich in Germany, Walter Sickert came to Britain when he was eight. He worked as an actor, before he became a studio assistant to the artist James McNeill Whistler. On an errand to Paris for Whistler, he encountered the work of Edgar Degas and, as a result, became a strong proponent for the modern approaches to painting that were developing in France at the time. He is now considered one of the most influential British artists of the early twentieth century.

Sickert was a founding member of the Camden Town Group of artists and 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. *Head of a Woman* (1906) is also sometimes known as *'The Belgian Cocotte'* on account of her exposed breast, which suggested that she may have been a prostiture. Indeed, Sickert often used prostitutes as models in his work.

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

Renee So (b.1974)

***Drunken Bellarmine* (2012)**
Wool, acrylic, oak tray frame
174 x 124cm

Born in Hong Kong and raised in Australia, Renee So now lives and works in London. She has always been a lover of craft, and often uses craft techniques in her work; notably pottery and knitting. *Drunken Bellarmine* (2012) was made using a knitting machine, precisely translating the artist's line illustrations and flat colours.

So populates her work with figures drawn from many different eras; including the top hats and facial hair of Victorian times, the pantaloons of Dutch and Portuguese traders in 16th and early 17th century Japanese paintings, and the card tricks and theatrics of magic shows and comedic performance. In this case, her central character is that of the Bellarmine, a symbolic comic figure that appears on sixteenth century German drinking jugs, and a recurring character in her work. The reflection of the face is reminiscent of the 'king' and 'jack' figures found on playing cards. The figure resembles a scene from slapstick comedy - drunkenly lolling in a puddle of wine, or the victim of a magician's sword trick gone alarmingly awry.

For further information see **www.saatchigallery.com/artists/renee_so.htm**

Euan Uglow (1932-2000)

Girl's Head in Profile with Cap On **(1963–64)**
Oil on board
40 x 55.9cm

Euan Uglow trained in painting in London at the Camberwell School of Art and the Slade School of Fine Art. Here, he was taught by William Coldstream, an exponent of realism in painting, based on careful measurement and detailed observation. (It was Coldstream who invented the method of measuring the proportions of a subject by holding a pencil or charcoal at arm's length; a method still taught in life drawing classes to this day.)

Uglow was predominantly a painter of the human figure, although he also painted still life arrangements and landscapes. He adopted Coldstream's approach to painting and his meticulous approach to planning and measuring can be seen in the faint lines that he allowed to remain visible on the canvas. Talking about these marks, he commented that *'they are to do with what happened today, yesterday and the month before. It's a chart or diary of what happened, while still trying to keep to the idea of what the painting is.*' He also graduated colour according to a tonal scale and used line to define three-dimensional form and tactile surfaces. Uglow's paintings frequently took months, and even years, to reach completion.

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

Phoebe Unwin (b.1979)

***Sleeper* (2012)**
Oil on linen
50 x 76cm

Phoebe Unwin was born in Cambridge and now lives and works in London. She studied art at Newcastle University and the Slade School of Fine Art in London.

The images Unwin makes are largely abstracted, calling attention to the textural and sculptural qualities of the paint used in their composition. *Sleeper* (2012) depicts a horizontal figure – roughly composed of sweeping, pinkish flesh tones – lying atop layered blue-and-white-striped forms that sink under its weight. The abstracted body features several near-repetitions of the same sharply-delineated shape, which resembles a sleeping profile. In keeping with the artist's approach to representation, it could be said to demonstrate the immersive, enveloping qualities of sleep and the manner in which the sleeping 'self' is both contained and diffused, merging with the environment.

Although this work is made in oil paint, Unwin also works in a variety of other media including acrylic paint, pastel and graphite.

For further information see **www.saatchigallery.com/artists/phoebe_unwin.htm**

Peter Unsworth (b.1937)

***Still Garden* (1965)**
Oil on canvas
76.2 x 76.2cm

Peter Unsworth was born near Durham in the UK. He studied at Middlesbrough School of Art and at Saint Martins, London, where he also taught in the late 1960s. Unsworth worked for many years as a set and costume designer for the Royal Ballet Company. He has lived and worked in London, Ibiza and now lives in Norfolk. His paintings employ pastel tones to create soft, shadowy figures in landscapes imbued with a dreamlike stillness. The atmosphere is often one of tension or expectation, with figures placed alone in stage-like landscapes.

Still Garden (1965) is part of a series of paintings focusing on the theme of cricket. It takes its inspiration from T. S. Eliot's poem *Burnt Norton,* the first poem in the Four Quartets, which is explicitly concerned with time as an abstract principle. The painting draws on the imagery of a manor garden, after which the poem was named, and explores Eliot's notion of time, presenting it as a borderland between waking and dreaming.

For further information see **www.peterunsworth.com**

Barbara Walker (b.1964)

***Boundary I* (2000)**
Oil on canvas
182 x 121cm

Barbara Walker was born in Birmingham, England, where she continues to live and work.

She studied art at the University of Central England in Birmingham. Walker produces expressive paintings illustrating social interactions in public spaces, from churches and dancehalls to barbershops, addressing issues such as class, representation, power, and belonging. Through her paintings she consciously aims to challenge what she sees as the misunderstandings and stereotypes that continue to abound about the African-Caribbean community in Britain, offering instead a positive alternative vision.

For further information see **www.barbarawalker.co.uk**

Martin Westwood (b.1969)

***Extrusion 24. Geld* (2008)**
Paper, newsprint, rubber, vinyl, gouache, metal and pen on board
97 x 140.1 x 7.2cm

Martin Westwood was born in Sheffield,

UK. He studied art at Chelsea College of Art and Design and at the Royal College of Art, both in London, where he now lives.

Westwood works with mass-produced materials such as paperclips and carpet tiles, collected from corporate environments, which he transforms through processes of destruction and reconstruction to form highly crafted aspects of his installations. *Extrusion 24. Geld* (2008) consists of two sheets of paper shown side by side in a wooden frame. The left hand sheet shows an image of a woman about to ring a reception bell. The woman is depicted as a series of flat layers, rather like a stack of paper. These images are partially obscured by several vertical lines arranged in a manner reminiscent of the 'privacy' windows of modern offices. Echoes, or perhaps reflections, of the woman's outline are visible in the background. The piece includes a number of pink muscles cut out from paper. On the right, these appear as though they are fixed among a series of rigid biro lines. Meaning is carried in the source materials that Westwood uses. The cut-out muscles are from images of superheroes in comic books, and resemble the wings of dead biological specimens, while the word *'Geld'* in the title refers to both the German word for money and the Old English word for castration. Westwood uses these motifs to bring together ideas about the dehumanising impact of people's working environments.

For further information see **www.tate.org.uk/whats-on/tate-britain/exhibition/art-now-martin-westwood**

Alfred Wolmark (1877 – 1961)

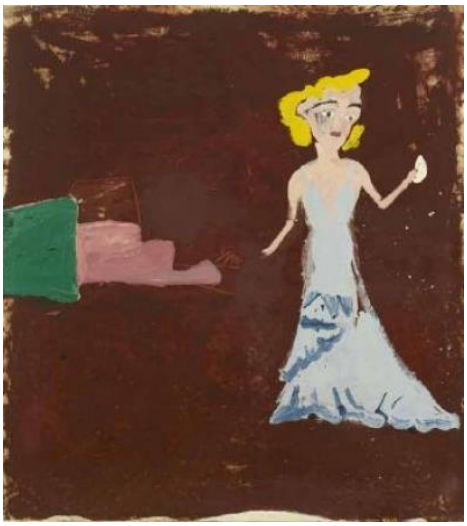
Woman with a Bowl of Fruit **(1913)**
Oil on canvas
61 x 50.8cm

Alfred Wolmark was born in Warsaw into a Jewish family. His family moved from Poland to Devon in England when he was 6. He studied art at the Royal Academy Schools and became one of the pioneers of post-impressionism in England.

His early figure paintings depicted scenes of Jewish life in East London. The year 1910, marked a dramatic change of direction in his work however as he began producing expressive works similar in style to those of Van Gogh and Gauguin. Their work had been included in Roger Fry's famous post-impressionist exhibition in London in November 1910, the first of its kind in Britain, although it is not known if Wolmark was aware of the exhibition or the two artists at this time. Wolmark was also known for his decorative pottery, ballet set designs and stained glass.

For further information see **www.tate.org.uk/art/artists/alfred-wolmark-2163**

Rose Wylie (b.1934)



***Girl on a liner* (1996)**
Oil on canvas
183 x 163cm

Rose Wylie was born in Kent. She studied art in her twenties and then attended the Royal College of Art in London in her forties. However, it was only when she reached her seventies that her work started to come to public attention. She won the Jerwood Drawing Prize in 2014, the oldest ever winner, aged 80.

Wylie takes inspiration for her paintings from film, literature and even scraps of newspaper articles found on her studio floor. She paints figures from popular culture on huge canvases with childlike directness, working on the floor of studio, rather than at an easel. Her subject matter often refers to contemporary culture and she is drawn to artistic conventions that might be regarded as *'naff'*, referring to childhood memories such as Walt Disney and Babar the Elephant as well as to famous painters. She describes being influenced by Paul Cézanne's early work *'before he intellectualised it and cut out all of his shadows and passion'.*

After making preliminary drawings, she began *Girl on Liner* (1996) by 'treading-in' alizarin crimson paint with her feet. *'I wanted a soft saturation of colour and the feel of distressed canvas on which to balance the pink skin colour, pale blue and yellow, which I hoped bounced-off.'* She describes being very pleased when the Arts Council chose to purchase the painting. '*I'm not sure they knew it was partly a 'foot' painting. There is only one other painting that I made in the same 'trodden way'.*

For further information see **http://video.frieze.com/film/home-rose-wylie**

Lynette Yiadom-Boakye (b.1977)

***Condor and the Mole* (2011)**
230 x 250cm
Oil on canvas

Lynette Yiadom-Boakye was born in London. She attended Central Saint Martins College of Art and Design, Falmouth College of the Arts and the Royal Academy Schools in London where she continues to live.

While the figures in her paintings appear compellingly real, they are actually inventions from memory and imagination. Rooted in traditional aesthetic considerations such as line, colour, and scale, each of her paintings is completed in a single day, because, as she puts it *'coming back to a work never improves it'.* The painting in the exhibition is unusual, in that Yiadom-Boakye is more often associated with paintings of adults than of children. She says *'I very rarely paint children, or rather the figures in my paintings are seldom recognizable as youngsters. But…. there is something about the small appearing large that makes children apt for this composition. I wanted to think about their power in a different way; about their activities, ideals and conspiracies as potential power.'*

For further information see **http://www.jackshainman.com/artists/lynette-yiadom-boakye/**

Glossary of art terms and movements

In her essay included at the back of this pack, Jennifer Higgie highlights how an exhibition such as this illustrates the unpredictable *'twists and turns'* of art history and alerts us to the complexities of trying to align any artist's work with a particular movement or style. Some of the works in the exhibition represent key directions in the way artists have portrayed the human figure, while others defy easy categorisation.

It is nonetheless useful to recognise some of the key trends and influences that lie behind such a diversity of work, as well as some of the specific references that the artists have borrowed from or alluded to in their work. This glossary aims to provide a context for understanding the works in the exhibition and information to help align the works historically.

Absurdism

The influence of 'absurdism' can be seen in the exhibition in the work of **Enrico David**, **Jock McFadyen** and **Milena Dragicevic.** Absurdism was a movement that had its heyday in the late nineteenth and early twentieth centuries, in art, literature, philosophy and the theatre. It highlighted the human desire to make meaning in a world actually dictated by chance and random events. Absurdist artists often depicted the human figure in ways that ridiculed grandiosity and diminished the belief that humans have power over their lives.

Animation

The static piece by **Enrico David** seen in the exhibition comprises a number of pieces that were originally created to be videoed as an animated piece. Animation in art refers to art works in which a succession of static images are captured to create a moving image.

The Camden Town Group

The exhibition includes work by a number of artists who belonged to the Camden Town group, namely **Walter Bayes, Malcolm Drummond** and **Walter Sickert**. The Camden Town Group was a society of artists working during the period before the First World War. The group was named after the area of London where the group's founders Walter Bayes, Walter Sickert and Spencer Gore lived. Disinterested in the pretensions of much art of the time, the Camden Town artists were fascinated by urban life and produced paintings showing the everyday surroundings and activities of the lower middle classes and working class life. Painters belonging to the Camden Town group were also interested in exploiting new freedoms in painting following the impressionists.

Carnivalesque

The influence of the idea of the 'carnivalesque' can be seen in the work of **Milena Dragicevic** and **Ryan Mosley.** The carnivalesque was a term coined by the

philosopher and literary theorist Mikhail Bakhtin, who was interested in the kind of events during which the norms of society were temporarily abandoned or turned upside down. The carnival tradition typically sees participants dressing up, masking and adorning themselves in order to put aside their usual norms and behaviours. The revellery of Glastonbury Festival is a good example of the carnivalesque in action in modern day Britain.

Caricature

An element of 'caricature' can be seen in the exhibition in the work of **Richard Hamilton, Jock McFadyen** and **Renee So.** In caricature, a person is depicted in such a way as to mock them, by distorting or exaggerating selected aspects of their appearance.

Cartoons

The influence of 'cartoon' imagery can be seen in the exhibition in the work of **Liz Arnold, Georgia Hayes, Renee So** and **Rosie Wylie.** Cartoons are usually characterised by a very simplified, illustrative style, usually rendered in very flat areas of bold colour. A cartoon style is most often associated with the depiction of stories; typically in popular culture, in comics or animations. Roy Lichtenstein was perhaps the first artist to claim the cartoon style as worthy of making an appearance in fine art and this has continued to be explored by twentieth and twenty-first century artists.

Commedia dell'Arte

References to the style of the 'Commedia dell'Arte' can be seen in the work of **Enrico David** and **Ryan Mosley.** The Commedia dell'Arte was a popular form of street theatre in Venice in the 1600s. The stories told were based on improvised scenarios between universally recognised characters – the lover, the villain, the hero etc, denoted by their masks and costumes. The trickster harlequin, with his chequered costume, is perhaps the most readily recognised of the colourful cast of the typical Commedia Dell'arte characters.

Conceptual art

Artists in the exhibition who have explored the human figure from a primarily 'conceptual' perspective include **Steven Claydon** and **Martin Westwood**. Conceptual art is art in which the promotion of ideas or concepts takes precedence over the materials used, or the techniques, processes or aesthetics of the work.

Cubism

Artists in the exhibition showing the influence of 'cubism' in their work include **Eileen Agar, Prunella Clough** and **William Roberts**. Cubism was an early twentieth century art movement that revolutionised how three-dimensional objects could be depicted, including the human form. Cubist artists developed a style of painting in which their subjects were broken up and reassembled in an abstracted form, giving the sense of a multiplicity of viewpoints.

Decadent art

Artists in the exhibition whose work shows an association with the idea of ‘decadence’ include **Roy Grayson** and **Ryan Mosley.** Decadence was a movement in art and literature that was popular in the late nineteenth century. Decadent art was lavish and decorative in colour and design, advocating flamboyance and luxury. It was often associated with a decline in morality and sometimes involved depictions of fantasy and excess. The artist and writer Aubrey Beardsley is often associated with the notion of decadence, as is the painter Gustav Klimt.

Existentialism

Robert Colquhoun is regarded to have been influenced by ‘existentialism’ in a number of his works, including the painting in this exhibition. Existentialism was a philosophical and literary movement that began in the late nineteenth century. An existential view of life focuses on the experience of the individual and perceives life as random and meaningless, rather than made purposeful by religion or other faith. There were links between existentialism and absurdism, though the term existentialism is generally linked with more negative aspects of human experience, including random suffering and the burdens of responsibility and freedom.

Expressionism

Artists in the exhibition whose work might be aligned with ‘expressionism’ include **Jock McFadyen, Ceri Richards, Peter Unsworth,** and **Alfred Wolmark.** Expressionism was a term used to describe art of the early twentieth century in which artists became more experimental in their depictions of reality, in particular using heightened stylistic distortions and the effects of the materials and colour to capture mood, dynamics and emotion.

Figurative art

The term ‘figurative art’ is generally used to describe art in which the main emphasis is a representation of reality, as opposed to ‘abstract art’, The term is normally applied whether the subject matter involves the human figure or not.

Figure painting

The term ‘figure painting’ is generally used to refer to art that has as its primary concern the depiction of the human figure.

Genre painting

The work of many of the artists in the exhibition could be aligned with ‘genre painting’, including **Walter Bayes, Malcom Drummond, William Roberts** and **Barbara Walker.** Genre painting is a term used to describe paintings that represent scenes or events from everyday life, showing people engaged in the typical occupations or pastimes of their day.

Identity based art

'Identity based art' was a term that came into use in the late 1990s, as a number of artists began to make direct reference to their own social or cultural identity in their work. This work was sometimes politically driven; challenging stereotypes and inequalities around factors such as cultural heritage, disability, gender and social class. An artist in the exhibition whose work might be described as overtly identity based is **Barbara Walker.** The paintings of **Paula Rego** might also be described as 'identity based' as she often make reference to gender by highlighting female experiences and vulnerabilities.

Impressionism

'Impressionism' was a movement in art that began in France at the end of the 19th century, as artists became interested in the changing nature of perception, making work that sought to capture the atmosphere of a particular visual experience, rather than depicting it realistically. Artists in the exhibition whose work built on the developments of impressionism include **Walter Bayes, Malcolm Drummond** and **Walter Sickert. Peter Unsworth** might also be considered to work in a way influenced by impressionism. A contemporary artist in the exhibition whose work might be regarded as influenced by impressionism is **Phoebe Unwin.**

Magical realism

The term 'magical realism' could be applied to the work of **Peter Unsworth**, **Donna Huddleston, Enrico David, Ryan Mosley** and **Lynette Yiadom-Boakye.** With links to surrealism, magical realism is a term that has been used in art and literature to describe work in which the world is grounded in a realistic style, but with elements extending into the realms of fantasy or imagination.

Materiality

'Materiality' is a contemporary term used to describe art in which the artist makes a key focus of their work an exploration of the materials or processes by which that art is made and the impact of that on the work's meaning. Materiality' is a key focus in the work of **Glenn Brown** and **Katy Moran.**

Naïve art

Artists in the exhibition whose work could be aligned with the 'naïve' tradition in art include **Georgia Hayes, Bob Robinson** and **Rose Wylie.** Naïve art is a term used to describe art that is simple and unsophisticated in style. Naïve artists include those who have had no formal art training as well as artists who consciously adopt a style that is primitive or childlike.

Narrative art

'Narrative' is a strong theme in the exhibition and can be seen in the work of many of the artists represented including work by **Barbara Walker**, **Peter Blake, Renee So**, **Rose Wylie, Jeffrey Camp, Ryan Mosley, Bob Robinson, Georgia Hayes, William Roberts, Paula Rego, Jock McFadyen** and **David Noonan.**

Narrative art is a broad term used to describe art that tells a story or which encourages the viewer to create a story.

Post-painting

In her essay for the exhibition, Jennifer Higgie coins the phrase ‘post-painting’ to describe the works in the exhibition that aren’t painting but which nonetheless draw on the traditions of painting in their appearance, purpose and format. Artists in the exhibition whose work could be described as ‘post-painterly’ include **Enrico David, David Noonan** and **Renee So.**

Political art

‘Political art’ is a term that has been used to describe art which is made with the explicit intention of influencing perceptions or attitudes. Works in the exhibition by **Michael Fullerton, Richard Hamilton** and **Barbara Walker** all encompass an element of political intent.

Pop art

Richard Hamilton and **Peter Blake** are widely regarded as major contributors to the ‘pop art’ movement in Britain. **Georgia Hayes** has also acknowledged links to ‘pop art’ in the references and sources she uses in her work.The pop art movement began in America in the 1950s with the emergence of artists who took as their subject matter themes and images from popular and commercial culture, including television, advertisements, comics and cartoons.

Portraiture

Artists in the exhibition who would be described as having created ‘portraits’ include **Michael Andrews, Jeffrey Camp, Lucian Freud, Michael Fullerton, Alasdair Gray, Richard Hamilton** and **David Hockney.** The term portrait is generally used to refer to an art work that attempts to represent a real person. Whether this is through creating a true visual likeness or by capturing the essence of their appearance or character, the depiction of an actual person is the key purpose of the work.

Post-impressionism

The Camden Town Group of artists were regarded as leading in the development of ‘post-impressionist’ ways of working in the UK. **Walter Bayes, Malcolm Drummond** and **Walter Sickert** were all members of this group, and are often described as post-impressionist artists. The term is given to art of the twentieth century that continued to build on the freedoms developed by the impressionist artists, but with broader application and greater experimentation.

Realism

The term ‘realism’ was coined in the nineteenth century to refer to art that sought to capture the world in photographic detail, rather than in a romanticised or distorted fashion. Artists in the exhibition whose work demonstrates a particular interest in the

pursuit of realism include **Walter Bayes, Malcolm Drummond, Jeffrey Camp, Lucian Freud, Michalel Fullerton, Alasdair Gray** and **Euan Uglow**.

Satirical art

Richard Hamilton's work in the exhibition has been described as a 'satirical' art work, while the work of **Jock McFadyen** encompasses a 'satirical' element. Satirical art is a term used to describe art that through exaggeration, seeks to illuminate the flaws or inconsistencies in a person or a social situation.

Social realism

Artists in the exhibition who could be described as 'social realists' include **Walter Bayes, Malcolm Drummond, Michael Fullerton, Walter Sickert** and **Barbara Walker**. Social realism is a term used to describe art that uses realism with the added intent of offering a social or political commentary.

Surrealism

Originating as a literary movement in the 1920s, 'surrealism' was concerned with capturing how the human mind can distort experience, including through dreams, the imagination and altered perception. Surrealist artists painted unsettling scenes often with photographic precision, creating strange distortions of normal life. The influence of surrealism can be seen in the exhibition in the works of **Eileen Agar, Peter Unsworth** and **Liz Arnold.**

Symbolism

Linked to 'decadent art', 'symbolism' is a term used to describe a trend in art that began in the late nineteenth century as a reaction to the sometimes gritty negativity of 'realism'. Symbolist painters highlighted instead the pleasurable elements of human experience including spirituality, sexuality and fantasy, as well as metaphors, symbols and dreams. The influence of symbolism can be seen in the work of **Roy Grayson, Donna Huddleston, Ryan Mosley** and **Peter Unsworth.**

Vorticism

Closely related to 'futurism', 'vorticism' was a movement in art that emerged in Italy in the early twentieth century. Artists associated with both movements celebrated the machine age and industrialisation and were typically interested in the dynamics and mechanics of the human body. Many vorticist artists drew on the style of cubism, but with an added interest in capturing movement. **William Roberts** is an example of an artist who aligned himself with the vorticist movement, though in choosing to paint people his work was less typical than other 'vorticist' artists, who were often more concerned with the shapes and lines of industry and the machine age.

In the gallery - looking at the exhibition

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

- Discuss with pupils their own experiences of painting or drawing people. What are their feelings about the challenges of drawing or painting the human figure? Invite them to think about all the skills that an artist needs to be able to paint the human figure.

- Discuss with pupils how depictions of people in art changed when photography emerged in the nineteenth century. In our era of the instant photograph and the 'selfie', can pupils imagine a world without photography and what a huge impact this new technology has when it was invented?

- Discuss with pupils the many different 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 paint their portrait, which artist would they choose?

- Discuss with pupils the many facets of human experience that are represented in the art works in the exhibition. For example, what are emotions can pupils can identify, or people's ages, classes or occupations?

- Invite pupils to look for other paintings of people in the gallery or museum and compare these to the paintings in the exhibition. It might be interesting for example to look at older examples of figure paintings.

- 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.)

Project and activity ideas

This section of the pack outlines some of the themes explored in the *One Day, Something Happens: Paintings of People* exhibition that might be investigated further through classroom projects. The themes provided are:

- Art as storytelling
- Moments in time – movement and stillness
- Real people, invented characters
- A true likeness
- Expression and abstraction
- Being human – the inside view
- Seeing and being seen
- Art as social documentary

Art as storytelling

Key themes: fiction, narrative, sequence, story, theatre

Curriculum links: art, literacy, drama

Ideas to explore

The tradition of telling stories through art can be traced back to rock art and cave paintings, Roman frescos and Egyptian wall paintings. Since reading and writing were uncommon, art provided an accessible way for stories to be told, whether to commemorate events or inspire religious understanding and devotion.

Icon of St George
Russian, late 14th century AD
From the village of Pskov, north-western Russia
© Trustees of the British Museum

Funerary cloth of Isetnefret
From Egypt
New Kingdom, 1300-1070 BC
© Trustees of the British Museum

A challenge for a narrative artist is of how to show a story in a single image; what to choose and how much to depict in order to capture sufficient details? In paintings of the Christian nativity story; shepherds, kings, angels and animals all crowd around the crib, while Herod's men advance towards the sleeping child. Actually, in the Bible story, these events happened over several days. We can contrast this with the tradition of the comic book and the graphic novel, where a story is told visually in a succession of images, a convention that goes back hundreds of years, as seen in the Bayeux tapestry for example. This convention can also be linked with '*storyboarding';* the still drawings that set out the scenes for an animation or film.

Suggestions of stories are apparent in many of the art works in *One Day, Something Happens* and show different approaches to storytelling.

Perhaps the most directly illustrative work in the exhibition is the painting *SAVED BY DROWNING (SICILIAN FOUNTAIN 2)* (2013) by **Georgia Hayes**. This depicts an ancient Greek myth, featuring Artemis, the Greek goddess of hunting, childbirth and the wilderness, and Arethusa, the chaste river nymph. In the original story, Arethusa, while bathing in a cool river, was observed by the river god, Alpheus, who fell in love with her. Fleeing Alpheus, Arethusa sought the protection of Artemis who transformed her into a spring, which now bears her name in Ortigia. Hayes uses vivid colours and striking forms to depict elements of the myth, which we can either make into our own story or align with what we know.

In *Sleeping* (2006), **Paula Rego** presents us with the possibility of a story rather than a a fixed narrative. The figures of the costumed, sleeping girls, the activity of the other girls, and the seemingly symbolic objects of the blossom, rake and pelican all contribute to the ambiguous atmosphere of the painting. These symbols recall the highly coded vocabulary used by artists during the Renaissance period and present us with a mysterious story we are encouraged to decode.

The suggestion of a story is also offered in the painting *Northern Ritual* (2011) by **Ryan Mosley.** Here, as he describes it, he depicts *'a group of women, possibly mothers, bonded through the trials of living and raising others, arriving at a venue, discussing others, but themselves practising some form of ritual. Not dancing per se, but being part of some form of dance. On a stage themselves, but in a performance they hadn't rehearsed'.*

The painting *Condor and The Mole* (2011) by **Lynette Yiadom-Boakye** also stimulates our tendency to create a story. She says *'When I painted Condor and the Mole in 2011, I was thinking about a huge expanse of space, a landscape or seascape with two figures that at once appear large and small. I wanted the space to be white or as light as possible, with white clouds and white sands and the cold, white morning air. Or, perhaps white rocks and chalk dust, as though the two girls were playing on the moon.'*

In the painting *A Preference for Crisps* (1979) by **Bob Robinson** we are shown the everyday situation of two friends having a meal in a café. The man opposite has abandoned his meal in favour of a packet of crisps and, distracted by the activity around him, is ignoring his companion's offer of a cigarette. Consequently, we are invited to complete the story, curious about what has distracted him.

Artist **David Noonan** creates stories by layering images on top of each other. Describing *Untiltled* (2007) he says *It's like a double exposure in a photograph or a film dissolve; images are frozen in a moment so that one image is not privileged over the other, but their combination forms two temporal moments simultaneously. In this work, two images are overlaid over each other……A new scenario is formed between the different elements: they are now inexplicably linked. This opens up narrative possibilities that are denied to a single image, but it's important to me that what this narrative means is open-ended and ambiguous.'*

Project suggestions

With valuable links to literacy, the art works in the exhibition offer great opportunities for pupils to create their own stories, using their imagination to invent their own narratives around the events depicted in the art works. They could be asked to do this as a verbal storytelling activity, passing the story around the group. They could be asked to consider the names and personalities of the people depicted, or perhaps to invent, share or write down the conversations that could be taking place between the people in the art works.

Pupils could be asked to choose one of the art works in the exhibition and draw or paint a version of the art work depicting what happened before or what happened after the moment captured in the art work they've chosen. Alternatively, they could be asked to create a storyboard showing a whole narrative, in which the art work they've chosen is but a single scene.

Pupils could be invited to choose a painting in the exhibition and consider what else they would see beyond the edges of canvas? Who or what else might be present?

Pupils could be invited to create a tableau of the characters in one of the paintings in the exhibition, working carefully to replicate the posture and manner of the people depicted. Other pupils could direct or guide them to ensure their postures are as accurate as possible. What insights does this give them into what is going on, what the characters feel, what they are thinking about or what conversation is taking place between them?

*The artist **Jock McFadyen** often took snippets of news stories from newspapers as a starting point for his art works. Inspired by his work, pupils could be given a newspaper headline, or a single line from a newspaper story and asked to explore what narrative art they could create from this single line of information.*

*Pupils could be asked to explore different ways of creating one image that represents a story (for example a fairy tale, a religious story such as the Ramayana or an epic tale such as Homer's Odyssey). They could experiment with different approaches inspired by artists such as **David Noonan** or **Paula Rego.***

*Inspired by **David Noonan's** work, pupils could draw, printing or photocopy onto acetate, in order to explore what happens when transparent images are layered over each other. How does the meaning of one image change when another image is layered over it?*

Moments in time – movement and stillness

Keywords: animation, movement, narrative, time, time-based media

Curriculum links: art, ICT, dance, PE

Ideas to explore

Many of the artists in the exhibition capture a sense of movement or action in their work. This contrasts with traditional portraiture in which it is clear that the sitter has remained in a still position while being painted.

Historically, photography opened up new possibilities for capturing movement. An artist such as Leonardo DaVinci, who was interested in capturing and understanding movement, would have been faced with the challenging task of making quick sketches in situ. The advent of photography made it easy to capture an image of a moment in time that the artist could then work from. An artist such as Edgar Degas exploited this, playing with camera angle and perspective to create photographs from which he made his famous paintings of ballerinas in action.

Leonardo Da Vinci
Drawing of a Child (1508)
Accademia Venice

The art works in the exhibition can be considered according to whether their subjects appear to be still or moving. In works by **Euan Uglow, Lucian Freud** and **Alasdair Gray** for example, it is clear that the subject has sat still to be painted or photographed for the painting. In other works, the artist has clearly been overtly interested in capturing a sense of movement.

In the early twentieth century, the Vorticist group of artists became particularly known for developing stylistic techniques depicting movement. **William Roberts** was influenced by the Vorticist movement and in his painting *The Seaside* (c.1966), there is a strong sense of action and energy in the figures, created through his use of many diagonal lines giving a sense of movement in different directions.

In his painting *Still Garden* (1965), **Peter Unsworth** captures a sense of action in the isolated figure's frozen pose. What they are doing is unclear, though the pose suggests that they may be swinging a bat, catching a ball, removing a jumper or protecting themselves from attack. The fact that the figure is in silhouette adds to this ambiguity.

In her painting *Freddy's Friends* (2006) **Katy Moran** uses fast, gestural paint marks on canvas to create a sense of the chaos and movement of a children's party. In his painting *Those heady days seemed to last forever, Siegfried jumping around like the big idiot he was* (1978) **Jock McFadyen** uses composition, posture and familiar stylistic devices seen in comic books to create the sense of movement that is clearly evident in the scene.

Jock McFadyen
Those heady days seemed to last forever, Siegfried jumping around like the big idiot he was (1978) (detail)
Oil on canvas
122.8 x 121.8cm

Michael Andrews is another artist in the exhibition who is known for his depictions of figures in motion. For his painting *Study of a Head for a Group of Figures No.10* (1968), Andrews proposed that he take as his subject the dynamic occasion of a civic reception. He usually resisted painting official portraits, but saw in this commission an opportunity to indulge his fascination with the dynamics and mood of parties and social interactions. He worked from photographs to capture the energy and dynamism of the event.

Following the interest of a number of early twentieth-century artists in depicting movement, later artists began to bring actual movement into their work, creating moving art works (known as '*kinetic art*'). The piece *Untitled (puppets: we are the mods)* (2003) by multi-disciplinary artist **Enrico David** comprises puppets that were originally to designed to move, as part of a performance piece. Here, they are instead fixed in a box, frozen in time in their frame. They nonetheless retain a powerful sense of latent energy and look as though they could suddenly spring into movement.

Project suggestions

Pupils could be invited to identify the art works in the exhibition that show movement as opposed to stillness and investigate how they think the artists have achieved this. Is it purely through the posture of the figures depicted, or have the artists used other stylistic devices to suggest movement?

Pupils could be invited to make sketches of each other both sitting still and moving. What are the different demands of each? They could be asked to make sketches of figures during the school day, for example in the playground, in the lunch hall, or during a PE or sports lesson.

*Inspired by the work of **Katy Moran**, pupils could be invited to explore how the actual speed of mark-making can result in the sense of movement in an art work. What are the particular qualities of a line (eg in charcoal) that they make very quickly, that are*

different from a line made very slowly? Where have other artists in the exhibition used this as part of their attempt to capture a figure in motion?

Inspired by the work of ***Michael Andrews****, pupils could be invited to use photography to capture figures in motion and use their photographs as the basis for paintings that attempt to show movement.*

Inspired by ***Peter Unsworth's*** *painting, pupils could be invited to explore how a silhouette can capture a sense of movement, perhaps exploring shapes that are ambiguous as his is. They could use paper cut to explore shapes of different figures in motion, for example from the sports pages in newspapers.*

Inspired by the artist ***Jock McFayden,*** *pupils could investigate the different stylistic conventions used to suggest movement in comic books and cartoons.*

Inspired by ***Enrico David's*** *piece, pupils could create jointed puppets and experiment with how they might use these to create both still and moving images. How can they filmed as an animated piece and used in a fixed composition in which a sense of movement is nonetheless still evoked?*

Real people, invented characters

Key themes: character, fiction, imagination, portrait, personality, status

Curriculum links: art, literacy, drama, media studies

Ideas to explore

The art works in the exhibition offer insights into the variety of ways in which artists have invented and recorded the characters and personalities of different people, whether real or imaginary. As a viewer, it is perhaps particularly with the paintings of solitary figures (as opposed to groups of figures) that our curiosity is pricked about who the subject is, and why they've been captured in an art work.

Several of the works in the exhibition focus on the depiction of a real person, as is a long tradition in portraiture. During the Renaissance in European art in the fifteenth century, interest in portraiture grew as wealthy patrons (rather than the church) started commissioning art that immortalised those of importance or status. In his painting *Katherine Graham* (2008) the artist **Michael Fullerton** continues to make reference to this tradition. Fullerton often paints people who have some political or social notoriety, and in his work, he demonstrates his interest in how the long tradition of oil painting sits within the wider spectrum of mass media, where images of famous people can now be disseminated with much greater ease.

In his conceptual sculptural piece *Logs from the Black Forest* (2007), **Steven Claydon** draws attention to the often patriarchal, political traditions of monumental, public sculpture, where art has been used to encourage reverence and denote status. His piece plays with the relationship between the monumental and the banal by pairing contradictory elements. The folding office display board mirrors the traditional form of an altarpiece triptych. The sculpted hand is afforded the same importance as the paper file, yet is presented elevated, quite literally, on a bronze stand.

In his painting *Portrait of Hugh Gaitskell as a Famous Monster of Filmland* (1964) **Richard Hamilton** offers a less than adulatory perspective on a famous figure and creates instead a shocking hybrid, by fusing an enlarged newspaper photograph of Hugh Gaitskell with a fictional monster derived from a *Famous Monsters of Filmland* magazine cover showing the actor Claude Rains in make-up for the 1943 film of *The Phantom of the Opera*. Hamilton also sourced other horror film images for the painting. The head, cut off above the eyebrows, is a reference to a film-still of a man-monster from *The Creature with the Atom Brain* (1955), while the bloodshot eyeball derives from a 1959 film of *Jack the Ripper*.

Throughout history, artists have been moved to paint those who are of personal importance to them, and several artists in the exhibition demonstrate an intimate relationship to their subjects. *Girl in a Green Dress* (1954) by **Lucian Freud** depicts Freud's second wife and his close-up view shows a real sense of intimacy between subject and artist. His painting suggests a despondent anxiety, while her dreamy expression nonetheless suggests she is at ease with the artist, lost in her own world.

Portrait artists often use symbolic objects to provide the viewer with clues about the sitter as is the case in the painting *A Preference for Crisps* (1979) by **Bob Robinson.** We can deduce a great deal about the man sitting opposite us from the clues that surround him; his liking for chips and crisps and smoking, his style of dress and his wandering gaze in the direction of the woman leaving the scene. Objects can also be used by artists to give us clues about someone in their absence, as is the case in the painting *The Blind Poet in Pursuit of the Muse of Fashion* (1984) by **Roy Grayson**, where the simple shapes of objects are used to conjure up a person's characteristics.

In some art works in the exhibition, we are free to make our own deductions about who is depicted. One example is the painting *Boy Eating Hot Dog* (1965) by **Peter Blake,** which is one of series of oil paintings of anonymous children surrounded by their favourite things. **Lynette Yiadom-Boakye** is known for her realistic looking paintings of people, and while would be easy to believe that her painting *Condor and the Mole* (2011) was made from a photograph of real event. However, the figures are actually created entirely from her imagination.

Other art works introduce mythical and fictitious characters. The painter **Liz Arnold** was known for creating alien beings with very human characteristics. Her painting *Uncovered* (1995) depicts a cartoonish, winged insect wearing a transparent bra and knickers, standing between three discarded bones and a dusky industrial landscape. Arnold called the figure *'Secret Agent Greenfly – an eco-detective posing as a beach-holiday-maker' who* is *'a femme fatale – finely furry all over except her shaved legs'.*

In her piece *Drunken Bellarmine* (2012) **Renee So** introduces us to a symbolic character - the two-faced bearded figure of the So discovered Bellarmine stoneware in the Victoria and Albert Museum in London and became interested in its convoluted history. First brought to Britain from Germany in the sixteenth-century, Bellarmine beer jugs depict bulbous bearded men, and are thought to poke fun at an unpopular cardinal who condemned drinking.

Bellarmine drinking jug c.1650

The artist **Rosie Wylie** intrigues us with the character in her painting *Girl on a Liner* (1996). The painting was the result of a small ad she saw in a newspaper about the glamour of sea travel. In her painting, the Georgian house and hedge behind the girl substituted for the liner, while she stuck with depicting the evening gear, gloves and yellow hair of the original image.

Project suggestions

Pupils could be invited to identify which characters in the exhibition they think are real, and which are invented. They could be invited to name or create character descriptions for the people depicted in the art works.

Pupils could be invited to choose a person depicted in one of the art works and create an advert for a dating agency or an imaginary CV or job application. What would the person depicted say about themselves? How would others describe them?

Pupils could be invited to explore the idea of commissioning their own portrait. If they were to be immortalised in art, what would be important to them? What would they wear or be surrounded by? What facial expression and posture would they want to adopt. (Links might be made the 'swaggering portrait' tradition in which the focus of a portrait was on showing off status or looks.) Pupils could be asked to write a brief for someone painting their portrait, in which they could set out their demands or requirements. They could make paintings of each other or themselves in which the pay particular attention to posture, environment, dress and significant objects.

Inspired by ***Lucian Freud's*** *portrait of his wife, pupils could think about who the most important person is in their life that they would be moved to immortalise in a portrait, and how they would want to depict this person.*

Inspired by ***Liz Arnold's*** *work, pupils could be invited to create an 'avatar' version of themselves, unrecognisable yet perhaps containing exaggerated characteristics that they like in themselves, or admire in someone else. They could use collage to explore these possibilities, combining part of a photograph of themselves with aspects of monsters or heroes from films or cartoons, as* ***Richard Hamilton*** *did in his work.*

Inspired by the work of ***Michael Fullerton****, pupils could be invited to choose someone famous they admire and investigate the many different ways they've been represented in the media. Which images do they think best represent this person?*

Inspired by the work of ***Renee So****, pupils could research and identify figures from myths or history who have been used as symbols, for example to bring good fortune or protect someone from danger. (The 'Green Man' and 'St Christopher' are good examples.) They could explore different representations of this one character and where this symbol can typically be found.*

Inspired by the work of ***Roy Grayson****, pupils could be invited to think about what simple symbols, objects or lines of text could represent their character. They could create art works using simple silhouettes, cut-outs or collage to create a self-portrait in which they are absent.*

A true likeness

Keywords: portrait, life-drawing, likeness, proportion, realism

Curriculum links: art, maths, photography

Ideas to explore

Throughout history, artists in the Western world have wrestled with the intricacies of depicting the human form. During the European Renaissance in the fifteenth and sixteenth centuries, the human form became a defining subject for artists seeking to demonstrate their prowess with proportion and perspective.

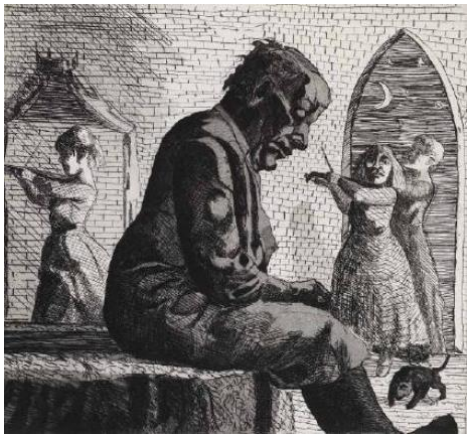
Christus, Petrus (1425 – 1476)
Portrait of a Young Woman. c.1470
Oil on oak wood,
29 cm x 22.5 cm
Gemäldegalerie, Berlin

Lucian Freud is also an example of an artist in the exhibition who continued to work within a tradition of 'realism', working directly from the model, aiming at anatomical correctness and recording in detail the appearance of the sitter, including her mood and personality. *Girl in a Green Dress* (1954) is an exceptional example of his meticulously analytic early paintings of single figures, with each freckle, vein and eyelash precisely recorded with a fine sable brush.

The allure of accuracy can also be seen in the painting *Girl's Head in Profile with Cap On* (1963-4) by **Euan Uglow**. Uglow's style shows meticulous measuring and rigorous reworking in his pursuit of precision, with every detail, from the hairstyle to the folds of drapery, delicately considered by the artist. Uglow did not undertake commissioned portraits, preferring to use models, as he was less interested in the person than in the challenge of capturing the human form. He commented *'I paint heads, but I never think of getting it to look like anybody.'* Uglow's work has been compared to the paintings of the Renaissance artist Piero della Francesca, particularly for the way he would make his life models pose in ways to emphasise simple geometric shapes.

Realism is also seen in the work of **Alisdair Gray.** His painting *Juliet in Red Trousers (*1976) began as a drawing on paper made during his first sitting with the model. This drawing was then cut out and pasted onto a board. The painting was then built up in meticulous layers of oil paint during subsequent sittings over the following weeks. The artist describes this process as being *'in the manner of Cézanne',* a process that *'required each brush stroke to render a different tone and colour from the one beside it, each stroke corresponding to a different glance at the sitter before me'.*

Paula Rego's work shows the influence of her early technical training in life painting and figure drawing at the Slade School. Although Rego rebelled against her formal training in pursuit of working more imaginatively, her style is nonetheless rooted in the tradition of realism and it is this realism that creates the disquieting power of her imagery.



Paula Rego
Old King Cole (from the Nursery Rhymes series) 1989
22.5 x 21.5cm Paper, 52 x 38cm
Etching with aquatint

It is also worth acknowledging that artists will always have been tempted by the urge to beautify or exaggerate the features of their subjects. When we look at paintings by artists such as **Lucian Freud** and **Alasdair Gray,** though we may consider them strongly realistic, we can only guess at the tiny adjustments the artist may have made in their pursuit of aesthetic satisfaction. Where photography could initially be trusted to offer a more unadulterated likeness than painting, digital manipulation now makes anything possible and blurs the boundary between the real and the invented. The 'realistic' paintings in this exhibition offer interesting discussion points about the extent to which we can expect any image today to guarantee a 'true likeness'.

Project suggestions

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? What do we mean by realistic? In which paintings do they think the subject's features may have been exaggerated or enhanced?

Pupils could try making life-drawings or portraits 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?

Mixing accurate flesh colours is often a challenge, particularly when it comes to creating different tints and shades. Pupils could be invited to investigate the colours that artists in the exhibition have used to create flesh tones and what colours they think artists have added to create the effects of dark and light. They could experiment with using these effects in their own work.

Pupils could learn about the accurate proportions of the human body and discuss how these often are stretched and manipulated in fashion drawings and photography. How do they feel about these manipulations in which proportions are perfected and blemishes are? They could look at photographs in the media and try and work out where enhancements have been made. They could experiment with digital photography to explore the subtle changes that can be made to their own portrait photography to make changes that others may or may not be able to spot.

Expression and abstraction

Keywords: abstract, colour, expression, gesture, faces, line, mood,

Curriculum links: art, photography, PSHE

Ideas to explore

The development of photography during the nineteenth century had a marked impact on art In the Western world. Painting was freed of its ties with true representation, and artists were liberated to explore how they could use paint in more creative ways. Modern artists also became interested in cultural traditions beyond the Western world in which the human figure was depicted in more stylised, symbolic or decorative ways. Consequently, they became more experimental with the way that meanings could be captured and expressed through line, mark-making and colour. This important period of change in British art is well illustrated by a number of art works in the exhibition from the early twentieth century, including in the painting *Head of a Woman* (1906) by **Walter Sickert**, which shows how he was influenced by the French Impressionists. The skin and face of the figure is constructed from dabs of pale yellow and hues of red pink and ochre, while the dark backdrop is consistent with the photographic portraiture and theatrical lighting of the time.

Alfred Wolmark's painting *Woman with a Bowl of Fruit* (1913) offers another example of how artists were embracing new freedoms at this time, with its flattened, stylised design and vivid colour. Wolmark remained independent of the many avant-garde movements of the day, believing instead in his own creed that *'the basis of painting must primarily be form and colour'* and stating that his ambition was to *'fill great wall spaces with mosaics of glowing colour that speak to the mind like inspired music.'*

Prunella Clough's painting *Lowestoft Harbour* (1951) documents a moment on her artistic journey from realism to abstraction, as the figures of the fishermen almost dissolve into a mélange of muted colours, stylised lines and flat planes.

In later works, her journey towards abstraction can be tracked further.

Prunella Clough (1919 – 1999)
Industrial Interior V, 1960
Oil on board
83 x 122cm

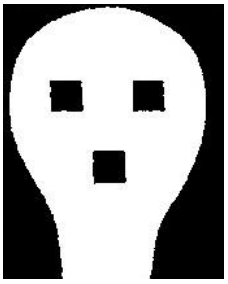
In the painting *Two Musicians* (c.1954) by **Ceri Richards,** the flowing marks and warm colours used to depict the violinist's body suggest the rhythm and richness of the music

being played, while there is a reflective stillness about the pianist, who has turned to listen to her companion. These musical marks are mirrored in the dragon pattern on the pot. Other works in the exhibition that demonstrate artists exploring the possibilities of abstraction and expression include the paintings *Seated woman and Cat* (1946) by **Robert Colquhoun** and *Poet and His Muse* (1959) by **Eileen Agar**.

With their flat planes of colour and disjointed angles and viewpoints, all of these works clearly show the influence of Picasso's cubism and the emerging interest of artists in how the application of paint on canvas could add another layer of aesthetic engagement beyond subject matter alone.

Interest in the expressive possibilities of paint continues in paintings which incorporate explicitly decorative elements to evoke mood and atmosphere, including for example the painting *Still Garden* (1965) by **Peter Unsworth** or the painting *Northern Ritual* (2011) by **Ryan Mosley**. **Donna Huddleston**'s piece *Untitled* (2010) is based on a dance and uses delicate lines, shapes and colours to suggests the patterns of choreography, the rhythmical motifs of dance and the decorative qualities of costume and set design. She describes her piece as *'an exploration of the stage-craft techniques used to depict acts of magic, ritual and transformation'.*

More recent developments in painting explore how far the human form can be subverted in paint until we no longer recognise it as such. From infancy, we are pre-disposed to recognise faces from the simplest of symbols, and artists have pushed abstraction in ways that have continued to exploit this. However, a number of artists in the exhibition push this further, to explore what happens when the human figure is abstracted to the extent that the paint takes over.

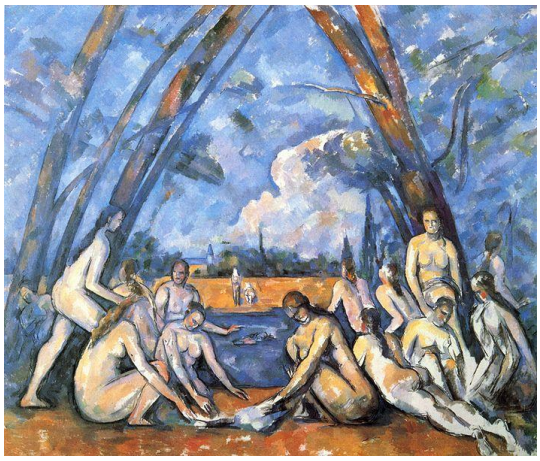


In her painting *Freddy's Friends* (2006), **Katy Moran** captures the whirl and energy of a children's party in abstracted paint marks. She deliberately allows her painting process to take over, such that her thick, gestural brushstrokes and creamy colours hover between abstraction and more representative imagery. As she notes: *'I often disrupt the act of painting to introduce chance elements and intensify the already unpredictable behaviour of the fluid medium.'*

The painting *Decline and Fall* (1995) by **Glenn Brown** is based on a portrait by the British painter Frank Auerbach (b.1931). By reproducing the painting again in his own style, he perpetuates a process of detachment from the original subject. He says, *'the original person gets further and further lost, and removed... [there is] a sense of loss, as if they were ghosts.*' The title of the painting makes reference to Edward Gibbon's book *The History of the Decline and Fall of the Roman Empire* (1776–89), which Brown applies instead to discussion in the 1990s about the '*death of painting'*. In a sense, Brown's work demonstrates how a portrait can say more about the artist than it may about the sitter.

Whilst clearly an image of his father, **David Hockney's** painting *Portrait Surrounded by Artistic Devices* (1965) also says much about the artist at the time of the painting. The 3D forms he includes are references to other artists' work; in particular Paul Cézanne who talked about how everything in nature can be perceived as versions of *'the cylinder, the sphere and the cone'.* The flat, abstract brushstrokes on the two-dimensional shelf and the colourful shapes also refer to this.

It has been suggested that this work is an oblique criticism of modernism, with Hockney implying that the human element of art, as represented here in the image of a loved parent, should not be overwhelmed by adherence to theory. In his autobiography Hockney wrote *'the thing Cézanne says about the figure being just a cone, a cylinder and a sphere: well it isn't. His remark meant something at the time, but we know a figure is really more than that…'*



Paul Cézanne (1839 – 1906)
The Bathers, 1898-1905
Oil on Canvas
Philadelphia Museum of Art

Project suggestions

Pupils could be invited to identify and order works in the exhibition on a spectrum from realism to abstraction, discussing their preferences.

Pupils could be asked to identify what moods or emotions are depicted in the paintings in the exhibition. Which art works have a strong sense of mood or feeling and how is this created through colour, line and mark-making?

Pupils could be asked to experiment with lines, marks and colours that express different moods, emotions and atmospheres. What can a line say? How can a line be used to enhance to expression of ideas when making art? What about colours, and the use of texture and tone? They could experiment with adding these to a self-portrait, either in paint or using ICT.

Pupils could take a self-portrait photograph and glue a half of their face onto paper several times, in order to be able to explore different ways they could use paint to complete the other half of their self-portrait, perhaps using different styles inspired by artists in the exhibition.

Pupils could experiment with paint, pastels or collage to create different colour palettes that evoke different mood or emotions, that have meaning or significance for them, or that are aligned to particular memories. (Paint colour charts are a good resource to work from.) They could be asked to incorporate dark, medium and light tones in their selection in order to use these colours tonally to create a portrait that captures a mood or atmosphere.

Pupils could be invited to explore what they think the art works in the exhibition tell them the artists? What might be deduced from the styles and approaches adopted by artists about their personalities, preferences, emotional states and life experiences?

Pupils could be asked to explore different ways of evoking the sense of a face or a human figure from the simplest of marks. They could look for objects in their surroundings that could represent a face and photograph these.

Being human – the inside view

Key themes: dreams, emotion, perception, subjective

Curriculum links: art, literacy, drama, PSHE

Ideas to explore

Some artists in the exhibition have placed more emphasis on exploring what it *feels like* to be human, with an emphasis on representing their individual or internal experiences of life. This is in contrast to art which seeks to represent what we look like from the outside or how we are seen. The Impressionist movement in art was a time when Western artists first started to become interested in the variability and unreliability of human perception and how this can be influenced by feelings and emotional states.

Woman with a Bowl of Fruit was painted by **Alfred Wolmark** in 1913, and is representative of this change. His colour palette says something about his own interests and preferences as well as expressing something of the mood and atmosphere of the scene.

Later, **Robert Colquhoun**'s painting *Seated Woman and Cat*, painted in 1946, shows the development of a style he came to be known for, which focused on the isolated figure and the questions it raised about human existence, experience, austerity and suffering. *The Gardener (1953)* is another example from the Arts Council collection of a painting in this style.

Robert Colquhoun (1914 – 1962)
*The Gardener,*1953
,101.6 x 78.7cm
Oil on canvas

The painter **Eileen Agar** is said to have been excited by the surrealists' desire to *paint 'what goes on inside our heads'* as opposed to merely imitating the outside world. In her painting *Poet and His Muse (*1959*),* she conveys something of the emotional experience of being inspired; an experience which her painting might suggests is exotic, intoxicating and frenzied.

In his painting *Still Garden* (1965) **Peter Unsworth** suggests a dream-like event which seems to inhabit a borderland of memory between the actual and the imagined. He

achieves this through the ambiguity of the central figure and his light and shimmering colour palette.

Contemporary artists also continue to be interested in expressing a subjective view of human experience through their use of paint on canvas and this is evident in the painting *Sleeper (*2012) by **Phoebe Unwin**. Her works are based on memory, and seek to evoke universal experiences and sensations. She says:

'I am not interested in reproducing familiar images. When I approach my subjects, I like to think of visually explaining what something feels like, rather than what it looks like. When I made Sleeper (2012) I was thinking of how it feels to lie opposite someone, looking at them sleeping: how their shut-eyes and facial expression mean their body is with you but their mind is not. I wanted this painting to have something about watching a person have a relationship with themselves: their life in their mind. This painting is not of anyone specific but the sensation of looking in that situation.'

Milena Dragicevic brings her unique experience of life to bear in her painting *Supplicant 101* (2008). As in other examples of her work, her painting evokes the experience of being masked, supressed, silenced or hidden. Dragicevic has cited the importance of dreams in her work and her unsettling juxtapositions evoke the experience of being in a nightmare where the ability to scream or shout out has been taken away. According to the artist, the clashing elements in her work are also a result of the split nature of her upbringing, both as a twin and an immigrant: *'I am an amalgamation of parts. I am fraternal twin of dual nationality and a Canadian Serb living in the UK. There is a lot of contradictory information within my identity and, therefore, my work.'*

Milena Dragicevic
Supplicant -66, 2007
61 x 51cm
Oil on linen

As conceptual art emerged during the twentieth century, artists developed new approaches to exploring the experience of being human. In his piece *Extrusion 24. Geld* (2008) **Martin Westwood** invites us to consider how the world of work impacts on people's daily lives. By isolating and, quite literally, 'pinning down' representations of human muscles and in depicting the human body as a series of flat layers, he hints at the dehumanising and often disempowering nature of the corporate world. By reconfiguring accepted cultural symbols, Westwood also seeks to challenges assumptions about male power, ambition, dominance and success.

Project suggestions

Pupils could be invited to consider which art works in the exhibition provide a more internalised view of human nature and which consider this from an external perspective.

Using paint, ICT or collage for example, in order to experiment with layering or photomontage, pupils could develop art works that show different aspects of themselves including for example their hobbies, interests or relationships.

Pupils could make photographs representing their own unique interpretation of a universal theme, for example beauty, excitement, calm, worship or family. Pupils can be encouraged to think about how their choices demonstrate their own, subjective, view of the world.

Inspired by ***Phoebe Unwin's*** *work, pupils could make work in which they are asked to capture their experience of being asleep, of dreams or of the boundaries between sleeping and waking.*

Inspired by ***Martin Westwood's*** *work pupils could develop art works that show the different faces or aspects of themselves they present in different situations (for example at school, with friends, in sports activities or in their place of worship). They could work with 3D mathematical forms to do this, creating representations of their different aspects on different sides of their chosen form.*

Seeing and being seen

Key themes: observer, perspective, viewer, viewpoint, selfie,

Curriculum links: art, literacy, media studies, photography, PSHE

Ideas to explore

The exhibition offers different perspectives on the relationship between the artist as observer and the person, or people being observed. In many of the paintings, such as those by **Lucian Freud, Euan Uglow** and **Walter Sickert,** we see what might be considered a typical relationship between the artist as observer and a person sitting and being observed. *Juliet in Red Trousers* (1976) by **Alasdair Gray** is another good example, since here it is clear that the woman depicted is inviting both the artist's and the viewer's stare and there is a sense of confident exhibitionism in her open posture and her semi-nude state.

Her audacity mirrors that of the woman famously depicted in Édouard Manet's painting *Olympia* (1863), which caused a scandal in its time since it was apparent that the woman portrayed was brazenly complicit in being seen naked.

Édouard Manet (1832-1883)
Olympia, 1863
Oil on canvas
Musée d'Orsay, Paris

In these paintings where we have sense of the sitter knowing they're being observed, we can imagine ourselves as the artist, in the studio, engaged in the task of looking and recording. In other paintings, we can imagine ourselves as other people, in different places. In her painting *Boundary I* (2000), **Barbara Walker** depicts the scene in a barber's shop from a low angle, suggesting that we too are seated. Looking at the painting, we can imagine ourselves as the next customer waiting for our appointment and listening in to the conversation between the barber and his customer. In his painting *A Preference for Crisps* (1979) **Bob Robinson** actually shows the hand of the observer sitting opposite. It is easy here for us to imagine ourselves into the seat on the other side of the table, watching as the gaze of the man opposite is drawn to the woman leaving the café.

In the painting *Condor and The Mole* (2011) by **Lynette Yiadom-Boakye,** we can imagine ourselves into the place of a third person, maybe a child wanting to listen in to a conversation or to join in a game that is taking place. A similar sense of exclusion is created in the painting *Northern Ritual* (2011) by **Ryan Mosley**. A group of women

appear to be huddled in discussion or activity. Painted with their backs to us, this appears to be a private moment that we are not a part of but that provokes our curiosity. These paintings allow us the privilege of gazing in as outside observers on seemingly private experiences.

Other paintings create a sense that the artist has 'seen without being seen'. This is the case in the painting *Box at the Lyceum Theatre* (c.1932) by **Walter Bayes**. With our distance view of the people in the theatre box opposite, we have a strong sense of being in another seat in the same theatre, an unrivalled position from which, unnoticed, we can study these people as they watch the performance. From the view depicted, we could almost exactly pinpoint our position on a seating plan of the theatre. This theme is also apparent in the painting *Laetitia Picking Blackcurrants* (1967) by **Jeffery Camp**. His image depicts a bent figure in a landscape, framed by a triangle within the round form of the canvas. The figure in the painting is his then-wife, the painter Laetitia Yhap, picking blackcurrants naked in an East Anglian garden. The triangular framing almost evokes some kind of aperture, such that the painting gives us a sense of the artist looking at his unclothed partner without her being aware that she's being watched.

Project suggestions

Pupils could look at the art works in the exhibition and consider them from the perspective of the 'seen' and 'unseen' observer. In which paintings does the artist create the sense of being an unseen observer? In which is there a sense of a complicit relationship between the sitter and the artist?

Pupils could be invited to imagine themselves as the viewer in each of the paintings. They could make sketches of who they imagine they are, or write about the person who is doing the looking. They could imagine what they would see, looking back the other way, if they were the person depicted in the painting.

Pupils could be encouraged to make sketches of people who are unaware of being observed, for example in the gallery, or back at school - in the playground or the lunch hall. How do they feel looking at someone to draw them, when the person is unaware of being watched?

Pupils could experiment with life-drawing photography, using each other as models to explore different postures that suggest the sitter either wants or doesn't want to be seen. What is the effect of drawing someone with their back turned, as opposed to sitting openly and squarely, looking at the artist? What moods or feelings are evoked by these different postures?

Sketching, or using photography, pupils could be invited to experiment with viewpoint, including angle, height, lighting and distance, to explore how this can suggest differences in the relationship between the viewer and the person being photographed. How do these choices create the effect of intimacy or intrusion? What can these choices say about the position or status of the photographer?

Pupils could be asked to consider and discuss the ethics of observing, drawing or photographing people without their permission. Pupils could discuss issues about photographs of celebrities and the intrusive nature of the paparazzi. To what extent is being seen an intrusion or a welcome recognition? (This could be linked to the recent controversy over a website on which a photographer published images of women eating on the London Underground. Some of the women photographed complained that they hadn't granted permission to be photographed or for their photographs to be published on the web. What do pupils feel about this?)

Pupils could be invited to work with the idea of the 'selfie' to think about how they view themselves and what choices they make about how they are seen.

Art as social documentary

Key themes: environments, hobbies, places, occupations, pastimes, work,

Curriculum links: art, history, geography

Ideas to explore

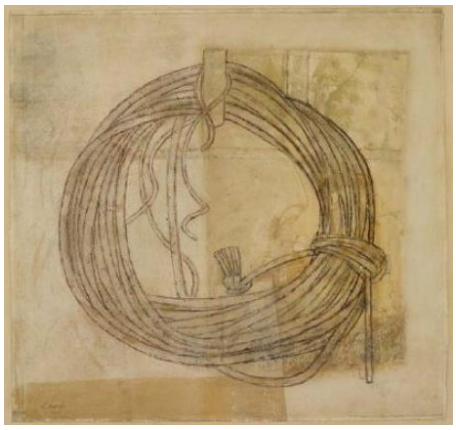
Art has long been a source of information about history. As well as providing us with valuable visual information about kings, queens and major events, it has also offered insights into people's everyday lives and social activities.The exhibition is notable in including a number of paintings by members of the Camden Town Group who were famed for their interest in documenting all aspects of life, particularly in London. **Walter Sickert** was a founding member of the group, and is known for his interest in the darker sides of London life in the early 20th century, making art from the seemingly unglamorous subjects of crime and poverty.

Walter Sickert, (1860 – 1942)
Woman Seated on a Bed, Dieppe, 1907
66 x 78.7cm
oil on canvas

Paintings by **Walter Bayes** and **Malcolm Drummond,** also members of the Camden Town group, show people set within the context of recognisable environments, as is the case in Bayes' painting *Box at the Lyceum Theatre* (c.1932) and **Malcolm Drummond**'s painting *Brompton Oratory* (c.1912). His painting addresses a theme common to a number of the artists in the Camden Town Group: the public consumption of music; be this in a church, a salon or music hall.

The world of leisure is depicted in the painting *The Seaside* (c.1966) by **William Roberts** and it is interesting to consider how little has changed since the era of the painting. The painting presents a scene familiar from British beaches; with holidaymakers, perhaps from the same family, jostling around the canvas. Some sit on rugs, applying sun cream, others, carrying small children or flotation devices; wade into a flat sea intersected by undulating, grassy cliffs and a small red sailing boat, while the panting family dog looks on. The lively colours suggest a world of warmth and pleasure.

In contrast, the grimier world of work is documented in the painting *Lowestoft Harbour* (1951) by **Prunella Clough.** The painting shows a harbour scene of dockside workers weighing and packing fish. Clough had spent time in East Anglia during the war years and continued to visit the area to paint the fishing ports at Lowestoft and Southwold with their busy maritime life, often focusing on closely observed details of ropes, barrels and machinery. In keeping with much painting made in post-war Britain, its colour is subdued, but perhaps the tones have more to do with Clough's observation that the English weather meant *'the things that I see tend to be somewhat murky'.* She later turned to the docklands of the Thames estuary and the surrounding industrial landscapes as subjects for her works, which, although always informed by observation, became increasingly abstract.



Prunella Clough (1919 – 1999)
***Coiled Rope No.2,* 1952**
46.6 x 49.5cm
gouache and chalk on paper

Artists during the latter part of the twentieth century became increasingly interested in how art could challenge preconceptions and influence opinions. This interest is represented in two pieces that provide a documentary record of the world of the workplace. The conceptual artist **Martin Westwood** records the contemporary world of work and its impact on us through his use of motifs from the world of the office in his piece *Extrusion 24.Geld* (2008). The painting *Boundary I* (2000) by **Barbara Walker** is taken from the series *Private Face* which focused on the African-Caribbean community of Birmingham. Drawing on the tradition of nineteenth-century realism, Walker's painting takes inspiration from its depiction of the labouring classes of the day. Walker's subject is a barbershop; a familiar sight in the area of Handsworth in Birmingham where she grew up. Her painting reveals an intimate scene between a barber and client, conveying a sense of mutual respect, trust and affection between the two subjects. In doing so, the artist seeks to dispel the often negative portrayal of black males which often dominate the media.

Project suggestions

Pupils could be invited to look at the art works in the exhibition and identify all the different environments, activities, leisure pursuits and occupations they portray.

Pupils could be invited to make self-portraits using paint or photography that show them in a chosen environment, documenting something of their interests, occupations and lifestyle. What would they choose as the backdrop to their life? What might they be doing, holding or watching? What would be the most accurate portrayal of their life? Alternatively, pupils could be invited to make a painting or photograph that depicts them doing an occupation or profession they may be interested in pursuing when they're older.

Using photo-editing software, pupils could superimpose an image of themselves into different environments. How does this change how they are seen? What environments suit them and in what environments would they prefer not to be portrayed?

Pupils could be invited to make art works that represent their contemporary everyday day. What objects and scenarios would provide an accurate record of our times to someone from the future?

Looking at paintings such as Lowestoft Harbour (1951) by ***Prunella Clough*** *or The Seaside (c.1966) by* ***William Roberts****, pupils could be invited to consider how a similar scene would have changed since the painting was made. They could make their own versions, thinking about what they would include or omit if they made an updated version of the scene?*

Useful websites and further reading

Websites

The Arts Council Collection	www.artscouncilcollection.org.uk
BBC Your Paintings	www.bbc.co.uk/arts/yourpaintings
National Portrait Gallery	www.npg.org.uk
Tate Gallery	www.tate.org.uk
Saatchi Gallery	www.saatchigallery.com
Culture Street	www.culturestreet.org.uk

Books

Exhibition Catalogue *One Day, Something Happens: Paintings of People, A selection by Jennifer Higgie from the Arts Council Collection,* Hayward Publishing 2014

Cummings, Laura *A Face to the World: On Self-Portraits*, HarperPress 2010

Hall, James *The Self Portrait. A Cultural History,* Thames and Hudson, 2014

West, Shearer *Portraiture,* Oxford University Press, 2004

Mullins, Charlotte *Painting People: The State of thr Art,* Thames and Hudson, 2008

Jennifer Higgie – Catalogue Essay

'On a series of apparently tiresome, flat sittings seeming to lead nowhere – one day, something happens, the touches seem to "take", the deaf canvas listens, your words flow and you have done something.'

Walter Sickert

The real history of art is not neat; it twists and turns back on itself; it changes its mind and is very good at keeping secrets. It includes far more women than are usually mentioned; it is idiosyncratic, eccentric and often enigmatic. When I first studied art history at high school, and then again at art school, the progression of ideas in paint and other media was presented to us as something linear and rational; as if one idea led to another with the inevitably of a bus timetable. I soon learned, however, that while the broad brushstrokes, if you will, of art history do of course represent actual movements and developments, the day-to-day life of art-making is not so easily categorised. Inspiration and imagination are impervious to timetables and art historians are picky: they often discuss the artists who fit their thesis, rather than reflecting the messy, and often unquantifiable, reality of who is making what when.

Artists are not mathematicians or accountants; they do not care for checks or balances, or for necessarily proving anyone right or wrong. Art is the result of too many factors to be any single thing: it can be both a reflection of its time and perversely an argument with it; it can converse charmingly with its peers or fight tooth and nail for a certain position; it can be easy going, as clear as a bell, or wilfully confusing. It can aim to communicate to as many people as possible or relish its enigma; it can be a form of propaganda or dissent. It can be 'big-P' political or embrace the idea that the personal is political. Its intentions can be international or local; it can be the loudest thing in the room or the quietest. A painting can reveal enormous technical skill but be emotionally cold, or be crudely rendered but emotionally acute; it can feel as cruel as a slap in the face or as delicate as a feather. Some art is so of its time that ten years after its completion it can appear dated, while other works get more interesting as the decades, and even centuries, pass. To my mind, the best collections around are the ones that reflect this kind of diversity.

The Arts Council Collection – which is the largest loan collection of modern and contemporary British art in the world – reveals, in the most wonderful way imaginable, how complicated, rewarding and difficult it is to pin down the relationship between time and art, and how the evolution of a collection is – quite despite the expertise of the selectors and advisors – as equally shaped by the vagaries of individual taste and sensibility as it is by knowledge. The Arts Council Collection was established in 1946 to support artists living and working in Great Britain by purchasing their work. In the early days these works were made into small touring exhibitions that travelled the length and breadth of the country with the aim of introducing contemporary art to new audiences.

One can only try and imagine now how much of a tonic, what a sense of life, possibility and freedom art offered to the traumatised population of Britain of the late 1940s and early ’50s. However, the impulse for the Collection wasn’t just about audiences. The remit was to collect paintings, sculptures, prints and drawings by British artists at an early stage of their career, a gesture that was – and continues to be – not only a gesture of faith in their talent, but also an important way of financially supporting artists. (In recent years, the Collection has broadened its remit to include any artists from around the world who live and work in Britain, of which there are thousands.) A *‘museum without walls’,* works from the Collection are regularly exhibited in touring exhibitions and loaned out to government departments, hospitals, universities and other civic buildings throughout Britain. The Collection now comprises almost 8,000 works of art, around 2,000 of which are paintings; it’s a brilliant reflection of the creativity that has flourished in Britain over the last hundred years or so. Since its inception, the Collection has acquired works with the help of an Acquisitions Committee, which at any one time comprises a writer, an artist and a curator. In my capacity as a writer, I was honoured to be on the Advisory Committee from 2011 to 2013.

My initial response to the very kind invitation from the Arts Council Collection to curate an exhibition from these works was: *‘I am not a curator!’* Thankfully, this didn’t seem to worry them: as they reminded me, I studied painting, and have written a lot about art – both historical and contemporary – for various books, catalogues and magazines (predominantly frieze magazine, which I have edited for over a decade). As you would be a fool not to jump at the chance to explore this extraordinary collection, I agreed to come up with an idea for an exhibition. The more I looked, the more excited I became about the possibilities of a large show of figurative painting – a genre which has always fascinated me – that would span the Collection’s history and embrace and reflect its very particular personality: one that is as hard to define as it is easy to admire. Although it was started in 1946, the Collection contains work from as far back as the late nineteenth century and, alongside very well-known works by artists such as Richard Hamilton, David Hockney, Paula Rego and Walter Sickert, it contains wonderful paintings by lesser-known artists, many of whom I previously hadn’t heard of. In this sense, becoming familiar with the Collection has been an incredible education for me about the development of British painting.

So, what determined my choices? I have long been fascinated with what the infinite imaginable approaches available to figurative painters reveals both about the possibilities of paint and what it means to be a human being in the here and now. However, rather than predetermining a theme and then choosing paintings to fit into it, I wanted to approach the show from the other way around: to allow the paintings themselves to shape my thinking.

Looking through the Arts Council Collection, I realised that time and again I was drawn to the pictures that offer a unique worldview – not necessarily the ones that tell the accepted history of art (although they are of course important) but the ones that side-step the canon, if you will too, or that are surprising, skilful, imaginative, inventive or affecting. After a while, I began to recognise a thread: many of the paintings I was attracted to represent a space that evokes something theatrical, in the broadest sense of the word; they also hint at some kind of narrative. Of course, in many ways perhaps all figurative artists are storytellers and all of their art is, to a certain extent, theatrical. After all, people exist in these paintings to be looked at and interpreted, and their

gestures – however small – can have a great significance. As Paula Rego explains in a short piece she wrote for this book*: 'Why do I paint figuratively? Because it is easier to tell a story figuratively than with lines and blobs: I can only tell a story that way.'*

In some of the paintings, for example *Box at the Lyceum Theatre* (c.1932) by Walter Bayes, the space described is literally theatrical. (An interesting aside: in 1901 Bayes painted scenery for a production of Henrik Ibsen's 1896 play, John Gabriel Borkman , and his work in the first Camden Town Group exhibition in 1911 included costume and scenery designs.) In other paintings this theatrical space is more oblique, as in William Roberts' *The Seaside* (c.1966), which depicts a group of tightly choreographed people on a beach. The theatre of everyday life is represented by many of the artists in this exhibition. In Ryan Mosley's *Northern Ritual* (2011), for example, a group of women, dressed in leotards and shifts with big hair and their faces obscured, enact a mysterious ceremony that recalls both Dada theatre and women getting dolled up for a night out; in Rego's *Sleeping* (1986), a group of girls and pelicans are frozen in a moment of dreamlike interaction; in Lynette Yiadom-Boakye's *Condor and the Mole* (2011), two children pause on a beach and gaze at a rock pool – we catch them mid-conversation, their gestures as frozen as a film-still. All of these images reiterate the long conversation that has been taking place for centuries now between painting and theatre, each medium inspiring, even egging on, the other. Painters often influence set designers – and indeed, many painters have themselves worked as set designers, including Bayes, but also Hockney and Peter Unsworth, who had a long career designing sets for the Royal Ballet – and for centuries, artists have distilled the live experience of theatre into a single image.

More generally speaking, figurative painting – in its distillation of a moment observed – could be seen as a kind of one-act play: one in which the actors are permanently stilled in the midst of an evocative, often enigmatic gesture. Despite the difference between a three-act structure and a single image, both approaches share something fundamental: they're at once intimately connected to, even dependent upon, their audience, yet they also keep it at arm's length: obviously, you can never join the actors on stage or leap into a painting – the only way to get close to them is to allow your imagination and your intellect to absorb and process what it is they are attempting to communicate to you.

Approaches to figuration in *One Day, Something Happens* vary wildly. The people represented in these paintings are young, old, fat, thin, recognisable or obscured; some are portraits (paintings by Jeffery Camp, Richard Hamilton, Michael Fullerton), while others are inventions (Yiadom-Boakye, Georgia Hayes, Jock McFadyen). In paintings such as the exquisite, light-filled Lucian Freud portrait from 1954, *Girl in a Green Dress*, and Barbara Walker's wonderful painting of a man getting a haircut, *Boundary I* (2000), the artists have rendered their subjects with near photographic clarity, while in others – such as Glenn Brown's *Decline and Fall* (1995), Katy Moran's triptych, *Freddy's Friends* (2006) and Phoebe Unwin's *Sleeper* (2012) – figures dissolve into the paint almost to the point of abstraction. In some pictures, such as the surrealist Eileen Agar's *Poet and his Muse* (1959), a body has become a series of patterned, interlocking fragments, an embodiment, perhaps, of the idea that what we are is more complicated than what we see. Rose Wylie sums up her reasons for choosing to paint figuratively in the text she wrote for this book, stating that: *'With abstract art, no one can see quite what you're bringing in, as it's not clear where you start from, especially without a text. Figuration pulls in more possibilities, more either/ors, more anxious decision-making.'* Perhaps it's this anxious decision-making

that lends so many of these pictures such a compelling tension. Glenn Brown takes this idea of tension a step further, wanting his paintings to evoke something akin to a haunting. In his text in this book, he states that: *'I wanted the figure to breathe down the back of your neck, to be – although not exactly alive – always present.'*

The earliest work in *One Day, Something Happens* is a beautiful 1906 study of a woman by Sickert, her forehead patterned like a diamond; the show then wanders through the decades, visiting along the way paintings by artists as diverse as Robert Colquhoun (*Seated Woman and Cat,* 1946), Prunella Clough (her vision of *Lowestoft Harbour,* 1951), and Richard Hamilton and David Hockney in the 1960s. The present is represented by a group of fantastically interesting figurative works by contemporary artists including Enrico David, Michael Fullerton, David Noonan, Renee So, Martin Westwood and Lynette Yiadom-Boakye. Many of these later works are the result of what could be called 'post-painting', i.e. work that is informed by painting but isn't simply oil on canvas. Donna Huddleston, for example – who, incidentally, also trained as a set designer – creates filmic dreamscapes of women in watercolour; Enrico David has built a quasi-puppet theatre; and Steve Claydon has extended a two-dimensional image into a freestanding screen and sculpture. Yet painting is a touchstone for all of them. Renee So's work might be knitted, yet she described her approach to me as making 'paintings in wool'. Similarly, Noonan declares in the text he wrote for this book: 'Painting is the foundation of how I think about making pictures.'

The great Sickert was a starting point for my selection in a thematic way too; his legacy filters through much of the exhibition. He was an artist who was restlessly open to the possibilities of what art could be. Born in Munich in 1860 (many of the artists in the Collection weren't originally from the UK), he was not only a painter and printmaker but also a respected art critic; he trained as an actor and loved the theatre and the music hall, which he painted again and again. He was also fascinated by developments in photography, and was criticised for using photos as a basis for some of his paintings, a practice that many contemporary artists in the show – such as Glenn Brown, Milena Dragicevic and David Noonan – employ.

Sickert was also passionate about representing working-class life, declaring repeatedly that he was more interested in the kitchen than the drawing room – and looking over my selection, I have realised what a dearth of drawing rooms we have. Walter Bayes was, like Sickert, an art critic as well as a painter, and he too was a founder member of the Camden Town Group, of which Sickert, of course, was a leading light. Interestingly, Malcolm Drummond, whose painting *Brompton Oratory* from 1912 was one of my first choices for the show, was taught by Sickert: in 1910, when Drummond was 30, he became one of Sickert's first pupils at his new art school, Rowlandson House, which ran from his home in Camden until 1914. Around the same time that Drummond was painting *Brompton Oratory,* Alfred Wolmark was painting the beautiful Woman with a Bowl of Fruit (1913) – a painting that was a revelation to me when I first came across it in the Collection. This exquisite work is a study in both understatement and invention, in which the intimation of a woman – her face a thoughtful smudge framed by her deep blue hair – shines softly, full of life; her patterned blue gown glows against a deep red background, interrupted by slashes of colour, like smashed, smouldering jewels. Wolmark was born into a Jewish family in Warsaw in 1877; he moved to London and became a British citizen in 1894 and became part of the so-called 'New Movement' in art. It is unclear whether he knew Bayes, Drummond and Sickert personally, but there is an obvious connection in their approach to picture-making.

Although the Camden Town Group altogether only held three exhibitions (in 1911 and 1912), their focus on modern life, and their acceptance of different stylistic approaches (as long, that is, as the artist shared their commitment to representing contemporary life in all of its mucky glory) was as radical then as it is relevant now. Even today, Lynette Yiadom-Boakye cites Sickert as an influence. The subjects so dear to the Camden Town Group – eating, drinking, performing (either for one person or an audience), sleeping and dancing – are all subjects that Yiadom-Boakye returns to again and again.

It is a truism that every artist is in conversation with the ones who came before them, and with their contemporaries. Glenn Brown's painting *Decline and Fall* (1995) is based on a group of paintings by Frank Auerbach; Rego cites Goya as an influence; Ryan Mosley has looked deeply at Sidney Nolan; Noonan mentions Philip Guston; and Rose Wylie has declared influences as disparate at Walt Disney and El Greco. The various references to different art movements – from portraiture to abstraction, minimalism to pop – in David Hockney's great work, *Portrait Surrounded by Artistic Devices* (1965), is a case in point. It's a painting about the intersection of paint and people – or, in other words, about influence, both personal and professional. It's at once a literal portrait of Hockney's father and a more oblique one of the artists who influenced his painting: Paul Cézanne (indicated with the cones) and Francis Bacon (who is paid homage to in the pink ground). It's also a 'portrait' of a struggle between abstraction and figuration: the artist's feelings about his father mingle with his struggle to discover the most appropriate language to express his feelings not only about someone who is important to him, but about art itself. And so the conversation continues.

I must say, it was very hard to limit this show to around 40 works, which, to my mind, is a very good sign. Such an extraordinarily diverse cross-section of approaches and sensibilities in this Collection makes it very clear how painting, rather than being the exhausted, anachronistic medium it is sometimes accused of being, is in fact one that adapts well to the rapidly changing world we live in. If the Arts Council Collection is anything to go by, painting is thriving, its possibilities still infinite. But then, that shouldn't surprise us; since someone first painted a picture of a person on the wall of cave, painting has always been a contemporary medium.

To paraphrase Sickert, I selected the works for this show quite simply because when I looked at each and every one of them, something happened: something magical, moving, intriguing or perplexing, something that both said something about the time in which it was made while remaining relevant to our own complicated present. Whatever it was, it was so compelling that it made me, quite simply, want to keep on looking. I hope you do too.