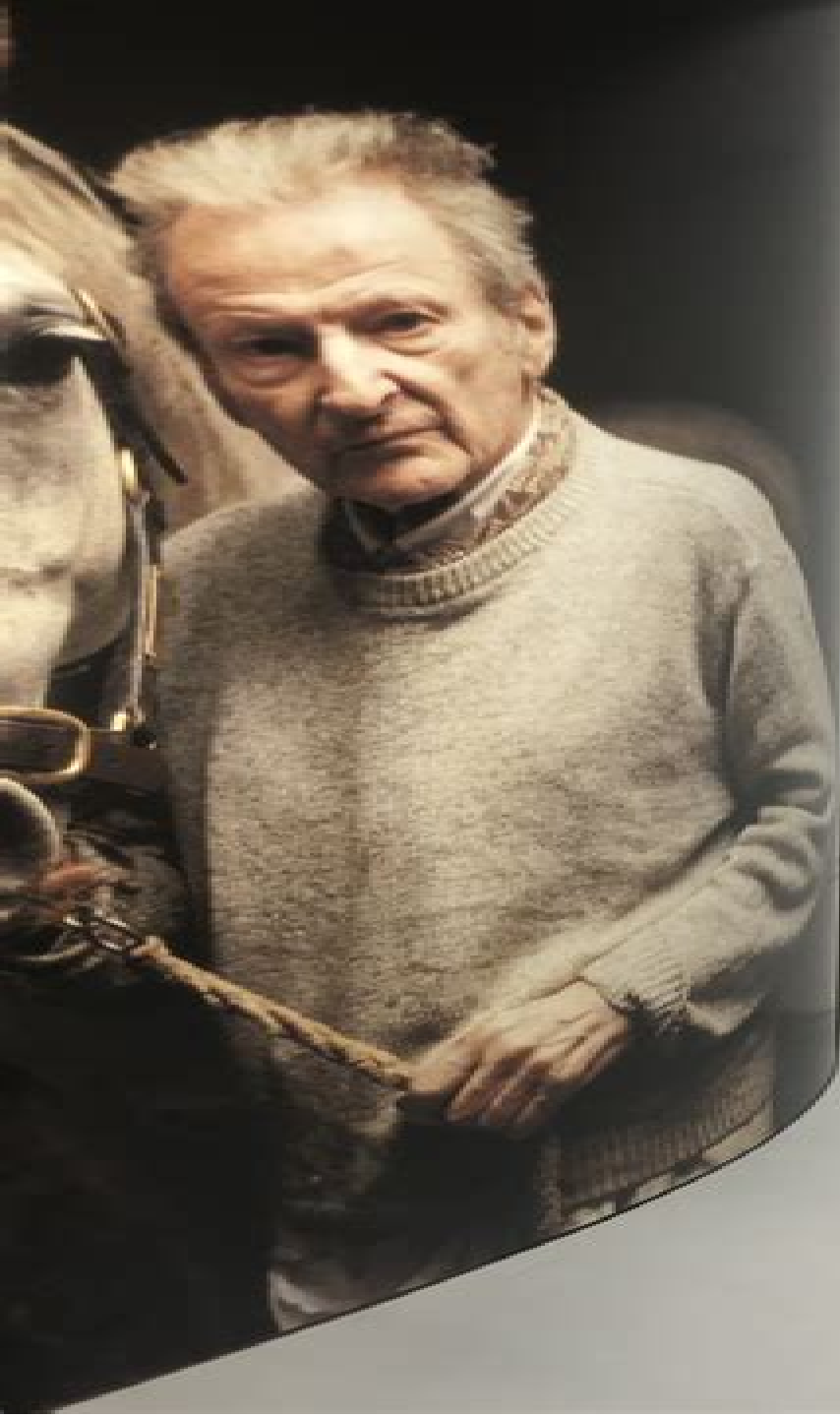




Lucian Freud 1996–2005

SERASTIAN SMEE

"Success in the arts," wrote Eugène Delacroix, "is not a matter of abridging, but of amplifying, and, if possible, of prolonging the sensation by all possible means." Lucian Freud is the great amplifier of twentieth-century figurative art. His pictures are infused with the most extraordinary sense of duration. He articulates the intimacy and sometimes the estrangement of a unique mode of paying attention to people.

All this he converts into paint on canvas, and lines etched into copper. The resulting work has the same captivating resistance to preconception or definitive explanation that a mature person has. It induces corresponding uncertainties and tensions in the viewer.

The longer you look over the last decade of Freud's work—the subject of this volume—the more you are struck by the absence of any sense of cutting loose or piling back—has emerged over this period, which may be because Freud, as Frank Auerbach wrote in 1992, "has no safety net of manner. When style, he puts it aside like a blunted pencil and finds a procedure more suited to his needs."

More noticeable than any late-emerging manner, perhaps, is the quickening variety of the work: huge paintings have been comple-

ted alongside portraits alone, body portraits, grandchildren in various guises.

What determines the subjects? "The only impulse," he often says, "is that I am

similarly unprepared." "The last few years I caught up with what I noticed that in the past I was using my brush rather delicately, but it was like people shouting because somehow it will get through. If you can use almost any brush, the urgency is not there."

The urgency may explain the famously slow go of Freud's (in most cases it's no finish; some take weeks or months). Both, how-

* Quotations marked with an asterisk are from an interview with William S. Paley.

Lucian Freud 1996 2005

Miguel Angel Gonzalez-Torres



Lucian Freud 1996 2005:

Lucian Freud, 1996-2005 Lucian Freud, Sebastian Smee, 2005 At the time of the publication of Lucian Freud the definitive monograph by Jonathan Cape in 1996 Freud was already regarded as one of the great portrait painters of all time His naked portraits had no parallel His work exists outside the currents of contemporary art in a domain of his own In the years since that publication his output has only increased His worldwide reputation continues to be celebrated In London he has been shown in a major retrospective at the Tate and more recently a number of his new paintings have been shown at the Wallace Collection This second volume contains the recent paintings both large and small together with a number of extraordinary new works on paper His work shows no sign of diminishing energy We are witnessing the work of one of the great artists of our time now in his eighties as he reaches still further with his scrutiny of human form and flesh Lucian Freud Lucian Freud, Sebastian Smee, 2005 Lucian Freud 1996 2005 pr sente les dix derni res ann es du travail de Freud ses peintures ses dessins et ses eaux fortes Ses sujets vont de Sa Majest la reine d Angleterre Jerry Hall des tudes de chevaux pour lesquels il a une r elle passion aux nus qui sont au c ur de toute son uvre Lucian Freud est sans conteste le plus grand artiste r aliste vivant et son uvre se situe d embl e dans la grande tradition de la peinture europ enne Dans le secret de l atelier les mod les s exposent sans la moindre sensiblerie aux regards du peintre son pinceau recomposant les corps en volumes nets et vigoureux la fois fascinants et repoussants faisant ainsi revivre la sensation tangible des corps Ag de plus de 80 ans Lucian Freud continue d aller toujours plus loin dans son uvre scrutant sans cesse la vie secr te de ceux qu il a choisi de peindre *The Lives of Lucian Freud: Fame* William Feaver, 2021-01-19 The first biography of the epic life of one of the most important enigmatic and private artists of the 20th century Drawn from almost 40 years of conversations with the artist letters and papers it is a major work written by a well known British art critic Lucian Freud 1922 2011 is one of the most influential figurative painters of the 20th century His paintings are in every major museum and many private collections here and abroad William Feaver s daily calls from 1973 until Freud died in 2011 as well as interviews with family and friends were crucial sources for this book Freud had ferocious energy worked day and night but his circle was broad including not just other well known artists but writers bluebloods royals in England and Europe drag queens fashion models gamblers bookies and gangsters like the Kray twins Fierce rebellious charismatic extremely guarded about his life he was witty mischievous and a womanizer This brilliantly researched book begins with the Freuds life in Berlin the rise of Hitler and the family s escape to London in 1933 when Lucian was 10 Sigmund Freud was his grandfather and Ernst his father was an architect In London in his twenties his first solo show was in 1944 at the Lefevre Gallery Around this time Stephen Spender introduced him to Virginia Woolf at night he was taking Pauline Tennant to the Gargoyle Club owned by her father and frequented by Dylan Thomas he was also meeting Sonia Orwell Cecil Beaton Auden Patrick Leigh Fermor and the Aly Khan and his muse was a married femme fatale 13 years older Lorna Wishart But it was Francis Bacon who would become his most important

influence and the painters Frank Auerbach and David Hockney close friends This is an extremely intimate lively and rich portrait of the artist full of gossip and stories recounted by Freud to Feaver about people encounters and work Freud s art was his life my work is purely autobiographical and he usually painted only family friends lovers children though there were exceptions like the famous small portrait of the Queen With his later portraits the subjects were often nude names were never given and sittings could take up to 16 months each session lasting five hours but subjects were rarely bored as Freud was a great raconteur and mimic This book is a major achievement a tour de force that reveals the details of the life and innermost thoughts of the greatest portrait painter of our time Volume I has 41 black and white integrated images and 2 eight page color inserts *Man with a Blue Scarf* Martin Gayford,2014-06-24 An extraordinary record of a great artist in his studio it also describes what it feels like to be transformed into a work of art ARTnews Lucian Freud 1922 2011 widely regarded as the greatest figurative painter of our time spent seven months painting a portrait of the art critic Martin Gayford The daily narrative of their encounters takes the reader into that most private place the artist s studio and to the heart of the working methods of this modern master both technical and subtly psychological From this emerges an understanding of what a portrait is but something else is also created a portrait in words of Freud himself This is not a biography but a series of close ups the artist at work and in conversation at restaurants in taxis and in his studio It takes one into the company of the painter for whom Picasso Giacometti and Francis Bacon were friends and contemporaries as were writers such as George Orwell and W H Auden The book is illustrated with many of Lucian Freud s other works telling photographs taken by David Dawson of Freud in his studio and images by such great artists of the past as van Gogh and Titian who are discussed by Freud and Gayford Full of wry observations the book reveals the inside story of how it feels to pose for a remarkable artist and become a work of art **Lucian Freud On Paper** Lucian Freud,Richard Calvocoressi,Sebastian Smee,2009-02-03 Introduction Sebastian Smee The graphics of Lucian Freud Richard Calvocoressi Baroque Tendencies in Contemporary Art Kelly A. Wacker,2021-02-03 Baroque Tendencies in Contemporary Art is a collection of essays by an international cadre of scholars addressing current trends within the field of contemporary art and how artists and architects reflect upon past traditions and fold them into the present Often referred to as the Neo Baroque scholarship on this topic first emerged in the 1980s with the publication of several notable studies in France but not translated into English until the 1990s in addition a number of recent exhibitions have focused on contemporary responses to the Baroque The Baroque and the Neo Baroque are frequently defined as having a propensity for instability seriality reflexivity fluidity and spectacle This is perhaps partly why in the millennial period there is so much interest in the Baroque we are seeking ways to find parallels between the art of then and the art of our own diverse pluralistic culture This book provides context for how contemporary artists meet and deal with the Baroque both formally and conceptually Among others it provides discussions of the work of American artists John Currin Jeff Koons Frank Stella Lisa Yuskavage American architect Frank Gehry European artists Lucian Freud Jenny Saville Emilio

Vedova Latin American artists Monica Castillo Raphael Cauduro Yishai Judisman and New Zealand artists Richard Reddaway and Joanna Langford *Art and Mourning* Esther Dreifuss-Kattan, 2016-03-10 *Art and Mourning* explores the relationship between creativity and the work of self mourning in the lives of 20th century artists and thinkers The role of artistic and creative endeavours is well known within psychoanalytic circles in helping to heal in the face of personal loss trauma and mourning In this book Esther Dreifuss Kattan a psychoanalyst art therapist and artist analyses the work of major modernist and contemporary artists and thinkers through a psychoanalytic lens In coming to terms with their own mortality figures like Albert Einstein Louise Bourgeois Paul Klee Eva Hesse and others were able to access previously unknown reserves of creative energy in their late works as well as a new healing experience of time outside of the continuous temporality of everyday life Dreifuss Kattan explores what we can learn about using the creative process to face and work through traumatic and painful experiences of loss *Art and Mourning* will inspire psychoanalysts and psychotherapists to understand the power of artistic expression in transforming loss and traumas into perseverance survival and gain *Art and Mourning* offers a new perspective on trauma and will appeal to psychoanalysts and psychotherapists psychologists clinical social workers and mental health workers as well as artists and art historians *Lucian Freud* Sebastian Smee, Lucian Freud, 2007 British artist Lucian Freud is widely considered the most important figurative painter working today Master portraitist and specialist in nudes Freud uses impasto to create depth and intensity while restraining his colour palate to mostly muted hues

The Art of Rivalry Sebastian Smee, 2016-08-16 Pulitzer Prize winning art critic Sebastian Smee tells the fascinating story of four pairs of artists Manet and Degas Picasso and Matisse Pollock and de Kooning Freud and Bacon whose fraught competitive friendships spurred them to new creative heights *Rivalry* is at the heart of some of the most famous and fruitful relationships in history *The Art of Rivalry* follows eight celebrated artists each linked to a counterpart by friendship admiration envy and ambition All eight are household names today But to achieve what they did each needed the influence of a contemporary one who was equally ambitious but possessed sharply contrasting strengths and weaknesses Edouard Manet and Edgar Degas were close associates whose personal bond frayed after Degas painted a portrait of Manet and his wife Henri Matisse and Pablo Picasso swapped paintings ideas and influences as they jostled for the support of collectors like Leo and Gertrude Stein and vied for the leadership of a new avant garde Jackson Pollock s uninhibited style of action painting triggered a breakthrough in the work of his older rival Willem de Kooning After Pollock s sudden death in a car crash de Kooning assumed Pollock s mantle and became romantically involved with his late friend s mistress Lucian Freud and Francis Bacon met in the early 1950s when Bacon was being hailed as Britain s most exciting new painter and Freud was working in relative obscurity Their intense but asymmetrical friendship came to a head when Freud painted a portrait of Bacon which was later stolen Each of these relationships culminated in an early flashpoint a rupture in a budding intimacy that was both a betrayal and a trigger for great innovation Writing with the same exuberant wit and psychological insight that earned him a

Pulitzer Prize for art criticism Sebastian Smee explores here the way that coming into one's own as an artist finding one's voice almost always involves willfully breaking away from some intimate's expectations of who you are or ought to be Praise for *The Art of Rivalry* Gripping Mr Smee's skills as a critic are evident throughout He is persuasive and vivid You leave this book both nourished and hungry for more about the art its creators and patrons and the relationships that seed the ground for moments spent at the canvas The New York Times With novella like detail and incisiveness Sebastian Smee opens up the worlds of four pairs of renowned artists Each of his portraits is a biographical gem *The Art of Rivalry* is a pure informative delight written with canny authority The Boston Globe

Who Am I? Miguel Angel Gonzalez-Torres, 2024-10-17 Identity as a concept does not appear in psychoanalysis until the work of Erik Erikson in the 1950s but today it is considered a key factor in understanding individuals and groups It is a concept of enormous complexity encompassing biological aspects internalised object representations that determine the inner world of the subject and relational aspects in the real world Answering the question Who am I really is a task that can span a lifetime Constructing one's own identity involves social cognitive rational and unconscious processes These elements underpin the answer to this question and its corollary What is my value As we move from looking at individuals in isolation to looking at groups we are also confronted with processes of identity construction and repair this time group identities through movements in which sexuality and its expression in the group play a major role This volume begins by exploring how issues of identity underlie many of the phenomena that attract our attention today both as clinicians and as citizens It opens with social and political phenomena such as nationalism where identity issues are most evident and then looks at individual nations such as Spain and their difficulty in maintaining a valuable identity shared by its citizens This is followed by an analysis of some aspects of social violence and the response to it electoral processes and the manipulation of citizens and also the impact on personal and group identity of the contemporary dynamics in large corporations where double speak and the infantilisation of employees have become commonplace In the second part Miguel Angel Gonzalez Torres reflects on how we can understand the sexual functioning of individuals and groups from an identity perspective emphasising the role of female sexuality as a sentinel element that signals deep group identity dynamics Gender identities and the social response to new proposals and attitudes in this area the contrast between desire and submission and the under explored complexity of the father's role in the contemporary family unit also require a look at the role of individual and collective identity Finally the focus is on artistic creation Mythical authors and mythical works always have an impact on personal and even social identity Many cinematographic works presuppose that the authors are searching for an answer to the question of identity who am I Or rather who are we The book concludes with a reflection on the reparative effect that the urban landscape can have on citizens through buildings and urban plans that relate to people and respond to their desires both conscious and unconscious The book proposes a journey through these three main areas reflecting on the importance of the construction and repair of individual and collective identity in our lives as social

beings in our attitudes to sexuality and desire and in our dual role as creators and viewers of art It is the perfect book for curious minds

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