

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 the need to paint."

"The last few years I caught up with what I noticed that in the past I was using my brush rather delicately. I was amused by it, 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 pace of his work (in most cases it takes weeks to finish; some take months). Both, how-

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

Lucian Freud 1996 2005

William Feaver



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, 1994 Lucian Freud, 2002 *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 Lucian Freud Lucian Freud, Derek Birdsall, 2004

Lucian Freud's retrospective at Tate Britain in 2002 was the culmination of a series of acclaimed exhibitions that have marked the painter's career which spans more than fifty years. He is the greatest figurative painter of our time and is described by the late Bruce Bernard as one of the great portrait painters of all time of all people of all ages and both sexes clothed and unclothed. Now in his eightieth year his output has in no way diminished. Lucian Freud is the definitive book on the painter's work and was first published in 1996 in a large edition which is now much sought after. This revised version in a smaller format makes this great body of work available to a wide readership and ranges from his childhood drawings in the late twenties to his late work at the end of the nineties. The directness of Freud's work unnerves as well as engages the viewer. His gaze is unsparing. Freud carried the experience so far that we sometimes wonder if we have any right to be there. wrote John Russell. In admiration of his technical brilliance and sensitive to the interior world he was creating. Herbert Read called him the Ingres of existentialism. But Freud himself declared as far as I am concerned the paint is the person I want it to work for me just as the flesh does. **Lucian Freud** William Feaver, Lucian Freud, 2002. Richly illustrated with photographs from the artist's personal archives this book contains a detailed analysis of Lucian Freud's work. A full chronology and bibliography are also included. *Lucian Freud* Lucian Freud, Sebastian Smee, 2005. Lucian Freud 1996-2005 présente les dix dernières années du travail de Freud ses peintures ses dessins et ses eaux fortes. Ses sujets vont de Sa Majesté la reine d'Angleterre Jerry Hall des tudes de chevaux pour lesquels il a une réelle passion aux nus qui sont au cœur de toute son œuvre. Lucian Freud est sans conteste le plus grand artiste réaliste vivant et son œuvre se situe d'emblée dans la grande tradition de la peinture européenne. Dans le secret de l'atelier les modèles 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. Agé de plus de 80 ans Lucian Freud continue d'aller toujours plus loin dans son œuvre scrutant sans cesse la vie secrète de ceux qu'il a choisis de peindre. Man with a Blue Scarf: On Sitting for a Portrait by Lucian Freud Martin Gayford, 2013-09-09. 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 Paintings Robert Hughes,1989 *Lucian Freud* Lucian Freud,Catherine Lampert,Martin Gayford,2007
The retrospective of Lucian Freud held at the Tate in London in 2002 was seen by more people than any other show there of a living artist This book comprises his paintings works on paper and etchings from the last 60 years some of which was completed as recently as last year

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

Lucian Freud ,2018 *Lucian Freud On Paper* Lucian Freud,Richard Calvocoressi,Sebastian Smee,2009-02-03
Introduction Sebastian Smee The graphics of Lucian Freud Richard Calvocoressi *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

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

The Painter's Garden Sabine Schulze, 2006 For centuries gardens have inspired artists to create masterpieces This publication charts the painter s view on the garden in a reflection of both his personal longings as well as his thirst for new scientific discoveries

London Calling Elena Crippa, Catherine Lampert, 2016-07-26 Between the postwar years and the 1980s in Britain and in particular in London a number of figurative painters simultaneously reinvented the way in which life is represented in art Focusing on the depiction of the human figure these artists rendered the frailty and vitality of the human condition Offering a fresh account of developments that have since characterized postwar British painting this catalogue focuses on Michael Andrews Frank Auerbach Francis Bacon Lucian Freud R B Kitaj and Leon Kossoff artists who worked in close proximity as they were developing new forms of realism If for many years their efforts seemed to clash with dominant tendencies reassessment in recent decades has afforded their work a central position in a richer and more complex understanding of postwar British art and culture Rigorous and gorgeously illustrated the essays reflect on the parallel yet diverse trajectories of these artists their friendships and mutual admiration and the divergence of their practice from the discourse of high modernism The authors seek to dispel the notion of their work as a uniquely British endeavor by highlighting the artists international outlook and ongoing dialogue with contemporary European and American painters as well as masters from previous generations This book is published to coincide with an exhibition at the J Paul Getty Museum

from July 26 through November 13 2016 *The Lives of Lucian Freud: YOUTH 1922 - 1968* William Feaver, 2019-09-05
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 British art needs it ANDREW MARR NEW STATESMAN Though ferociously private Lucian Freud spoke every week for
 decades to his close confidante and collaborator William Feaver about painting and the art world but also about his life and
 loves The result is this a unique electrifying biography shot through with Freud s own words In Youth the first of two volumes
 Feaver conjures Freud s early childhood Sigmund Freud s grandson born into a middle class Jewish family in Weimar Berlin
 escaping Nazi Germany in 1934 before being dropped into successive English public schools Following Freud through art
 school his time in the Navy during the war his post war adventures in Paris and Greece and his return to Soho consorting
 with duchesses and violent criminals out on the town with Greta Garbo and Princess Margaret Feaver traces a brilliant
 difficult young man s coming of age An account of a century told through one of its most important artists The Lives of Lucian
 Freud is a landmark in the story its subject and in the art of biography itself **El arte de la Rivalidad** Sebastian
 Smee, 2017-03-16 El prestigioso cr tico y Premio Pulitzer Sebastian Smee compone en este libro una historia del arte contada
 a trav s de las vidas paralelas de ocho artistas Matisse Picasso Manet Degas Pollock de Kooning Freud Bacon Manet rasga un
 retrato de l y su mujer pintado por Degas De Kooning pelea con Pollock y al poco de la muerte de este se junta con su amante
 Ruth Kligman Freud rompe con su mentor y amigo ntimo Bacon tras haberse inmiscuido sin querer en su relaci n con un
 amante violento La rivalidad es uno de los grandes motores de la innovaci n art stica pero es tambi n uno de sus misterios m
 s profundos Casi todo artista que se precie ha sido arrastrado a alg n tipo de enfrentamiento con sus contempor neos y Smee
 explora el modo en que la amistad y la traici n estimulan la creatividad e incluso la b squeda de la voz propia Rese as
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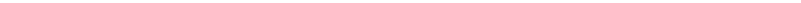

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