

R A C H E L

H O W A R D



RACHEL HOWARD

RACHEL

HOWARD

BLAIN | SOUTHERN

RACHEL HOWARD

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RACHEL HOWARD

INTRODUCTION
LOUISA ELDERTON



INTRODUCTION

Louisa Elderton

With an oeuvre that suggests the delicacy of flesh, the subjective nature of perception and the complexity of our emotional spectrum, Rachel Howard could be described as a painter of life. Each body of work is directly concerned with exploring the intricacies of what it means to be human, considering our capacity to feel, think, question, hurt, breakdown, worship, sin, rebel or conform. The artist is interested in the extent to which her paintings might physically and emotionally resonate with the viewer, and this is evident in the visceral appeal of the work. It refuses its own self-containment as any distinction between abstraction and figuration is denied; Howard sees all painting as a whole, without division, and she dissolves and thinks beyond any categorical differences to explore the full emotive potential of her medium.

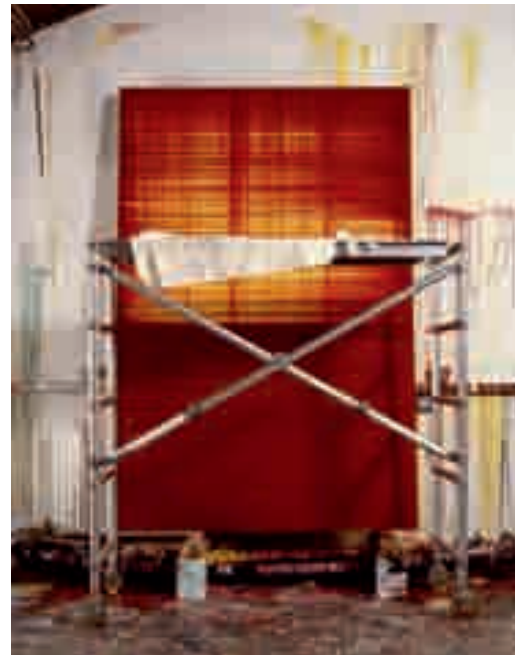
The form of each work is strikingly unique and instantly signifiable as the artist's. Utilising common household gloss paint—at times combined with oil or acrylic—Howard leaves the medium to separate in the can so that the colour pigment sinks beneath a layer of thick, sumptuous varnish. The clear gloss and pure colour are then worked upon the canvas separately in a highly specific manner; with gravity assuming the role of the paintbrush, the varnish is applied so that it drags the pigment down the canvas, giving way to its own weight and tracing a fluid path of movement. The mark making that results from gravity's action is then allowed to dry before the next layer is added. It is precisely this process that lends a sculptural or even architectural quality to these paintings, as they are constructed, built, developed and layered.

This publication offers a comprehensive overview of Rachel Howard's artistic practice to date, presenting the chronological development of her paintings and drawings. While photography has also featured in various bodies of work, it has been omitted here to give a focused account of the central painterly aspect of her work.

Similarly, the portraiture series that Howard produced, exhibited at the Museum Van Loon (Amsterdam, 2008), blurs the line between photography, drawing and painting but is not featured here as it is more concerned with liquidity and the act of staining, exploring an experience of presence through the suggestion of indeterminate shapes. The paintings and drawings are divided into separate chapters to convey the sense that the drawn image assumes a distinct role in her practice, and yet, of course, these two are undeniably linked as the drawings often inform the painted forms.

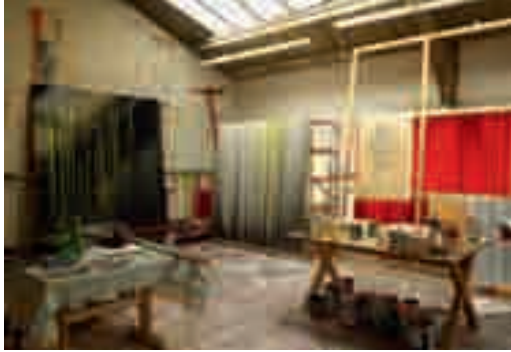
Delineated are the early abstracts which use vast expanses of colour with bands of gorgeous pigment and varnish running up against each other, merging and yet retaining their precise distinction; the *Sin Paintings*,

[1]



[1] *Studio*, 2006

[2]



exhibited at the Bohen Foundation (New York, 2003), where each of the seven works represents one of the deadly sins, with luminous layers of red paint oozing and streaking as if the canvas is bleeding, this liquid seemingly seeping through or receding to reveal an embedded cruciform image; the *Suicide Paintings* of 2007–08, which explore themes of death and release, as the dark forms of faceless hanging figures almost float within an endlessly deep space; the *Repetition is Truth – Via Dolorosa* series, exhibited at the Museo MADRE (Naples, 2011), which explores both the pursuit of pure truth and also the essence of human cruelty, responding to the torturous imagery from the Abu Ghraib prison in Iraq, published by the media in 2004; and the most recent body of work *Folie à Deux*, which considers the fragility of perception and the potential for madness, as commonplace objects and human bodies seem to morph into something else, viewed through the veil of a surreal and unsettled gaze.

A resounding potency of colour characterises each of Rachel Howard's works, and yet it is not precisely colour that interests her, but instead the emotional charge of *how* paint is applied to a canvas—the state of mind and body which might be inscribed into a work through one's expressionist application of the paint.

[2] *Studio, 2011*

Scale, space and depth are also notably important to the impact of these works, conveying either a sense of the sublime and limitless, as if we were confronting something vast and expansive, or indeed a sense of enclosed isolation, expressing how small and lost we might feel wandering within a world so big.

I should like to thank each of the writers who have contributed to this publication, specifically Martin Gayford, Mario Codognato and Cressida Connolly. The writer and art critic Martin Gayford's interview with the artist uses her curatorial response to his publication *The Yellow House*—which explores the friendship between Van Gogh and Gauguin—as its starting point. In an exploration of Howard's practice, the piece reveals the artist's belief in the physicality of painting and the importance of both the history of art and the immediacy of one's emotional response to a work. As a former student of art history, specific historical works resonate deeply with Howard, and being aware of the lineage of painting she continues to push at the boundaries of what this medium can express. Mario Codognato, art historian and chief curator at the Museo MADRE in Naples, has written the essay *Rachel Howard: Gravity & Light*, considering how the qualities of Eros and Thanatos, love and hate, life and death permeate Howard's oeuvre and enable each work to resonate deeply with the viewer physically, emotionally and psychologically. The author and journalist Cressida Connolly's evocative fictional piece responds to Howard's theme of *folie à deux*, telling the tragic tale of an impressionable couple who become entwined in a *folie à plusieurs*, conjuring notions of devotion, obsession, madness and pain.

Louisa Elderton is the Associate Curator at Blain|Southern

STILL INSIDE THE YELLOW HOUSE
MARTIN GAYFORD



STILL INSIDE THE YELLOW HOUSE

A Conversation between Rachel Howard and Martin Gayford

MG In 2009 you were the curator of an exhibition called *Black Dog Yellow House*. That title brings together, intriguingly, Churchill's name for his chronic depression, and the home Van Gogh and Gauguin shared for nine weeks in 1888.

RH Yes, when I'd read your book, *The Yellow House* I thought: that's a really good title for a show, because painters spend hours on their own. You have to trawl the dark recesses of your mind to come up with something you connect with. These particular artists who I worked with in that exhibition all spent a lot of time tucked away like that. You have to put the hours in – probably fuelling your insecurities in a highly unfashionable painterly world. The idea of the Yellow House seemed to sum all that up, with these two men, these two minds, trapped in a room together. Hell for them, but amazing for us.

MG So, in a way, not that much has changed in 133 years.

RH Yes, when I read the book it was fascinating to discover how much that went on between those two all that time ago is still pertinent now. For example, when Vincent is writing to his brother Theo about prices, saying we mustn't set our prices too low otherwise people won't take us seriously. And they

had the paranoia of not being understood or looked at. There were exactly the same neuroses that painters have in 2011, as if they were endlessly on a loop.

MG Of course the question much debated in the *Yellow House* was colour, which is still a potent factor in your own work.

RH I almost see colour as a weakness, a trick that can pull people in like moths to a light. The challenge is to paint without colour, almost. I especially liked in the paintings I did for Naples, *Repetition is Truth – Via Dolorosa*, the way the colour is peeping through. [i] You have to look through to the shards of colour. But I still can't stop myself sometimes from going back to colour. I've got to stay away from red.

MG Vincent thought that you could express emotions through colour.

RH Yes, but when I think about Van Gogh or Soutine, the way they *applied the paint* is the essence of the emotional charge. I went to see the Soutine exhibition in Paris a few years ago, and thought it was absolutely brilliant. You can see his mind slipping in the way the paint is slipping, it's just *clinging* to the canvas. He uses a lot of red, amongst everything else, but it's the red that drags you in.

MG Do you think red is a particularly compelling colour?

RH It is, but it's good to try and say it without the red. The palette for my show in London in October uses fluorescent yellow, whites, black, and layering, knocking back the yellow and keeping it under control. The show's called *Folie à Deux* – the madness of two, a psychological disorder. [ii]

MG *Folie à Deux* is a delusion or paranoia shared between two people, isn't it? Psychologists also talk about *folie à trois*, even *folie à plusieurs* – the madness of many – which you might say is the most prevalent of all.



[3] Vincent van Gogh (1853-90)
The Yellow House, 1888
Oil on canvas, 72 x 91.5 cm

[i] *Repetition is Truth – Via Dolorosa*, Museo MADRE, Naples, 16th April-4th July 2011.

[ii] *Folie à Deux*, Blain|Southern, London, 12th October-22nd December 2011.

RH I like painting these subject-matters of madness. I'm reading *Foucault's Madness and Civilisation* at the moment. He describes how the definition of madness shifts, what is thought of as mad at one time is normal at another – he talks of unreason.

A friend came over the other day and I was going on about the yellow. He said, never mind the yellow, how about the way you apply the black, that's the insane thing. The way the black is *inscribed* over the top.

MG In what sense is the yellow fluorescent?

RH It doesn't shine in the dark. I'm using it to come through, as the bottom layer. I think it gives it that extra punch. Yellow's a horrible colour isn't it? *Horrible, but lovely*. It works for me to express a state of mind.

MG Puts your teeth on edge.

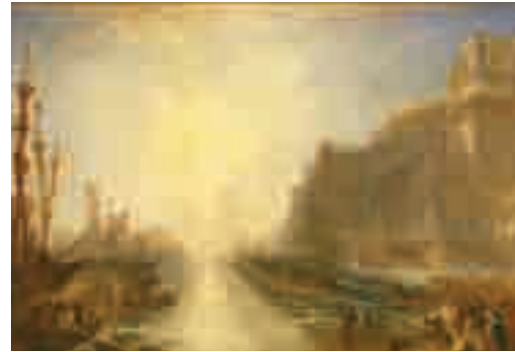
RH Probably the difference is that it refers more to the mind, and red to the body. It's more of a pensive colour.

MG And it's light.

RH Yes, exactly, whereas red is internal. The yellow sits on the surfaces of these canvases, as opposed to being part of the canvas. The exhibition *Folie à Deux* is going to be a mixture of abstract and figurative works, but actually the abstract paintings feel quite figurative to me. They feel like landscape in their mood. I spent a lot of time in Tate Britain looking at the Turners. The one called *Regulus* is named after the Turner painting that's about a Roman general who was tortured by having his eyelids cut off and was then forced to look at the sun. Obviously mine isn't like a Turner, but it's inspired by that feeling – it's my interpretation.

MG The sun was a subject of Vincent's of course, and Romantic landscape painters generally. Several of the new

[4]



paintings in the studio here do have a slight feeling of Turner and perhaps more of Caspar David Friedrich. They've got that sense of confronting something vast.

RH I love all that, I love the Romantics. With the abstract paintings it's the way the paint is tearing apart. These were painted upside down. The colour and the black and white are pulling apart ... to infinity. I can do a lot of brushwork at the bottom, and when I'm happy with it I can use the varnish to drag it down. That's why they have a landscape feel. The bottom horizontal is where the action is, and I feel the painting is pulling away from that.

I've often wondered what painters like Van Gogh or Gauguin, who were colourists, would do with modern materials. Would they use fluorescent yellow, or would they still be painting in oil and being very proper ... or whether they would have painted at all?

MG Which new materials do you use?

RH Well, household gloss, and I use acrylic as an undercoat on a lot of these pictures, because very little comes through. I'm a bit of a pig, I use everything. I'm not a purist at all in that sense. Household gloss is so gorgeous, it's almost edible. You want to *dive* into it.

[4] Joseph Mallord William Turner (1775-1851)
Regulus, 1828, reworked 1837
Oil on canvas, support: 895 x 1238 mm

I started painting with vast swathes of household gloss colour in 1994/95, making pictures with bands of colour that would run up against each other and splurge, smear – so they created a world where they met. I’ve always used gravity to make the paint travel; I push it around but eventually gravity creates the smoothness of it.

MG So in a way, the tension and drama in your paintings is within the paint itself. That happened, I suppose to the Romantic tradition, as it developed through Van Gogh to Rothko and Pollock. The drama becomes more and more a matter of how the picture is painted, not what it is a picture of.

RH Abstract Expressionism was the art that made me say, “Oh my God I want to paint!” That was all about the belly and the heart, they were just *doing it*. It was very macho wasn’t it? I liked what someone else said about the Abstract Expressionists: that they liked to have long lunches, so they painted fast.

MG Are you a fast painter or a slow painter?

RH It depends. The figurative ones are much slower and more considered but the abstract ones are quicker – although I destroy a lot of work. Even though I have always painted figuratively, I only started showing figurative work in the last decade.

MG Do you think of them as two categories, or does one grow out of the other?

RH I definitely think of them as one, not separate. But it’s nice to traverse between the two because it keeps my mind tuned in. Figurative painting can become very intense and navel-gazing. You can become immersed in a painting for many weeks, then lift your head up and think, “What the hell was I doing”, destroy it and start again, whereas with abstract painting it’s much more

immediate and freer. It’s emptying your mind and going with the flow, which I really, really enjoy.

MG But you must have a bit of a plan.

RH Not at all.

MG Don’t they involve drying, and working in stages?

RH Yes, they do. In that sense, there is a plan. There’ll be a month between each layer. So I suppose that subliminally during that interval, I might be thinking: “Perhaps I could do that next.” But when I approach the canvas, it’s purely in that moment I’m working on it.

With the figurative ones on the other hand, I spend hours scribbling things down on paper, over and over again. It becomes very intense, and the release of abstraction is highly enjoyable.

MG There’s an emotional quality, a sort of content, even in your abstract work.

RH I’m definitely not conceptual. I feel I’m painting my way out, to make some sort of sense. I like a picture that hits me in the guts. Rubens’ *Massacre of the Innocents* did that, for example. When I was at school doing A-Level art history I never liked Rubens, he seemed too dramatic and too swirly. Then I went to the National Gallery to see that amazing exhibition *Rubens: a Master in the Making* in 2005. I was walking around it, and I stopped and actually cried in front of that picture.

It is an unbelievable painting, with the soldiers swinging the babies down onto the broken column, and the dead babies at the bottom, the pallor of them, everything. In many ways society hasn’t changed at all, these atrocities still occur today. I felt ashamed to be human. But you couldn’t paint a picture like that these days, be that literal, the modern materials of television and the internet have that covered.

MG How do you find the figurative subjects?

RH My sister is a wealth of inspiration. She's ten years younger than me, and we're very close. She'll undress for me and I can draw her. I couldn't have a better relationship in that way. Even though the figurative ones are based on her, they're really about me I think. It's not personal, but in a way it is – in the sense that when people write books, they always have an element of themselves in them.

MG So that's art about a relationship and shared identity, if not exactly *folie*. Do you work from the model?

RH Sometimes, but I also make lots and lots of drawings and redraw from drawing to drawing. For the small figurative paintings I make a drawing then photocopy it – displace it. The drawing is a work of art in its own right but in that way I can zoom in mentally on bits I like, play round with proportion, things like that.

MG Are your figurative paintings always smaller than the abstracts?

RH Yes, I haven't painted many big figurative pictures. All painters have rules, and then you break them, and think: "Why did I break that rule?" And then: "Why shouldn't I?" It's ridiculous that the rule existed in the first place. But I wouldn't paint a nude like that on a huge scale because it's about the person being very small, alienated and isolated. How the world is big and you can feel so lost.

MG Of course, scale matters enormously in painting, but huge isn't necessarily more forceful than tiny.

RH I went to the Sickert exhibition at The Courtauld Gallery a couple of years ago. It was absolutely amazing, I felt he was standing behind me – the hairs were standing up on the back of my neck. I felt, this painting is so small

I could put it in my bag, but it's so powerful. To achieve that is amazing, to have that impact on a small surface. It's the dirty grubbiness of it as well. He gets right under your skin. I like it when you can see the paint, and feel the paint and the paint is different from anything you'd see in life.

MG I suppose that's true of Vincent's work too, it's a combination of how he saw something very ordinary—the park outside his house, the railway bridge along the road—and the galvanising energy of what he does to the pigment with his brush.

RH This painting of a lampshade came from my being in a cafe in East London. I saw it, and thought: "Oh my God, I love it!" I took some snaps on my phone, then squiggled around with it. Once you choose what you are going to work with, it becomes about the paint and for me the subject matter becomes almost a secondary issue. I become obsessed with the shapes of what is there, and then the way the paint will fall. Then I'll shift it around using the varnish over the top. It becomes about paint ... then you step back and it becomes about the bigger picture.

MG With Vincent you get the feeling that he could make a painting out of just anything, five objects on his kitchen table.

RH He was painting his environment. You can paint in two ways, looking outwards and looking inwards. As the years go by, I'm much more enjoying looking inwards. Everything seems to have gotten much smaller and closer, painting my sister or these objects. As you get older, you realise you are experiencing plenty just by existing – life, death, children, madness. It's all very, very near.

Martin Gayford is a writer and art critic

GRAVITY & LIGHT
MARIO CODOGNATO



RACHEL HOWARD: GRAVITY & LIGHT

Mario Codognato

All the natural movements of the soul are controlled by laws analogous to those of physical gravity. Grace is the only exception ... Two forces rule the universe: light and gravity.

(Simone Weil) [i]

In his seminal essay 'Beyond the Pleasure Principle', Sigmund Freud wrote about Eros and Thanatos as representatives of the dual impulses of life and death inhabiting the psychological and physical dimension of every human being. Freud maintained that each of us is driven by these two opposing instincts. Thanatos, the impulse of death, manifests itself as aggression and self-destruction, while Eros, the Greek god of love, is the constructive impulse of life. Externally, these impulses take the form of the constructive and destructive behaviour that individuals perform. Mentally, we also exhibit this disposition toward both life and death: we love and we hate, just as we create and destroy, in our everyday lives.

Inevitably, art intrinsically contains and bears witness to this duality in all its potential forms, manifestations, interpretations and nuances. Indeed, art derives its power and reason for being from this very multiplicity of potential ways to interpret and represent.

Rachel Howard's painting remains suspended between the two sides of this duality—as if balancing on a rope that is pulled taut and suspended over a void. It deciphers these duelling impulses and distils their essence, tracing its silhouette. Her paintings are like skin that is blood-soaked due to love and its potential extreme consequences. They reproduce and make flesh both the skin of life and the skin of death. Howard's use of household gloss paint not only brings her canvases closer to everyday reality, as if they were an extension of the surfaces that we see and touch in our daily lives, but also helps the work stand out and dazzle us with the intensity of the red of the flesh and the black of the sinister, dark shadows that appear in all of her paintings. Her works are a kaleidoscope, alternating between details and close-up views of overlapping backgrounds, ghosts

and illusions. In dealing with life and death and the mystery that they contain, along with their inevitability and intrinsic differences, her work captures and summarises intense moments in which the flow of consciousness—of both Eros and Thanatos—is at its most dramatic and extreme.

However labour-intensive, complex and time-consuming it may be to execute a painting, the final work reproduces the fraction of a second of an imperceptible moment and a vital and mortal spasm, seen as if under a microscope or through the gauzy curtain of memory. The clear gravitational demarcation of the brushstrokes lends a vibrant dynamic that makes the dividing line between life and death even more ambiguous. Is it blood that flows, throbbing with love, with endeavour, with pain? Is it blood that tinges a shroud, a sacrificial altar, a butcher's block?

Paintings are created by the living for the living, but they are also intended and conceived for survivors. A painting may become an epitaph, a tombstone, a memorial to an earlier era that has been lost to the past. The ambiguity created by this gravitational force purposefully makes it impossible to distinguish between the abstract and the figurative in Howard's work. With this kind of physical and organic flow of colour, everything becomes a trace, a mark, a stain left by life.

Already in the two early works *Brilliant White Three* (1998) and *End One* (1998), the white that defines and frames



[5] Hieronymus Bosch (c.1450–1516)
Tabletop of the Seven Deadly Sins and the Four Last Things
Oil on panel

[i] Simone Weil, *Gravity and Grace*, Translated by Emma Crawford and Mario von der Ruhr (London and New York: Routledge Classics, 2002), p. 2.

the composition on the canvas works like an expanse of skin. It seems to be a patch of humanity, and the contrasting background is positioned on it and infiltrates the canvas like a tattoo, a lesion, an abrasion or a burst blood vessel.

If love and death are synonymous with preservation and destruction, self-preservation and self-destruction, then the seven cardinal sins, described by Aristotle as 'the clothes of evil', [ii] are much more ambiguous today as they are interpreted by Western society. Following in the tradition of artists including Hieronymus Bosch, Howard created a series of seven paintings, each one dedicated to one of the cardinal sins (2002–03). These evocative works garner their power to provide visceral impact and inspire ambivalence by subverting formal representation to instead generate a trail of light and bewitching reflections. In this way, Howard reinforces and recalls the dubious, complex and sinister appeal of the seven deadly sins, which perpetually lie in wait. A representation of evil must consider its meaning and the ways in which it will be analysed and judged. In our contemporary, post-industrial society, avarice and gluttony, lust and sloth are all part of the chain of finance and production that creates products

and services. Indeed, these survive and flourish due to the very existence and definition of the seven deadly sins.

In another series by Howard, *Repetition Is Truth – Via Dolorosa* (2005–08), the artist offers a fresh vision of one of the major iconographic and iconic images in the history of art: the Stations of the Cross. Since Medieval times, through the eighteenth century when Giandomenico Tiepolo created his frescos in the Church of San Polo in Venice, to Mel Gibson's contemporary cinematic interpretation of *The Passion*, the arduous path that Christ follows, bearing the cross towards the walls of Golgotha for his own crucifixion, has been synonymous with and a metaphor for the capacity of human beings to inflict cruelty upon others. This episode of utmost evil is about gauging one's own power by causing others pain.

In 2004, the photographs of the unspeakable violence and abuse that American soldiers inflicted on Iraqi prisoners in the Abu Ghraib prison camp were circulated around the world by the media. The contemporary Western world was reminded of the ghosts of the abyss of genocide, the banality of evil, and the hatred that impedes progress toward an ethical and civil utopia—a heavy weight bearing down on culture and history. The contrast between the suffering and humiliation of the victims and the jovial and entertained attitude of their tormentors presented paradoxical and oxymoronic emotions. The viewer's conscience was short circuited with immeasurable and logic-defying repulsion, anguish and dejection. The images resembled a Medieval fresco of hell, with the shocking nudity of the damned and the sardonic grins of devils dressed in camouflage. Indeed, they took the same form that the human imagination has conjured up as a vision of hell over thousands of years—punitive afterlife for the wicked—under all religious beliefs and in all corners of the globe.

Of all the photographs taken at Abu Ghraib, one in particular has been so widely distributed and reproduced by the media that it has become a visual synonym for the tragic events, perhaps in part, paradoxically, because it was the least



[6] Giovanni Domenico Tiepolo (1727–1804)
Carrying the Cross: Christ falls beneath the Cross for the third time, 1749
Oil on canvas
From the series: *The Stations of the Cross*, 9th station

[ii] Aristotle, *The Nicomachean Ethics*, Translated by J. A. K. Thomson (London: Penguin Books, 2004).

explicitly cruel image released. The image is a portrait of a hooded Iraqi prisoner strung up to electrical wires. His arms are outstretched, forming—mere coincidence?—the shape of a cross. His obvious suffering, his anticipation of the fate that awaits him and his pose immediately and inevitably recalls the figure of Christ on the cross at Golgotha. His image speaks of sacrifice, but also transmits the universal symbolic message of man's suffering (reaching beyond Christian confession), the frailty of the body and the precarious nature of human existence. This image, free of rhetoric, devoid of theatricality or construction, more than any other image of our time, is bound to the iconic tradition of the crucifixion in Western art history.

This is a documentary photograph depicting something that actually happened, differentiating the image from a staged version of the Stations of the Cross, whether a religious or artistic reconstruction. Thus, current affairs, history and myth co-exist in this image. Howard uses this powerful photograph as a starting point, a study and the conceptual and visual basis for her version of the fourteen Stations of the Cross that Jesus had to walk before his crucifixion. [iii] This series was exhibited in a deconsecrated Gothic church (the Donna Regina Vecchia Church in Naples). It was hung above the altar between two frescos of Jesus on the cross from the Renaissance period. There, it became an epiphany of pain; timeless yet simultaneously anchored in everyday reality, omnipresent and absurd, yet another symbol of destruction and, ultimately, of self-destruction.

Each of the other fourteen large canvases in the series represents a different station of the cross, offering a visual reincarnation. Much like the seven deadly sins, the stations derive their power from the tragedy of being reduced to their smallest common denominator. This synthesis starts with the image of the hooded prisoner, distilling into blood which then flows into light and pain-filled shadows that lose themselves in the faint glimmer of oblivion. Once again gravity—emphasised by downward brushstrokes—plays a key role in

the visual and conceptual construction of the composition. Gravity weighs it down, just as the cross burdens Christ's body, not just physically, but metaphorically and morally as well. Then, thanks to the potential transience of art and of life, that weight becomes a shadow of the figure's physical existence and tangibility.

In another series of Howard works painted from 2006 to 2008, *Suicide Paintings*, the gravity-determined dripping of blood and the signs of palpitation become ghostlike and obscure. Shapes of figures, animals and events appear highlighted and dazzle against a night sky. Subjects roam across the canvas; suspended on the viscous surface, encrusted in layers of the paint, taking contorted positions, dangling nervously and uncertainly. Bound with ropes, laces and nooses, they recall Pisanello's fifteenth century fresco of two hanged men in the Church of Sant'Anastasia in Verona. They hang upside down, encouraging gravity to relapse. This provides further contrast and another visual oxymoron that strips the images bare and reveals them in all their crude brutality.

The paintings from the exhibition *How To Disappear Completely* (2008) focus on the theme of suicide. This extreme act is almost inexplicable from the viewpoint of those who



[iii] Images of this work, *study*, 2005, can be found on pp. 115–6.

[7] Antonio Pisanello (1395–1455)
St. George and the Princess of Trebizond, detail of
 two hanging men from the left hand side, c.1433–38
 Fresco

the victim leaves behind. It is an act in which Thanatos expresses his impulse for self-destruction, displaying his full potential for emotion and pain. Images of dangerous objects abound, probably taken from printed publications and the internet: a sinister pair of scissors—a potential instrument of self-harm—and a ladder, leading up to the gallows, take on the character of a still life. The sketchy, hurried brushstrokes impart an almost unfinished quality—unfinished like the life of the self-destructive, which is interrupted.

The series sets a deeply melancholic and anguished mood, suspended in time to excruciating effect, similar to the suspense inspired by watching certain films. In some works, faceless figures, deliberately anonymous, dangle from nooses, subject to vertical gravitational pull. The forensic aspect contorts and offers itself for a lyrical yet brutal interpretation. Like the sonnets that Walter Benjamin dedicated to his childhood friend Christoph Heinle, who committed suicide just after turning twenty, the figures dissolve while attempting in vain to find meaning for and in the deaths of those who choose to die.

Like poets and painters before her, such as Brice Marden with his metaphorical Suicide Notes, Howard leaves existential notations. Though anchored in realism, these are not spelled out, but they do seem like notations—like something left behind as an account, an explanation of the inexplicable. In other works, such as *Hooked (Party with Tina)* (2006), the divide between Eros and Thanatos is rendered more ephemeral and ambiguous; we are meant not to understand, but to determine subjectively whether we are witnessing erotic play or a corpse. The painting inspires introspection and maieutic analysis; it fades into the gap between passion and violence, between control and madness, between victim and torturer.

It is in the context of this later duality, and in the context of a case study of a couple's double suicide, that Howard dedicates her most recent series of works to a clinical syndrome that may not be widely known to laypeople, but is recognisable to them all the same. *Folie à deux* (or shared psychosis) is characterised by psychotic behaviour,

principally by delusions shared by two or more people who have a close and intimate relationship. It was described for the first time in France by Charles Lasègue and Jean-Pierre Falret in 1873, and studied further by Alexander Gralnick in the 1940s. In the majority of reported cases in medical literature, patients suffering from *folie à deux* are members of the same family, or a couple (husband and wife). The disease is usually associated with a dominant/submissive relationship, and therefore a torturer/victim relationship. Gralnick maintained that the key was to identify the submissive party, who might not even be conscious of being submissive, as such behaviour is often an attempt to sustain an intimate relationship with the dominant partner. The dominant partner, in turn, is forced to keep contact with reality, while the submissive partner adjusts to the need to become dependent.

External factors are also very important to the development of *folie à deux*. In fact, the couple involved usually lives in a climate of intimate contact and is often isolated from the rest of the world and its influences. In short, with *folie à deux*, co-dependence, the acceptance and sharing of delusional ideas and social isolation often render a couple unable to interact with and analyse reality. This permits delusions to grow or reverberate within the relationship. The delusion may grow until an exterior source manages to intervene or the psychosis is interrupted.

In one of her paintings, Howard illustrates the syndrome through the graphic depiction of a pregnant woman. Her legs are splayed and her head is thrown back, introducing once again the ambiguity and dichotomy typical of the artist's work, open to many potential interpretations just as we may employ many interpretations in viewing and 'reading' our own lives and the lives of others. Does *folie à deux* exist between a mother and her unborn child, between mother and father, between the self and the other, between the self and society, between the self and life itself? It remains an open question. Art is an open question and is itself nourished by the complexity of open questions, and Rachel Howard's paintings are no exception.

Mario Codognato is an art historian and the chief curator at the Museo MADRE, Naples

FOLIE À DEUX
CRESSIDA CONNOLLY



FOLIE À DEUX

Cressida Connolly

When there were four days left to go, Jonathan drew the curtains shut. He wanted to blot out all of the light, but it didn't work. Even when night had fallen, the Lucozade colour of the streetlights shone dimly through the fabric. And when the sun came out a radiant sliver appeared around the edges of the velvet material, like a halo.

"We need to minimise distractions now," he told Evie. "Focus."

Jonathan wore his long hair in a knot at the back of his head. He was pale—a dry, chalky paleness—with a prominent Adam's apple. Evie had loved him for his gentleness, his sincerity. There was nothing cynical in him. When he played his cello there was such an innocence in his concentration. Evie had wanted his goodness to rub off onto her. She was tired of the late nights, the low smoky rooms, of trying to keep up. She was tired of being with people who never noticed anything.

Since they had received their instructions from Michael, Jonathan had started speaking in a flat monotone, like a voice on a recorded helpline. Evie had heard a lot of this voice lately. He read to her in the afternoons. "Blessed is he that readeth, for the time is at hand," the book said. There was only one book in the flat now. Jonathan had given the rest away, when he got rid of most of their furniture. They still had a bed, a table, two chairs. It was enough.

It was stuffy in the flat, with the windows and curtains shut. They were uncomfortable in their wool scarves and jumpers. Evie felt stifled, as if she couldn't breathe. Jonathan had insisted they wear thick clothes, since getting to the part of the book which stated: "I would thou wert hot or cold. Because thou art lukewarm I will spue thee out of my mouth." They had talked about these words: whether they meant actual, bodily heat and cold, or whether they might refer to an ardour of the heart. Evie was inclined to interpret things in her own way. It was a kind of temptation for her. Jonathan had often had to steer her back towards his own, literal reading. More than once they had had to email Michael for verification.

During Jonathan's time in Canada, some friends had taken him along to hear Michael speak. His words had such force, yet he spoke so softly. Sometimes it was as if Michael was not speaking at all, as if his words came from inside your own head. Afterwards, you felt that what he had said were things you'd always known. As if Michael had struck a match in the darkness of your mind, illuminating what was already inscribed there, like a torch flickering across ancient cave paintings.

Not long after Jonathan came back to London he met Evie. She was working in the bar at the hall; a tiny wisp of a girl with wary dark-rimmed eyes and hair like spilled ink. In bed, Jonathan had moved over her body in the dark, very slowly, as if he was trying to learn her by heart. Evie had never had the sense that she was precious before.

She had already moved into Jonathan's flat when Michael announced the week-long workshop in France—his only European engagement. Sixteen of them attended; mostly people from the Netherlands. Jonathan and Evie were the only English ones.

Evie loved Michael straight away. People did. Michael was infinitely patient and kind. He never got angry, but it was a terrible thing to incur his disappointment, as one or two of the people at the workshop had done, by questioning his word. "You are free to leave," he told them, sadly. After that they went about looking miserable. But they didn't go.

As soon as she knew about the baby, Evie had emailed Michael with the news. "The spirit and the bride say, come," he replied. It was a line she recognised from the book. Evie was ecstatic. They would go to him, live alongside him while they waited for the baby to be born. But before Jonathan had even begun to look into flights, word came from Michael. Soon they would meet again, and be together. Not a union of the flesh, but of the spirit. The time was coming. They were to stay where they were and make preparations over the following months.

In the bath, alone, Evie looked down at her nakedness and cried.

As Jonathan became more and more preoccupied with matters of the spirit, Evie could not escape a new awareness of his body. It was as if she had never really looked at him before. She noticed threads of grey in his hair above his ears. The beds of his fingernails seemed unnaturally drained of colour, as if he had been keeping his fingers underwater. There was the voice he put on. And she sensed the fear in him, beneath the certainty. Sometimes she could smell his fear, like the smell of distant onions frying. When he wanted to make love, she turned away.

Eleven weeks passed, then thirteen, then seventeen. Her nipples darkened and expanded, like sea anemones. The child kicking felt like a bird flapping against the bars of her ribcage. She sensed herself retreating. At last word came from Michael that it was time.

“How long?” Jonathan asked.

“Ten days,” came the reply.

They did not go out anymore. A package arrived containing the kit from Michael. He had handwritten a note: “Be thou faithful unto death and I will give thee a crown of life.” Evie woke early in the mornings and lay on her side watching the light seep through the red curtains.

On the final day, Michael sent word. They must have courage and be joyful in their souls. And he asked a last thing from them, a thing more difficult than any they had faced before: the Lord had suffered alone, died alone, risen alone. Now Jonathan and Evie must do the same, if they were to be united in Majesty.

The appointed hour was seven o’clock. It was the seventh day of the seventh month. They were naked, as Michael had instructed them to be. Jonathan filled a glass with water and handed it to Evie, then a second for himself. His body felt inert against hers when they held each other. “It won’t be long. We’ll be together,” he whispered into her hair. “I’ll tap on the wall. I’ll be just

there, on the other side.” He shut the door quietly behind him and the bedroom door after that.

Alone in the room with the table and chair, Evie sat on the floor. She looked at the tablets—three were white and one was brown and glossy, like a beetle—and at the bag and the tape. She looked at the water in the glass. Then she lay down and looked through the glass, at the carpet and the blurred legs of the chair. She could see tiny motes moving through the water and she wondered whether they were made of dust or air. Perhaps they were bacteria, alive.

She heard knocking from the wall behind her: four short taps. There was a pathetic gaiety in the rhythm. She rolled over and knocked back. The sounds came again and again she answered. Evie examined the fine hairs on her arms. The empty fridge hummed. Presently there was further tapping and she tapped back in reply. She heard the traffic from the main road, several streets away, and wondered whether it was possible from this distance to discern the noise of a lorry from the sound of a bus. After a time the knocking came again, twice, but the gap between the knocks was faltering. She knocked back, gently.

After that there was no more sound from the other side of the wall.

Evie didn’t move. When she stood up there would be a lot to do. But for now there was no hurry, she could just lie here and let her mind wander. In her solitude there was so much freedom. And she would not be alone for long: the baby would come. She thought of the smell of rain on hot pavements, a smell like Sellotape and the hard icing on a fruit cake. There was so much in the world. Bells and orchards and swallows flitting through the air at dusk; the hunched shadows of trees on lawns, bees, the mournful brightness of a cinema on a street at night. So many beautiful things.

Cressida Connolly is an author and journalist



PAINTINGS



RACHEL HOWARD



Untitled, 1996
Household gloss on canvas, 36 x 36 in

RACHEL HOWARD



Untitled, 1997
Household gloss on canvas, 72 x 72 in

RACHEL HOWARD



Brilliant White Three, 1998
Household gloss on canvas, 24 x 24 in

RACHEL HOWARD



End One, 1998
Household gloss on canvas, 72 x 72 in

RACHEL HOWARD



End Two, 1998
Household gloss on canvas, 72 x 72 in

RACHEL HOWARD



Brilliant White Ten, 1998
Household gloss on canvas, 24 x 24 in

RACHEL HOWARD



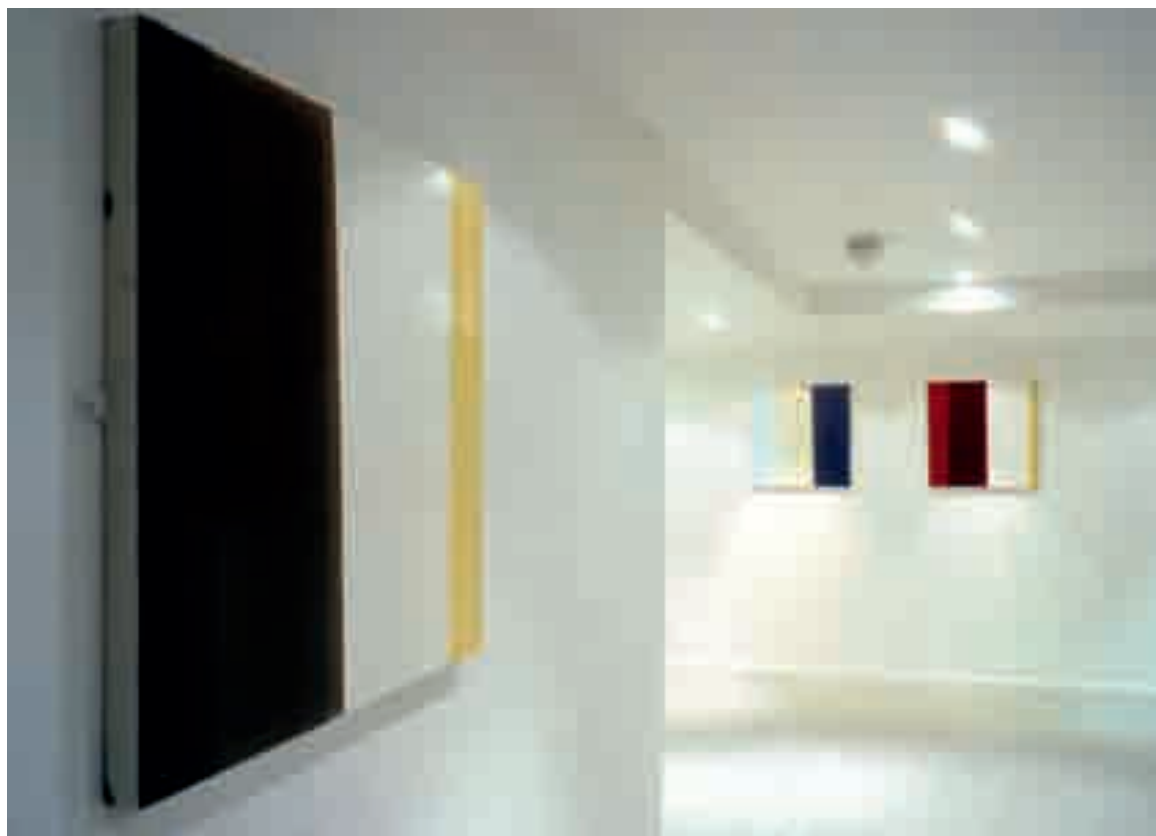
Light Blue Right, 1999
Household gloss on canvas, 24 x 24 in

RACHEL HOWARD



Green, 1998
Household gloss on canvas, 72 x 72 in

RACHEL HOWARD



Rachel Howard: New Paintings (Installation View)
A22 Gallery, London, 1999

RACHEL HOWARD



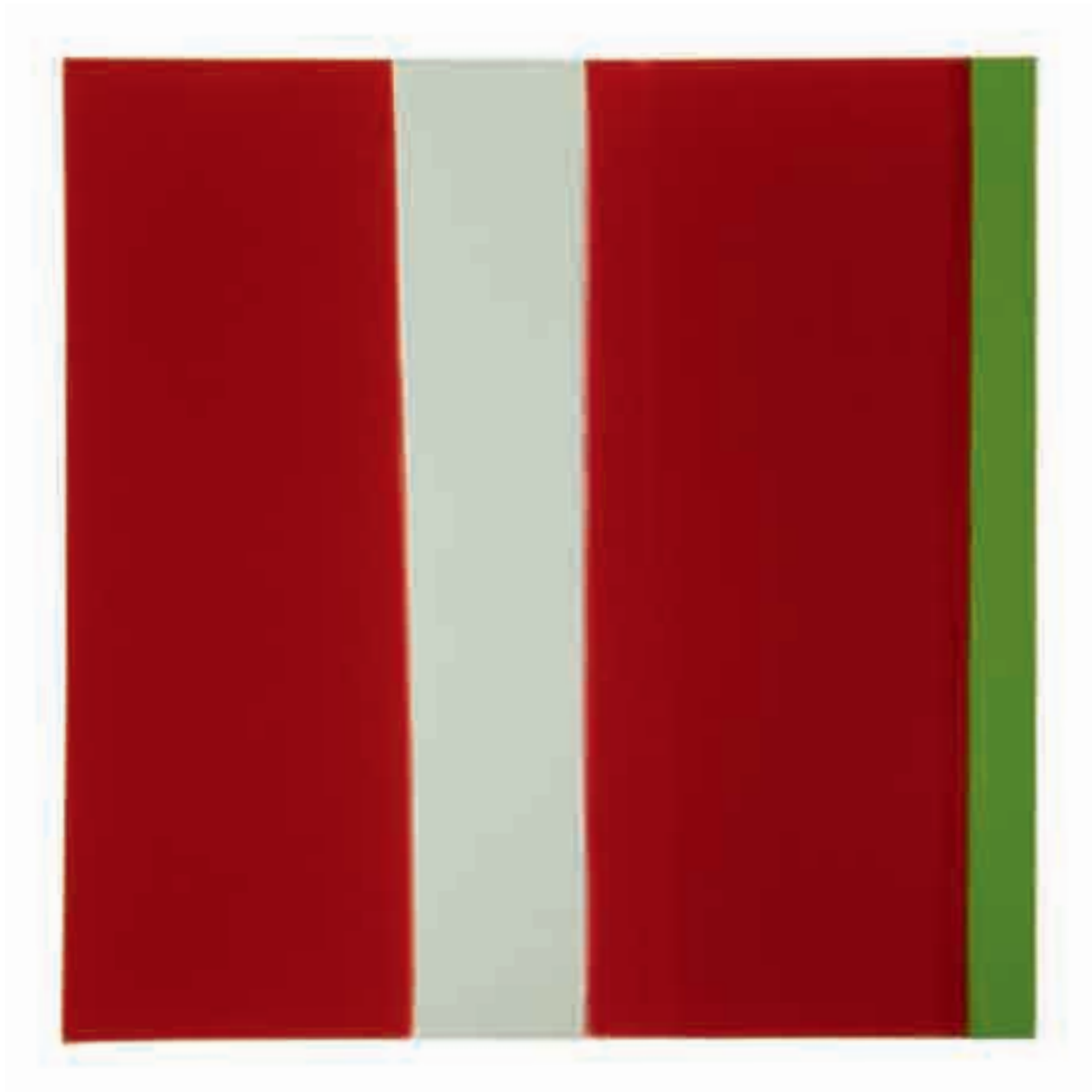
Brilliant White Five, 1999
Household gloss on canvas, 24 x 24 in

RACHEL HOWARD



Untitled (Pink/Red), 1999
Household gloss on canvas, 84 x 84 in

RACHEL HOWARD



Brilliant White Seven, 1999
Household gloss on canvas, 24 x 24 in

RACHEL HOWARD



Red/Orange, 1999
Household gloss on canvas, 84 x 84 in

RACHEL HOWARD



Brilliant White, 1999
Household gloss on canvas, 96 x 96 in

RACHEL HOWARD



Rachel Howard: New Paintings (Installation View)
A22 Gallery, London, 1999

RACHEL HOWARD



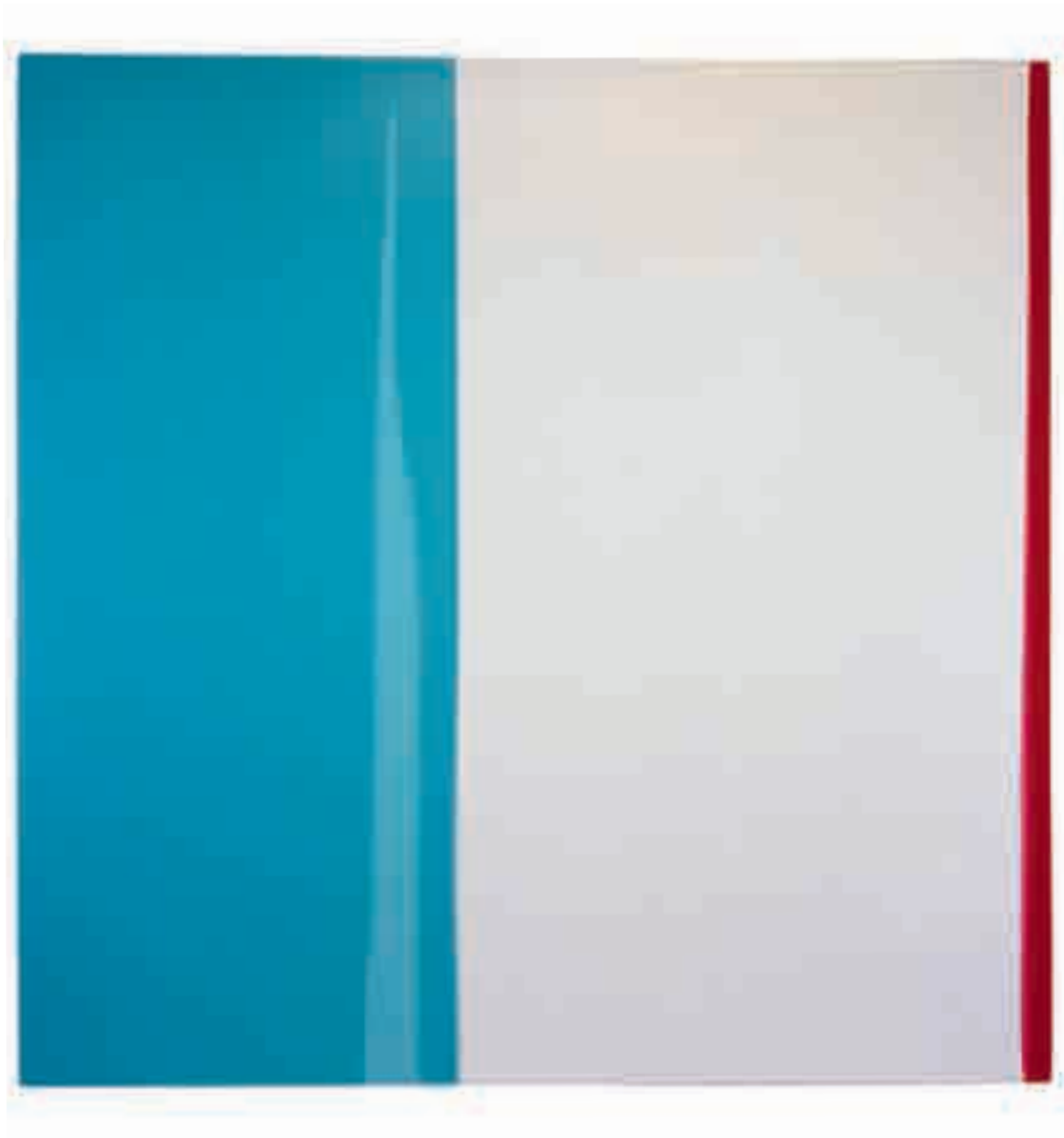
Untitled, 2000
Household gloss on canvas, 15 x 15 in

RACHEL HOWARD



Visual Memory (White), 2000
Household gloss on canvas, 24 x 24 in

RACHEL HOWARD



Pure Brilliant White, 2000
Household gloss on canvas, 96 x 96 in

RACHEL HOWARD



Contrast, 2000
Household gloss on canvas, 96 x 96 in

RACHEL HOWARD



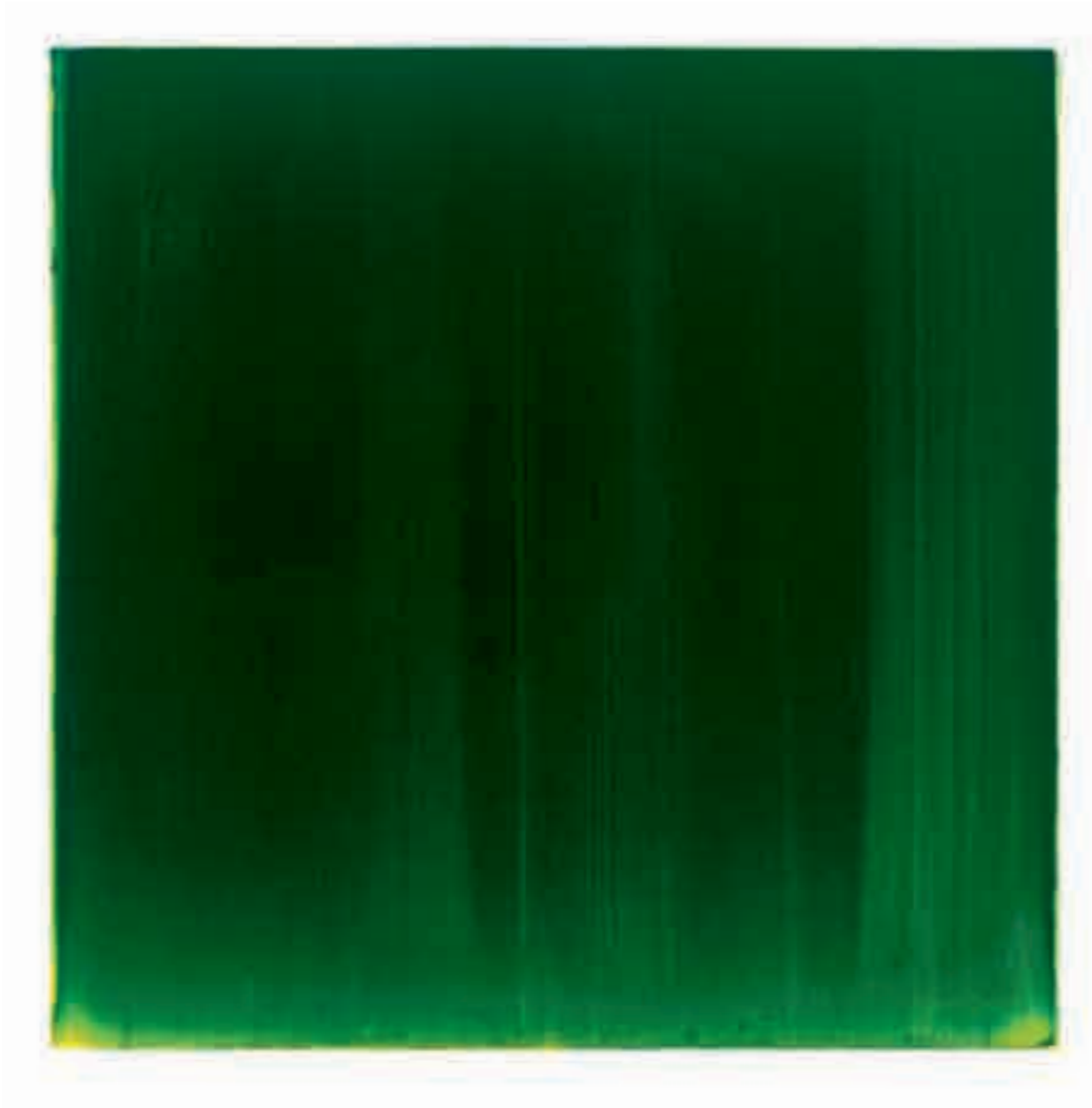
Study 5, 2001
Household gloss on canvas, 12 x 12 in

RACHEL HOWARD



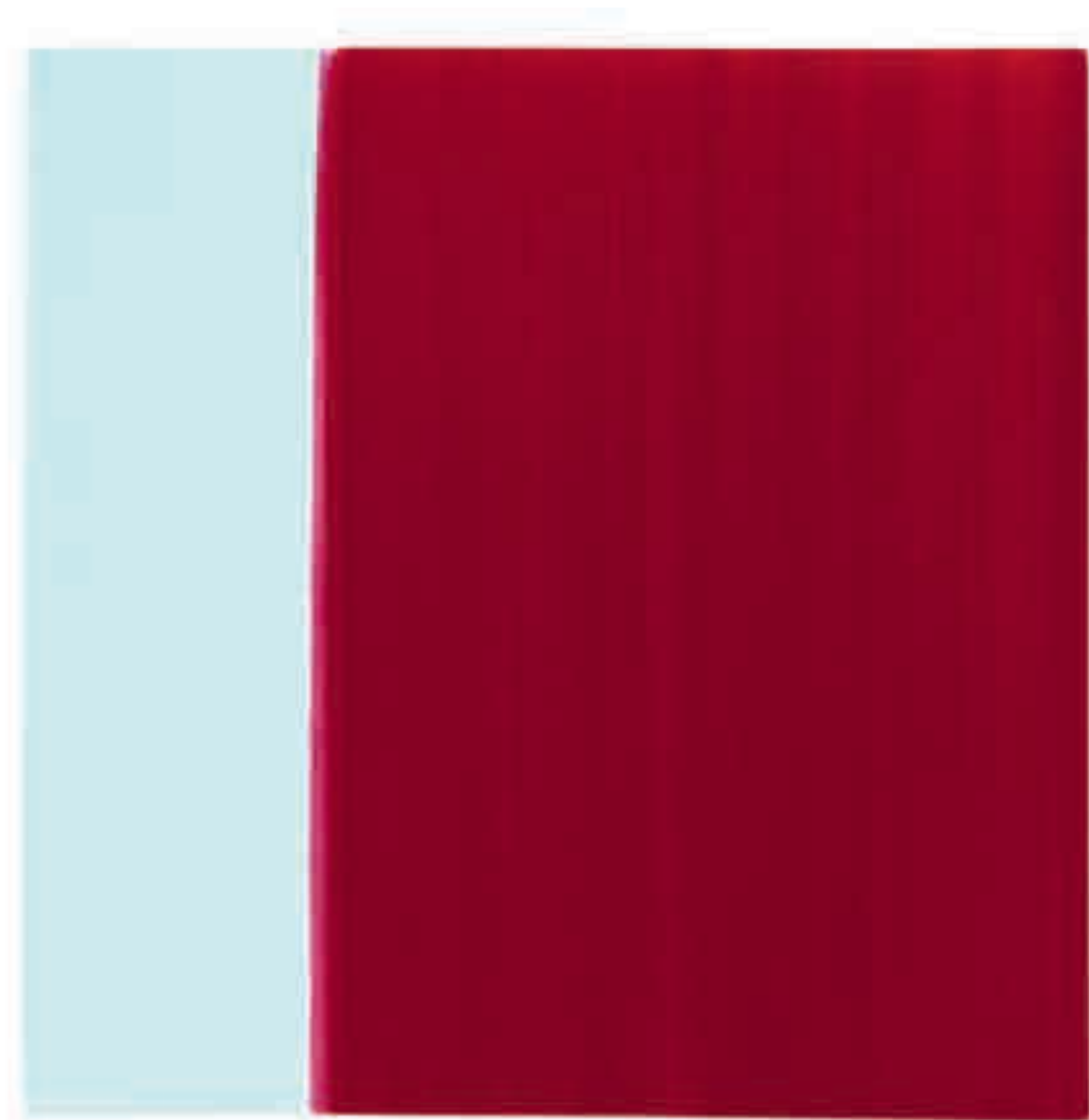
Epiphany (2), 2001
Household gloss on canvas, 24 x 24 in

RACHEL HOWARD



Study 6, 2001
Household gloss on canvas, 12 x 12 in

RACHEL HOWARD



Blue, 2001
Household gloss on canvas, 24 x 24 in

RACHEL HOWARD



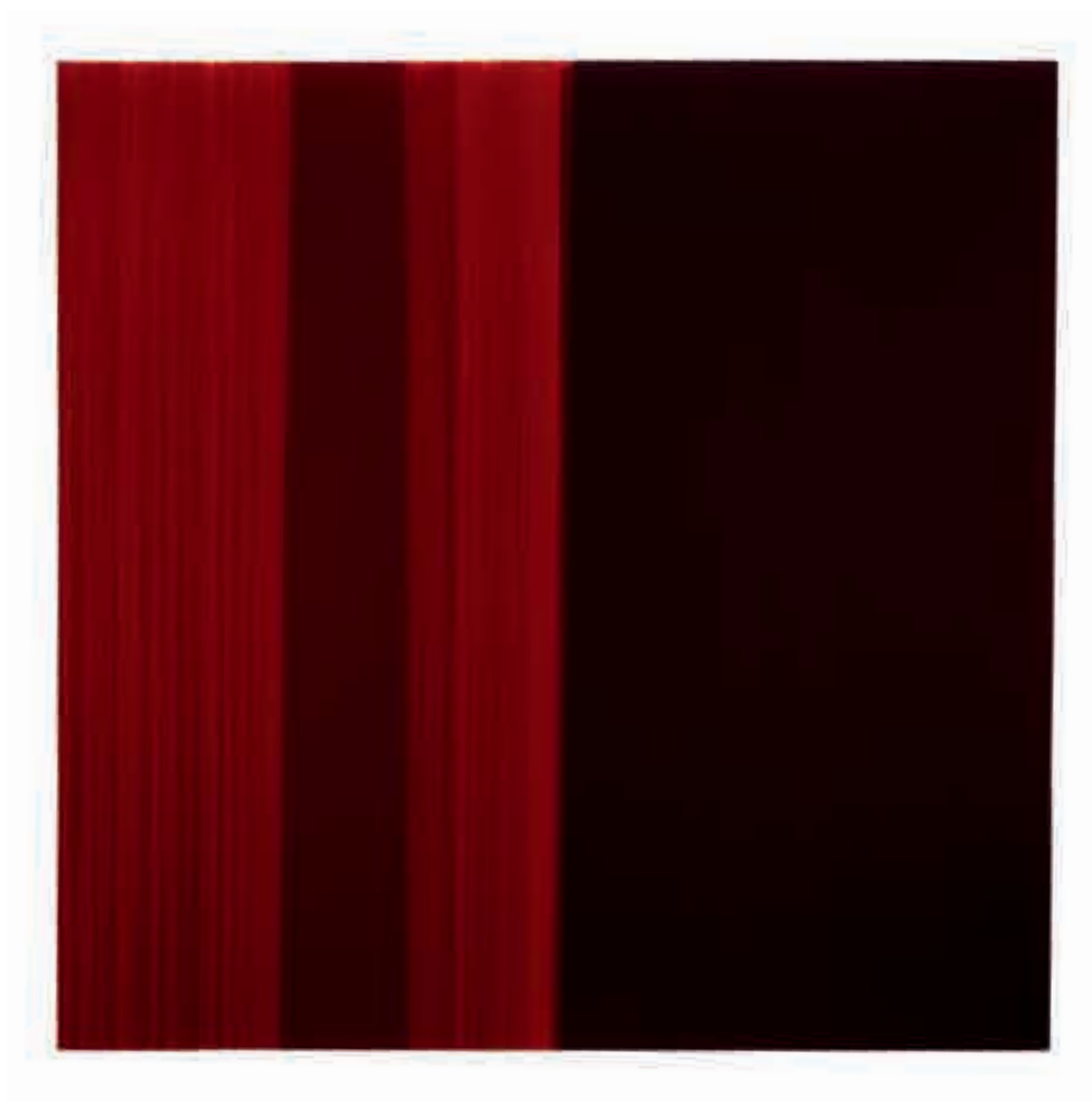
Study 1, 2001
Household gloss on canvas, 12 x 12 in

RACHEL HOWARD



Yellow, 2001
Household gloss on canvas, 24 x 24 in

RACHEL HOWARD



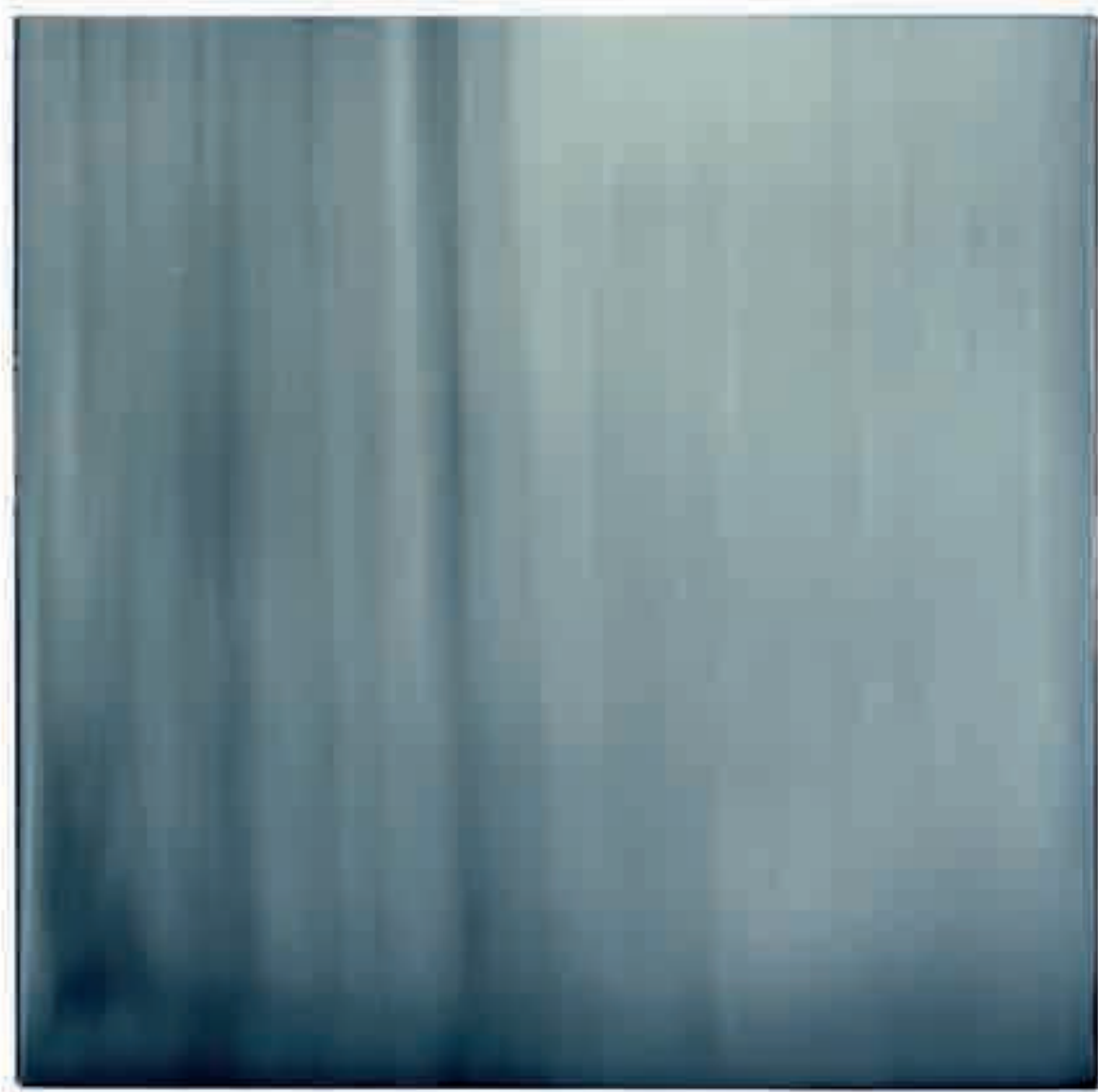
Fecund, 2001
Household gloss on canvas, 84 x 84 in

RACHEL HOWARD



Orange and Green, 2002
Household gloss on canvas, 24 x 24 in

RACHEL HOWARD



Grey, 2002
Household gloss on canvas, 24 x 24 in

RACHEL HOWARD



Rose Pale, 2002
Household gloss on canvas, 84 x 84 in

RACHEL HOWARD



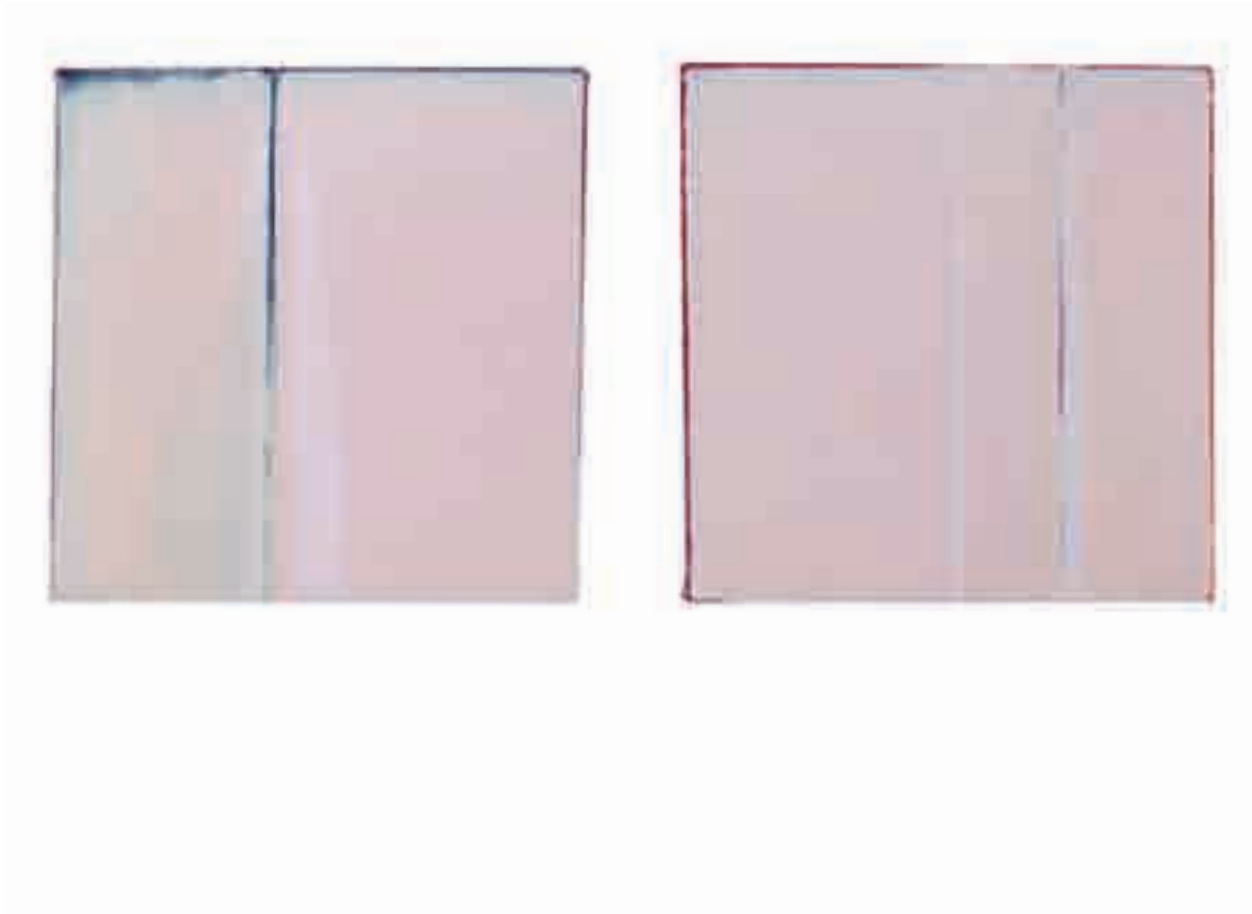
Moribund, 2002
Household gloss on canvas, 84 x 84 in

RACHEL HOWARD



Tightrope (Installation view)
Shaheen Modern and Contemporary Art, Cleveland, 2002

RACHEL HOWARD



Left Right, 2002

Household gloss on canvas, diptych, each panel 12 x 12 in

RACHEL HOWARD



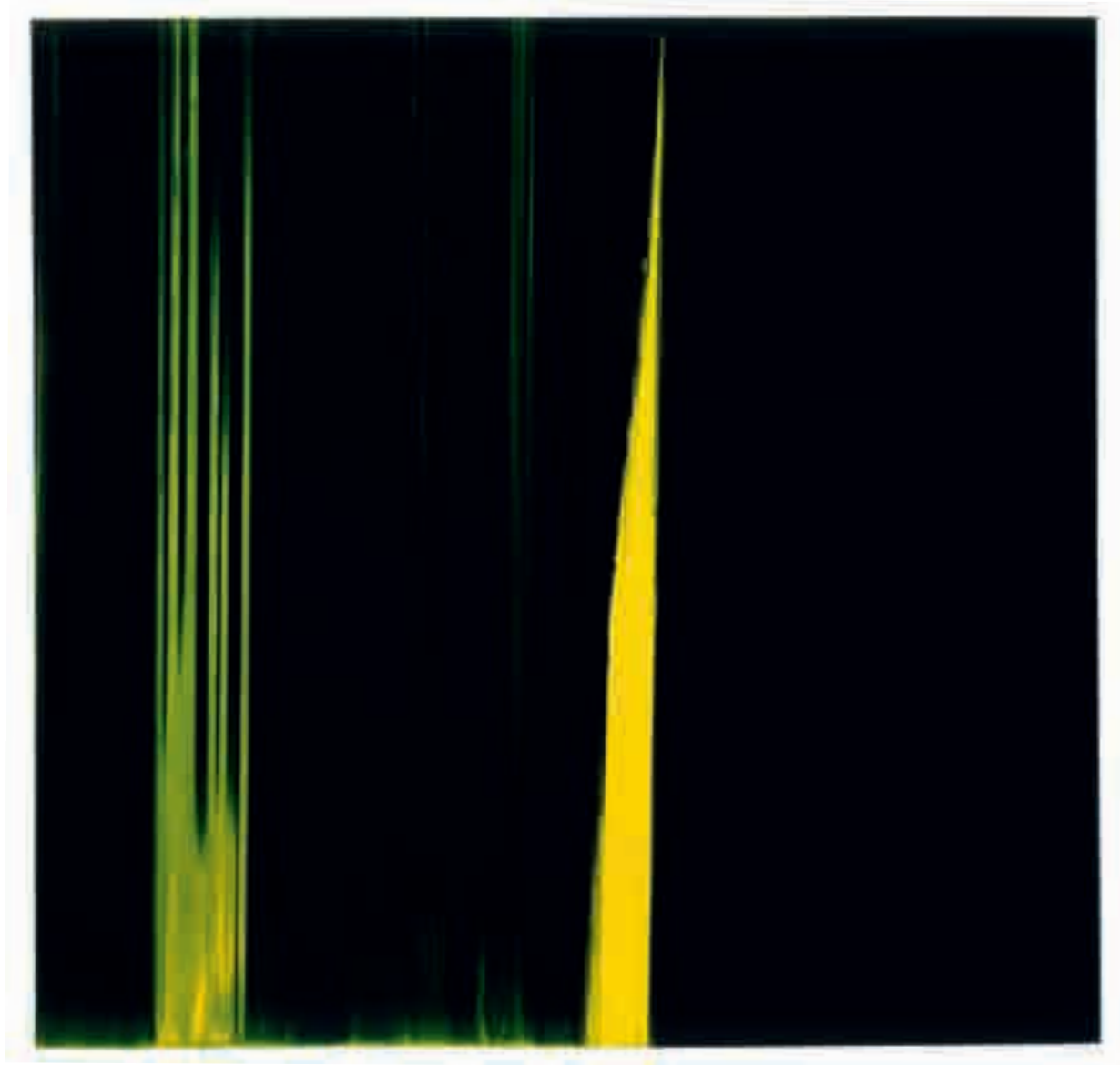
Split, 2002
Household gloss on canvas, 12 x 12 in

RACHEL HOWARD



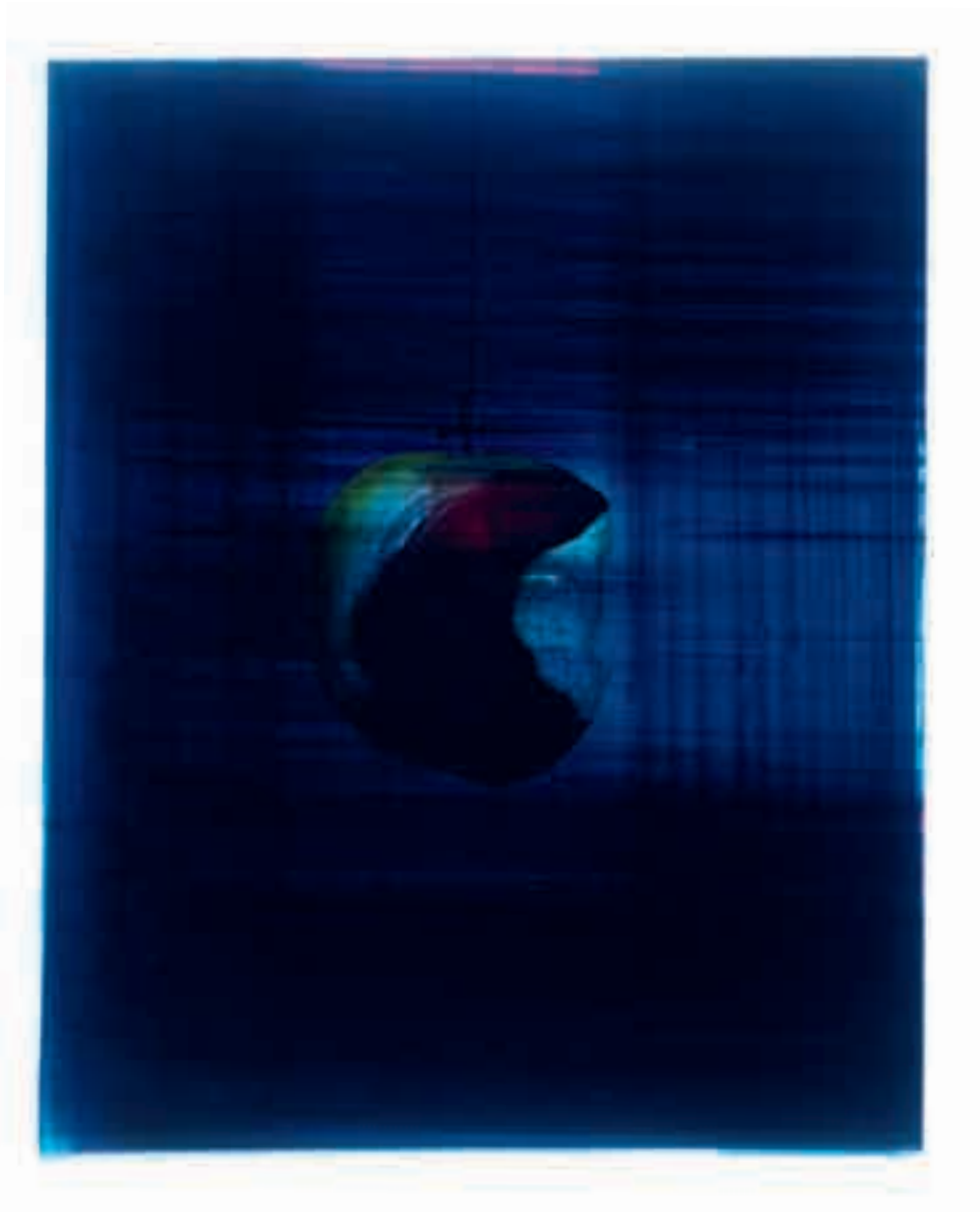
Can't Breathe Without You, 2002
Oil and household gloss on canvas, 10 x 12 in

RACHEL HOWARD



No Green, 2002
Household gloss on canvas, 84 x 84 in

RACHEL HOWARD

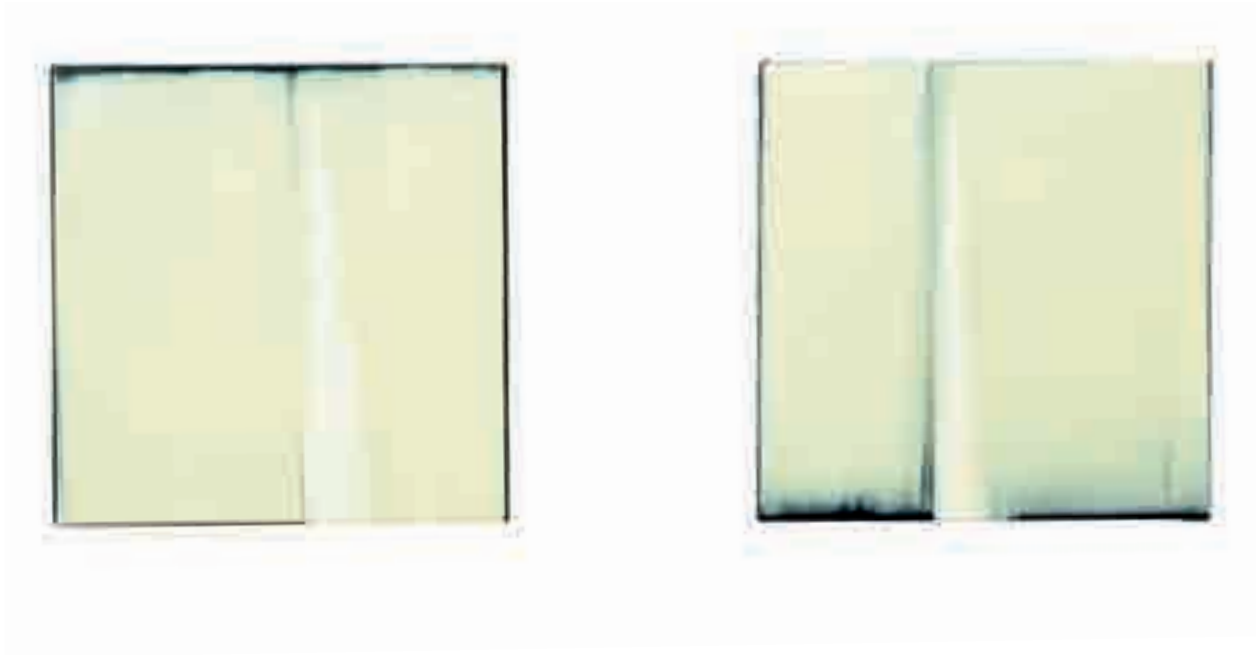


Still Life, 2002-03
Oil and household gloss on canvas, 30 x 24 in



Can't Breathe Without You (Installation view)
Anne Faggionato, London, 2003

RACHEL HOWARD



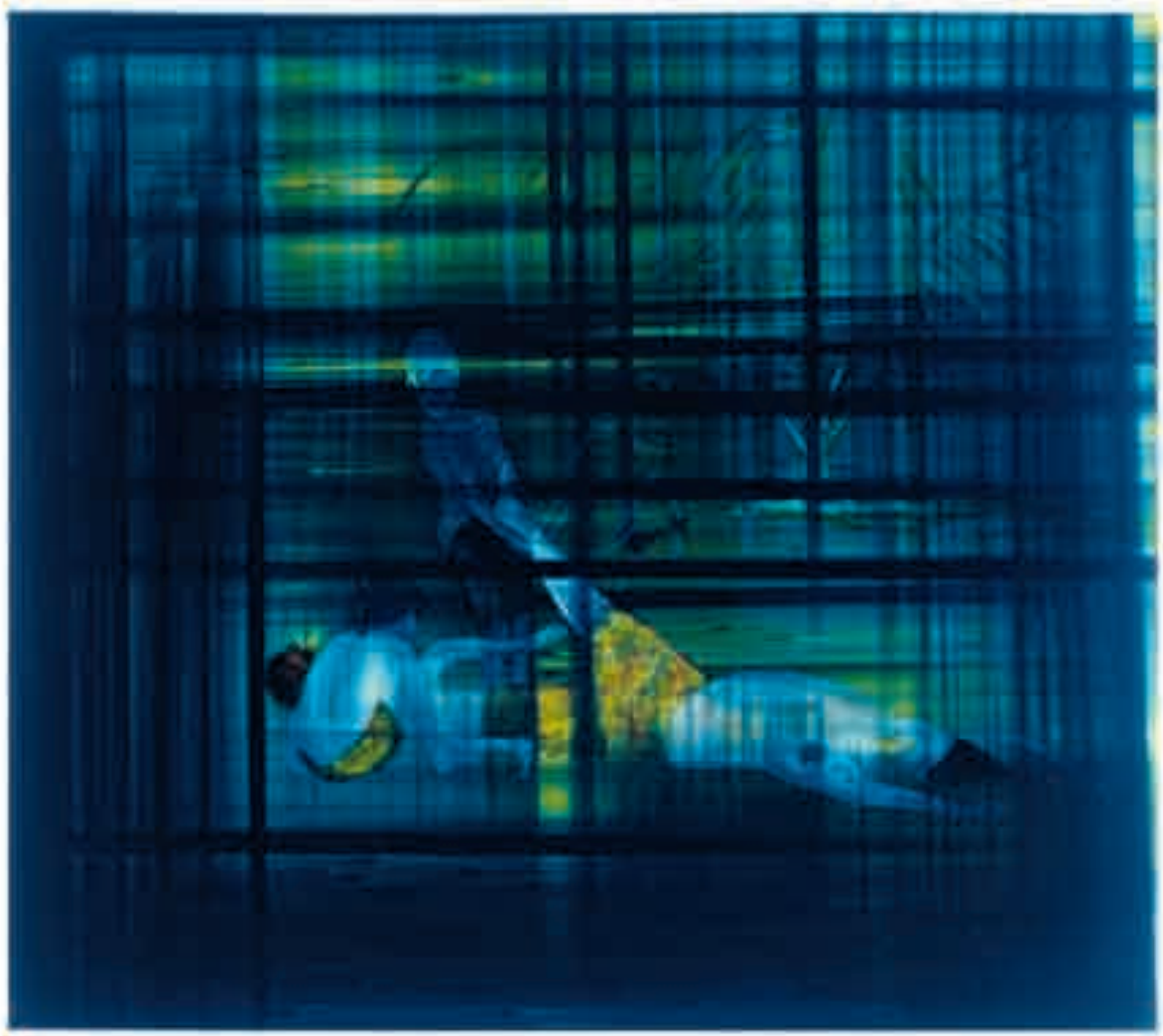
Diptych White and Black, 2002-03
Household gloss on canvas, diptych, each panel 12 x 12 in

RACHEL HOWARD



Truce, 2002-03
Household gloss on canvas, 120 x 84

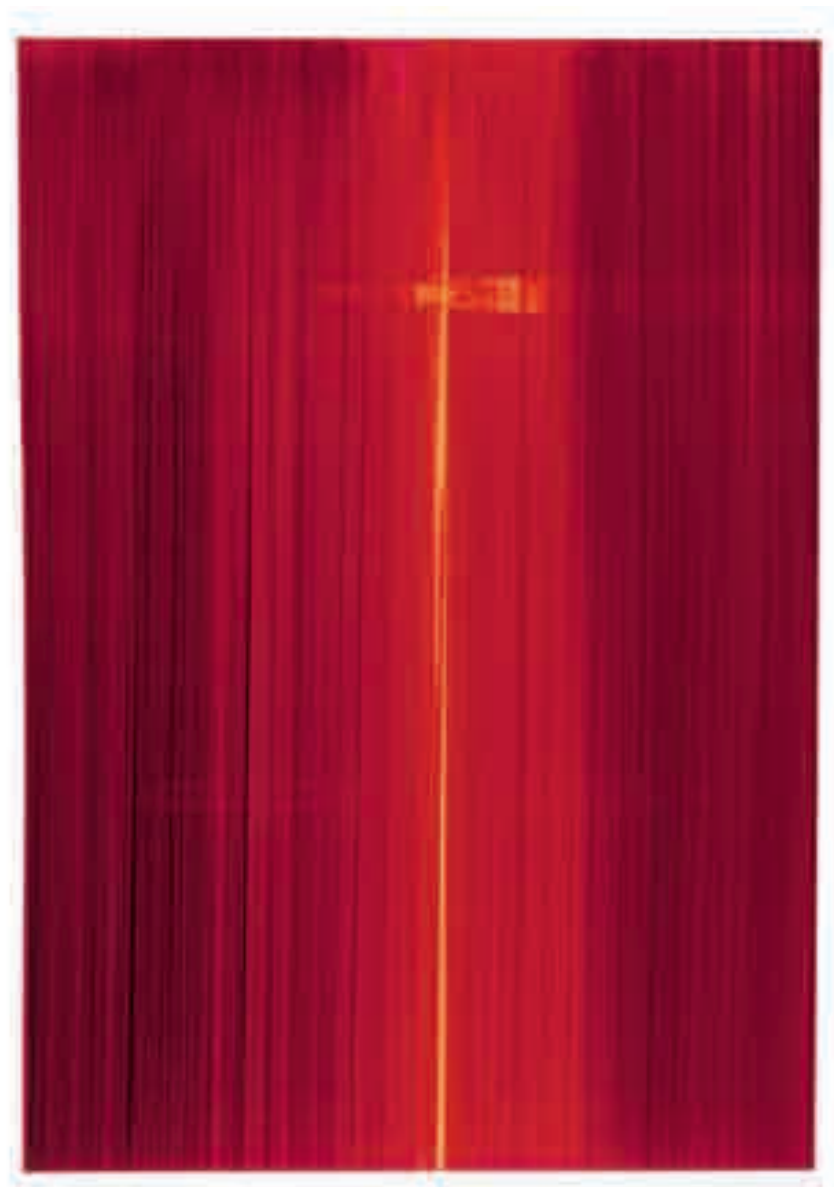
RACHEL HOWARD



Troncones, 2003

Origami paper, oil and household gloss on canvas, 35 x 40 in

RACHEL HOWARD



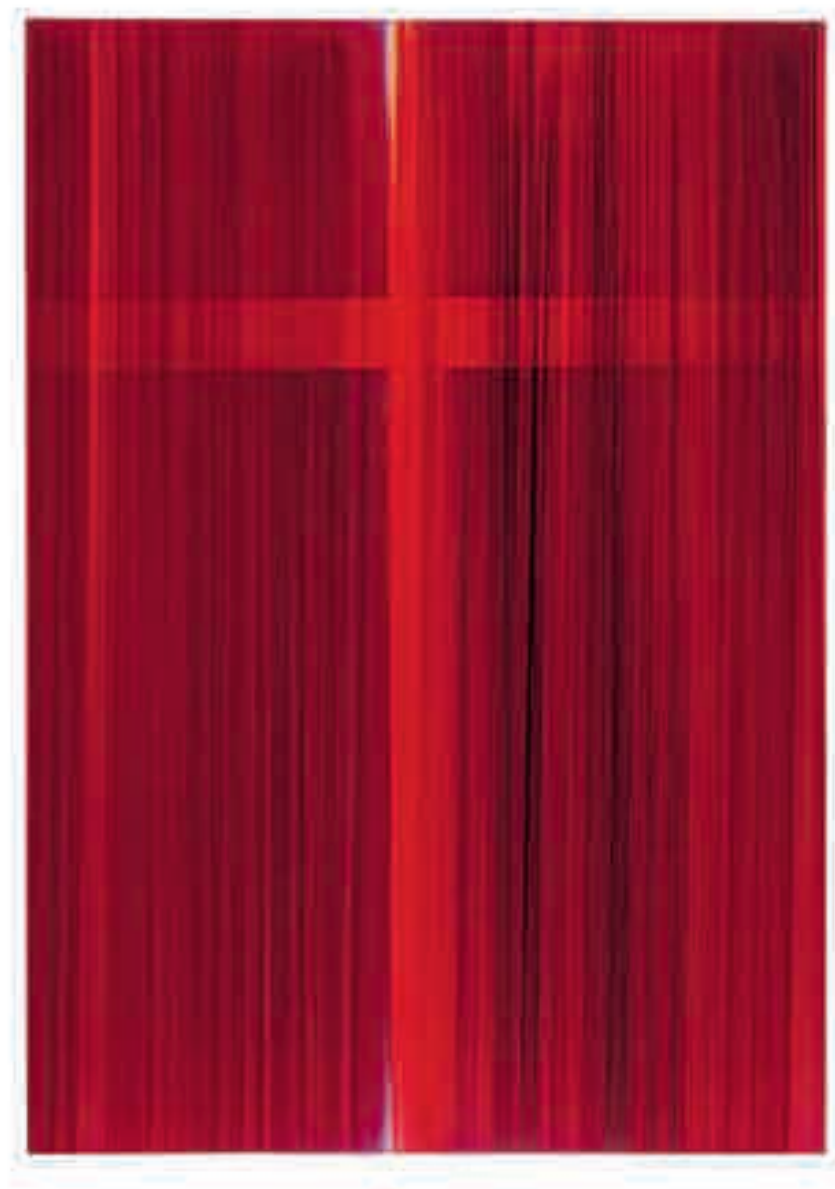
Avarice, 2002-03
Household gloss on canvas, 120 x 84 in

RACHEL HOWARD



Pride, 2002-03
Household gloss on canvas, 120 x 84 in

RACHEL HOWARD



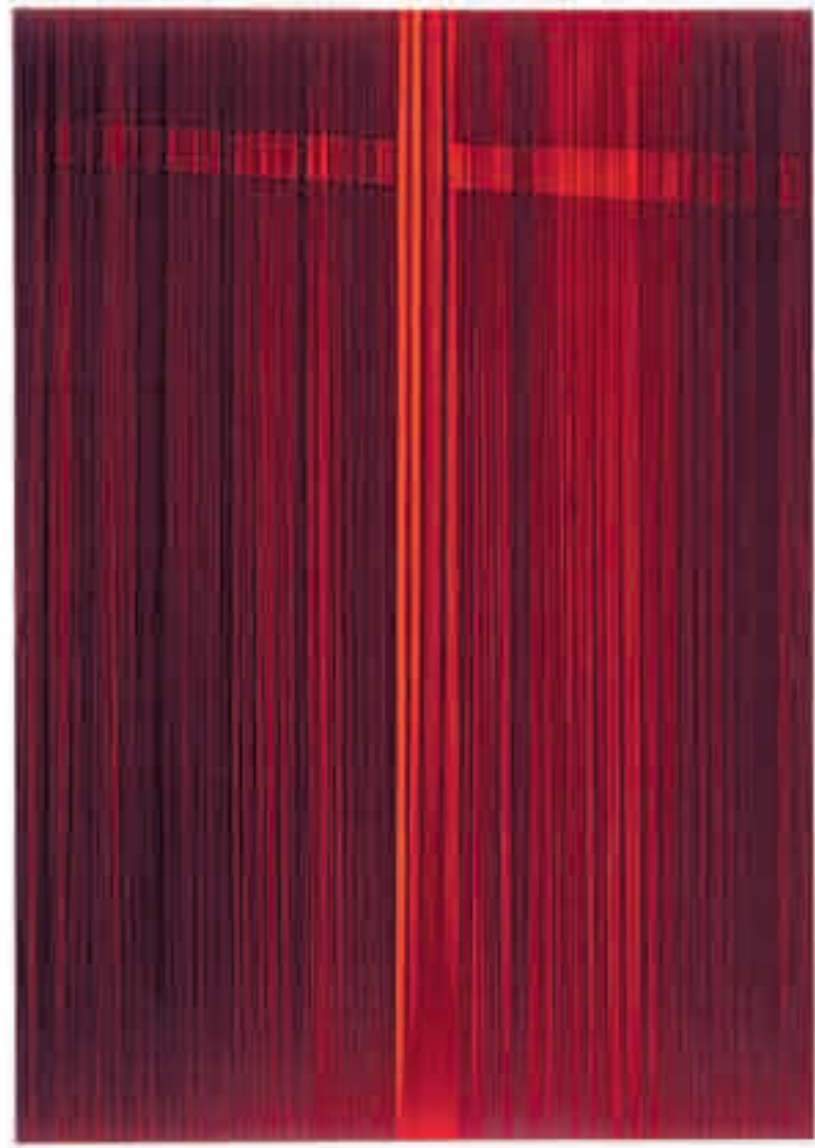
Lust, 2002-03
Household gloss on canvas, 120 x 84 in

RACHEL HOWARD



Sloth, 2002-03
Household gloss on canvas, 120 x 84 in

RACHEL HOWARD



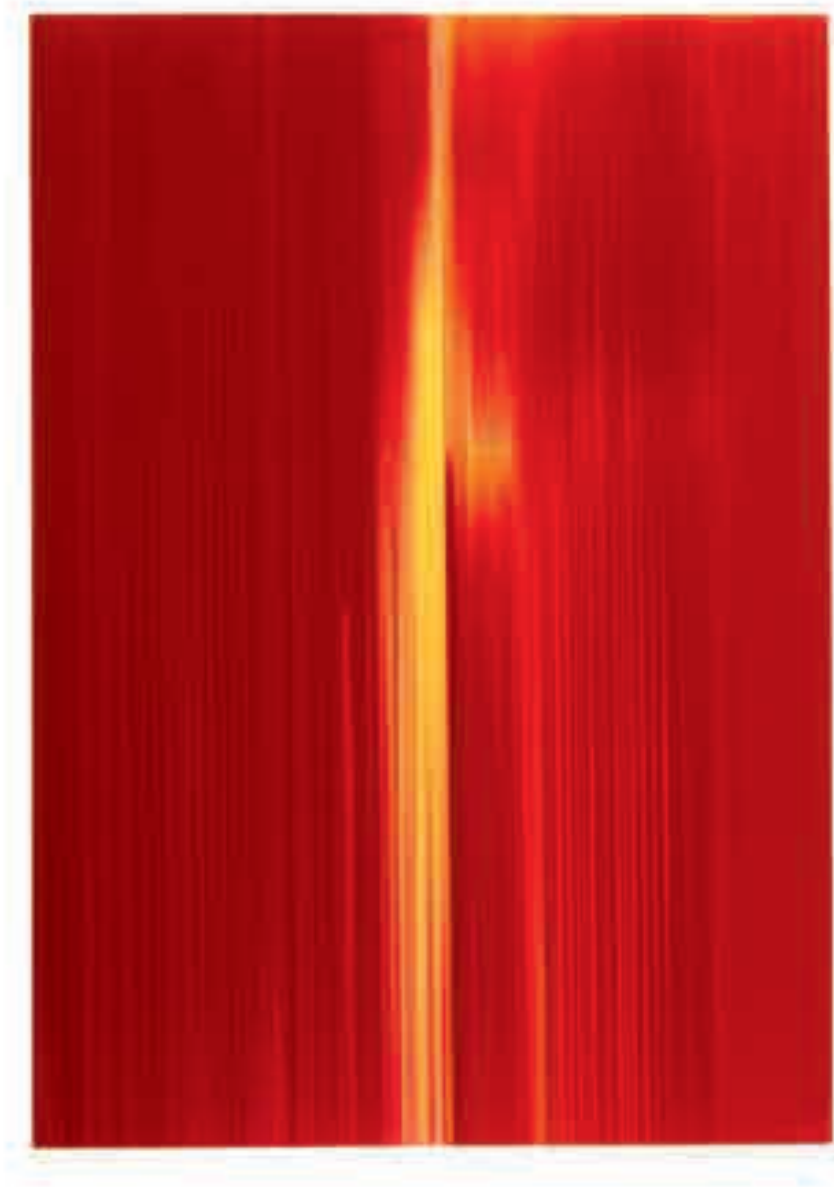
Anger, 2002-03
Household gloss on canvas, 120 x 84 in

RACHEL HOWARD



Envy, 2002-03
Household gloss on canvas, 120 x 84 in

RACHEL HOWARD



Gluttony, 2002-03
Household gloss on canvas, 120 x 84 in

RACHEL HOWARD



Guilty (Installation view)
Bohen Foundation, New York, 2003

RACHEL HOWARD



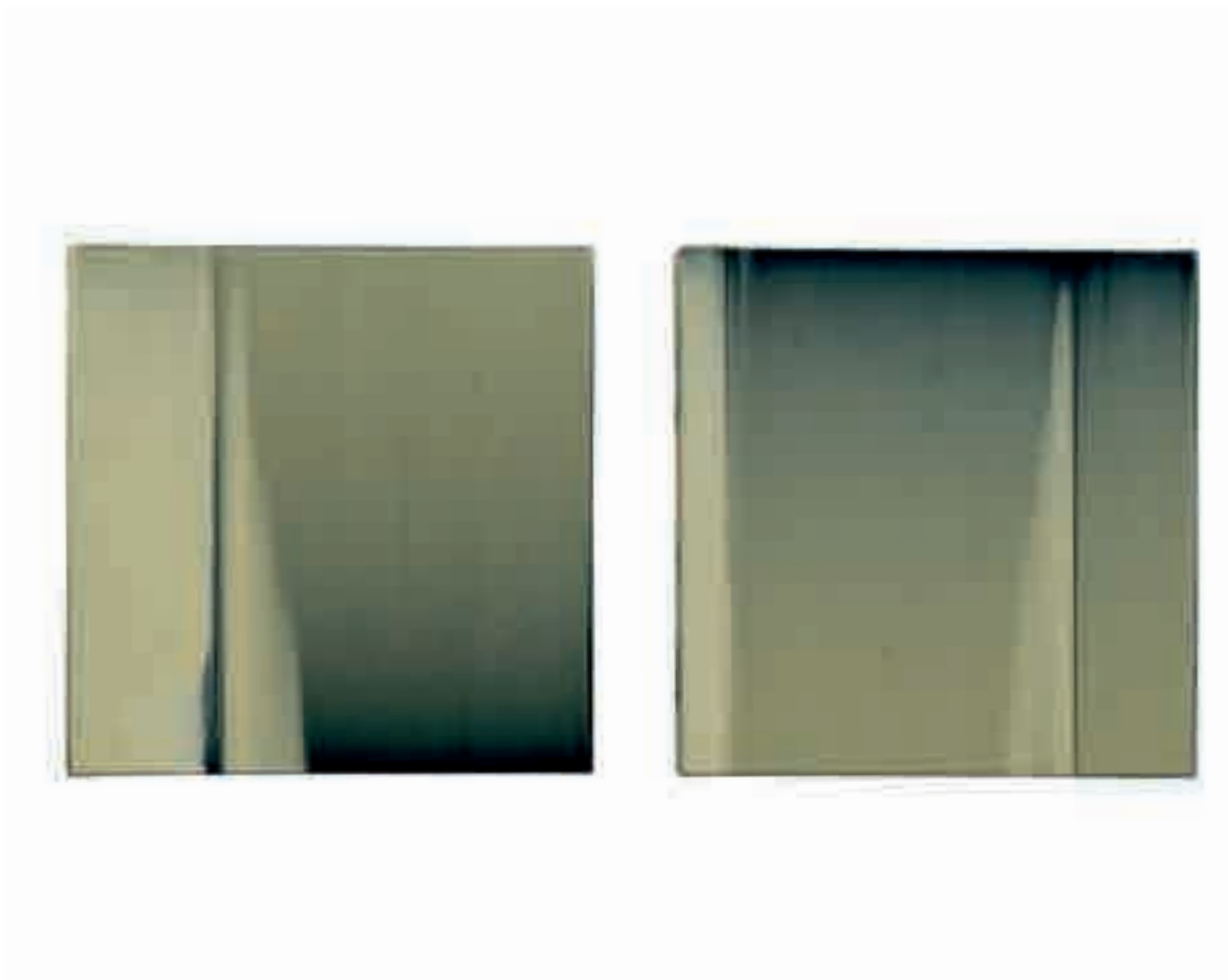
Deadline, 2002-03
Household gloss on canvas, 108 x 108 in

RACHEL HOWARD



Theophoric, 2003-04
Household gloss on canvas, 108 x 72 in

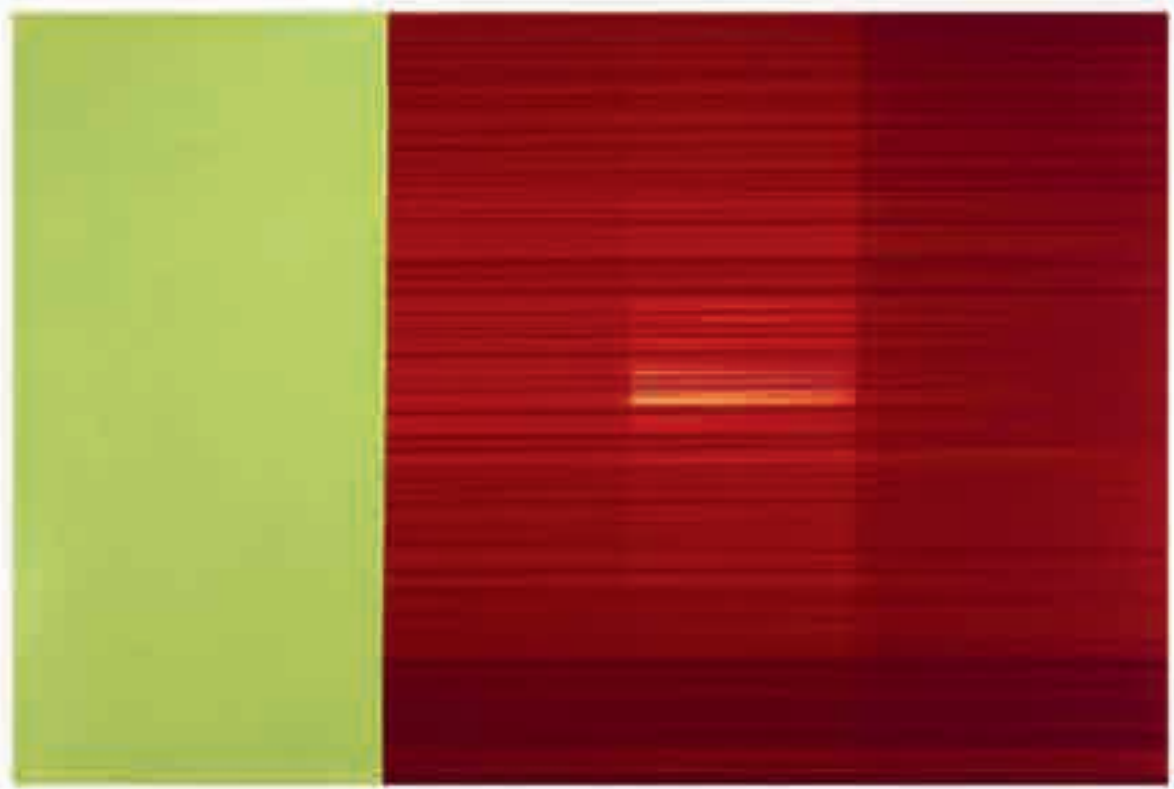
RACHEL HOWARD



Concordia, 2004

Household gloss on canvas, diptych, each panel 12 x 12 in

RACHEL HOWARD



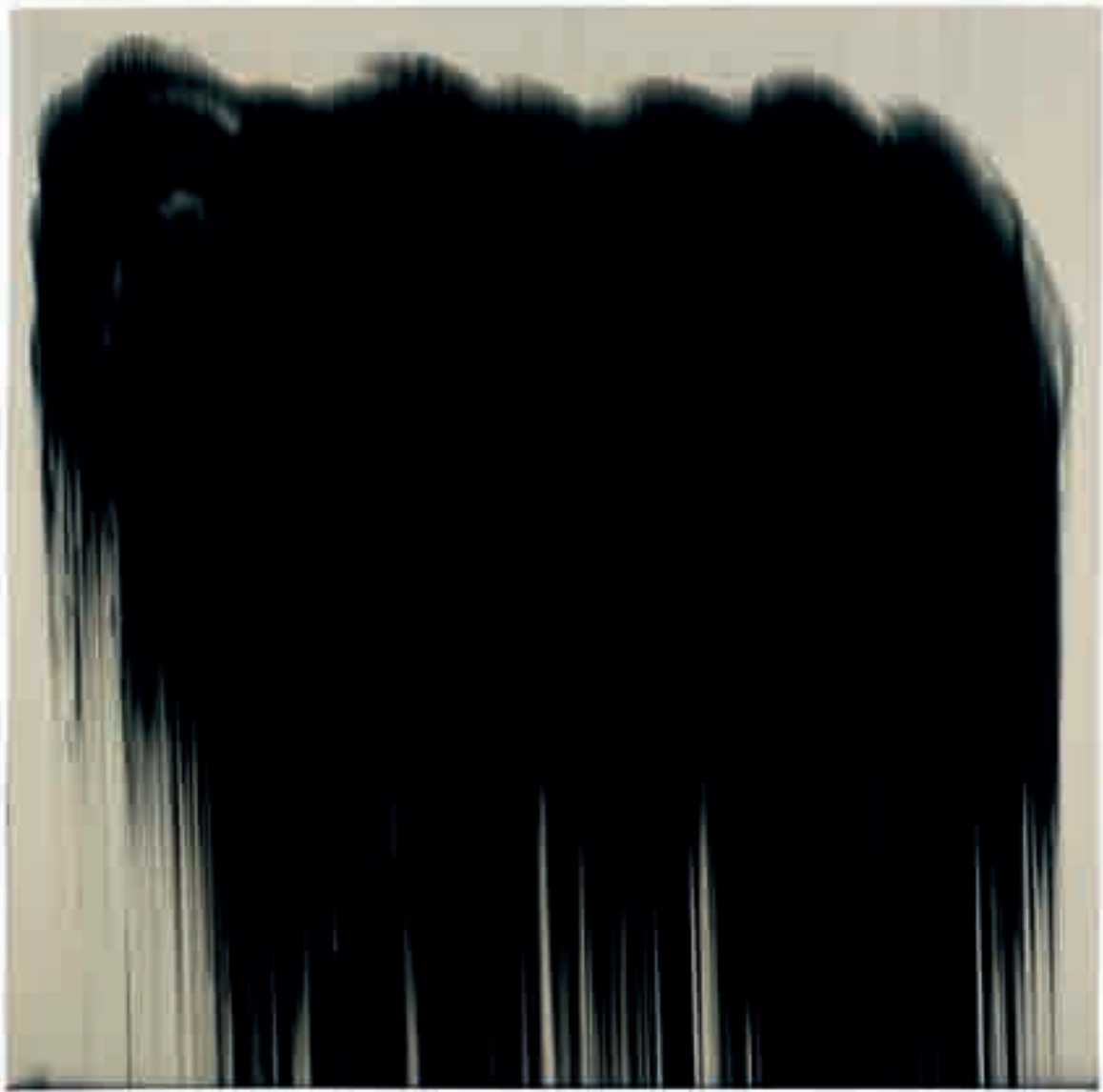
The Marriage, 2003-04
Household gloss on canvas, 72 x 108 in

RACHEL HOWARD



Believer, 2004-05
Household gloss on canvas, 108 x 72 in

RACHEL HOWARD



Elephant, 2004-05
Household gloss on canvas, 84 x 84 in

RACHEL HOWARD



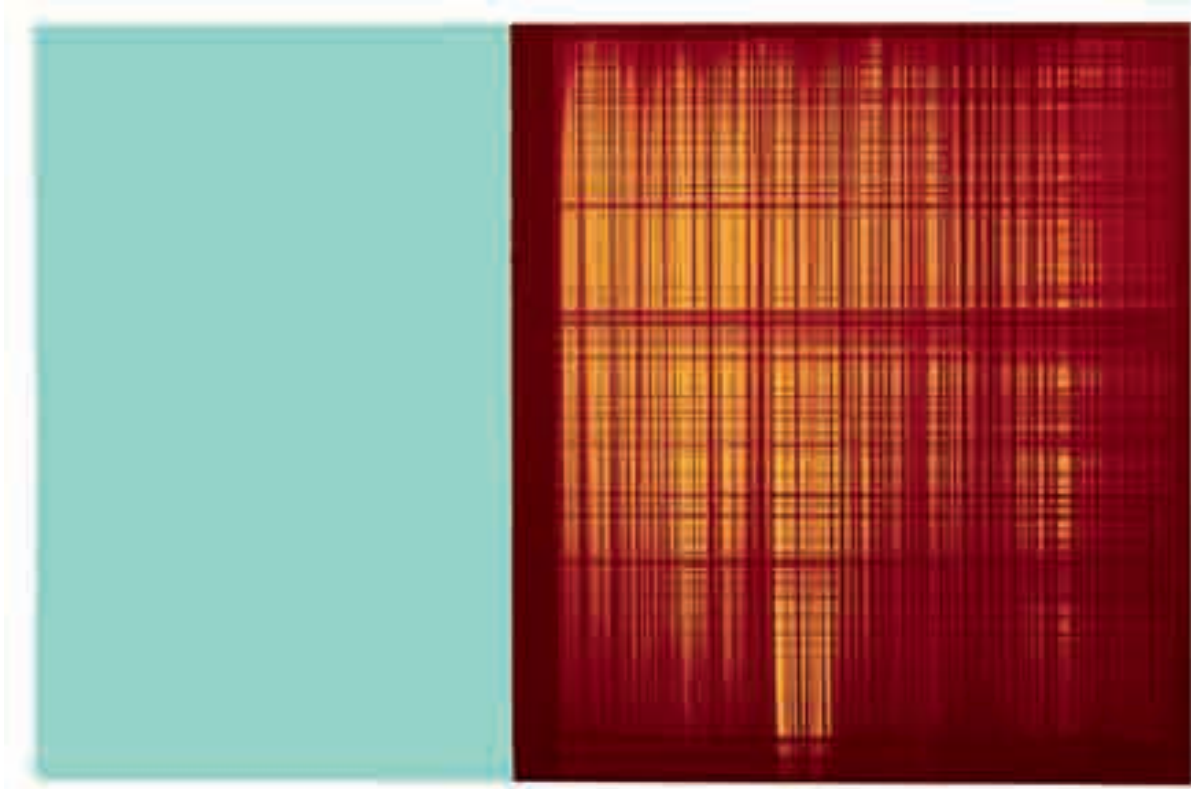
Eva, 2005
Household gloss on canvas, 66 x 48 in

RACHEL HOWARD



Black Dog, 2005
Household gloss on canvas, 8 x 10 in
37106

RACHEL HOWARD



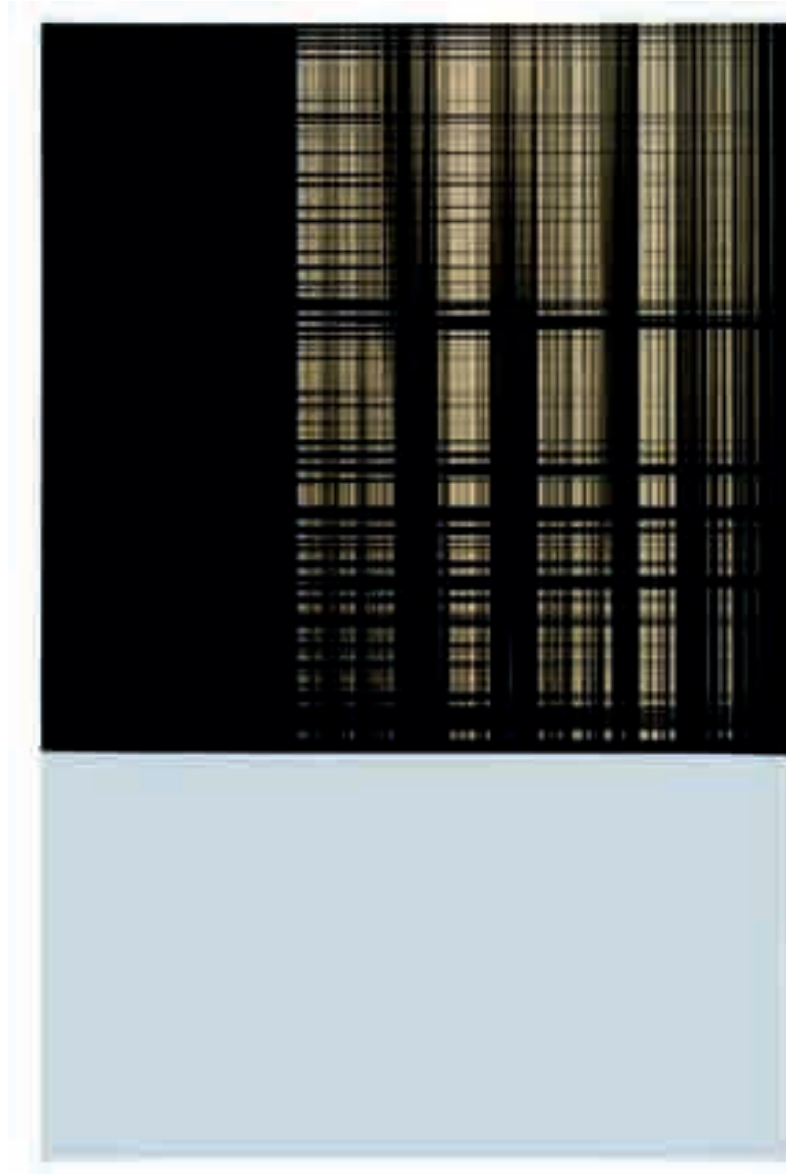
Fantasy Structure (Red), 2006
Household gloss and acrylic on canvas, 75 x 114 in

RACHEL HOWARD



Fantasy, 2006
Household gloss on canvas, 114 x 75 in

RACHEL HOWARD



Visual Memory (London), 2006
Household gloss and acrylic on canvas, 114 x 75 in

RACHEL HOWARD



Rachel Howard: New Paintings (Installation view)
Gagosian Gallery, Los Angeles, 2007

RACHEL HOWARD



London Painting (Battersea Bridge), 2006
Household gloss on canvas, diptych, each panel 16 x 16 in

RACHEL HOWARD



London Diptych (London Painting), 2006
Oil and household gloss on canvas, diptych, each panel 16 x 16 in

RACHEL HOWARD



Hooked (Party with Tina), 2006
Household gloss and acrylic on canvas, 36 x 48 in

RACHEL HOWARD



Fiction/Fear/Fact (Installation view)
Bohlen Foundation, New York, 2007

RACHEL HOWARD



Pawn Dolly, 2006

Household gloss and acrylic on canvas, 60 x 48 in

RACHEL HOWARD



Happy Birthday, 2006
Household gloss and acrylic on canvas, 60 x 48 in



Rachel Howard: Invited by Philippa van Loon (Installation view)
Museum Van Loon, Amsterdam, 2008

RACHEL HOWARD



Cassandra, 2006

Household gloss and acrylic on canvas, 48 x 36 in

RACHEL HOWARD



Black Cross, 2006
Oil on canvas, 66 x 48 in



Rachel Howard: Invited by Philippa van Loon (Installation view)
Museum Van Loon, Amsterdam, 2008

RACHEL HOWARD



Jacob, 2007

Household gloss and acrylic on canvas, 72 x 54 in

RACHEL HOWARD



How to Disappear Completely – New Work by Rachel Howard (Installation view)
Haunch of Venison Gallery, London, 2008

RACHEL HOWARD



Halfway House, 2007

Household gloss and acrylic on canvas, 60 x 42 in

RACHEL HOWARD



Black Dog, 2007
Household gloss and acrylic on canvas, 11 x 17 in

RACHEL HOWARD



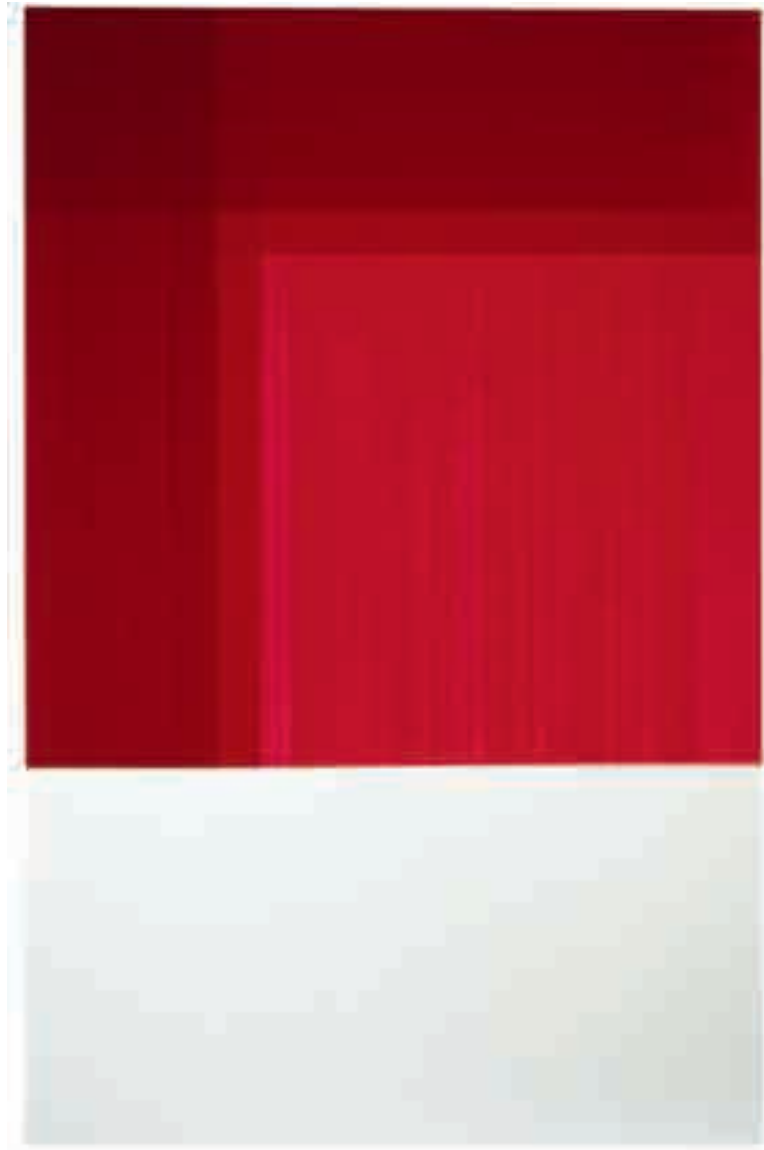
Suicide Painting 3, 2007
Household gloss and acrylic on canvas, 132 x 84 in

RACHEL HOWARD



How to Disappear Completely – New Work by Rachel Howard (Installation view)
Haunch of Venison Gallery, London, 2008

RACHEL HOWARD



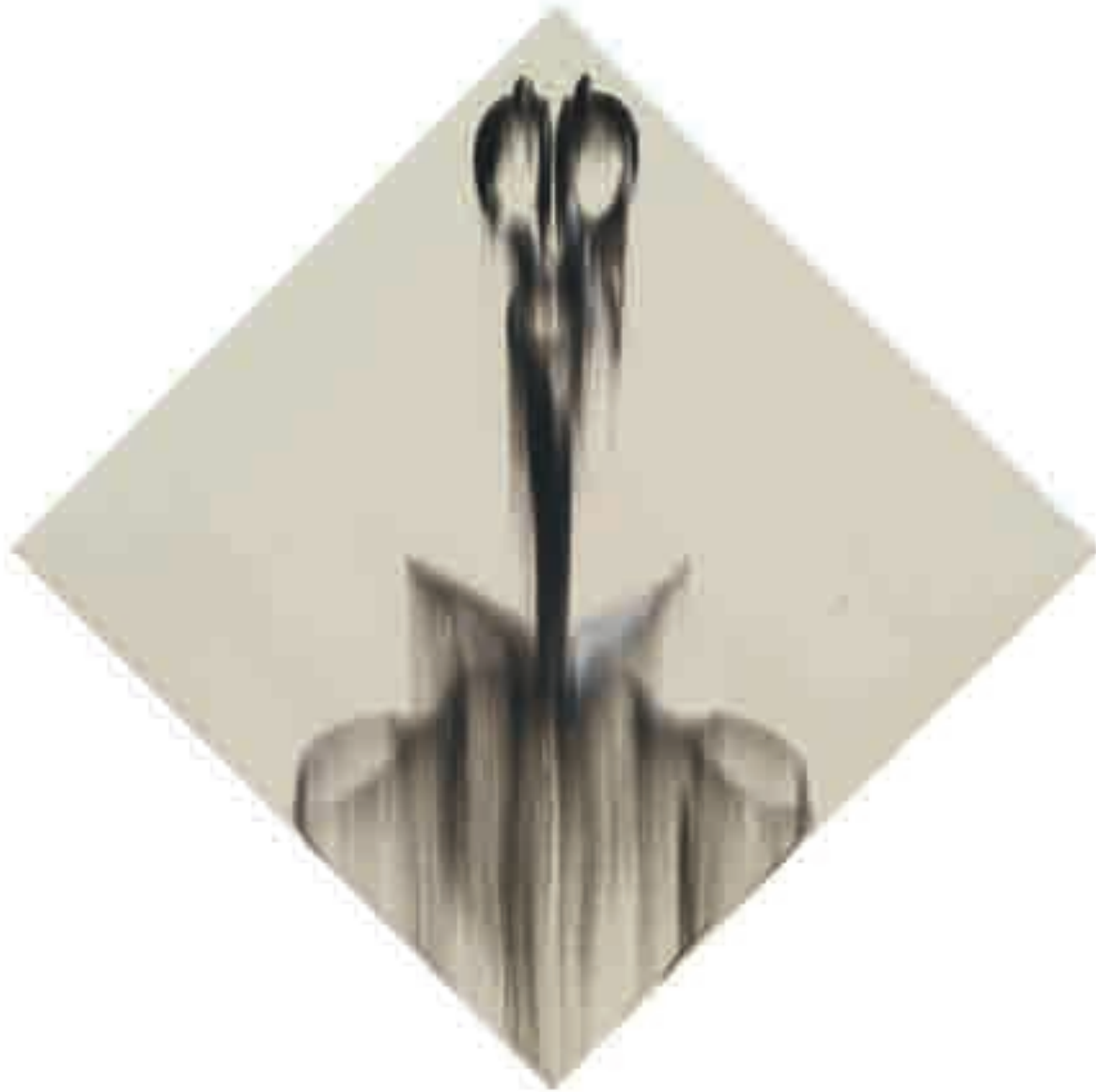
Red Painting, 2007
Household gloss and acrylic on canvas, 114 x 75 in

RACHEL HOWARD



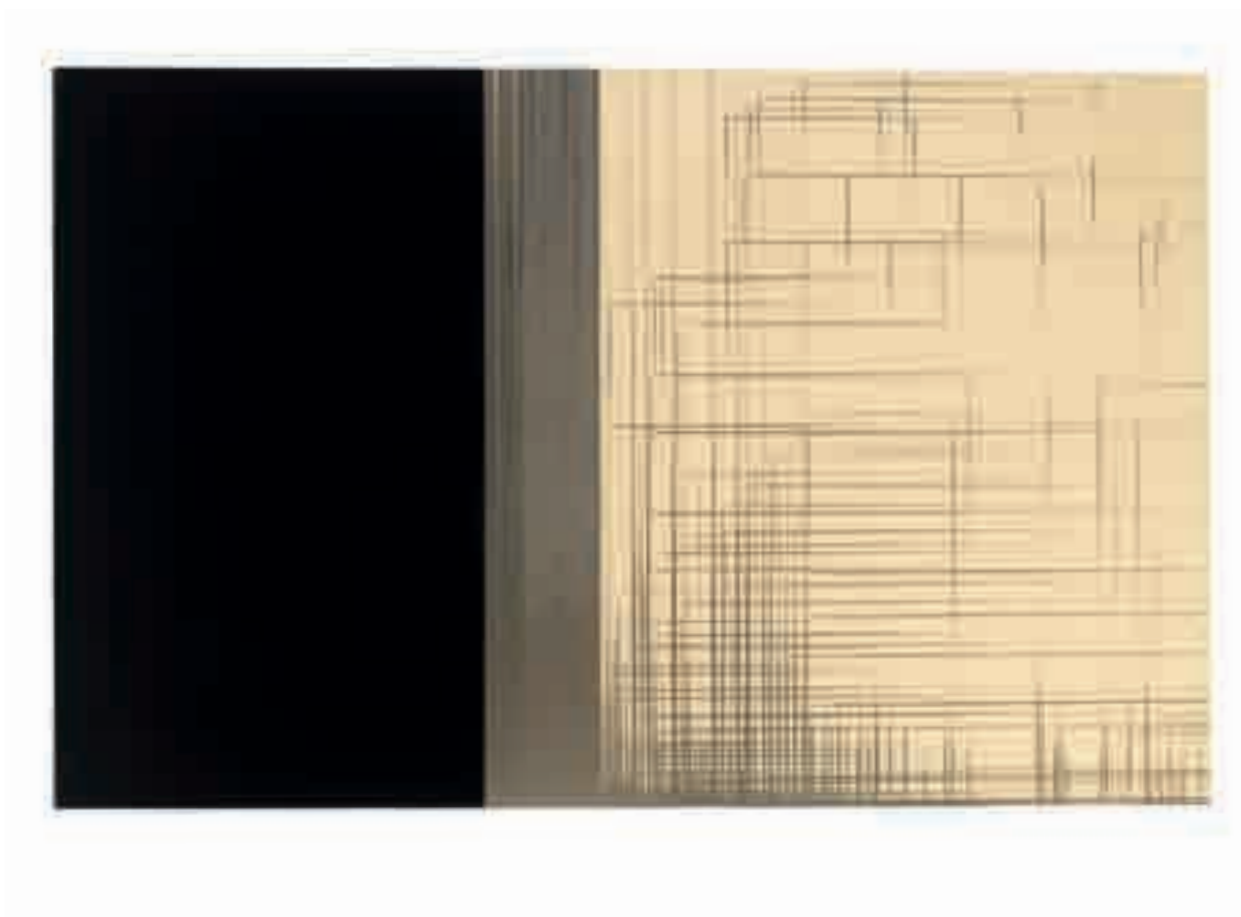
Suicide Painting 2, 2007
Household gloss and acrylic on canvas, 132 x 84 in

RACHEL HOWARD



Scissors (incest), 2007
Household gloss on canvas, 16 x 16 in

RACHEL HOWARD



Suicide Painting 4, 2007
Household gloss and acrylic on canvas, 84 x 132 in

RACHEL HOWARD



Red Mark, 2008
Household gloss and acrylic on canvas, 63 x 117 in

RACHEL HOWARD



Happy Birthday, 2008
Household gloss and acrylic on canvas, 48 x 36 in

RACHEL HOWARD



Totem II, 2008

Oil, household gloss and acrylic on canvas, 48 x 36 in

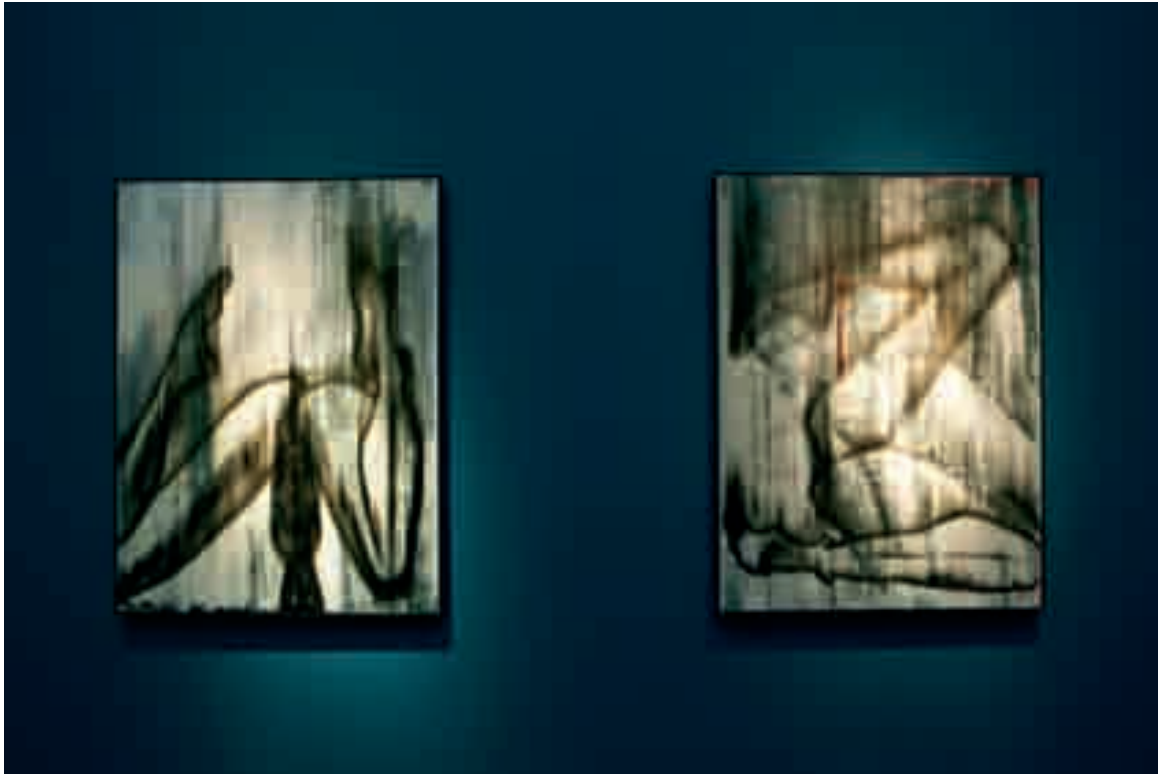
RACHEL HOWARD



Totem I, 2008

Oil, household gloss and acrylic on canvas, 48 x 36 in

RACHEL HOWARD



Mythologies (Installation view)
Haunch of Venison, London, 2009

RACHEL HOWARD



She-dog, 2008
Household gloss on linen, 10 x 12 in



Repetition is Truth – Via Dolorosa (Installation view)
Museo MADRE, Naples, 2011

RACHEL HOWARD



Study, 2005

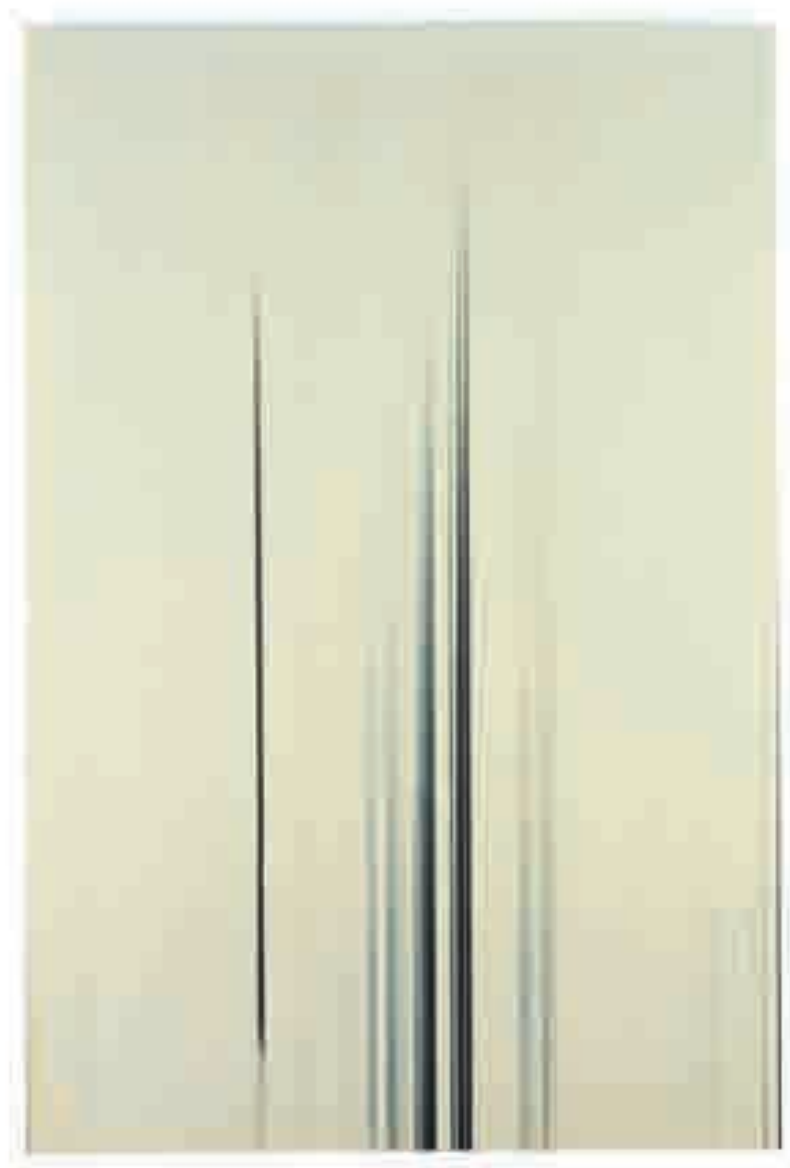
Household gloss and acrylic on board, 24 x 24 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 132 x 84 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 108 x 72 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 108 x 72 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 108 x 72 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 114 x 75 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 114 x 75 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 114 x 75 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa (Installation view)
Museo MADRE, Naples, 2011

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 132 x 84 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 114 x 75 in

RACHEL HOWARD



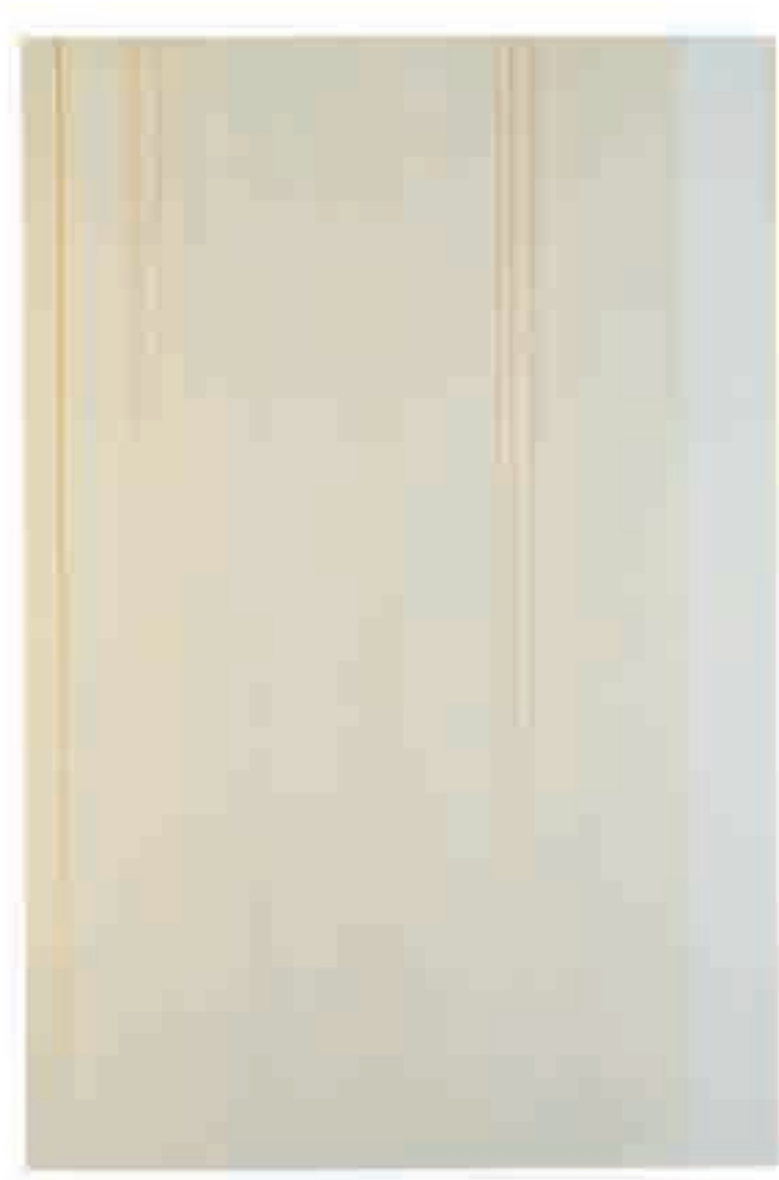
Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 108 x 72 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 114 x 75 in

RACHEL HOWARD



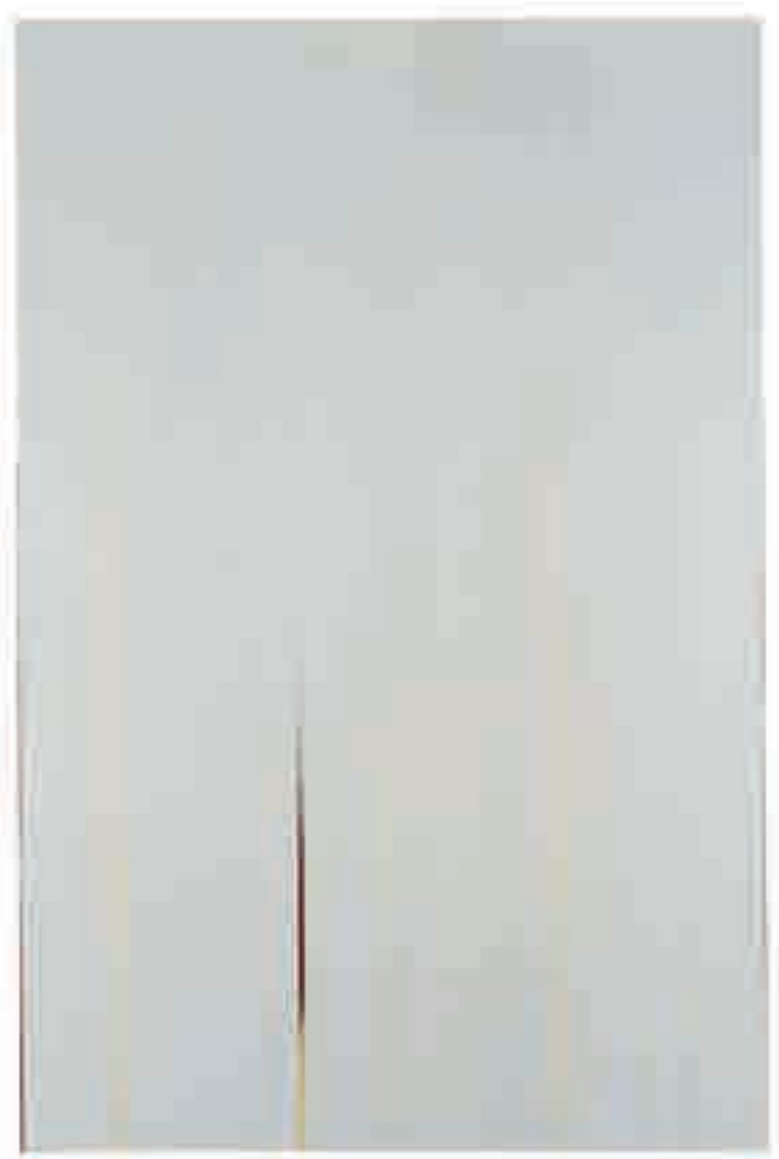
Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 108 x 72 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 108 x 72 in

RACHEL HOWARD



Repetition is Truth – Via Dolorosa, 2005-08
Household gloss and acrylic on canvas, 114 x 75 in



Repetition is Truth – Via Dolorosa (Installation view)
Museo MADRE, Naples, 2011

RACHEL HOWARD



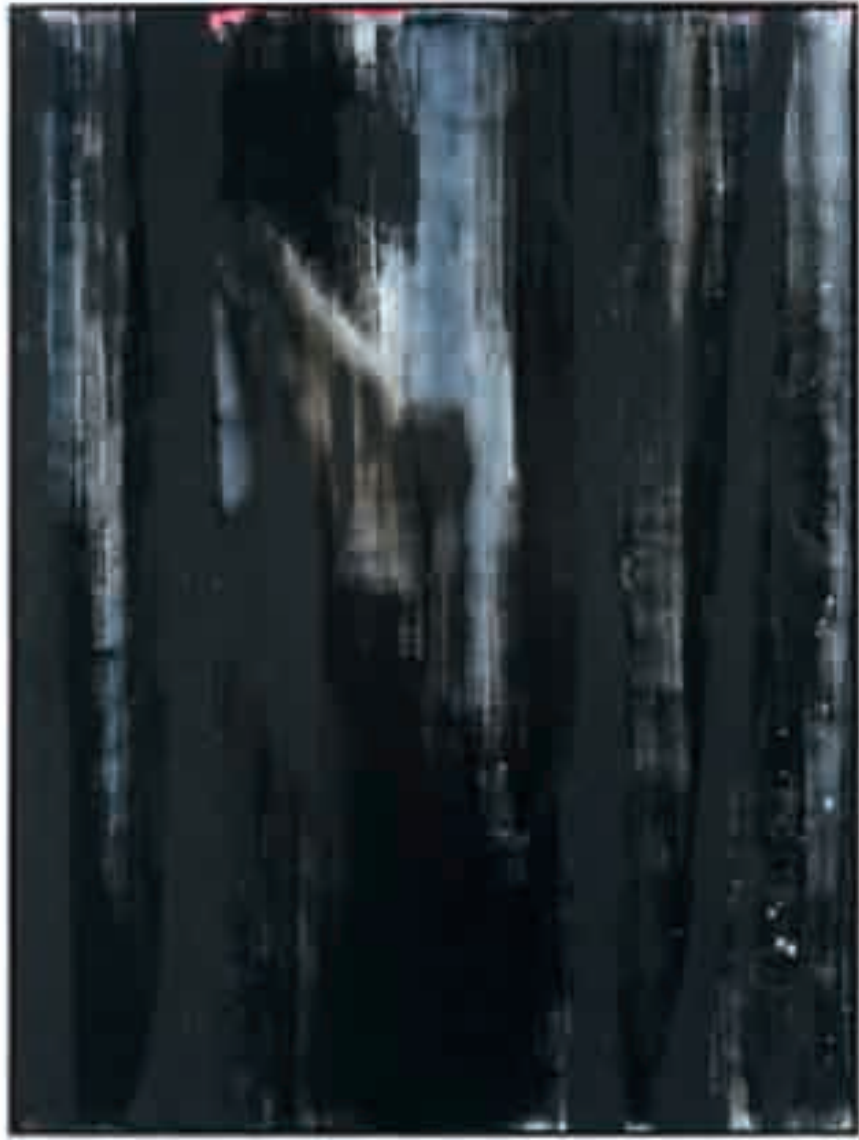
Chrystal, 2008
Household gloss on linen, 27 x 18 in

RACHEL HOWARD



Der Wald (Installation view)
Haunch of Venison, Zurich, 2009

RACHEL HOWARD



Mann im Wald, 2008–09
Oil, household gloss and acrylic on canvas, 46 x 36 in

RACHEL HOWARD



Stairs (right), 2008-09
Oil, household gloss and acrylic on canvas, 48 x 36 in

RACHEL HOWARD



Meeting House, 2009

Oil, household gloss and acrylic on canvas, 48 x 36 in

RACHEL HOWARD



Dein Wald, 2009
Oil, household gloss and acrylic on canvas, 66 x 48 in

RACHEL HOWARD



Untitled (Man hanging in red), 2009
Acrylic on canvas, 18 x 15 in

RACHEL HOWARD



Der Wald (Installation view)
Haunch of Venison, Zurich, 2009

RACHEL HOWARD



Tussie-Mussie (Square), 2009
Acrylic on canvas, 13 x 13 in

RACHEL HOWARD



Roter Wald (four), 2009
Household gloss and acrylic on canvas, 36 x 30 in

RACHEL HOWARD



CM, 2009
Oil and acrylic on canvas, 48 x 37.5 in

RACHEL HOWARD



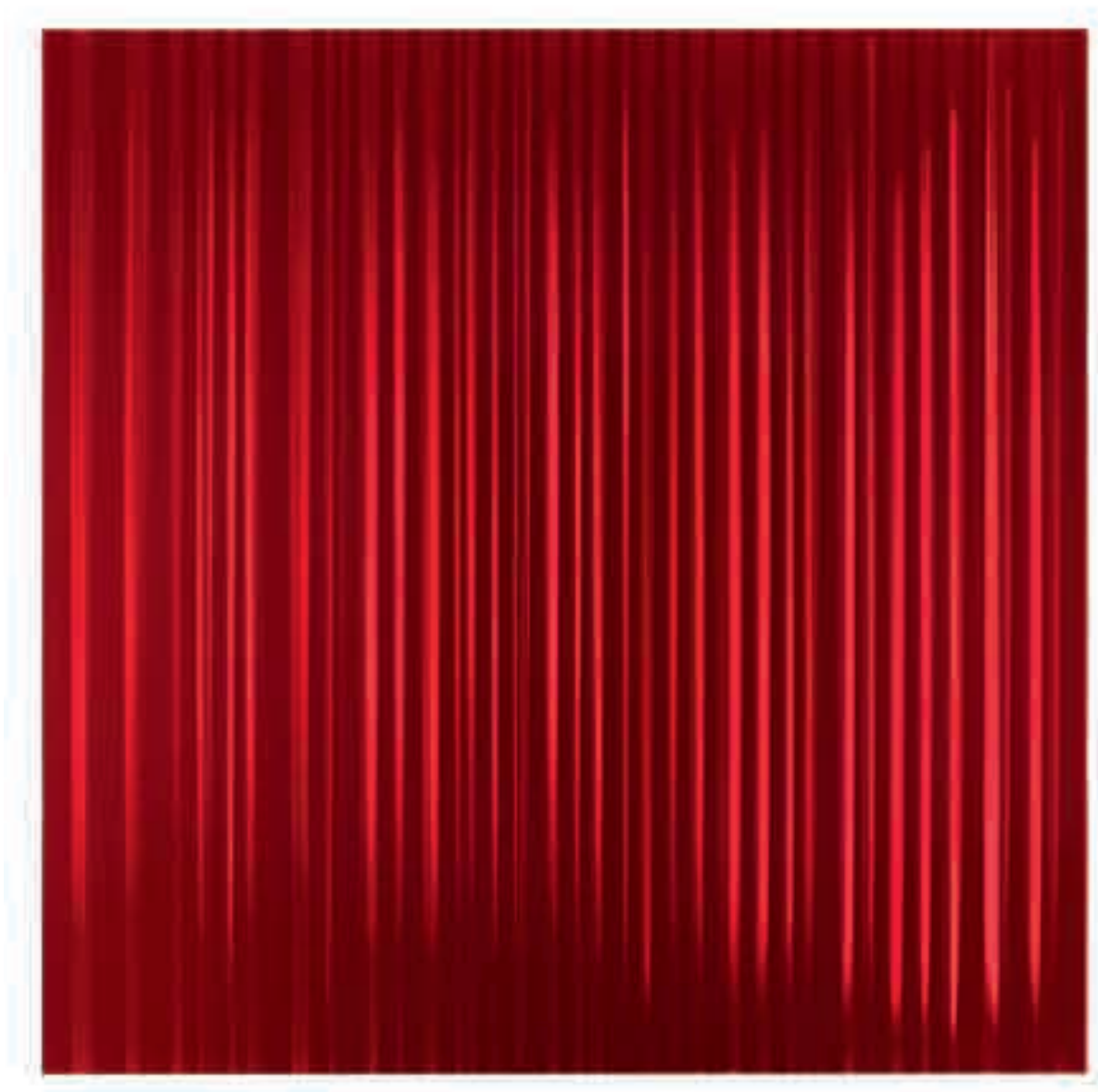
Tussie-Mussie, 2009
Acrylic on canvas, 15 x 13 in

RACHEL HOWARD



Dog with Hanger, 2010
Oil, household gloss and acrylic on canvas, 10 x 12 in

RACHEL HOWARD



Painting of Violence (3.10), 2010
Household gloss and acrylic on canvas, 84 x 84 in

RACHEL HOWARD



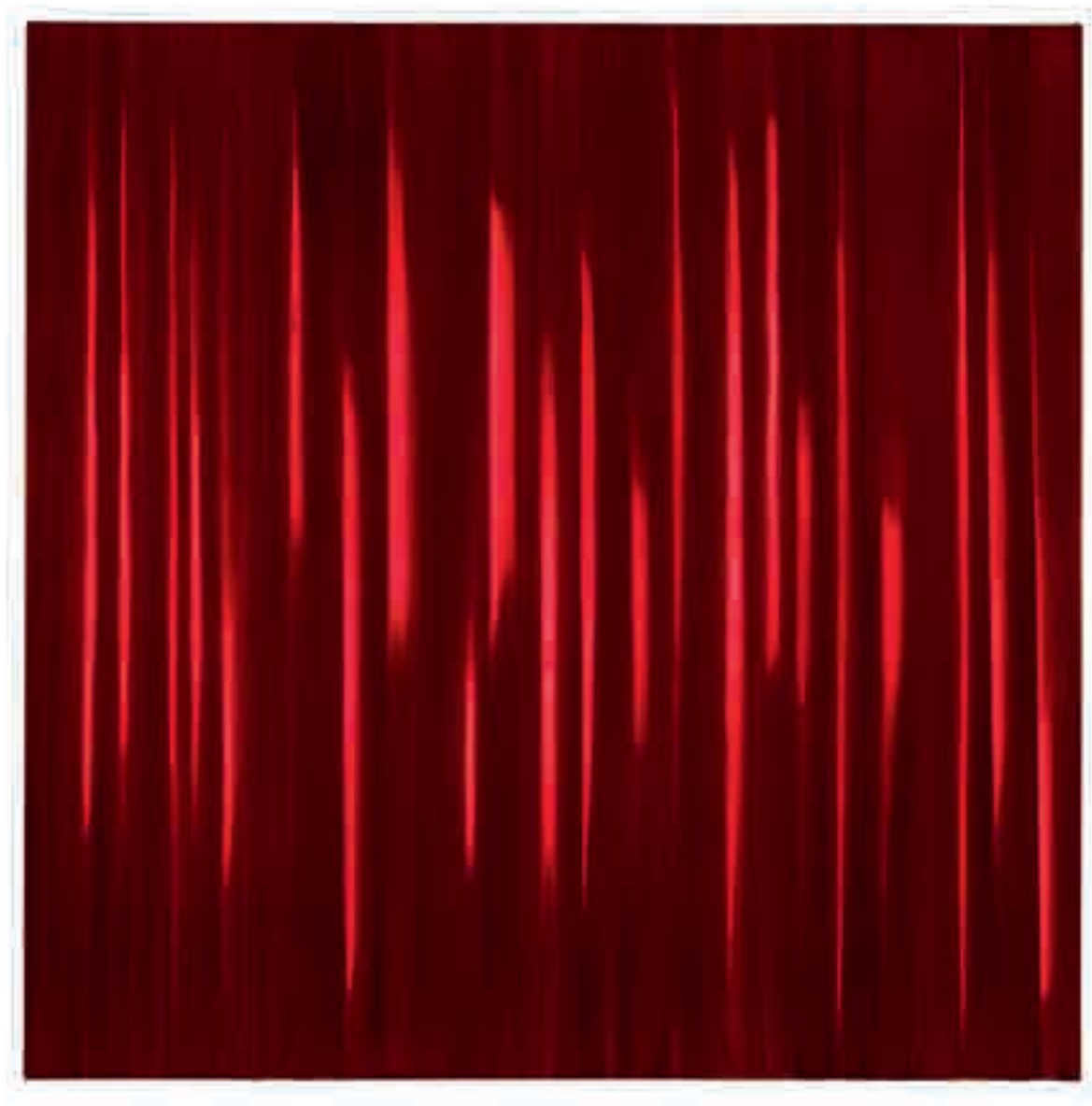
Blood on the Carpet, 2010
Oil and acrylic on canvas, 60 x 48 in

RACHEL HOWARD



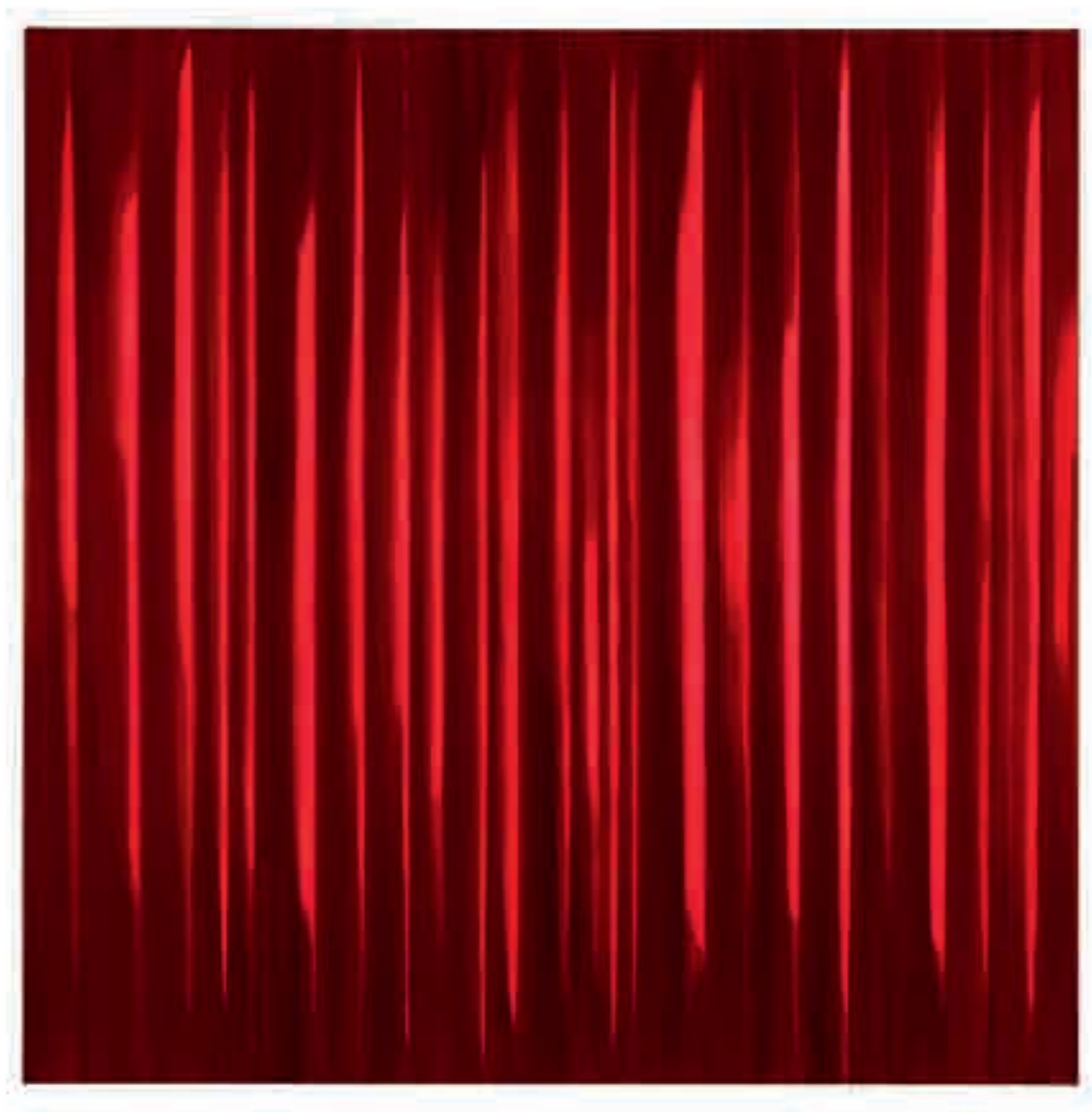
Still Life/Still Here – Rachel Howard New Paintings (Installation view)
Galleria Pelaires, Mallorca, 2010

RACHEL HOWARD



I hate myself when I'm with you, 2010
Oil and acrylic on canvas, 48 x 48.5 in

RACHEL HOWARD



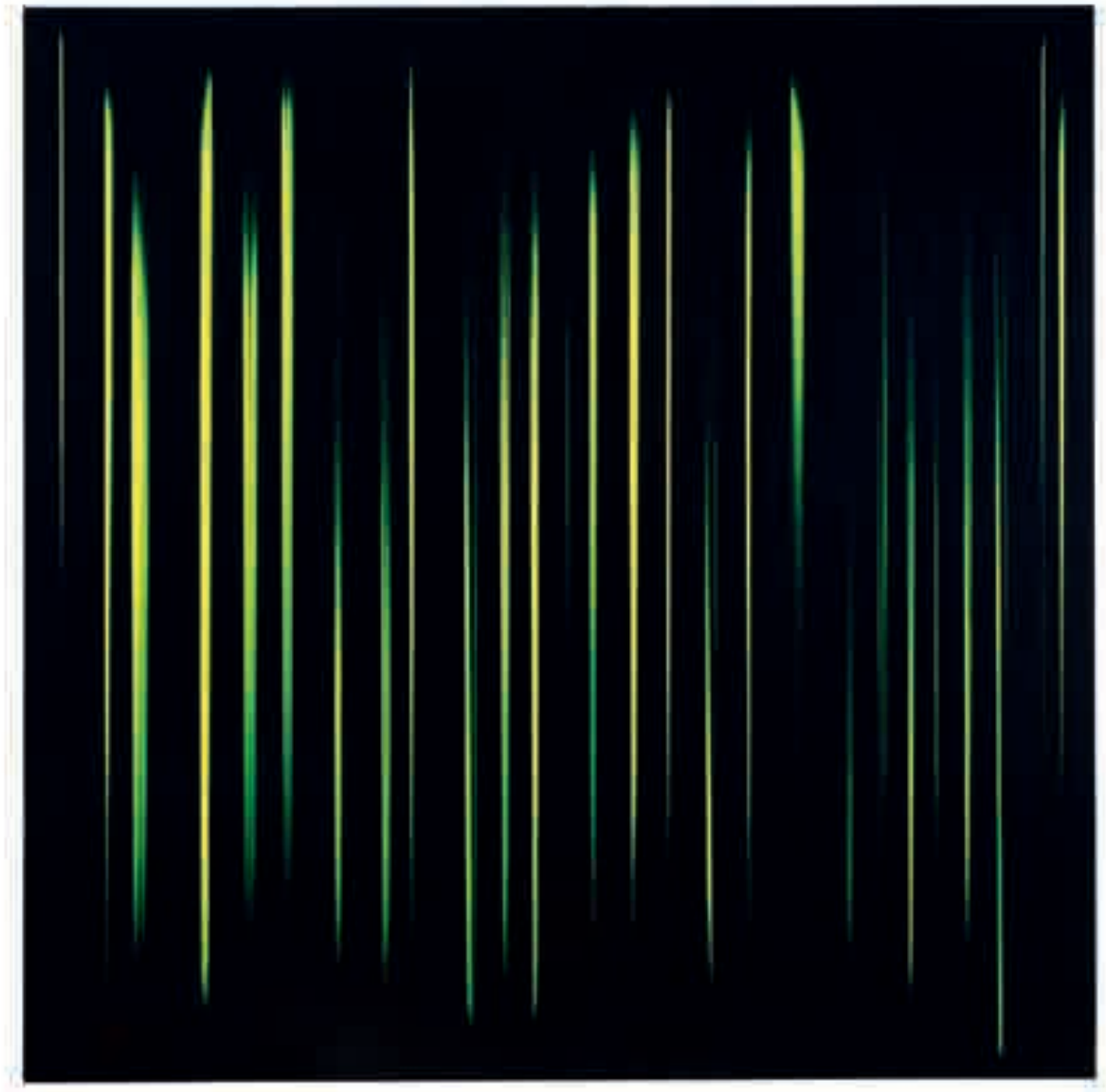
I love myself when I'm with you, 2010
Oil and acrylic on canvas, 54 x 54 in

RACHEL HOWARD



Bicycle, 2010
Oil and acrylic on canvas, 42 x 42 in

RACHEL HOWARD



Wood (no green), 2010
Household gloss and acrylic on canvas, 84 x 84 in

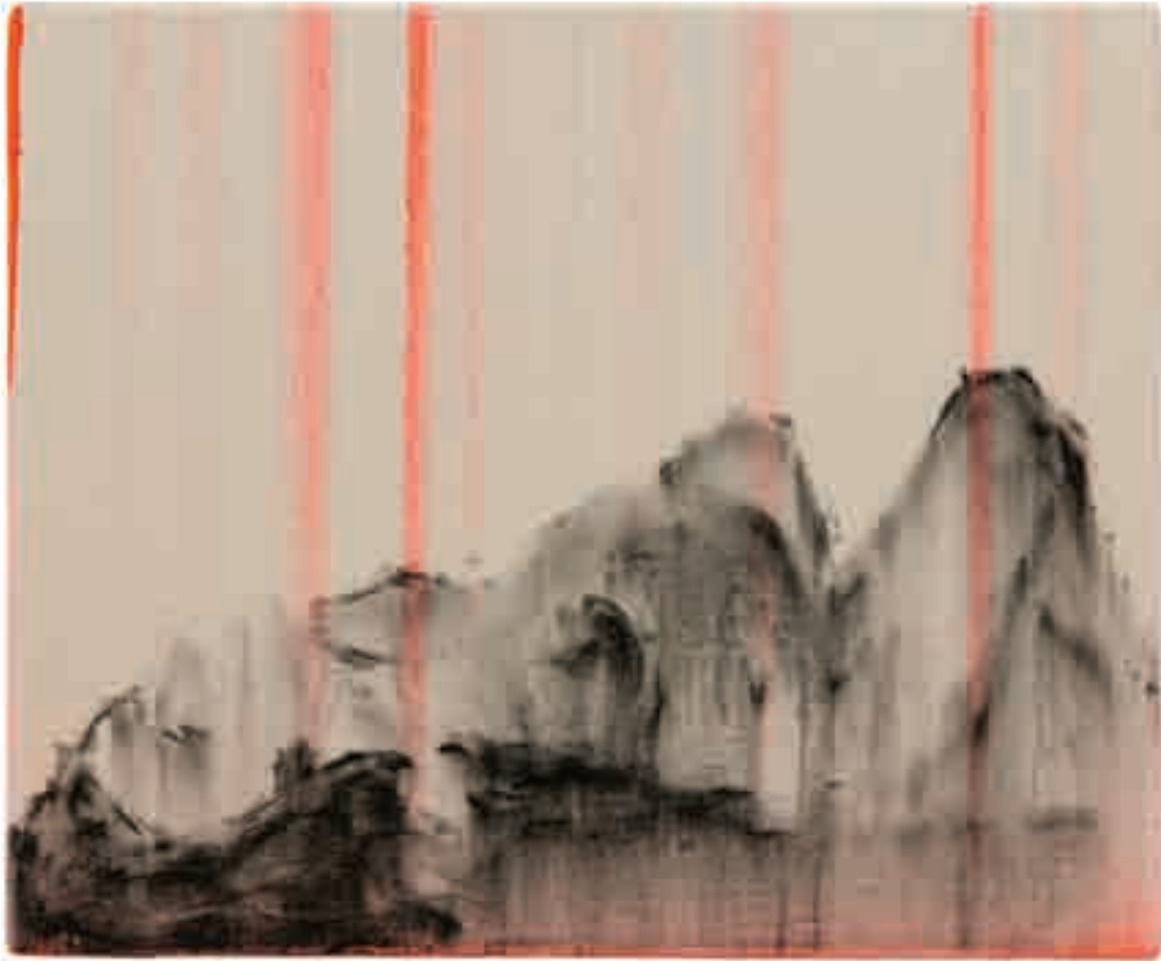
RACHEL HOWARD



Regulus, 2011

Oil, household gloss and acrylic on canvas, 17 x 17 in

RACHEL HOWARD



Folie à deux, 2011

Oil, household gloss and acrylic on canvas, 9 x 11 in

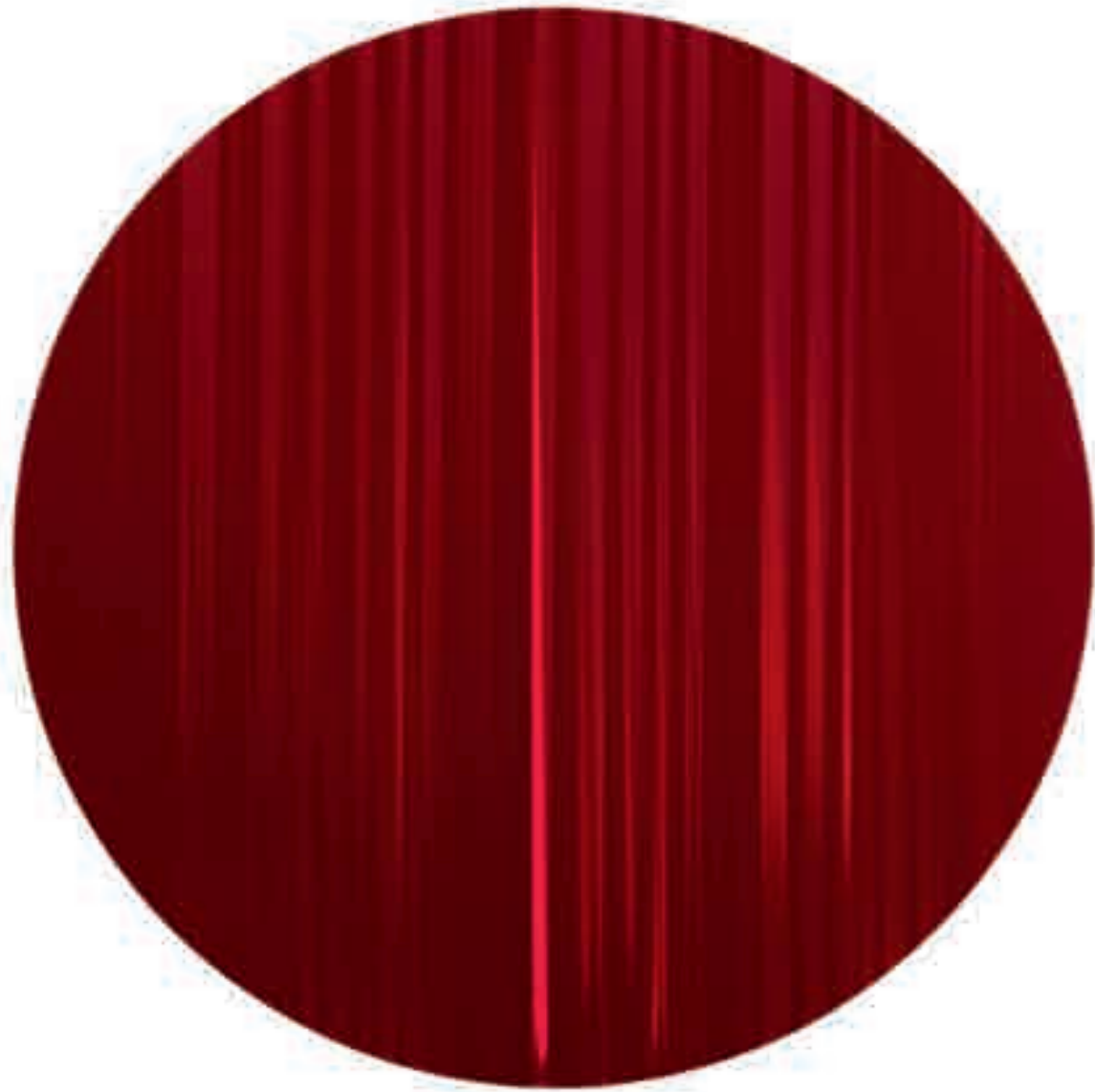
RACHEL HOWARD



Sisters, 2011

Oil, household gloss and acrylic on canvas, diptych, each panel 15 x 15 in

RACHEL HOWARD



Slit, 2011

Household gloss and acrylic on canvas, 60 in diameter

RACHEL HOWARD



Dead Spit, 2011

Oil, household gloss and acrylic on canvas, diptych, 10 x 10 in / 15 x 15 in

RACHEL HOWARD



Fear of Madness, 2011

Oil, household gloss and acrylic on canvas, 78 x 78 in

RACHEL HOWARD



Case Studies (4 Books), 2011
Oil on canvas, 12 x 10 in

RACHEL HOWARD



Repossession, 2011

Oil and acrylic on canvas, triptych, 36 x 30 / 11 x 15 / 8 x 10 in

DRAWINGS



RACHEL HOWARD



Wine Drawing, 2002
Red wine on paper, 16.5 x 12 in

RACHEL HOWARD



Wine Drawing, 2002
Red wine on paper, 16.5 x 12 in

RACHEL HOWARD



Wine Drawing, 2002
Red wine on paper, 16.5 x 12 in

RACHEL HOWARD



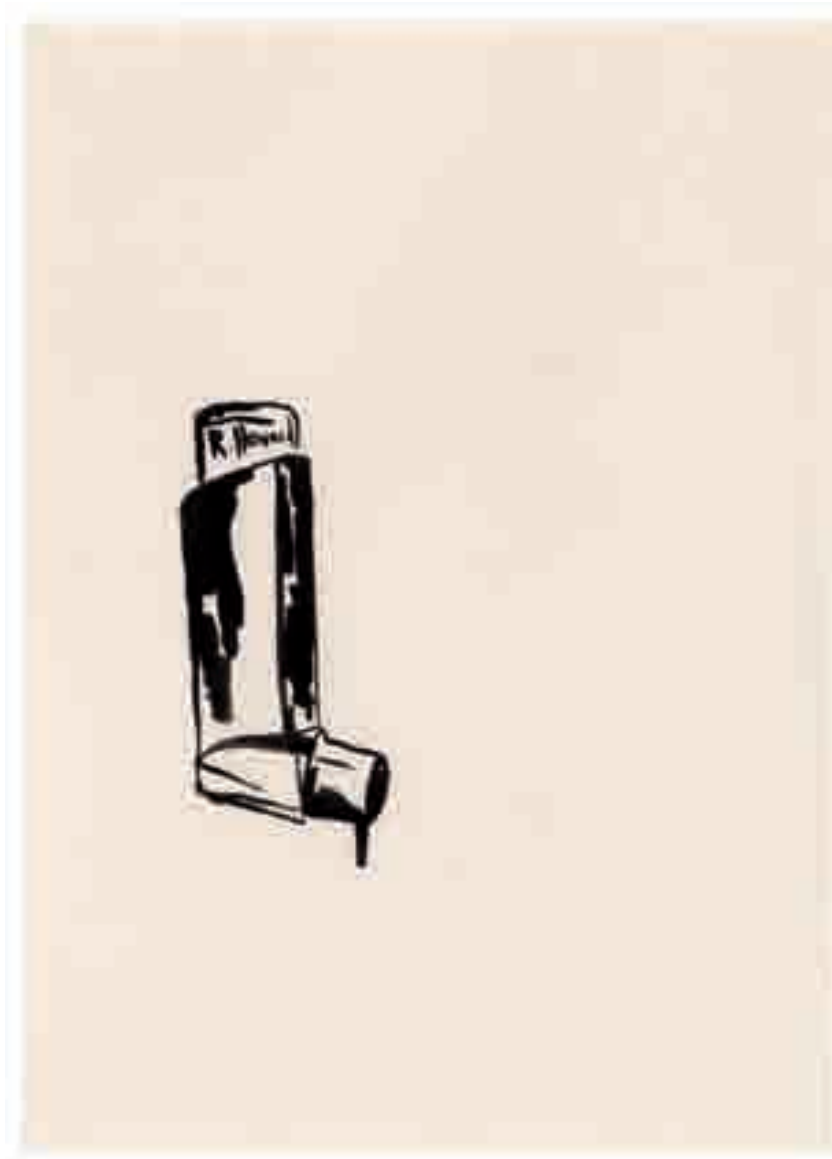
Wine Drawing, 2002
Red wine on paper, 16.5 x 12 in

RACHEL HOWARD



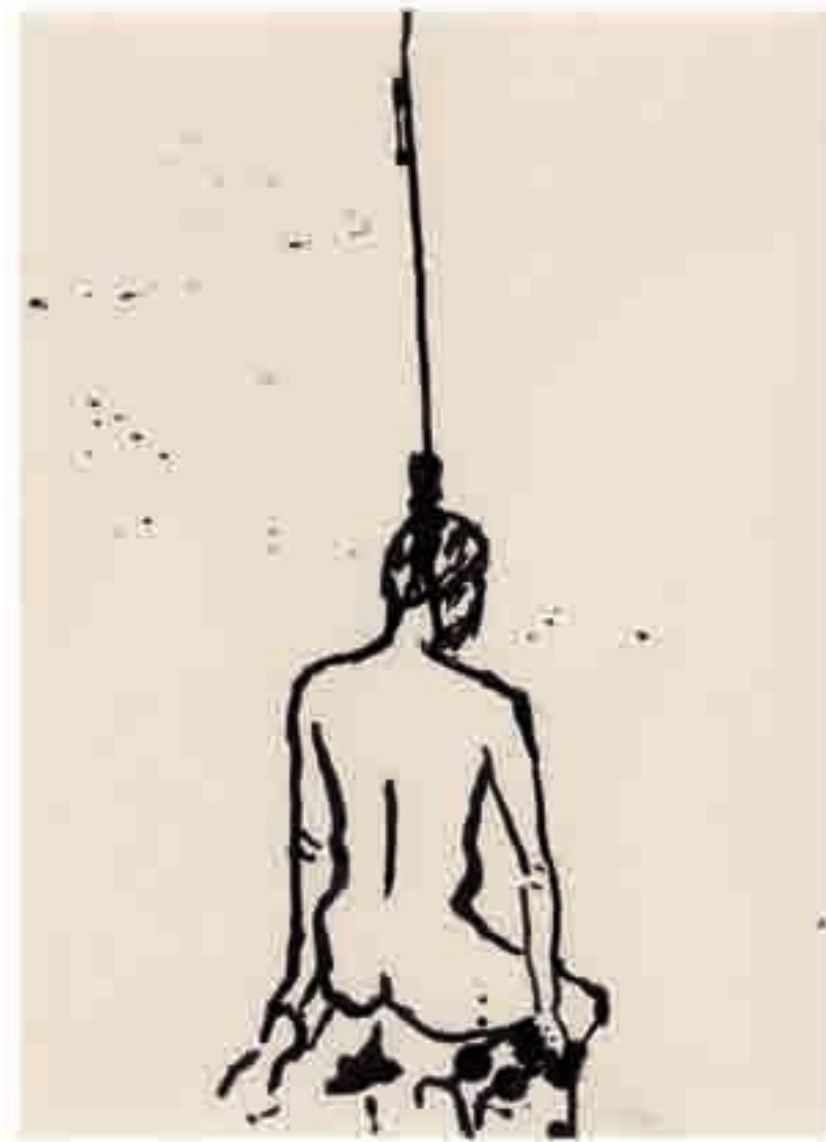
Wine Drawing, 2002
Red wine on paper, 16.5 x 12 in

RACHEL HOWARD



Can't Breathe Without You, 2004
Ink on paper, 15 x 11 in

RACHEL HOWARD



Hanging man, 2004
Ink on paper, 15 x 11 in

RACHEL HOWARD



Suicide 35, 2005
Ink on paper, 28 x 22 in

RACHEL HOWARD



Cross 1, 2006
Ink on paper, 11 x 8.5 in

RACHEL HOWARD



Suicide 16, 2006
Ink on paper, 30 x 22 in

RACHEL HOWARD



Suicide 34, 2006
Ink on paper, 21 x 22 in

RACHEL HOWARD



Drawing (woman), 2006
Ink on paper, 22 x 30 in

RACHEL HOWARD



Fiction/Fear/Fact (Installation view)
Bohen Foundation, New York, 2007

RACHEL HOWARD



Suicide 14, 2006
Ink on paper, 22 x 22 in

RACHEL HOWARD



Bird, 2007
Ink on paper, 30 x 22 in

RACHEL HOWARD



Drawing (woman), 2007
Ink on paper, 30 x 22 in

RACHEL HOWARD



Stool, 2007
Ink on paper, 22 x 22 in

RACHEL HOWARD



Drawing 11, 2007
Ink on paper, 25.5 x 22 in

RACHEL HOWARD



How to Disappear Completely – New Work by Rachel Howard (Installation view)
Haunch of Venison, London, 2008

RACHEL HOWARD



Drawing 8, 2007
Ink on paper, 30 x 22 in

RACHEL HOWARD



Drawing (rotten corpse), 2007
Ink on paper, 22 x 16.5 in

RACHEL HOWARD



Chair, 2008
Ink on paper, 33 x 25 in

RACHEL HOWARD



Sister, 2010
Oil and varnish on paper, 14.75 x 11.75 in

RACHEL HOWARD



Big Night Out, 2010
Oil and varnish on paper, 17 x 22 in

RACHEL HOWARD



Roadside Memorial (flowers in jug), 2010
Oil and varnish on paper, 15.5 x 10 in

RACHEL HOWARD



Woman, 2010
Oil and varnish on paper, 26 x 28 in

RACHEL HOWARD



Letter Home, 2010
Oil and varnish on paper, 12 x 14.5 in

RACHEL HOWARD



Head, 2010

Oil and varnish on paper, 15 x 16.5 in

RACHEL HOWARD



Human Shrapnel (Installation View),
Other Criteria, London, 2010

RACHEL HOWARD



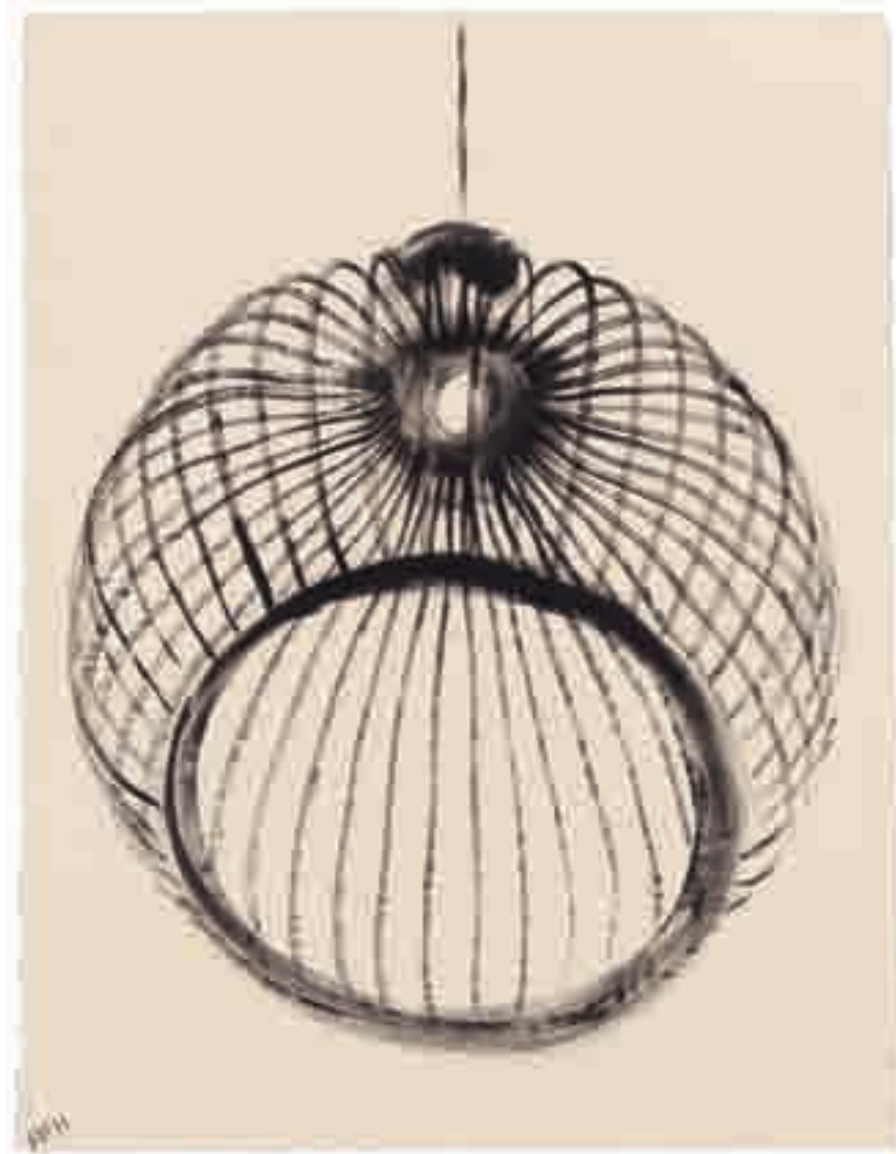
XT, 2010
Oil and varnish on paper, 30 x 22 in

RACHEL HOWARD



Bed (nude), 2010
Oil and varnish on paper, 12 x 10 in

RACHEL HOWARD



Lamp (blood on the carpet), 2011
Oil on paper, 30 x 22,5 in

RACHEL HOWARD



Dog (bent tail), 2011
Oil and varnish on paper, 24.5 x 22 in

RACHEL HOWARD



3 Books, 2011
Oil and varnish on paper, 12.5 x 10.5 in

RACHEL HOWARD



Flowers, 2011

Oil and varnish on paper, 30 x 22.5 in

RACHEL HOWARD



Folly, 2011
Oil and varnish on paper, 10 x 9.5 in

RACHEL HOWARD



Swing, 2011
Oil and varnish on paper, 22 x 18 in

RACHEL HOWARD



L.H., 2011
Oil and varnish on paper, 11 x 10 in

RACHEL HOWARD



Today, 2011

Oil and varnish on paper, 22.5 x 19 in

RACHEL HOWARD



Woman, 2011
Oil and varnish on paper, 21 x 22 in

RACHEL HOWARD



Hanger, 2011
Oil and varnish on paper, 30 x 22 in

RACHEL HOWARD



Birth Day, 2011
Oil and varnish on paper, 11 x 11.5 in



BIOGRAPHY &
INDEX OF WORKS





RACHEL HOWARD

Biography

1969 Born in Easington, Co. Durham, UK
Lives and works in London

EDUCATION

1992 Goldsmiths College, London

AWARDS

2008 British Council Award

1992 The Prince's Trust Award

SELECTED SOLO EXHIBITIONS

- 2011 *Folie à Deux*, Blain|Southern, London
- *Repetition is Truth – Via Dolorosa*, Museo MADRE, Naples
 - *Still Life/Still Here. Rachel Howard. New Paintings*, Sala Pelaires, Palma de Mallorca
- 2010 *Human Shrapnel*, Other Criteria, London
- 2009 *Der Wald*, Haunch of Venison, Zurich
- 2008 *Rachel Howard: invited by Philippa van Loon*, Museum Van Loon, Amsterdam
- *How to Disappear Completely – New Work by Rachel Howard*, Haunch of Venison, London
- 2007 *Fiction/Fear/Fact*, Bohem Foundation, New York
- *Rachel Howard – New Paintings*, Gagosian Gallery, Los Angeles
- 2003 *Guilty*, Bohem Foundation, New York
- *Can't Breathe Without You*, Anne Faggionato, London
- 2002 *Tightrope*, Shaheen Modern & Contemporary Art, Ohio
- 2001 *Painting 2001*, Anne Faggionato, London
- 1999 *Rachel Howard: New Paintings*, A22 Gallery, London

SELECTED GROUPEXHIBITIONS

- 2011 *Contemporary Magic: A Tarot Deck Art Project*, Andy Warhol Museum, Pittsburgh, Pennsylvania
- *Fraternise*, Beaconsfield, London
 - *Works from the permanent collection*, Ackland Museum, North Carolina
 - *Drawing 2011*, The Drawing Room, London
- 2010 *Vanitas – The Transience of Earthly Pleasures*, AVA, London
- *Inspired by Soane*, Sir John Soane's Museum, London
 - *400 Women*, Shoreditch Town Hall, London
 - *Works from the permanent collection*, Ackland Museum, North Carolina
 - *The Royal Academy Summer Exhibition*, Royal Academy of Arts, London
 - *Kupferstichkabinett – Between Thought and Action*, White Cube, London
 - *Keep Me Posted*, Posted Projects, London

- *Contemporary Magic*, The National Arts Club, New York
 - *Modern Times*, Kettle's Yard, Cambridge; De La Warr Pavilion, Bexhill, Sussex
- 2009 *Hard/Soft*, The National Arts Club, New York
- *Art Barter*, The Rag Factory, London
 - *Mythologies*, Haunch of Venison, London
 - *Opening Art Foundation Mallorca Collection*, CCA Andratx, Mallorca
- 2008 *M25 Around London*, CCA Andratx, Mallorca
- *RED Auction*, Sotheby's and Gagosian Gallery, New York
 - *Cut away*, Anna Kustera, New York
- 2007 *Conversations: The collection of Joe Lovett and Jim Cottrell*, North Dakota Museum of Art
- 2006 *In the darkest hour there will be light: works from Damien Hirst's murderme collection*, Serpentine Gallery London
- *The Discerning Eye*, The Mall Galleries, London
 - *Action Precision*, Lennonweinberg, New York
- 2004 *Intuition/(im)precision*, Galerie Thaddaeus Ropac, Salzburg
- *Jerwood Drawing Prize*, Jerwood Space, London
- 2002 *Amongst the Constellations*, Graves Art Gallery, Sheffield
- *Shimmering Substance*, The Cornerhouse, Manchester
 - *Shimmering Substance*, Arnolfini Gallery, Bristol
 - *Reactions, Exit Art*, 548 Broadway, New York
- 2001 *2001-A Space Oddity*, A22 Gallery, London
- *Rachel Howard, Torben Giehler, Yeardley Leonard*, Goldman Tevis Gallery, Los Angeles
- 2000 *Five*, Lennon, Weinberg, Inc., New York
- *Psycho: Art and Anatomy*, Anne Faggionato, London
 - *Artfutures*, Contemporary Art Society, London
- 1998 *The Choice*, Exit Art, New York
- 1997 *Sarah Staton: SupaStore*, Arnolfini, Bristol
- *Take Off*, Galerie Krinzinger/Benger Fabrik, Bregenz
- 1996 *SupaStore De Luxe*, Church Street, New York
- *2 seconds 9 months*, Bankside Lofts, London

PUBLICATIONS

- 2011 *Rachel Howard*, London: Blain|Southern
- *Interview - Artists V3: Recordings 2011*, London: Cv/VAR Editions
 - *Interview - Artists 4: Patterns of Experience; Recordings 1988-2011*, London: Cv/VAR Archive & Editions
- 2010 *Oxfam Ox-tales*, Oxted: Hurtwood Press
- *Kupferstichkabinett, between thought and action*, London: White Cube
 - *Modern Times: Responding to Chaos*, Cambridge: Kettle's Yard
 - *Sue Hubbard, Adventures in Art*, London: Other Criteria
 - *A Hedonist's Guide to Art*, London: Artica
- 2009 *Repetition is Truth – Via Dolorosa*, London: Murderme

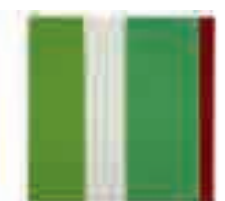
- 2008 *Rachel Howard: invited by Philippa van Loon*, Rotterdam: Veenman Publishers
- *How to Disappear Completely*, London: Haunch of Venison
 - *Mythologies*, London: Haunch of Venison
 - *RED Auction*, New York: Sotheby's
 - Bernie Katz, *Soho Society*, London: Quartet Books
- 2007 *Fiction/Fear/Fact*, London: Other Criteria
- *Rachel Howard – New Paintings*, London: Pulchritude Press & Gagosian Gallery
- 2006 *In the darkest hour there may be light: works from Damien Hirst's murderme collection*, London: Serpentine Gallery
- 2004 *Guilty*, New York: Bohem Foundation
- *Intuition/(im)precision*, Salzburg: Galerie Thaddaeus Ropac
- 2003 *Can't Breathe Without You*, London: Pulchritude Press
- 2002 Paco Barragan, *The Art to Come*, Madrid: Subastassiglo XXI
- *Shimmering Substance*, Manchester: The Cornerhouse
- 2001 *Painting 2001*, London: Pulchritude Press & Other Criteria
- 2000 *Psycho: Art and Anatomy*, London: Anne Faggionato
- ARTICLES AND REVIEWS
- 2011 Caragliano, R., 'La tele della passione gronda sofferenza', *La Repubblica*, 16 Apr
- Esposito, P., 'La Via Dolorosa dei diritti umani', *Il Mattino*, 16 Apr
 - Mosca, M., 'Cristo torna a moriré ad Abu Ghraib', *Roma*, 15 Apr
- 2010 Jovo, C., 'Noticias de lo sublime', *El Mondo*, 15 Nov
- Fitzner, T., 'Ferrari In Trummern und adere schone', *Bild Mallorca Zeitung*, 4 Nov
 - Jurado, L., 'La sublime oscuridad de Rachel Howard ilega al Centro Pelaires', *El Mundo*, 29 Oct
 - 'La violencia velada de Howard recalca en pelaires', *Diario de Mallorca*, 29 Oct
 - 'Ox tales', *The Guardian*, 15 March
 - 'Slick on the draw', *The Independent*, 6 Apr
- 2008 *The Big Issue*, 18–24 Aug, p.18
- Finel Honigman, A., *Art in America*, review,
 - Ormeling, R., *Financial Daily*, review, Jun–Jul
 - Husni-Bey, A., *Flash Art*, Mar–Apr
 - Morris, J., 'Critics' Choice' *Artforum*, Feb
 - *Kultureflash*, 7 Feb
 - Charlesworth, JJ., *Time Out*, review, 30 Jan
 - Wright, K., 'Art to See', *Phillips Art Expert*, 29 Jan
 - 'Five Best Exhibitions: Rachel Howard,' *The Independent*, 22 Jan
 - Hubbard, S., *The Independent*, review, 21 Jan
 - Basciano, O., *Saatchi Gallery Online*, review, 19 Jan
 - Güner, F., *Evening Standard*, review, 17 Jan
 - Lack, J., 'Exhibitions/Choice', *Guardian Guide*, 11 Jan
 - Campbell-Johnston, R., 'Top 5', *The Times/The Knowledge*, 11 Jan
 - Jones, L., 'London Dispatch', *Artnet*, Jan
- 2007 'Manifesto', *Artreview*, Jun
- Glueck, G., 'Review of the Bohem Foundation exhibition', *The New Yorker*, 14 May
 - Hunter Drohojowska, P., 'Rachel Howard', review, *ARTnews*, Apr
 - 'Market News', *The Telegraph*, 30 Jan
- 2006 Baker, R. C., 'Best in Show–Action Precision', *The Village Voice*, 28 Jul
- 2004 'The Culture Show', *BBC2*, 25 Nov
- Fyfe, J., *ARTnews*, review, Oct
- 2003 Pollack, B., *Time Out*, review, 18 Dec
- Glueck, G., *The New York Times: Art in Review*, 28 Nov
 - Hubbard, S., *The Independent*, review, 25 Nov
 - Buck, L., 'Rachel Howard: Can't Breathe With You', *The Art Newspaper*, Nov, no. 141
 - Holzer, A., 'Seven Deadly Sins', *Flaunt*, no.47, pp. 106–8
 - Royse, J., 'Hot Art', *Elle*
- 2002 Kino, C., 'Life After YBA–mania', *Art in America*, October, pp. 78–85
- Hoggard, L., & Mazingarbe, D., 'Crazy Artist', *Madame Figaro*, 8 Jun, p. 50
- 2001 Schwabsky, B., *Artforum*, review, Feb
- Coomer, M., *Rachel Howard*, review, *Time Out*, no. 1633, Dec, p. 62
 - Buck, L., 'Choice of contemporary galleries', *The Art Newspaper*, Nov
 - Knight, C., 'Torben Giehler, Yeardley Leonard and Rachel Howard', *LA Times*
 - Aidin, R., 'The Art Issue', *Evening Standard Magazine*
 - Schwabsky, B., 'Painting: a minor art?', *Tema Celeste*
- 2000 Nadelman, C., 'Five', *ARTnews*, Nov, p. 209
- Dyer, R., 'International News', *Contemporary*
- SELECTED COLLECTIONS
- Ackland Art Museum, US
- CCA Andratx, ES
- The David Roberts Art Foundation, UK
- Goss–Michael Foundation, US
- Hiscox, UK
- Murderme, UK
- Museum van Loon, NL

PAINTINGS

List of paintings in sequential order



Untitled, 1996
Household gloss on canvas
36 x 36 in (91.4 x 91.4 cm)
Private Collection
Photo: Stephen White
Courtesy the Artist



Untitled, 1997
Household gloss on canvas
72 x 72 in (182.9 x 182.9 cm)
Private Collection
Photo: Stephen White
Courtesy the Artist



Brilliant White Three, 1998
Household gloss on canvas
24 x 24 in (61 x 61 cm)
Private Collection, New York, USA
Photo: Stephen White
Courtesy the Artist



End One, 1998
Household gloss on canvas
72 x 72 in (182.9 x 182.9 cm)
Collection of Ruth and Jake Bloom,
California, USA
Photo: Stephen White
Courtesy the Artist



End Two, 1998
Household gloss on canvas
72 x 72 in (182.9 x 182.9 cm)
Collection of Frank and Lorna Dunphy
Photo: Stephen White
Courtesy the Artist



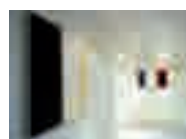
Brilliant White Ten, 1998
Household gloss on canvas
24 x 24 in (61 x 61 cm)
Private Collection
Photo: Stephen White
Courtesy the Artist



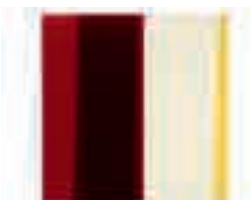
Light Blue Right, 1999
Household gloss on canvas
24 x 24 in (61 x 61 cm)
Collection of Mr. and Mrs. John L.
Townsend, III, Greenwich, CT, USA
Photo: Stephen White
Courtesy the Artist



Green, 1998
Household gloss on canvas
72 x 72 in (182.9 x 182.9 cm)
Collection of Andrew Ong and
George Robertson, New York, USA
Photo: Stephen White
Courtesy the Artist



Rachel Howard: New Paintings
(Installation View), A22 Gallery,
London, 1999
Photo: © Rachel Howard
Courtesy the Artist



Brilliant White Five, 1999
Household gloss on canvas
24 x 24 in (61 x 61 cm)
Private Collection
Photo: Stephen White
Courtesy the Artist



Untitled (Pink/Red), 1999
Household gloss on canvas
84 x 84 in (213.4 x 213.4 cm)
Murderme
Photo: Prudence Cumming Associates
Courtesy Murderme

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Brilliant White Seven, 1999
Household gloss on canvas
24 x 24 in (61 x 61 cm)
Private Collection
Photo: Stephen White
Courtesy the Artist



Pure Brilliant White, 2000
Household gloss on canvas
96 x 96 in (243.8 x 243.8 cm)
Private Collection, New York
Photo: © Rachel Howard
Courtesy Lennon, Weinberg, Inc.,
New York



Red/Orange, 1999
Household gloss on canvas
84 x 84 in (213.4 x 213.4 cm)
Photo: © Rachel Howard
Courtesy Blain|Southern



Contrast, 2000
Household gloss on canvas
96 x 96 in (243.8 x 243.8 cm)
Private Collection, New York
Courtesy Lennon, Weinberg, Inc.,
New York



Brilliant White, 1999
Household gloss on canvas
96 x 96 in (243.8 x 243.8 cm)
Murderme
Photo: Prudence Cuming Associates
Courtesy Murderme



Study 5, 2001
Household gloss on canvas
12 x 12 in (30.5 x 30.5 cm)
Collection of Mr and Mrs Biamonti
Photo: © Rachel Howard
Courtesy the Artist



Rachel Howard: New Paintings
(Installation View), A22 Gallery,
London, 1999
Photo: © Rachel Howard
Courtesy the Artist



Epiphany (2), 2001
Household gloss on canvas
24 x 24 in (61 x 61 cm)
Private Collection
Photo: © Rachel Howard
Courtesy the Artist



Untitled, 2000
Household gloss on canvas
15 x 15 in (38.5 x 38.5 cm)
Collection of Tim Dickson,
Sheffield, UK
Photo: Stephen White
Courtesy the Artist 36554



Study 6, 2001
Household gloss on canvas
12 x 12 in (30.5 x 30.5 cm)
Private Collection
Photo: © Rachel Howard
Courtesy Anne Faggionato



Study 5, 2000
Household gloss on canvas
24 x 24 in (61 x 61 cm)
Private Collection
Photo: © Rachel Howard
Courtesy the Artist



Blue, 2001
Household gloss on canvas
24 x 24 in (61 x 61 cm)
Private Collection
Photo: Prudence Cuming Associates
Courtesy Anne Faggionato

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Study 1, 2001
Household gloss on canvas
12 x 12 in (30.5 x 30.5 cm)
Collection of Anne Faggionato
Photo: © Rachel Howard
Courtesy Anne Faggionato



Yellow, 2001
Household gloss on canvas
24 x 24 in (61 x 61 cm)
Collection of Anne Faggionato
Photo: Prudence Cuming Associates
Courtesy Anne Faggionato



Fecund, 2001
Household gloss on canvas
84 x 84 in (213.4 x 213.4 cm)
Collection of Sherry and Joel Mallin
Photo: © Rachel Howard
Courtesy of the Artist



Orange and Green, 2002
Household gloss on canvas
24 x 24 in (61 x 61 cm)
Private collection
Photo: © Rachel Howard
Courtesy Gagosian Gallery



Grey, 2002
Household gloss on canvas
24 x 24 in (61 x 61 cm)
Private collection
Photo: © Rachel Howard
Courtesy Gagosian Gallery



Rose Pale, 2002
Household gloss on canvas
84 x 84 in (213.4 x 213.4 cm)
Photo: Stephen White
Courtesy of the Artist
Destroyed in Momart Fire



Moribund, 2002
Household gloss on canvas
84 x 84 in (213.4 x 213.4 cm)
Collection of Brett Shaheen,
Cleveland, USA.
Courtesy of Shaheen Modern and
Contemporary Art, Cleveland



Tightrope (Installation View),
Shaheen Modern and Contemporary
Art, Cleveland, 2002
Courtesy of SHAHEEN modern and
contemporary art, Cleveland



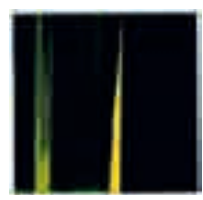
Left Right, 2002
Household gloss on canvas
Diptych, each panel 12 x 12 in
(Each 30.5 x 30.5 cm each)
Courtesy of Shaheen Modern and
Contemporary Art, Cleveland



Split, 2002
Household gloss on canvas
12 x 12 in (30.5 x 30.5 cm)
Collection of Frederick B Henry
Photo: © Rachel Howard
Courtesy of the Artist



Can't Breathe Without You, 2002
Oil and household paint on canvas
10 x 12 in (25.4 x 30.5 cm)
Murderme
Photo: Prudence Cuming Associates
Courtesy Murderme



No Green, 2002
Household gloss on canvas
84 x 84 in (213.4 x 213.4 cm)
Collection of Mr and Mrs John L.
Townsend, III, Greenwich, CT, USA
Photo: © Rachel Howard
Courtesy of the Artist

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Still Life, 2002-03
Oil and household gloss on canvas
30 x 24 in (76.2 x 61 cm)
Collection of Mr and Mrs Biamonti
Photo: © Rachel Howard
Courtesy the Artist



Can't Breathe Without You
(Installation View), Anne Faggionato,
London, 2003
Photo: Richard Valencia
Courtesy Anne Faggionato



Diptych White and Black, 2002-03
Household gloss on canvas
Diptych, each panel 12 x 12 in
(each 30.5 x 30.5 cm)
Collection of Frank and Lorna Dunphy
Photo: © Rachel Howard
Courtesy Anne Faggionato



Truce, 2002-03
Household gloss on canvas
120 x 84 in (304.8 x 213.4 cm)
Collection of Anne Faggionato
Photo: © Rachel Howard
Courtesy Anne Faggionato



Troncones, 2003
Origami paper, oil and household
gloss on canvas
35 x 40 in (88.9 x 101.6 cm)
Cyril Taylor Collection
Photo: © Rachel Howard
Courtesy the Artist



Avarice, 2002-03
Household gloss on canvas
120 x 84 in (304.8 x 213.4 cm)
Collection of Mr and Mrs Biamonti
Photo: © Rachel Howard
Courtesy the Artist



Pride, 2002-03
Household gloss on canvas
120 x 84 in (304.8 x 213.4 cm)
Collection of Frank and Lorna Dunphy
Photo: © Rachel Howard
Courtesy the Artist



Lust, 2002-03
Household gloss on canvas
120 x 84 in (304.8 x 213.4 cm)
Collection of David Tieger
Photo: © Rachel Howard
Courtesy the Artist



Sloth, 2002-03
Household gloss on canvas
120 x 84 in (304.8 x 213.4 cm)
Murderme
Photo: Prudence Cuming Associates
Courtesy the Artist



Anger, 2002-03
Household gloss on canvas
120 x 84 in (304.8 x 213.4 cm)
Collection of Mr and Mrs John L.
Townsend, III, Greenwich, CT, USA
Photo: © Rachel Howard
Courtesy the Artist



Envy, 2002-03
Household gloss on canvas
120 x 84 in (304.8 x 213.4 cm)
Collection of Frederick B Henry
Photo: © Rachel Howard
Courtesy the Artist



Gluttony, 2002-03
Household gloss on canvas
120 x 84 in (304.8 x 213.4 cm)
Ackland Art Museum, University of
North Carolina at Chapel Hill. Gift
of Mr and Mrs John L. Townsend III
Courtesy the Artist

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Guilty (Installation View),
Bohen Foundation, New York, 2003
Photo: Danny Bright
Courtesy Bohem Foundation,
New York



Elephant, 2004-05
Household gloss on canvas
84 x 84 in (213.4 x 213.4 cm)
Photo: © Rachel Howard
Courtesy Gagosian Gallery



Deadline, 2002-03
Household gloss on canvas
108 x 108 in (274.3 x 274.3 cm)
Private Collection
Photo: © Rachel Howard
Courtesy the Artist



Eva, 2005
Household gloss on canvas
66 x 48 in (167.6 x 121.9 cm)
Private Collection
Photo: © Rachel Howard
Courtesy the Artist



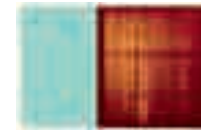
Theophoric, 2003-04
Household gloss on canvas
108 x 72 in (274.3 x 182.9 cm)
Collection of David Tieger
Photo: © Rachel Howard
Courtesy the Artist



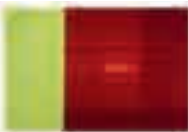
Black Dog, 2005
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8 x 10 in (20.3 x 25.4 cm)
Private Collection, London, UK
Photo: © Rachel Howard
Courtesy Gagosian Gallery



Concordia, 2004
Household gloss on canvas
Diptych, each panel 12 x 12 in
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Mr and Mrs John L. Townsend, III,
Greenwich, CT, USA. Photo:
© Rachel Howard. Courtesy the Artist



Fantasy Structure (Red), 2006
Household gloss and acrylic on canvas
75 x 114 in (190.5 x 289.6 cm)
Private Collection
Photo: © Rachel Howard
Courtesy Gagosian Gallery



The Marriage, 2003-04
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Private Collection
Photo: © Rachel Howard
Courtesy the Artist



Fantasy, 2006
Household gloss on canvas
114 x 75 in (289.6 x 190.5 cm)
Private Collection
Photo: © Rachel Howard
Courtesy Gagosian Gallery



Believer, 2004-05
Household gloss on canvas
108 x 72 in (274.3 x 185.4 cm)
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Photo: © Rachel Howard
Courtesy the Artist



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Courtesy Gagosian Gallery

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London Painting (Battersea Bridge), 2006
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Photo: © Rachel Howard
Courtesy Gagosian Gallery



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Photo: Thijs Wolzak
Courtesy Museum Van Loon,
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Courtesy Lennon, Weinberg, Inc.,
New York



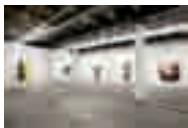
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Photo: © Rachel Howard
Courtesy the Artist



Hooked (Party with Tina), 2006
Household gloss and acrylic on canvas
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Photo: Peter Mallet
Courtesy Blain|Southern



Black Cross, 2007
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66 x 48 in (168 x 122 cm)
Private Collection
Photo: © Rachel Howard
Courtesy Blain|Southern



Fiction/Fear/Fact (Installation View),
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Photo: Danny Bright
Courtesy Bohem Foundation,
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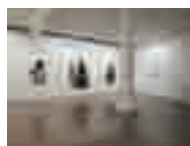
*Rachel Howard: Invited by
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Pawn Dolly, 2006
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Photo: © Rachel Howard
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Photo: Peter Mallet
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Courtesy Blain|Southern



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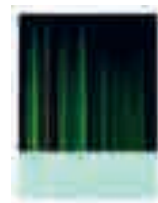
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Photo: © Rachel Howard
Courtesy Mark Hotel, New York



How to Disappear Completely – New Work by Rachel Howard (Installation View), Haunch of Venison Gallery, London, 2008
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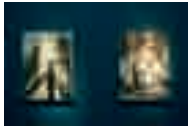


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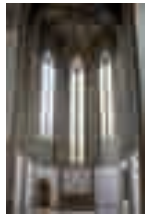
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48 x 36 in (121.9 x 91.4 cm)
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Photo: © Rachel Howard
Courtesy the Artist



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Courtesy Murderme



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Photo: Prudence Cuming Associates
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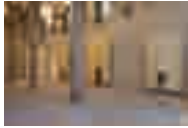
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Repetition is Truth – Via Dolorosa
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Repetition is Truth – Via Dolorosa
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Photo: Prudence Cuming Associates
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Repetition is Truth – Via Dolorosa
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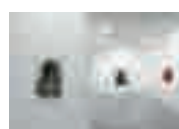
Repetition is Truth – Via Dolorosa
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Repetition is Truth – Via Dolorosa
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Photo: © Rachel Howard
Courtesy Blain|Southern



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Courtesy the Artist and Haunch
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Photo: Peter Mallet
Courtesy Blain|Southern



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Photo: © Rachel Howard
Courtesy the Artist



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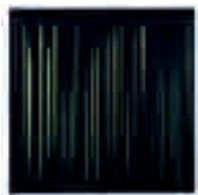
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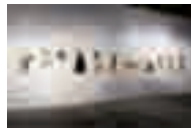
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Courtesy|Blain|Southern



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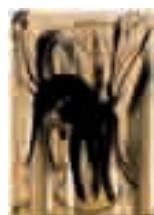
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[2] *Studio*, 2011
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[4] Joseph Mallord William
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[7] Antonio Pisanello
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Italian

[5] Hieronymus Bosch
(c.1450-1516)
*Tabletop of the Seven Deadly
Sins and the Four Last Things*

THANK YOU



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