

Lucian Freud Drawings



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Selected by William Feather

BLAIN|SOUTHERN

ACQUAVELLA



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First published in 2012 by
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and
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to accompany the exhibition
Lucian Freud Drawings

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17 February to 5 April 2012

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1 May to 9 June 2012

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Frontispiece: *Young Whippet*, early 1990s

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Chronology and Bibliography

Foreword

Graham Southern and William R. Acquavella

Blain|Southern and Acquavella Galleries are exceptionally proud to present *Lucian Freud Drawings*, an exhibition that is the result of extended conversations with Lucian over a period of several years, discussions which have been skilfully shaped and developed by his friend, assistant and sitter David Dawson. In addition, through the astute and expert advice of William Feaver, Lucian's biographer and the curator of this exhibition, this undertaking has grown into the most comprehensive survey of Lucian's works on paper ever staged. More than a quarter of the works have never previously been seen in public, including a small group of intimate drawings from Lucian's sketchbooks, which he personally selected with Feaver in the year before his death.

We are indebted to a great number of people who have assisted in the preparation of this exhibition and the accompanying publication, which has been produced in London by Robert Violette and Tamsin Perrett at Violette Editions and designed by Studio Frith. We are extremely grateful to William Feaver, both for sharing his extraordinary knowledge of the works in the exhibition and for his careful navigation of the loans, in addition to his insightful essay, complemented here by Mark Rosenthal's account of the response to Lucian's work in America. Thanks also to Diana Rawstron of Goodman Derrick and the Lucian Freud Archive for her calm counsel and support, and to John Riddy for his expert photography. Many colleagues at our respective galleries have played important roles: at Blain|Southern, in addition to Harry Blain, particular acknowledgement must go to Jess Fletcher for her tireless efforts and expertise, and at Acquavella Galleries, to Eleanor Acquavella Dejoux, who has worked adeptly on all the American aspects of this show.

An immense debt of thanks must be extended to all the lenders, both institutional and individual, who kindly allowed their treasured objects to travel to London and New York.

Most of all, we would like to thank Lucian for his generosity and friendship. We are all deeply saddened that he is not here to see the final result of this long-planned and revelatory exhibition.



Dead Monkey

1944



Dead Monkey

1944

Foreword

Graham Southern

Blain|Southern is exceptionally proud to present *Lucian Freud Drawings*, assembled in close cooperation with Acquavella Galleries in New York. This exhibition is the result of extended conversations with Lucian, beginning several years ago, which have been skilfully shaped and developed by his friend, assistant and sitter David Dawson. In addition, through the astute and expert advice of William Feaver, Lucian's biographer and the curator of this exhibition, it has become the most comprehensive survey of Lucian's works on paper ever staged. More than a quarter of the works have never previously been seen in public, including a small group of intimate drawings from Lucian's sketchbooks, which he personally selected with Feaver in the year before his death.

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Dead Monkey

1944

Foreword

William R. Acquavella

We are proud to present this major survey of Lucian Freud's works on paper, the most comprehensive exhibition of its kind to date, organised in co-operation with Blain|Southern in London.

We are very grateful to curator William Feaver, who worked with Lucian, until the artist's death earlier this year, to select major works from the last five decades that demonstrate Freud's absolute mastery not only of pen and ink, but of chalk, charcoal, pastel, conté and etching.

My thanks also to David Dawson and Graham Southern in London for their dedication to this project, and to our team in New York for their hard work, particularly Eleanor Acquavella Dejoux, Nick and Alexander Acquavella, Emily Salas and Devon Vogt.

In the end, this exhibition is only possible because of the generosity of the many private and institutional lenders, who have graciously parted with their works. My warmest thanks go to Lucian Freud, whom we represented for 20 years and who sadly did not live to see this exhibition.

Lucian Freud Drawings

William Feaver



Birds in Tree
c. 1930

'It's obviously a question of making a good choice', said Lucian Freud when we began thinking about this exhibition six years ago. Drawing being an instinct with him, not necessarily his most immediate instinct but one of the quickest, a good selection has to include blunt overtures alongside exquisite detail, the impulsive as well as the studied.

Drawing permeated Freud's paintings and shaped his handwriting, setting things going and stretching the odds, resilient throughout. Witness the plate that he last worked on, a head of Jeremy King (Plate 130), preserved un-etched, left as it was the day he chalked a little around tie and neck on the forming image and put a horizontal streak behind the head just below eye level, indicating a possible development of background. Fixative having rendered the chalk marks more decided than ever intended, this particular exhibit is a relic, a choice build-up of arrested potential. I say 'potential' because that was one of Lucian's usual words when reporting optimistically about work in progress. Had it been taken further, dipped and printed, would the Jeremy King etching have proved to be the finest of the last three or four large male heads? An idle question of course (how poignant that stalled potential now is), but looking back over 80 years or so, from this to the earliest surviving drawings stashed away by a devoted mother, the one consistent element is successive potential, both promising and realised: a sense of pressing ahead with some urgency.

Birds in Tree, c. 1930: five spry birds, four perched, one ascending, occupy a tree shrunk almost to hand size, suitably so, it being hand-shaped. They're all facing the same edge of the paper, eager to be up and away. This is a drawing that stretches its wings, taking off from artlessness (blades of grass planted like the notches on a schoolroom ruler) into the artful (an arc of red-beaked ambition leaping the tree); a drawing such as Lucie Freud, the artist's mother, made sure was included in an exhibition of child art at Peggy Guggenheim's gallery in Cork Street, London, in 1938, shortly before the young Freud succeeded in being asked to leave school prematurely and become a fully fledged artist.

Formal education hadn't suited him but it left him with a reservoir of poems memorised and his remarkable handwriting. Having been switched from spiky German script ('neater than my present writing', he told me, 'because it was gothic writing with so many loops that I could fill in with colour'), he developed an idiosyncratic calligraphy with words set down like inscriptions loosed into skywriting. This informed his drawing, especially early on, as did the promptings of poetry and, at times, the kick of achieving verisimilitude. The obvious influences were not so much Surrealism proper as surreality sieved through the cartoonists he admired (Wilhelm Busch, Fougasse) and versifiers like Hilaire Belloc, whose *Cautionary Tales*, amateurishly illustrated by Basil T. Blackwood, feature characters such as the disobedient Jim who gets eaten by a lion:

*The Lion having reached his Head
The Miserable Boy was dead!*



Naval Gunner
1941



Peter Watson
1941

The drawings that filled Freud's Welsh sketchbook, a publisher's dummy given him for his 17th birthday by his poet friend Stephen Spender, are a mix of flippancy and observation: Belloc plus hints of El Greco. Most were done in lodgings at Capel Curig, in the winter of 1939–40, to while away the evenings when painting was impracticable: drawings done to entertain his two companions there, drawings of fireplace and fender, character horses and scatty birds, quizzical drawings too, such as the peek into the landlady's bedroom, Mrs Pritchard tucked up in bed with Mr P. and a pair of allegedly stolen socks draped over a trunk (Plate 1). Over Christmas, spent back in London, he got his mother to sit for him and she went into the sketchbook, the awkwardness of handling, page after page, reflecting the degree to which her patience was being tested (Plates 2, 3). Her ambition for him was spur and irritant. 'I always avoided her when I grew up as she was so intuitive', he said. She even asked Herbert Read to write a foreword to the catalogue of his first one-man show in 1944.

Unusually for him, Read didn't oblige and the request embarrassed Freud who, having studied the black and white reproductions in Read's *Art Now*, knew what – potentially – he was up against: Cocteau, Matisse, Nolde, Neo-classical Picasso, Otto Dix (*Blonde Girl* of 1931, with Dürer hair), Chagall, Grosz, Alfred Wallis and, not least, Francis Bacon's little wishbone *Crucifixion* of 1933. Some of them excited him but what affected him more at the time were the splayings of expression in a Phaidon book on El Greco. Here were incitements to draw more heavily, to stress profiles, to try for portraits burning bright. A gradual transition, from the fanciful to searching exactitude, began.

Still only 16, barely art-student age, when the war started in 1939, Freud drew more than he painted. He became a seasoned scrounger and improviser, using paper from old albums found in junk shops and working with barge paint and Ripolin enamel rather than standard (and scarce) artists' materials. 'I didn't like the idea of awful Winsor & Newton readymade kit because I thought that tainted the idea of doing anything.' His focus widened. In 1940–41, for example, he made several elaborate quasi-topographical drawings, one of which had WAR WAR WAR in potato-cut stamped across its sky. This he later destroyed but a rather less obvious one survives: *Man and Town*, in which a palely confrontational figure (akin to those lined up in *The Refugees*, a painting done some months later) is stood above a Toy Town of steep roofs and random window patterns composed from memories of provincial Germany and snippets of North London, including Primrose Hill, surely, in the top right corner. It is a townscape in which bomb damage so far is too sparse to have affected the few people to be seen in the streets (Plate 4). Such drawings, detailed to a quaint degree, as exhaustive as any Dürer, were done to occupy himself; so too were the landscapes he produced a couple of years later: Tenby harbour in Wales and the view from the Drumnadrochit Hotel in Scotland overlooking Loch Ness (upper left corner), worked on for days on end as self-imposed holiday tasks (Plates 22, 29).

'I very much prided myself on my drawing.'



Rabbit on a Chair
1944

Actual people, as distinct from mannered stereotypes, began to feature. 'I always liked Bosch. It was ages before I realised Brueghel was actually better.' His patron Peter Watson, clutching a drawing board filled with a repertoire of images of men and beasts, was painted as a sort of votive thank you for generosity, the background being a reminder of Freud's stopover in Nova Scotia during his grim Atlantic convoy escapade in the spring of 1941. Similarly, back in Cedric Morris's art school at Benton End in Suffolk, he fitted a life drawing and profile portrait into *Village Boys*, a painting stiff with unease (Plate 6). How to extend drawing into painting? How to make paint exceed pencil? Freud, who was not that much older than the boys themselves, sullen in their outgrown jackets, had already drawn them in his Swift sketching pad, lolling like puppies (Plate 8). Persuading anyone to sit for long was always a problem. The Suffolk boys were hanging around anyway but others needed convincing. David Gascoyne for one, being a poet, was gratified enough to settle back and ponder or doze while being paid attention (Plates 10, 11). And John Craxton, fellow painter, with whom Freud had rooms in Abercorn Place, St John's Wood, was amenable when staying with their friend E.Q. Nicholson at Alderholt Mill in Dorset, writing one of his flowery letters (Plate 15).

At the Mill, drawing was an everyday occurrence. There were E.Q.'s children to amuse with parlour game doodles, also a sleepy-eyed donkey, head on (Plates 17, 18), which made a change from the dead monkeys Freud bought from the pet shop and stowed away in the kitchen stove at Abercorn Place. The monkeys were good, if smelly, substitutes for human models (Plates 20, 64). The pelts, fists and bared teeth demanded a varied touch, as did the scabby claws and legs of dead chickens and the magnificent outspread plumage of a heron, brought from the country by his girlfriend Lorna Wishart for him to paint, feathers interleaved as though plotted with a mapping pen (Plates 28, 30, 35).

By the mid-1940s, Freud's drawings had an extraordinary allure. In charcoal, conté and chalk on Ingres paper he caught every texture from bamboo to corduroy, thick hair, greasy hair and shininess to differing degrees on eyelid, ear lobe and upper lip. Drawing Peter Watson (Plate 36) and Christian Bérard, the painter and stage designer, or Charlie Lumley, the shifty-looking boy who lived next door to him in Delamere Terrace, Paddington (Plates 31, 37), he cultivated the immaculate. Much more of that and he could have become stuck with virtuosity. Illustration obviously beckoned, starting with a book of poems by Nicholas Moore, *The Glass Tower*, for which he provided quirkily clawed lettering on the dust jacket and title page, a palm tree image for the cover and 14 drawings tenuously relating to the poetry (Plate 12). He was disappointed by the reproduction on shiny wartime paper, particularly the crude embellishments in printer's magenta, yellow and cyan blue. The publisher told him not to worry as, for some reason, most of the edition was destined for New Zealand.

As soon as he could after the war Freud went first to Paris, where he tried etching for the first time, then to Poros in Greece in the autumn of 1946, where he joined Craxton. During his stay there, eked out until early 1947,



The Glass Tower
(front and back cover)
1944



Portrait of Christian Bérard
1948



Still Life with Green Lemon
1947

he filled a sketchbook with drawings of fig trees, lemon trees and whitewashed houses, goats, donkeys and chickens and the son and daughter of the house where they lodged (Plates 38–50). Short of paint, although his mother did her best to keep him supplied, he marked time in the sketchbook, recording the ripening of lemons and pomegranates and making thumbnail studies for a self-portrait, *Still Life with Green Lemon*, working out the best way of inserting himself unobtrusively, edging into the set-up, poised between sea and shutter.

This stress on rapt attention and an Aegean clarity of light preoccupied him on his return to London. He arrayed himself in fine stippling, so much so that *Man at Night: Self-Portrait* of 1947–48 assumed a godlike marmoreal aspect (Plate 54). This was followed through in the four pen and ink drawings he produced for a set of classical legends retold by Rex Warner. Freud's casting of Charlie Lumley as 'Narcissus' was perhaps too novel a departure from ancient myth (Plate 61) and the book eventually appeared in 1950 as *Men and Gods*, illustrated by Elizabeth Corsellis in conventional vein. Also unpublished were his illustrations for *Flyda of the Seas*, a fairy-tale written by Marie Bonaparte who, as one of Sigmund Freud's pre-eminent devotees, showed an interest in the grandson's progress. They included a drawing of Kitty Garman, his prime sitter at the time, groomed for purposes of reproduction to exude lucidity, her eyes picked out in blue and inlaid with hypnotic wiggles (Plate 53).

Married in 1948, divorced in 1953: for him sustained domesticity was not so much irksome as unthinkable. In successive paintings, most notably *Girl with Roses*, 1947–48, and *Girl with a White Dog*, 1950–51, Kitty's image altered from engagingly iconic to chill realistic. The etching *Ill in Paris* may be taken to represent hiatus: a relationship bedridden yet still freighted with what Freud talked of as 'inner life' (Plate 57). That said, the little pen and ink *Mother and Baby* (Plate 62) comes like a sharp intake of breath, its quick intimacy counteracting the clean finish of drawings such as those done the previous year for *The Equilibriad*, a highly strung novella by William Sansom, in which *Startled Man: Self-Portrait* (gaping) and *Ada* (Ruby Milton, a neighbour, decked out in bedraggled furs) mark more or less the end of his engagement with illustration (Plates 59, 60).

By the time he reached his thirties, Freud was conscious of the need to exercise a greater ruthlessness in his painting: not so much to loosen up, or simply to avoid taking an easy road into signature style, but to risk more. Until then he had painted in much the same way as he had drawn, working towards surface tension. There were recurrent stand-offs or contrasts between the spiky and the thin-skinned (*Girl with Roses*, *Still Life with Squid and Sea Urchin*, [Plate 63], *Interior Scene* [Plate 55], *Interior in Paddington*). Now he wanted to achieve more feel. Francis Bacon, one evening in 1951, undid his shirt buttons and flies, stuck his stomach out, flexed his hips and said, 'I think you ought to do this because I think it's rather important here' (Plates 65, 66). Freud drew him three times in that catwalk pose: three sketches latching on to the quips of body language that Bacon was so brilliant at swiping from newspaper photos



Girl with Roses
1947–48



I Miss You
1968



**Large Interior WII
(After Watteau)**
1981–83

and the like. Bared hips, the deferential nape of a neck, flinching eye contact, the inertia of despair or deep sleep were Bacon's forte; for Freud such inroads of vision and expression were enticing potential.

Though it's untrue to say that he subsequently abandoned drawing for 10 years, he did pursue the idea of making paint shoulder all concentration. Critics had been apt to say that the younger Freud was defined by drawing; he himself argued that, just as every painting he did was a portrait – or indeed self-portrait – every painting was essentially a drawing. In Greece again in 1961, this time with his daughters Annie and Annabel, he produced a number of watercolours, including one of himself in the act of describing – rapidly, given the heat – siesta somnolence with little or no pencilling to steer the brush (Plates 69, 70, 71, 72). This batch, in retrospect, demonstrates the complete change of touch – and air – since the drawings from Poros 14 years earlier.

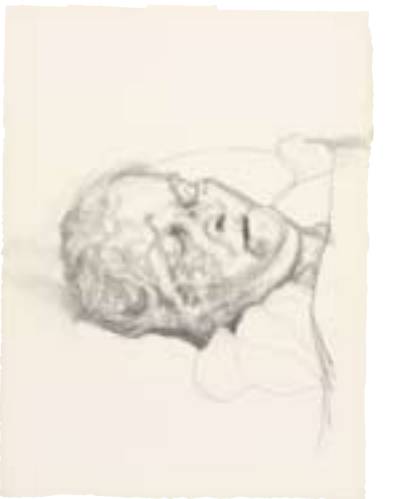
More than ever before, drawing was a preliminary. Charcoal strokes, rubbed greyish, did away with the white blankness of a new canvas and helped decide where a head went and how far the limbs would extend. 'Urgent Subtle Concise' he wrote in charcoal on a studio wall: drawing speaking to painting. In the sketchbooks there were bedsteads, phone numbers, bookies' odds, body parts and stretches of the climbing frame in an adventure playground across the street (Plates 79, 88). The small painting *Head of a Woman*, 1970, for example, was worked up from one such drawing and lively recollection. 'I did a drawing from her and then I did the painting' (Plate 77). Drawings adorned letters and caught people unawares, sleeping mainly. Drawings were opportunistic. Where painting was impracticable – at a deathbed, say – drawing was the most considerate means of not being useless (Plate 76).

After his father died, in 1970, Freud took to working from his mother. He drew and painted her over a period of 19 years, a re-run in reverse, as it were, of their original mother and son relationship, this time giving her his full attention whereas she, desperately depressed, was no longer the concerned parent. 'Since she wasn't interested in me, I had a good model.' He tried her out, recording distress and passivity and then, year after year, a gentler progress of ageing (Plates 81, 99). She died in 1989. Drawing was now both in the paintings and a reaction or counterpoint to them. He made a number of studies from his *Large Interior WII (After Watteau)* after the event, when the endeavour was over, and, for a short while, the great tableau rested in the studio; they were a means of looking further, satisfying himself as to the inner life of the painting (Plates 100, 101). Similarly in 1987, when he made an 'Artist's Eye' selection from the paintings in the National Gallery, he drew for the catalogue cover a foreground detail from Turner's *Sun Rising through Vapour*; for him the scatter of catch gutted and cleaned, skate, sole, whiting and dabs, was bounty worthy of Dürer, a yield won from a seascape (Plate 105).

Things were everything to Freud. Things, of course, included people. What else could there be? Loathing symbolism, he delighted in things to be drawn unadorned, just the way they are and all the more 'potential' for that:



The Painter's Mother
1983



The Painter's Mother Dead
1989



David Dawson
1998

the glazed eye of a Dover sole, the nostrils of a horse or of Lord Goodman seen from a lowly angle (Plate 103), the pads of a whippet paw, the urging beak of a young magpie (Plate 115), two favourite pages in a book of Ancient Egyptian art. He loved both Chardin and Ingres.

In 1982 he resumed etching, starting on a modest scale but then, with growing confidence, producing prints that weren't mere supplementary versions of paintings but continuations of them: potential reactivated. He said he fancied making work more available; he also liked the process of scratching and pecking away at the plate, seeing it etched, inked and laid to bed, then the pulling of the first proof. 'You can't tell how it will be.' That was the gamble. Sometimes months of effort came to nothing. Then again, more than once, his printer, Marc Balakjian, succeeded against the odds with plates that others would have deemed unviable, the noble *Self-Portrait: Reflection* of 1996, for example, and *Girl with Fuzzy Hair*, 2004 (Plates 118, 126).

The etchings, 70 or so altogether, are a unique body of work. In his exhibitions, Freud liked to see them not set apart from the paintings, as though differently conceived, but intermingling. They count among his finest drawings in scale and presence and exploratory vigour. 'In them', he said, 'there'll be the knowledge rather than the mark.' By which he meant that he used the plate as he used the canvas: as somewhere to devote himself to, each an arena for his intensity, each infused with purpose. 'I stop when I know there's nothing more I can do.'

Freud's 1951 portrait of Francis Bacon, belonging to the Tate, was stolen from his 1989 exhibition at the Neue Nationalgalerie in Berlin and is still missing. The *Wanted* drawing of 2001 (Plate 124) was his idea for a poster to stir consciences and provoke information when displayed in bus shelters around Berlin. He did it from memory, in memory of both the vanished painting and of Bacon whom he once knew so well and who already, by 2001, was nine years dead. Other late drawings, such as the one of Isaiah Berlin, philosopher, and *Dark Haired Neighbour* (Sally Clarke, restaurateur) (Plates 119, 129), and the unbitten plate of Jeremy King (Plate 130) are apparitions too in the sense that, ghost-like, they prefigure after-images. Freud's faith in the affective ('seeing them as they feel') is in these instances all the more touching for being stopped short and kept as what was to have been.



Pluto Aged Twelve
2000



Francis Bacon Wanted Poster
2001

Reporting
from
New York
on
Lucian Freud

Mark Rosenthal



Sunny Morning – Eight Legs

1997

It is hardly newsworthy to observe that commentators on current art events may see those events very differently from subsequent writers, yet comparing historical narratives is a fascinating exercise, if only to test one's humility. In 1977, the Art Institute of Chicago presented an exhibition entitled *Europe in the 70s*, organised by the highly esteemed curators Anne Rorimer and James Speyer. Although no exhibition could adequately survey the subject announced by the title, it seemed at the time to be an interesting overview. The selection of artists was heavily weighted with conceptualists, but that was the state of contemporary art in the United States too. Because the death of painting had been decreed in much of the contemporary art arena, there was scarcely a painting to be found in the overview. If one were today to construct an exhibition with the title 'Europe in the 70s', one would, very probably, create an almost entirely different survey. Nevertheless, the very appearance of the Chicago presentation represented the beginning of a sea change in how American art audiences were educated and became receptive to work coming from Europe.

The floodgates could be said to have fully opened in 1979 with two exhibitions in New York, retrospectives of the work of Joseph Beuys at the Solomon R. Guggenheim Museum, and of Cy Twombly at the Whitney Museum of American Art. The former was like a sudden shock to American aesthetics, and engendered enormous reaction. The latter, though attracting far less interest at the time, represented the return of a mostly forgotten, expatriate painter who was, in fact, enormously influential among Europeans. After these two events, it was as if a gun had been fired for the start of a gold rush, as curators, critics and art dealers efficiently scoured Europe throughout the 1980s, bringing back artists and art movements for full-dress exhibitions. Not only were some of the individuals in the Chicago exhibition given fuller views (Marcel Broodthaers, Daniel Buren, Richard Long, Mario Merz and Gerhard Richter), but many more artists were hastily being declared notable, in what amounted to a complete refiguring of the nature, boundaries and protagonists of contemporary art by American writers. Among those accorded this royal treatment in the United States were Georg Baselitz, Anselm Kiefer and Sigmar Polke from Germany, Jean Dubuffet from France, Janis Kounellis from Italy, and Francis Bacon, Gilbert and George, Richard Hamilton and Howard Hodgkin from Britain. German Neo-Expressionism and Italian Arte Povera were shown, too. With this mad rush, that Chicago survey had become an historical introduction to the quantities of new information being offered to American audiences.

Acceptance of Lucian Freud, however, was a bit halting in the United States. During that pivotal year 1978, he did have his first solo exhibition in New York, at the Davis & Long Company, and four years later a second New York exhibition at the Bernard Jacobson Gallery. In 1981, at the Yale Center for British Art, New Haven, he was included in *Eight Figurative Artists*, itself an introduction to a school or movement of European art, this one from England. As Freud had already had his first retrospective at the Hayward Gallery, London, in 1974, accompanied by a catalogue essay written by John Russell,

soon to be the *New York Times* art critic, and a monograph by the eminent historian Lawrence Gowing, published in 1982, America was still lagging in assessing the achievement of Freud. Some time in the mid-1980s, the British Council offered James Demetrian, Director of the Hirshhorn Museum and Sculpture Garden, Washington DC, a Freud retrospective. The Council was organising an impressive tour that would comprise the Musée National d'Art Moderne, Paris, Hayward Gallery, London, and Neue Nationalgalerie, Berlin. Long enthusiastic about Freud, Demetrian attempted to find partner museums in the United States to join the tour, which began in 1987 in Washington, but with absolutely no success.¹

To generalise and speculate about the years preceding the receptiveness to Europe of the late 1970s to 1980s, England attracted scant attention for decades. Regarding the whole of the earlier twentieth century, English art, with some notable exceptions (chiefly the Vorticists, Henry Moore and a few abstractionists), had seemed largely to stand apart from mainstream European modernism. After World War II, American art audiences were exceedingly chauvinistic about the origin of worthy contemporary work, confining their most profound respect to art that was made in New York. Beyond the issue of place of origin, these American observers possessed other biases: they were rarely at ease with work that was eccentric to them, witness the relatively guarded attention given to the accomplishments of, say, Joseph Cornell; nor had there been any interest at all in art such as Freud's that seemed to uphold Old Master appearances and values, both representing attitudes that were seemingly antithetical to avant-garde notions of modernity. With the exceptions of David Hockney who, after all, had relocated to America, and Francis Bacon, whose relationship to the work of Alberto Giacometti perhaps made him a 'comfortable' presence, figurative artists such as Frank Auerbach, R.B. Kitaj, Leon Kossoff, Stanley Spencer and Freud were rarely to be seen. They represented a prosaic and eccentric sidebar of history, not entirely unlike American regionalist art between the wars.

Given an American aversion to what was thought to be peculiar, there was little to be found in the American milieu that might have given Freud a basis to be appreciated. On occasion and as if to create a comfort zone for this audience, Freud was compared, not entirely without justification, to the American painter Edward Hopper, but the latter's moody loneliness and generalised figure renderings in fact clearly distinguish him from Freud. Indeed, the sentiments expressed by each could hardly be more opposed to one another. At any rate, Hopper's work would not have been considered contemporary. Only Philip Pearlstein on the New York art scene might have been compared to Freud, and Pearlstein never achieved widespread acclaim. Notwithstanding the brilliance of his stylisations, he stood apart from contemporary art concerns. While Pearlstein and Freud do have in common an artistic concern for flesh, the former has no interest in characterisation, whereas the latter is consumed by it. Pop Art had brought representational subject matter and figurative art back to centre stage in New York, but it had little to do with the sort of virtuosity exhibited by Freud.

Just six years after the Washington show, another exhibition, this time from the Whitechapel Gallery, London, of Freud's *Recent Work*, came to the Metropolitan Museum of Art in New York, in the winter of 1993–94. Now, at 71 years old, Freud was suddenly hailed as a star in America. What happened with regard to this startling change in critical fortunes? Along with the broadening interest in all art from beyond New York, there had suddenly been a rapidly escalating American appreciation of English figurative artists in the preceding few years, especially among a group of museums that included the Los Angeles County Museum of Art, Hirshhorn Museum and Metropolitan Museum. Hockney's 1988 retrospective had travelled from the Los Angeles County Museum to the Metropolitan. Bacon, who had already achieved considerable success in the United States, came in for renewed appreciation with a 1989–90 retrospective that toured from the Hirshhorn to the Los Angeles County Museum to the Museum of Modern Art, New York. Subsequently, R.B. Kitaj's 1994 exhibition at the Tate Gallery, London, travelled to the Metropolitan and to the Los Angeles County Museum in 1995. These illustrious tours would have done much to establish the importance of the British School of contemporary figurative art.

There was, as well, a very important new development in Freud's art between 1987 and 1993. What was seen at the Hirshhorn retrospective was a body of small- and mid-sized paintings. But with the Met exhibition of his newest work and subsequent showings, Freud was seen as the creator of epic-scale canvases, many of which were nearly eight feet (2.5 m) in width or height. (Even the size of his etchings became much larger in these years.) If scale equals ambition, then Freud's adoption of weighty appearances may have meant the difference to an American audience much immersed in and impressed by similarly 'heroic' endeavours in its own history of post-World War II painting. Moreover, the German painter Anselm Kiefer had recently seized an enormous public in America with his vast paintings. At any rate, Freud was from that moment forward held in a regard that equalled or exceeded Bacon and Hockney, this as new English art stars had become presences on the New York stage, too, among them Damien Hirst.

Spanning Freud's entire career, the exhibition before us is about drawing. Fully one quarter of these works date from the artist's early career, when he was absorbing all manner of devices and influences. One may discern in the background of this body of youthful work Fernand Léger's depictions of impossibly large hands, Pablo Picasso's oversized figures and exacting drawing style, Chaim Soutine's distortions of physique, Edvard Munch's neurotic subjects, Balthus's eroticism and Jean Dubuffet's primitivism. Freud clearly studied Surrealism, particularly its practice of making unlikely juxtapositions and creating unsettling moods. While Freud was, reports William Feaver, unaware of the Neue Sachlichkeit ('New Objectivity') group of German artists at work between the wars, his art might be likened to theirs, for one observes a similar taste for gloom, erotic subject matter and a *demi-monde* of hardened characters. From Surrealism, Freud may have gained an appreciation for what

is called 'magic realism', wherein natural appearances hold curious, even foreboding, interpretations of reality. Indeed, Freud's remarkable attention to detail would have converged with the notion of 'magic realism', by which the viewer is deceived into believing that an unimagined image is not contrived at all. In this transformation of the prosaic to the fantastic, the appreciative viewer might exclaim, in Surrealist fashion, *merveilleuse* ('marvellous'), meaning that an aesthetic trick has given reality a heightened presence. One more Surrealist goal was 'convulsive beauty', wherein the conventional notion of attractiveness gains a disturbing dimension. With Freud's exquisite depictions of dead animals, he assumed a kind of maudlin approach to 'convulsive beauty'.

Another theme that occupied Freud at this early time concerns the senses. His depictions of large ears and hands, bulging eyes and open mouths all evoke an interest in sensory experience and the physical organs by which impressions are gathered. His early portraits, then, are not always about characterisation in a psychological sense but about the general human capacity to be alive in the world. Likewise, his young wide-eyed women who contemplate the leaves of plants or stare into space might be said to exhibit elevated wonder and curiosity.

These sides of the young Freud are not all found in his later career, but it is fascinating to see where the youthful autograph of the artist continues to maturity. For instance, Freud was already absorbed by the formal and expressive potential in playing with scale, tilted planes, and claustrophobic threadbare interiors. Any combination of two figures seems ripe with erotic overtones, as if a pre- or post-coital state has been determined by Freud to be the mood he wanted to render. Freud began to explore the possibilities of a form of voyeurism, presenting uninhibited male nudity, strange-looking people, odd facial details and situations that could cause discomfort, even as these engender rapt attention. The portraits of his friend Francis Bacon provoke such a reaction.

Though his early work barely hints at his future practices in figure painting, there is one fascinating foreshadowing to Freud's subsequent arrangements of the legs and arms of nude figures. These awkwardly fascinating tangles establish the vectors of a composition and provide intense compositional interest, culminating in a riotous finale when Freud intermingled the legs of humans and dogs in *Sunny Morning – Eight Legs*, 1997. These depictions are predicted in Freud's early work by the legs of monkeys and chickens, as well as squid tendrils and plant forms, all of which have dramatic importance within his early subject matter.

In his late career, Freud seemed to operate within a highly structured, theme and variation approach, alternating between portraiture, single – nude or clothed – full-length figure or figure grouping. He seemed not to have had such a systematic approach early on, except in the area of portraiture. That theme was like a daily *étude*, a practice in observation, immediacy and intimacy. Possessing the exactitude of a Hans Holbein, Freud exhibited amazing virtuosity for such a young artist. Already he had discovered that



Nude with Leg Up
1992

tousled hair and hairlines could add dramatically expressive characterisations, as did faces that stare at the viewer. Asleep, dazed, wide-eyed or non-seeing individuals populate his troupe from the start; his Surrealist-type cast seems most concerned with interior states and visions. On the other hand, Freud's self-portraits have a commanding assertiveness that belies his age, and, likewise, his portraits of his mother and father display a degree of feeling and empathy that transcends all pretensions for passing tastes. In other words, notwithstanding his youthful embrace of all manner of potential influences, Freud was already an individual of considerable maturity from his earliest years.

The inclusion in this exhibition of a drawing and etching of Freud's two favourite subjects of the 1990s, Leigh Bowery and Sue Tilley, inspires thoughts about his startling paintings of these individuals. Along with the expected attention to faces, there is, as well, Freud's fascinating rendering of their bodies – flesh that has lived, loved, and exhausted itself. These epic paintings shock by their scale, the sight of the flesh and the way in which we become, perhaps unwittingly, gripped by the models' physiques. Indeed, it might have been the introduction of these models into Freud's life that naturally led to the increase in the scale of his art, in order adequately to convey his very meticulous attention to a physically large subject.

With the portraits of Bowery and Tilley, Freud could be said to have caught up with and elaborated on the 1960s art scene of New York. At that time, Richard Avedon, Chuck Close, Alex Katz, Alice Neel and Andy Warhol, among others, had re-established in the United States the practice of portraiture, often on a very large scale. Of course, portraiture had never disappeared in Britain, or for Freud. But when Freud took his own practice of portraiture to an immense size, he created a formidable denouement to the practices of the 1960s avant-garde.

¹I am grateful to James Demetron and William Acquavella for comparing notes with me on the reception of Freud in America during the period 1987 to 1993.



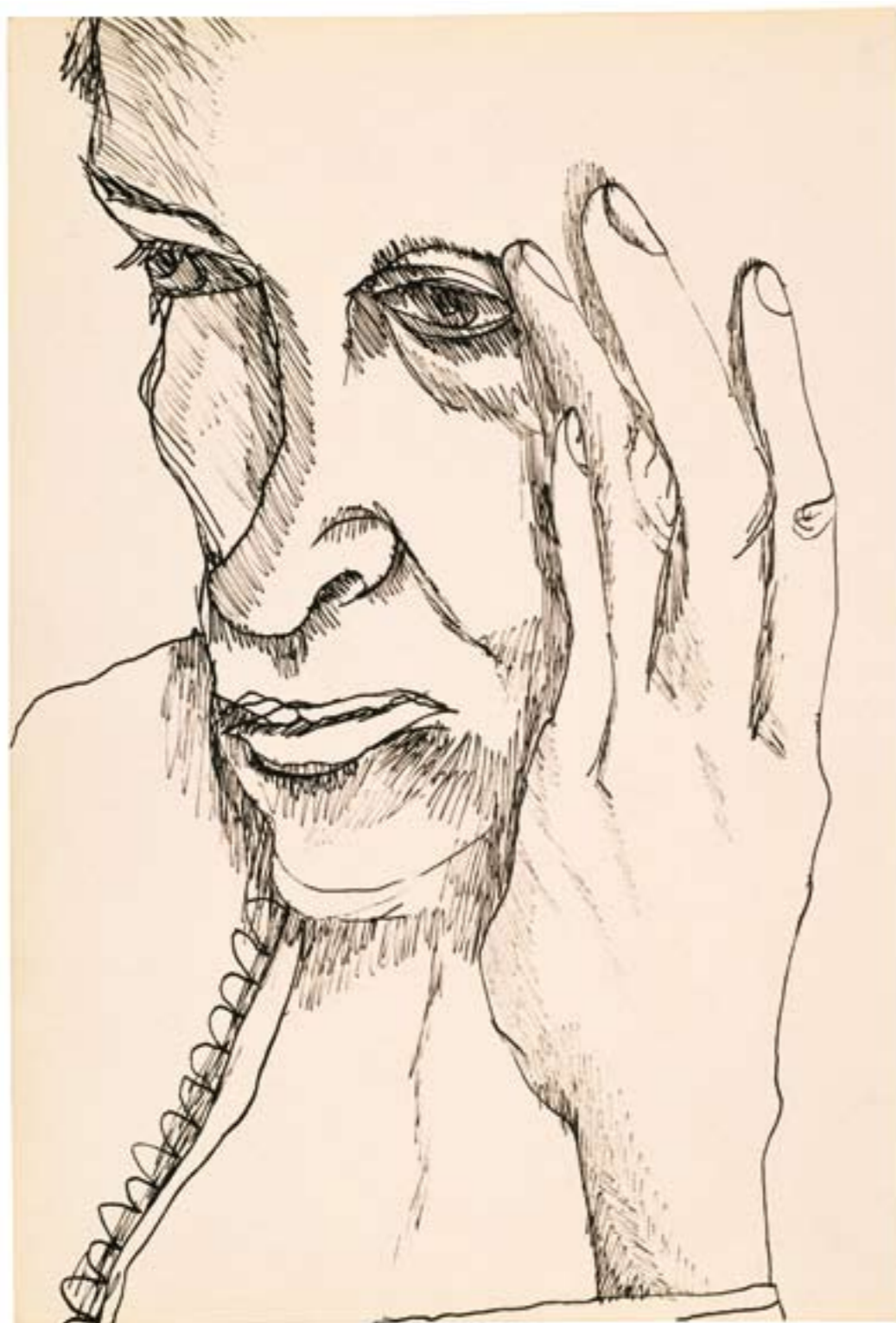
Benefits Supervisor Resting
1994

Plates

1940 – 2011

1
Bedroom with Stolen Socks
1940





2
The Painter's Mother
1940



3
The Painter's Mother
1940

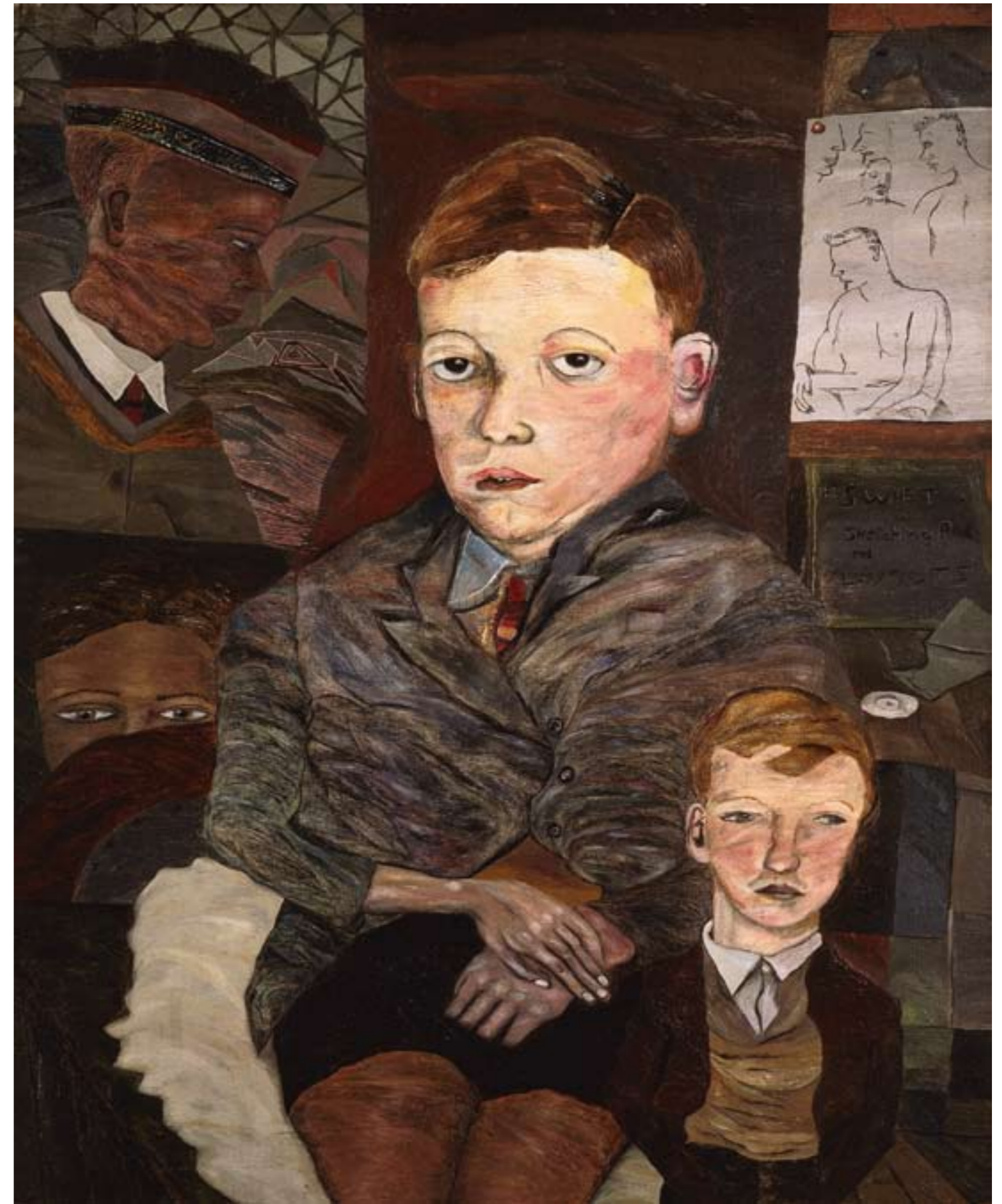
4
Man and Town
1940-41



5
Seated Man
1941



6
Village Boys
1942





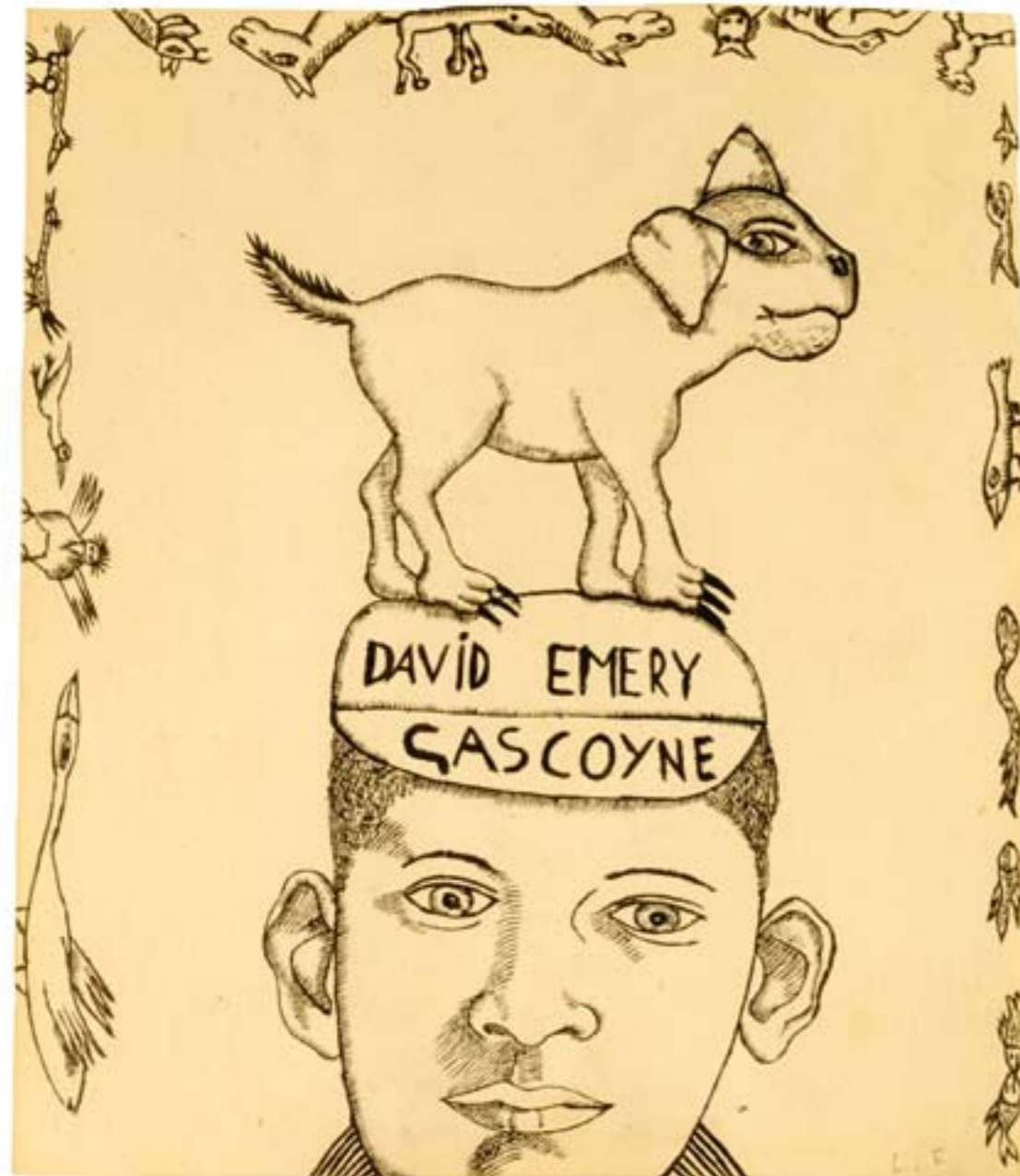
7
Two Boys
1942



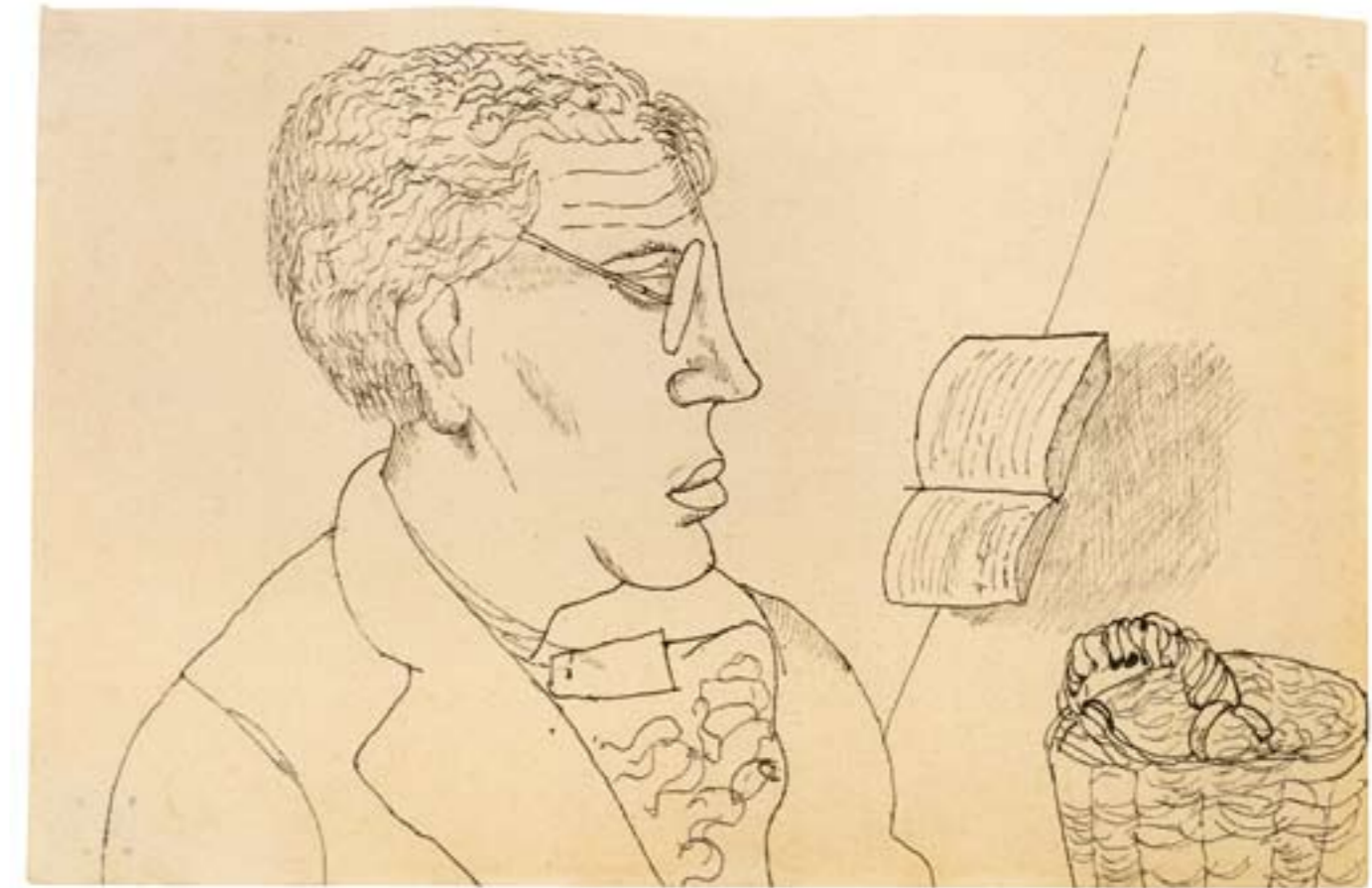
8
Two Boys Lying Down
1942



9
Two Boys Kneeling and Facing
1942



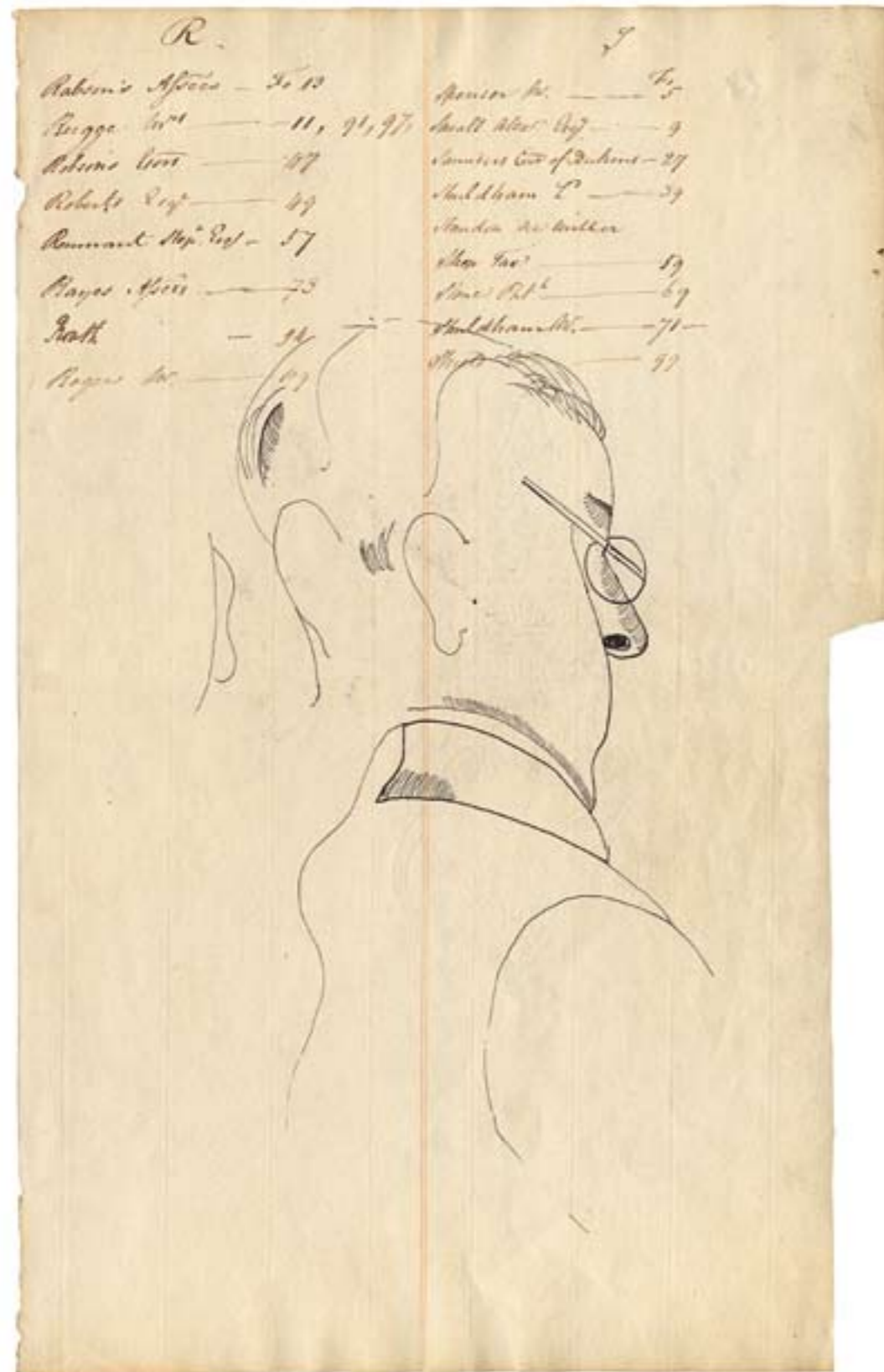
10
David Emery Gascoyne
1942



11
David Gascoyne
1942

12
Palm Tree
1942





13
Untitled (verso)
 c. 1942



13
Untitled (recto)
 c. 1942



14
Toys
c. 1943



15
John Craxton
c. 1943



16
Untitled (Studies for Man Reading)
c. 1943



17
Doodle Studies
1943

18
Tommy
c. 1943





19
Zebra / Unicorn
1943



20
Dead Monkey on a Dish
1943

21
Dead Bird
1943



22
Loch Ness from Drumnadrochit
1943



23
Juliet Moore Asleep
1943

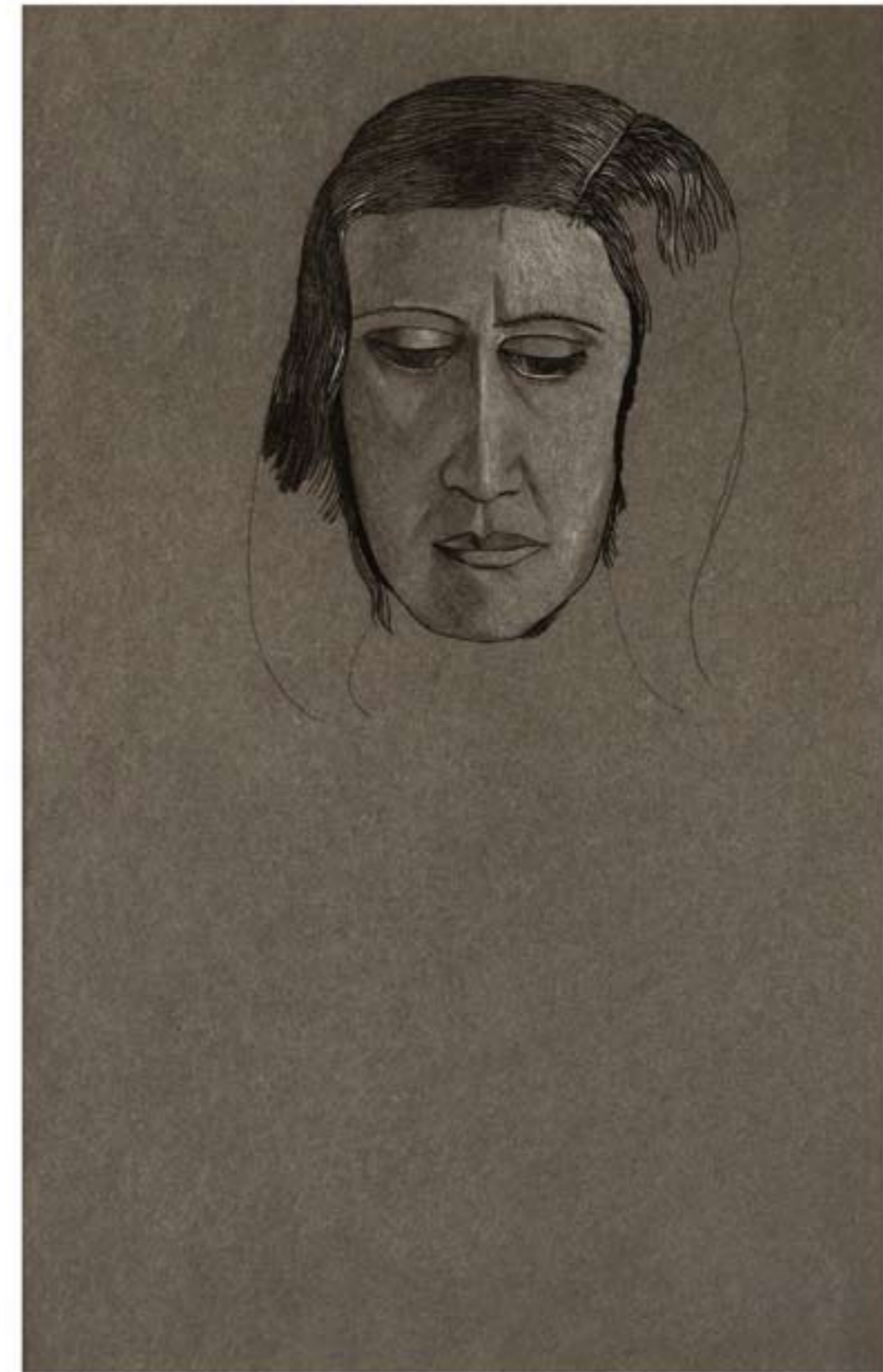


24
Boy in Bed with Fruit
1943





25
Walnut Shells
c. 1943

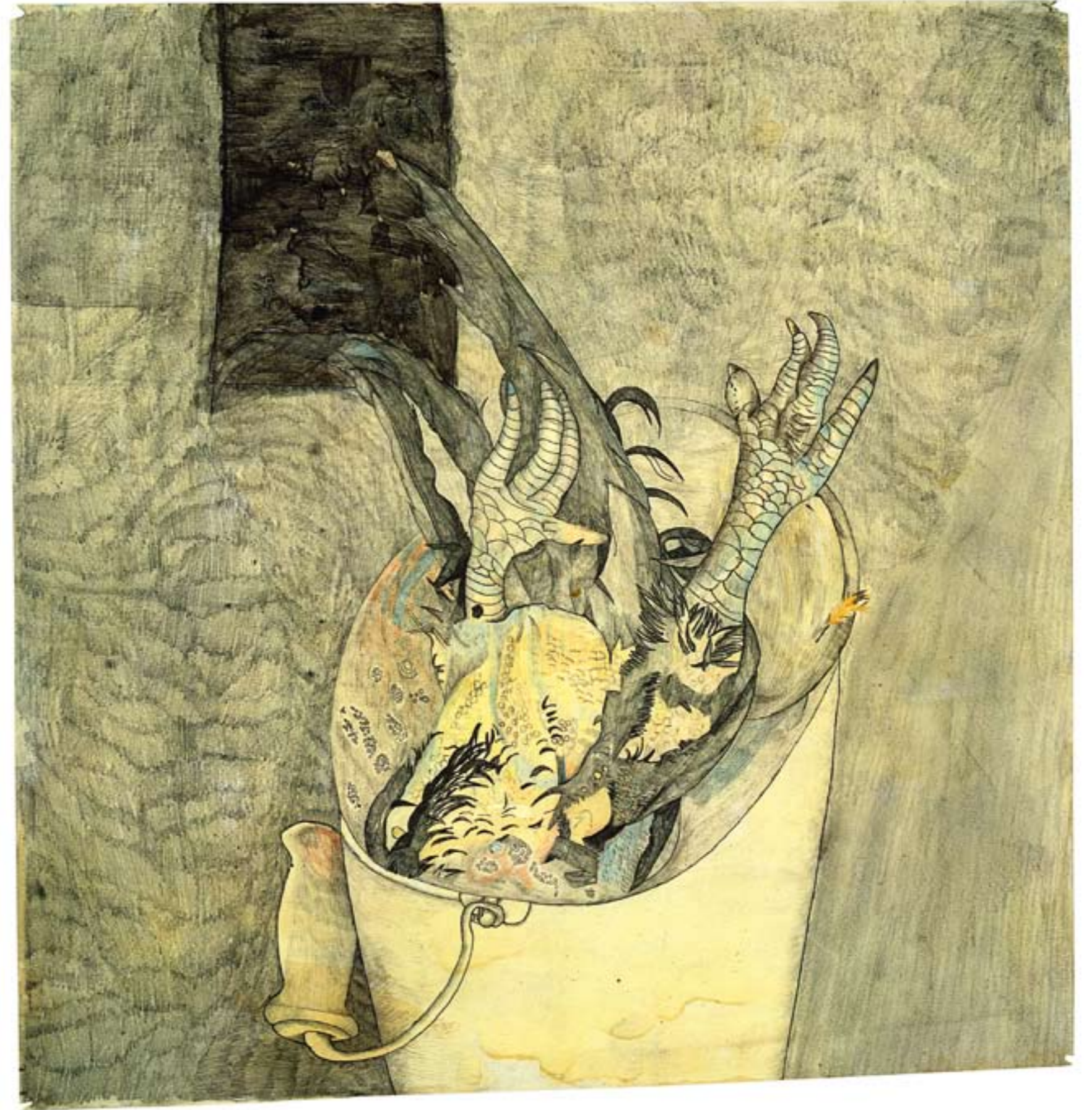


26
Head of a Woman
1944

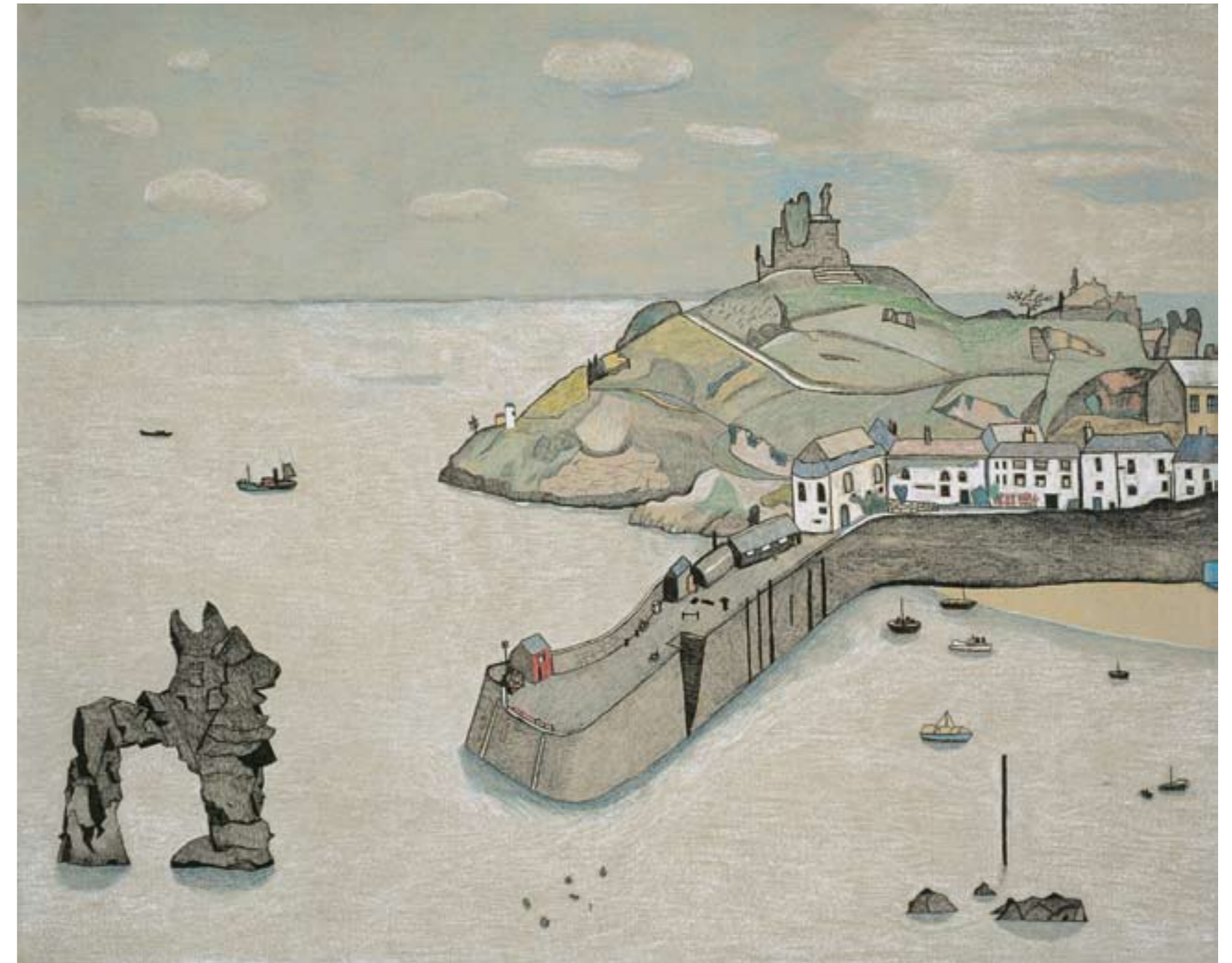
27
Man with Folded Hands
1944



28
Chicken in a Bucket
1944



29
Tenby Harbour
1944



30
Chicken on a Bamboo Table
1944



31
Boy on a Sofa
1944



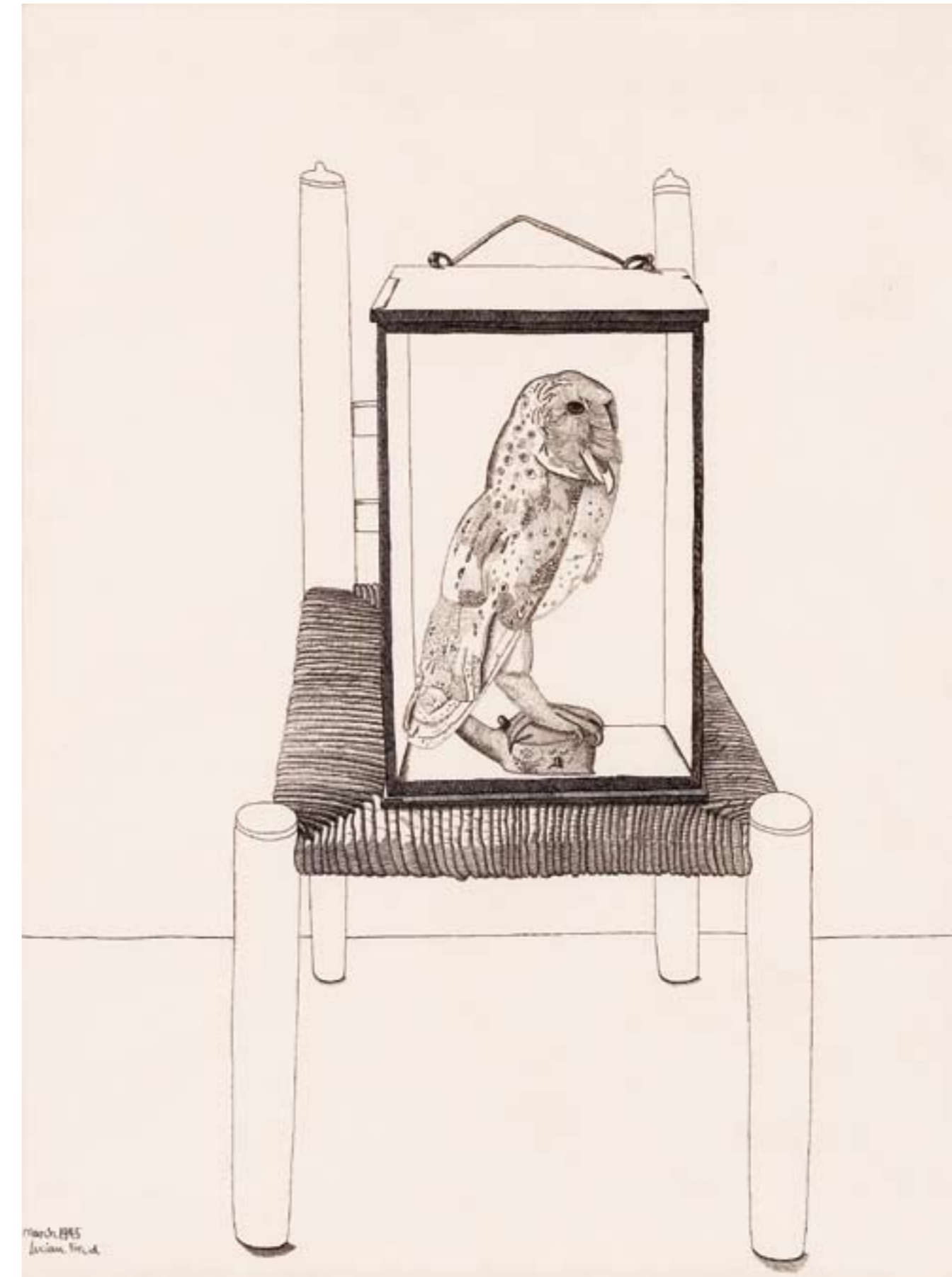
32
Scotch Thistle
1944



33
The Sleeping Cat
1944



34
Untitled (Interior Drawing, The Owl)
1945



35
Dead Heron
1945



36
Peter Watson
1945



37
Boy in a Red and Blue Jacket
1945

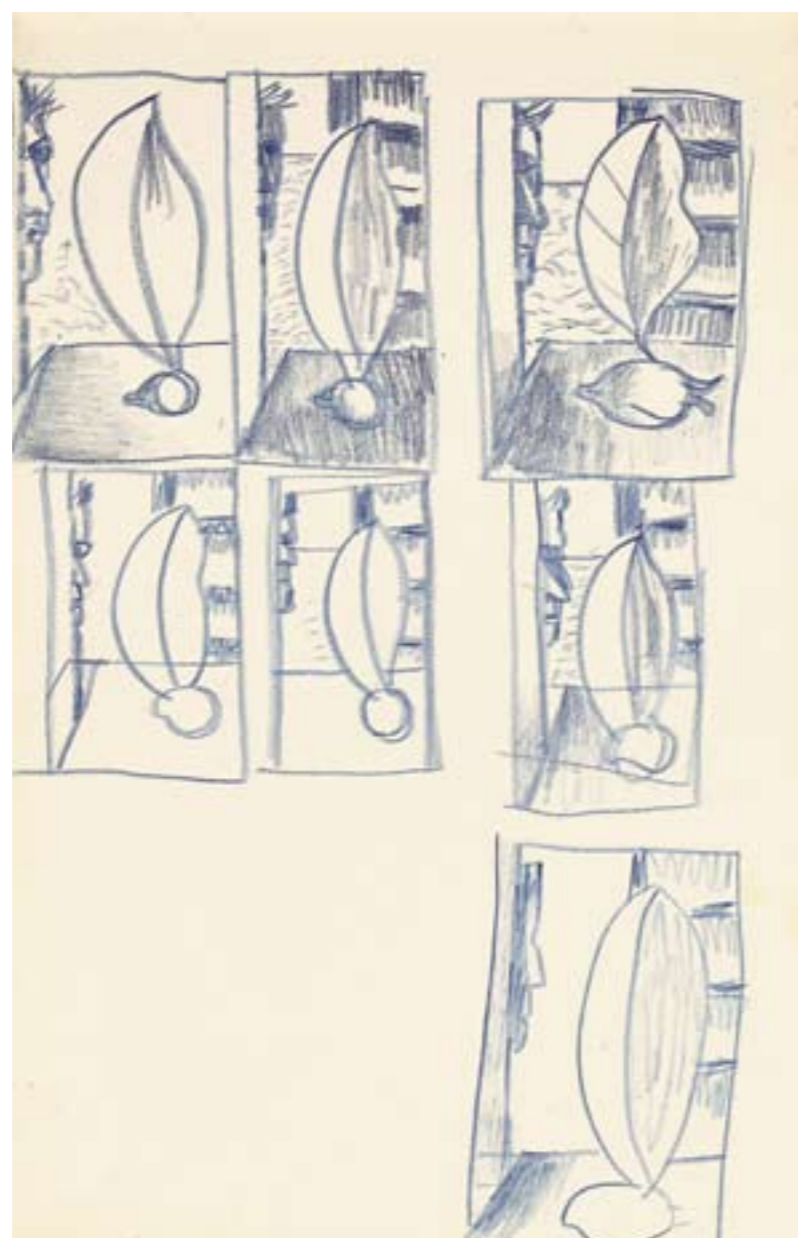




38
Greek Sketchbook: Head of a Young Man
1946-47



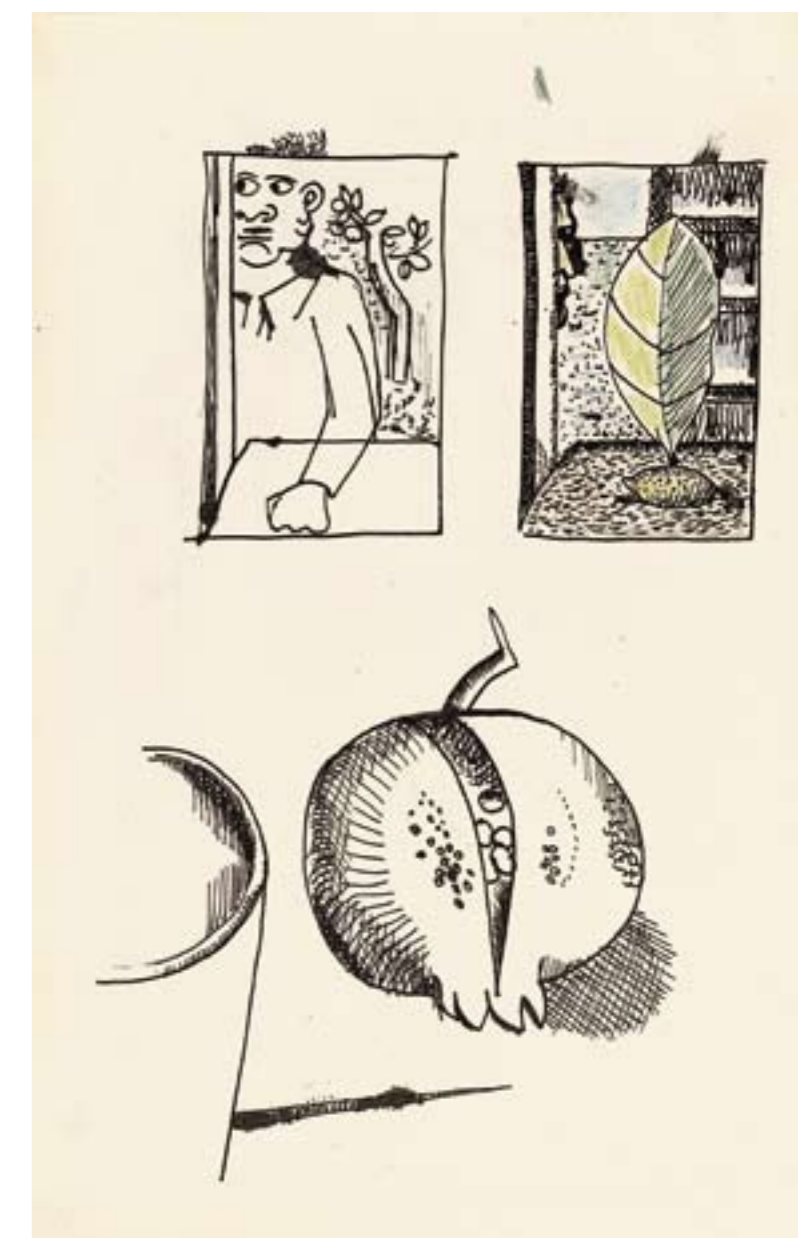
39
Greek Sketchbook: Fig Tree
1946-47



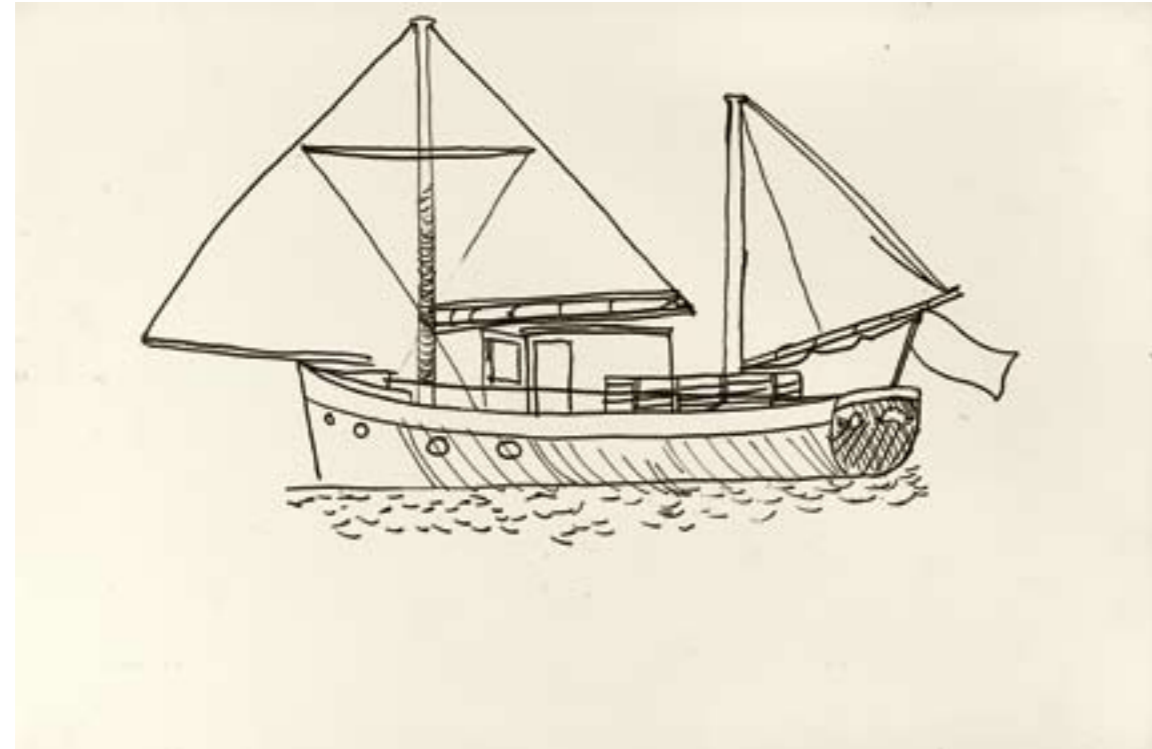
40
Greek Sketchbook: Studies of Still Life with Green Lemon
1946-47



41
Greek Sketchbook: Still Life with Green Lemon
1946-47



42
Greek Sketchbook: Lemon and Pomegranate
1946-47



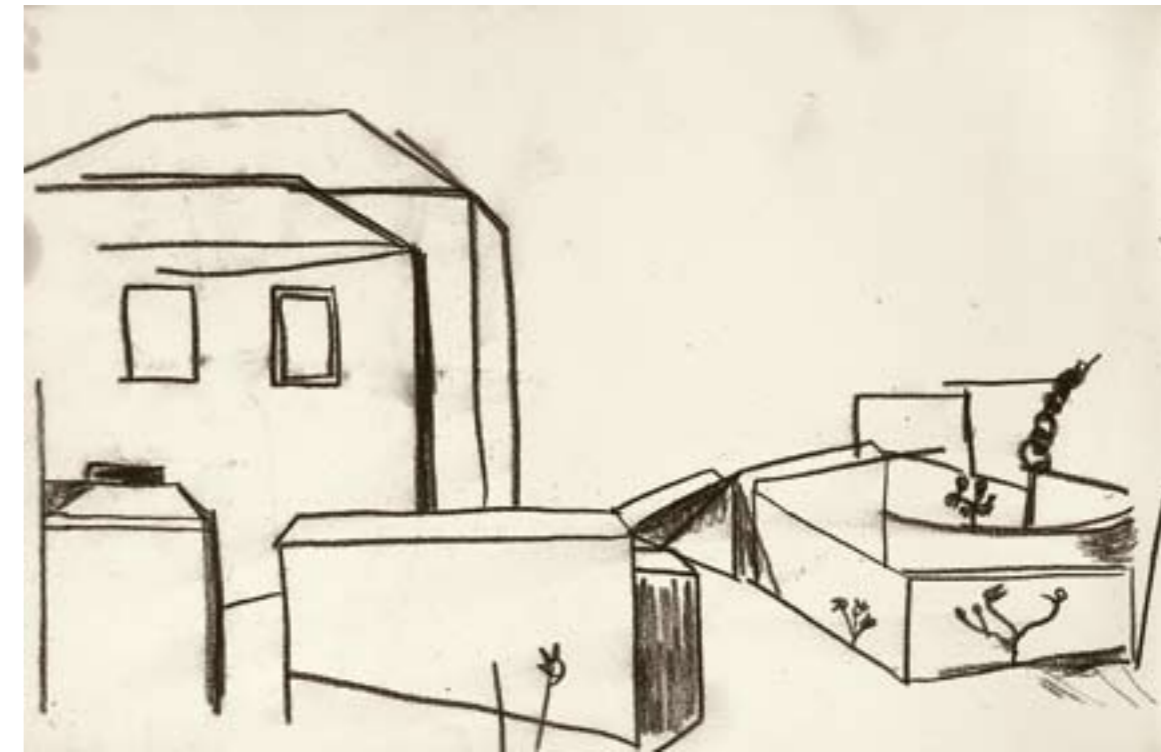
43
Greek Sketchbook: The Truant (George Millar's Boat)
1946-47



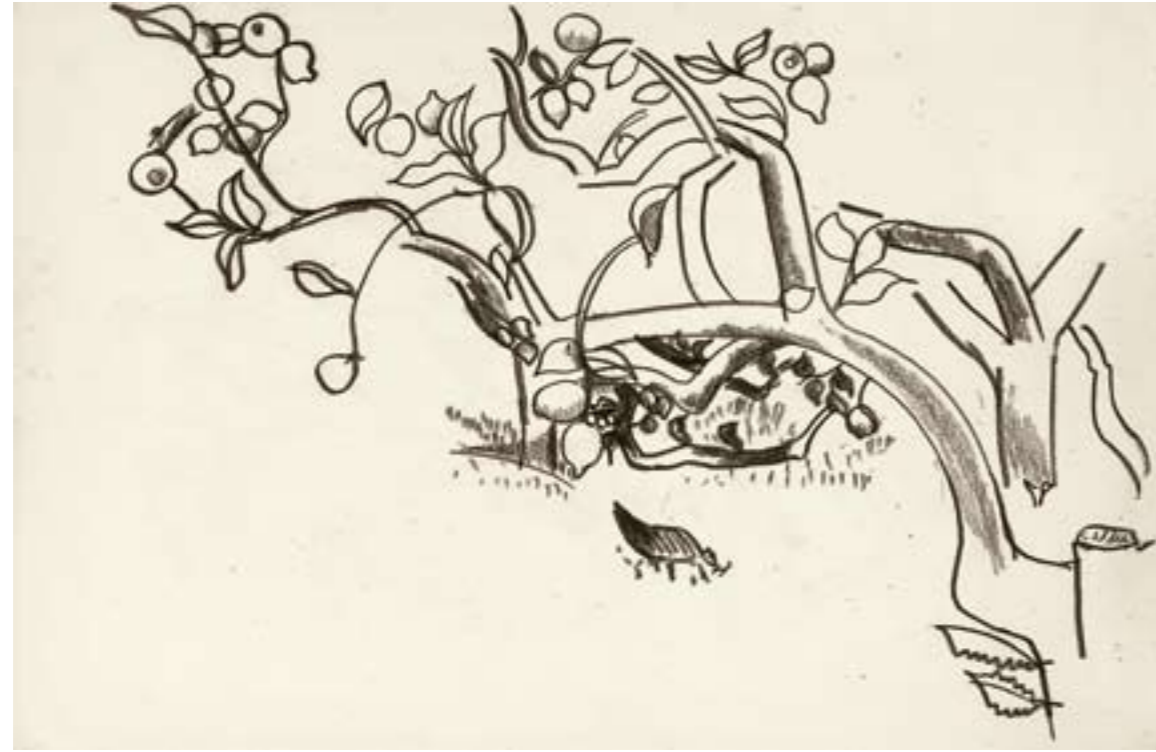
45
Greek Sketchbook: Sitting Boys
1946-47



44
Greek Sketchbook: Head of a Man
1946-47



46
Greek Sketchbook: Houses on Poros
1946-47



47
Greek Sketchbook: Lemon Trees with Chicken
1946-47



49
Greek Sketchbook: Young Boy Sitting
1946-47

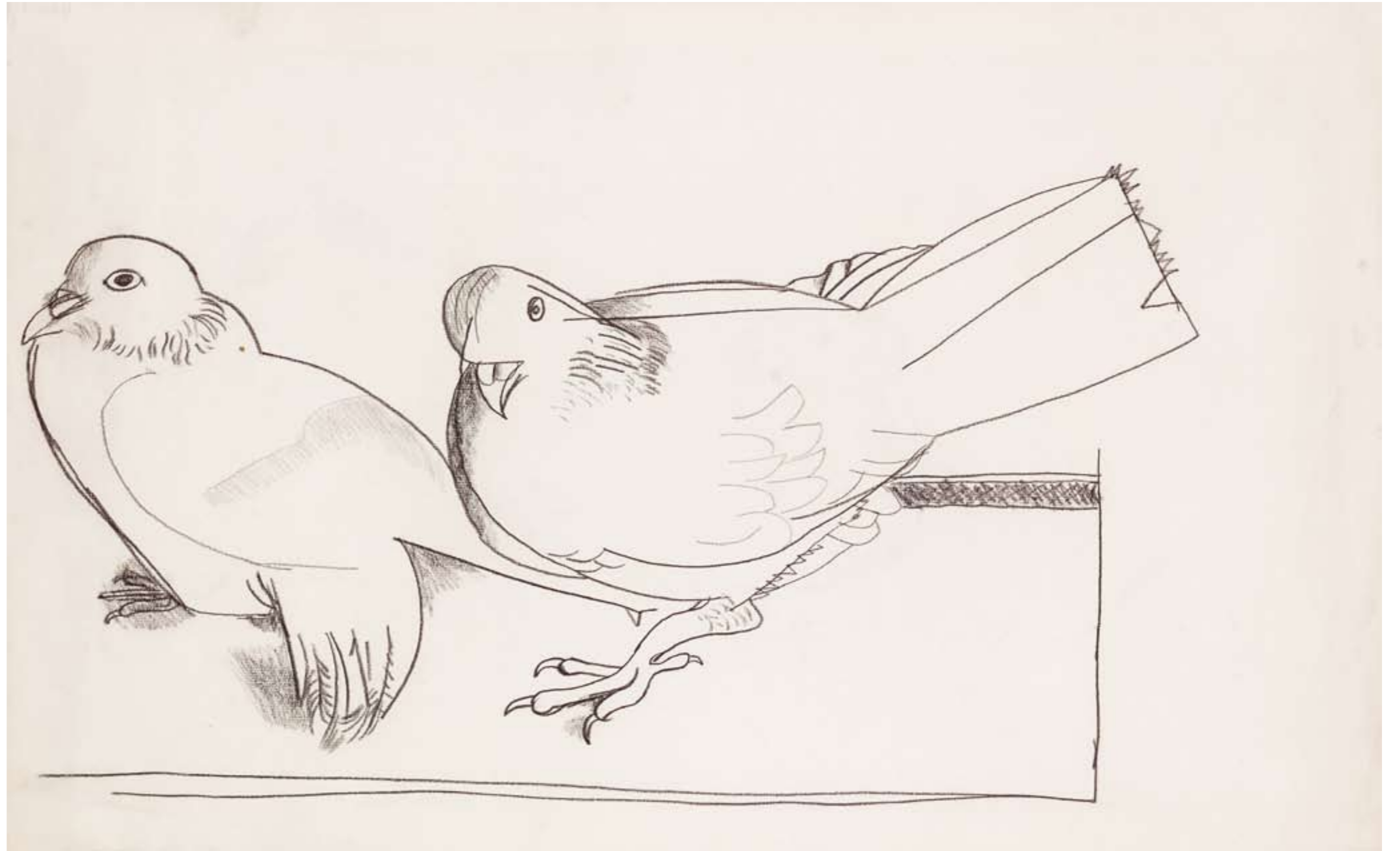


48
Greek Sketchbook: Man by the Sea
1946-47

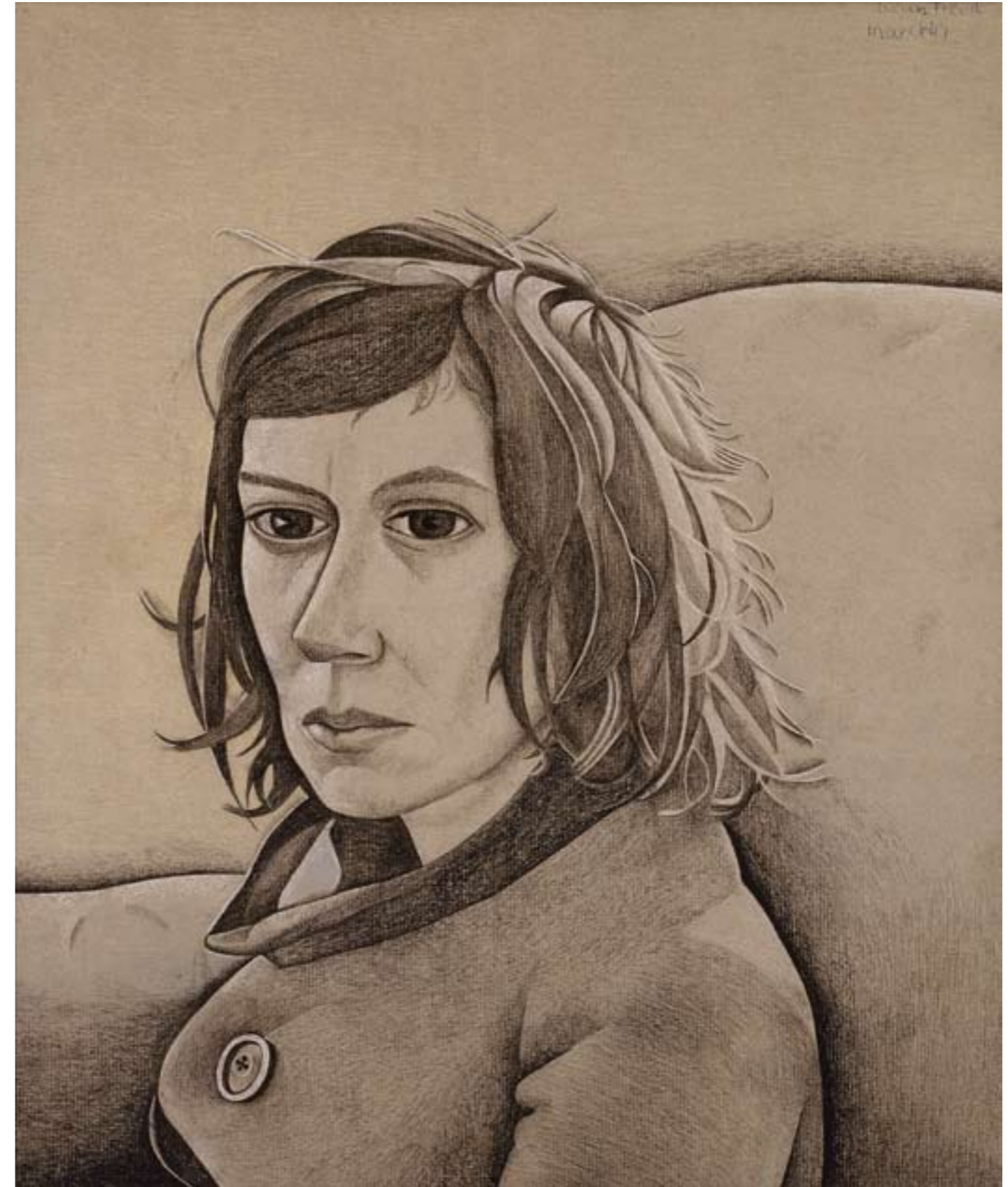


50
Greek Sketchbook: Young Girl Sitting
1946-47

51
Two Pigeons
1947



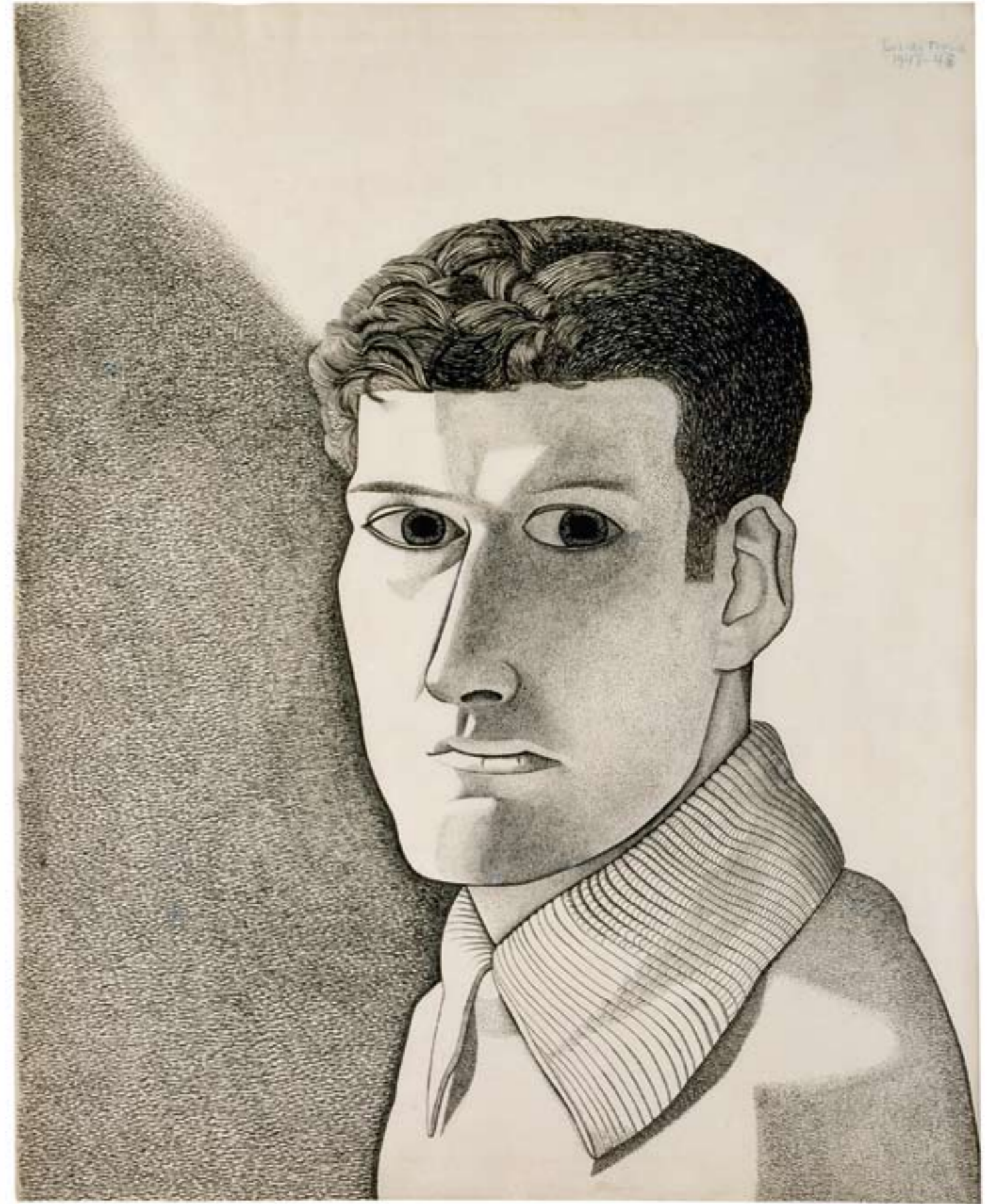
52
La Voisine (The Neighbour)
1947



53
Head of a Girl
1947



54
Man at Night: Self-Portrait
1947-48



55
Interior Scene
1948



56
Dark Coat II
1948





57
Ill in Paris
1948

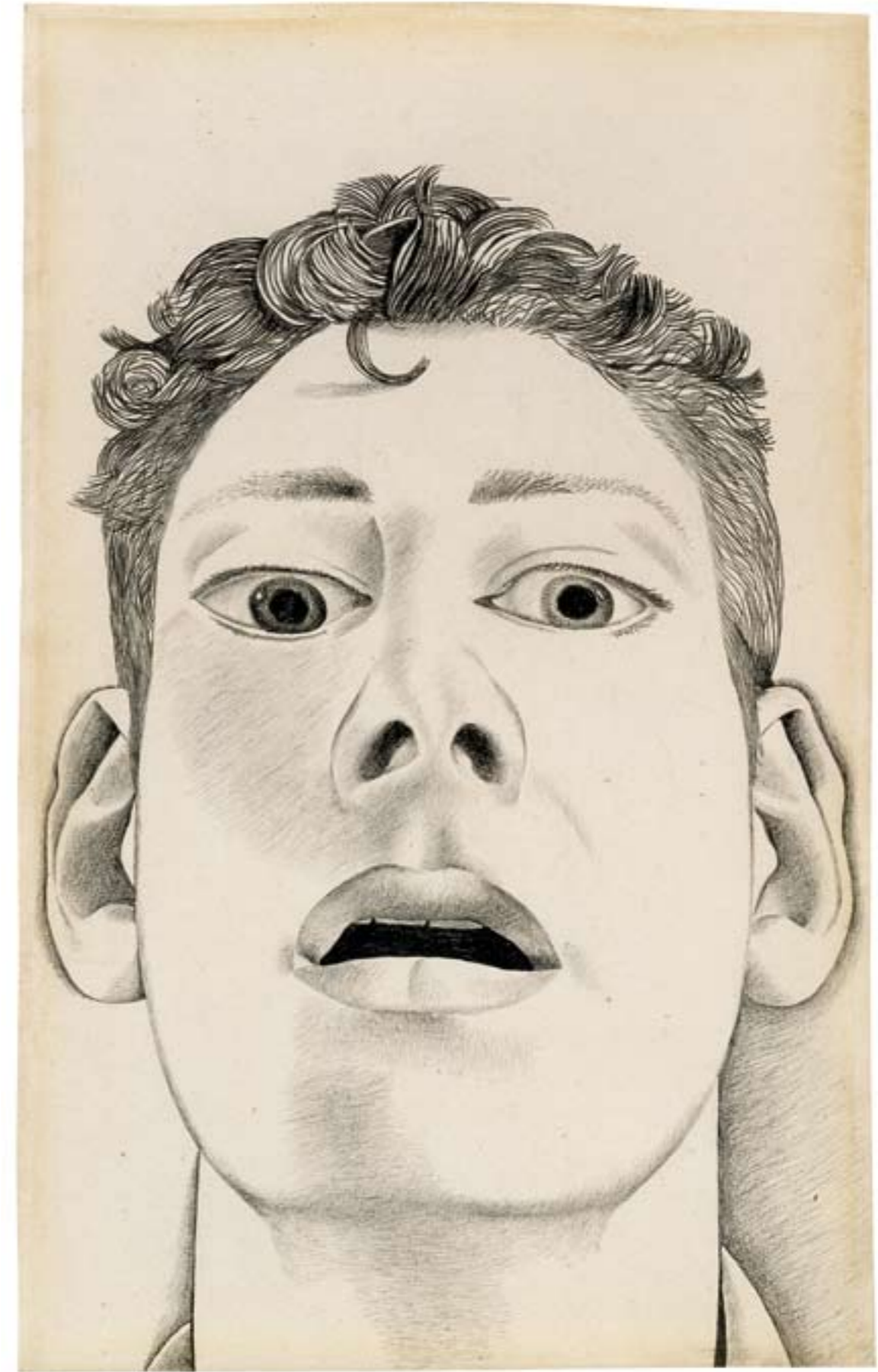


58
Girl with Fig Leaf
1948

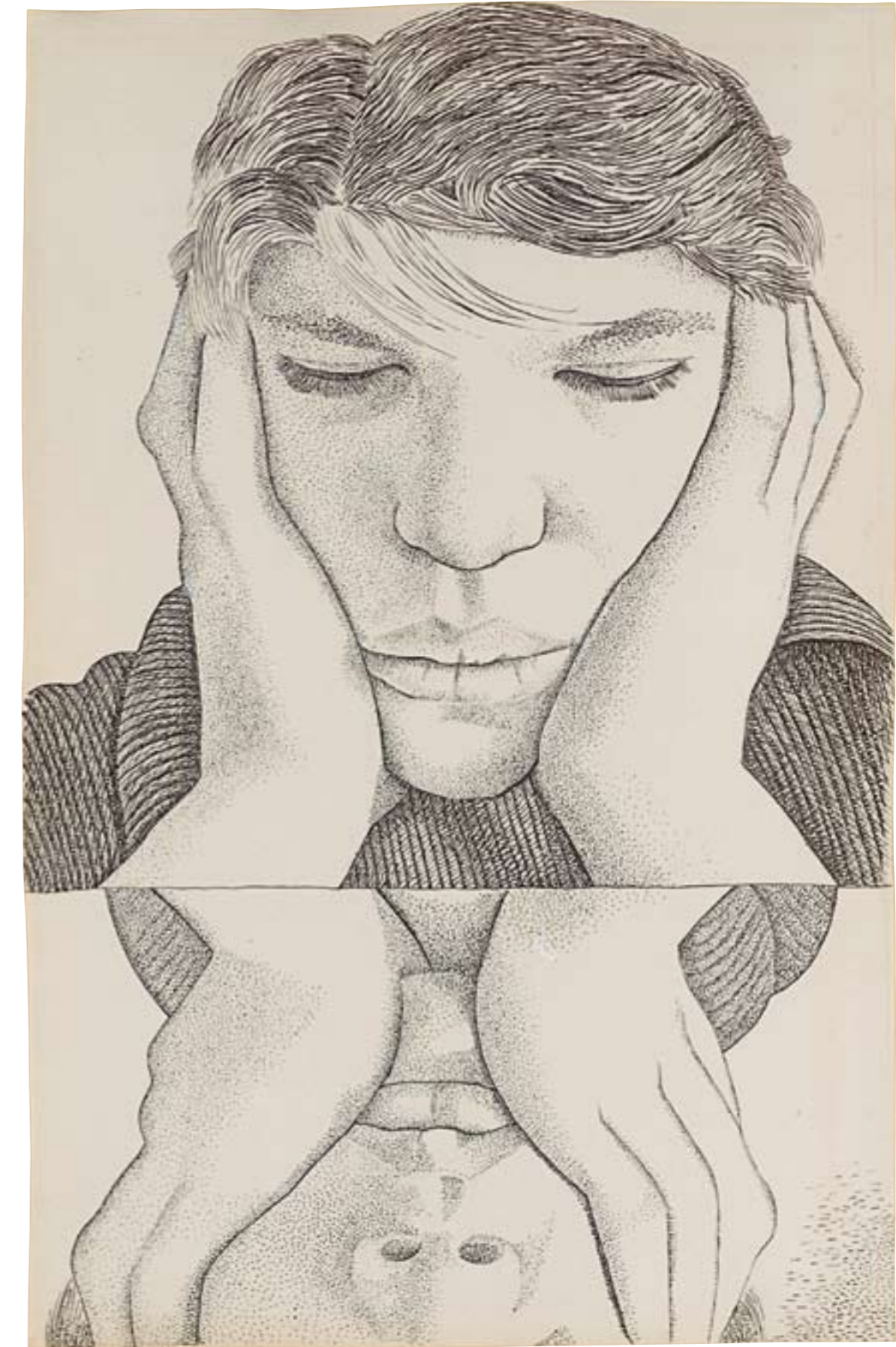
59
Ada
1948



60
Startled Man: Self-Portrait
1948



61
Narcissus
1948



62
Mother and Baby
1949



63
Still Life with Squid and Sea Urchin
1949



64
Dead Monkey
1950





65
Study of Francis Bacon
1951



66
Study of Francis Bacon
1951

67
Dead Cock's Head
1951





68
Head of a Woman Laughing
1954



69
Child Reading II
1961



70
Child Resting
1961



71
Sleeping Girl
1961

72
Self-Portrait
1961



73
The Painter's Father
1965





74
A Filly
1969



75
A Filly
1970



76
The Painter's Father
1970



77
Head of a Woman
1970



78
Woman Resting
c. 1970



79
Bedhead
c. 1970



80
In the Studio
c. 1970

81
The Painter's Mother
1972





82
Head of a Girl
1973



83
Drawing of a Girl, Alice
1974



84
Annabel
1975



85
Small Naked Portrait
1973



86
Small Naked Portrait
1973-74



87
Head of a Woman
c. 1975



88
Children's Playground
1975

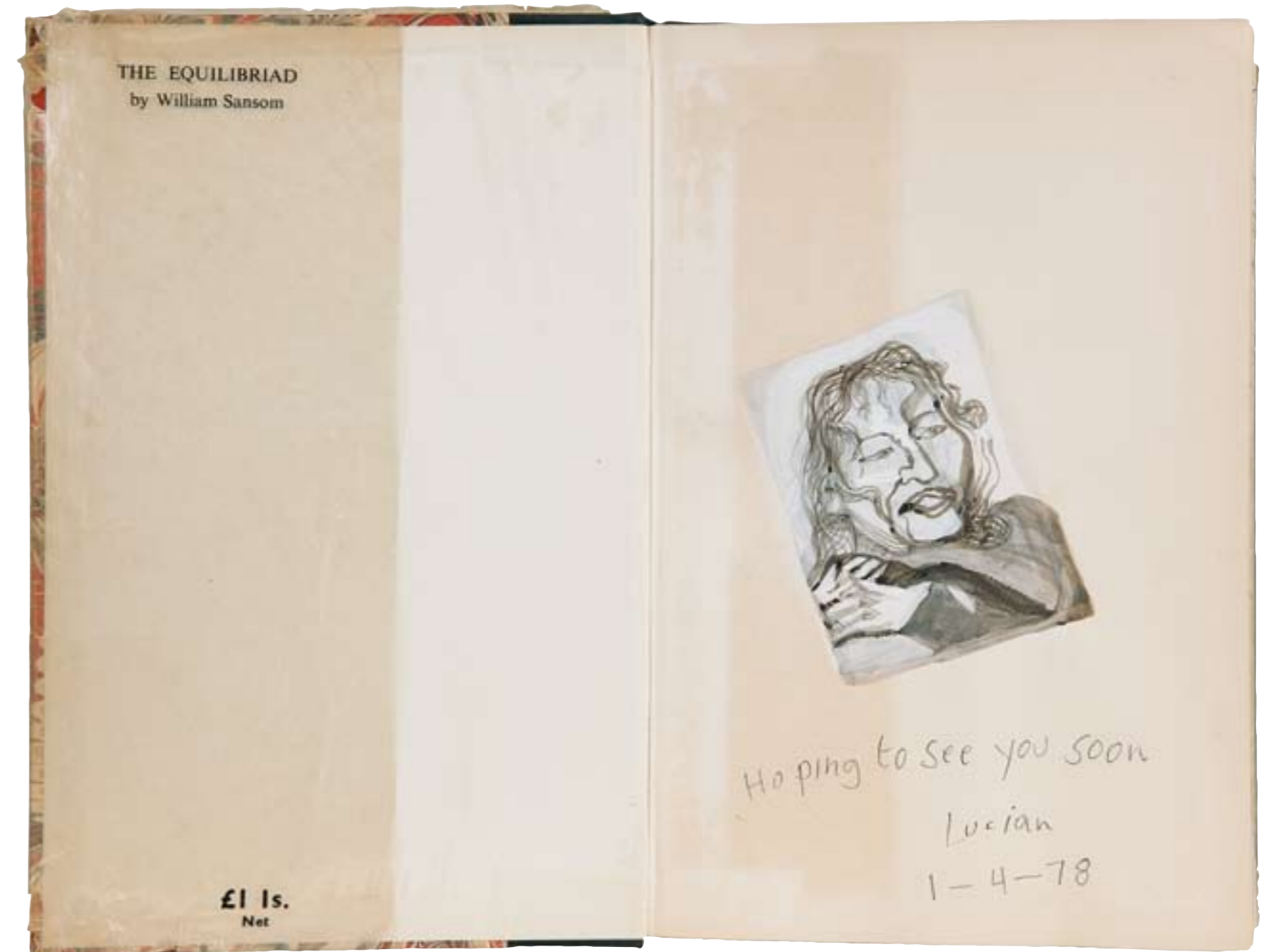


89
Head and Shoulders of a Girl
1977



90
Two Fragments
1977

91
Head and Shoulders of a Woman
1978



92
Head and Shoulders of a Girl
1979



93
Head of a Woman
c. 1979



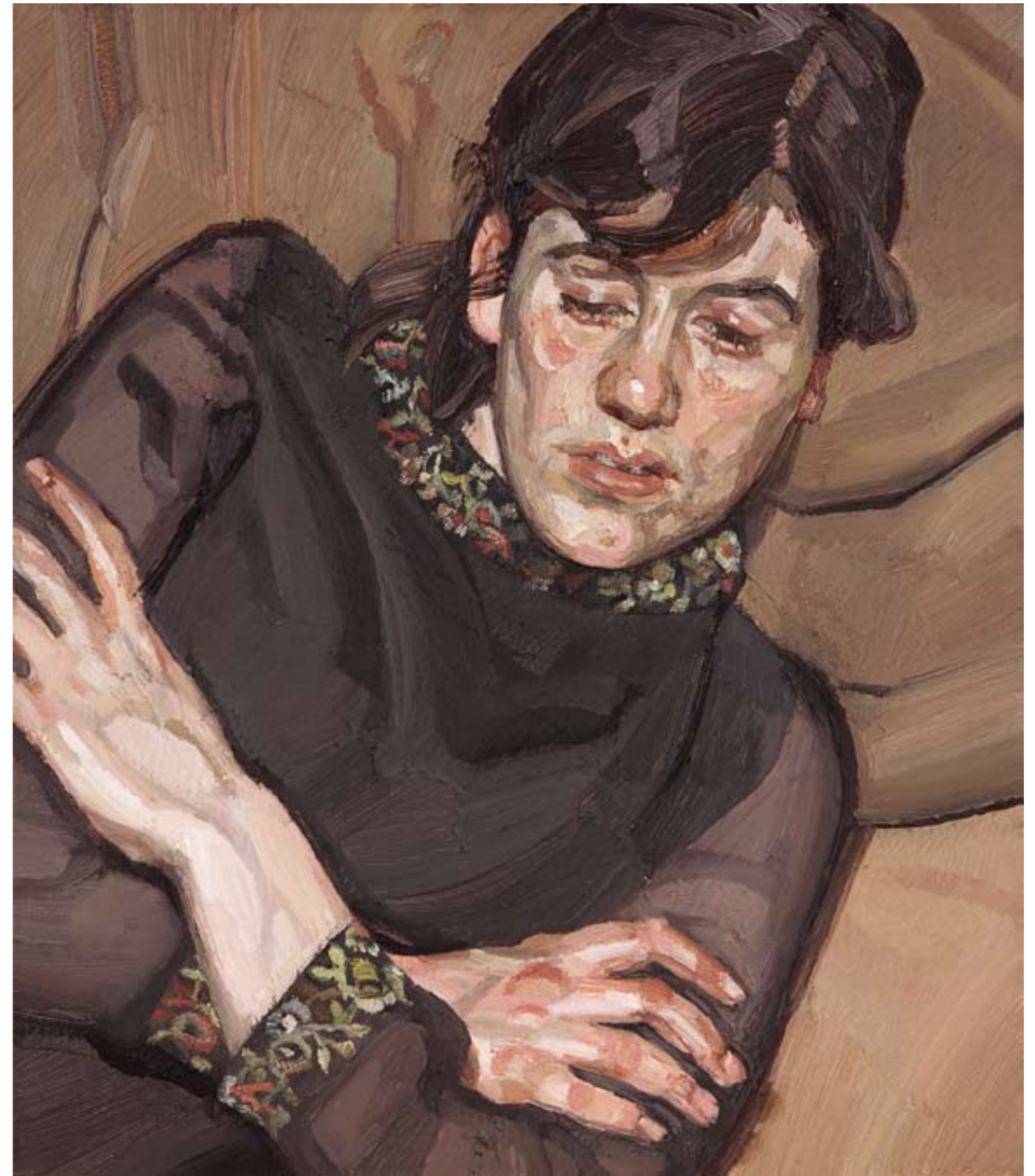


94
Bella
1980s

95
Bella
1980s

96
Bella
1980s

97
Bella
1981



98
Self-Portrait
1981



99
The Painter's Mother
1983



100
After Watteau
1983



101
Two Figures from 'Large Interior VII (After Watteau)'
1983



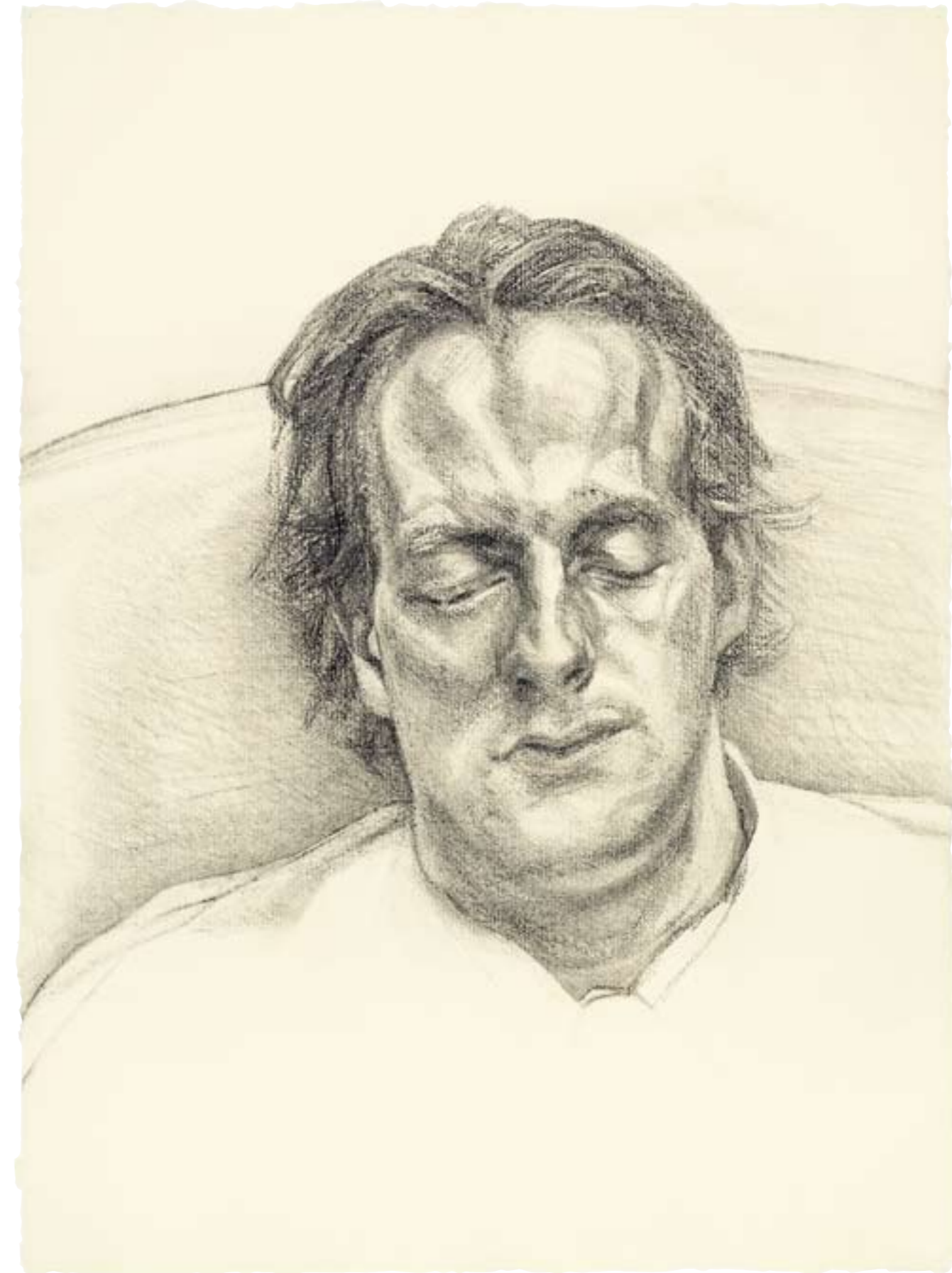
102
Drawing of a Girl
mid-1980s



103
Lord Goodman
1985



104
Head of a Man
1986



105
Drawing after Turner
1987



106
Lord Goodman in his Yellow Pyjamas
1987



107
Pluto
1988





108
Naked Man on a Sofa
1989



109
Head of Balthus
1989

110
Young Whippet
early 1990s





111
Profile, Head
c. 1990



112
lb
1991



113
Head of Leigh
1993



114
Large Head
1993

115
Young Magpie
1993

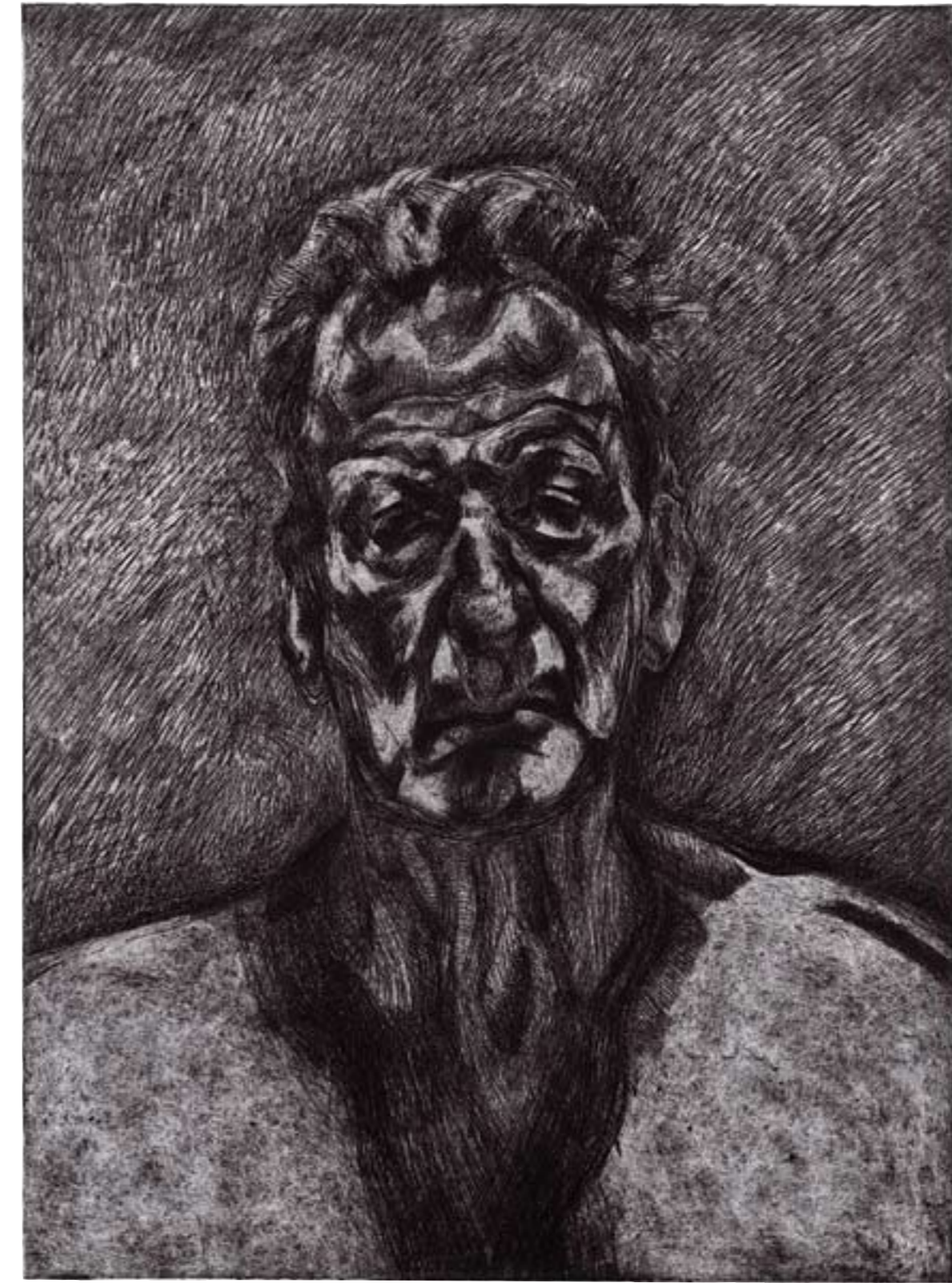


116
Woman with an Arm Tattoo
1996



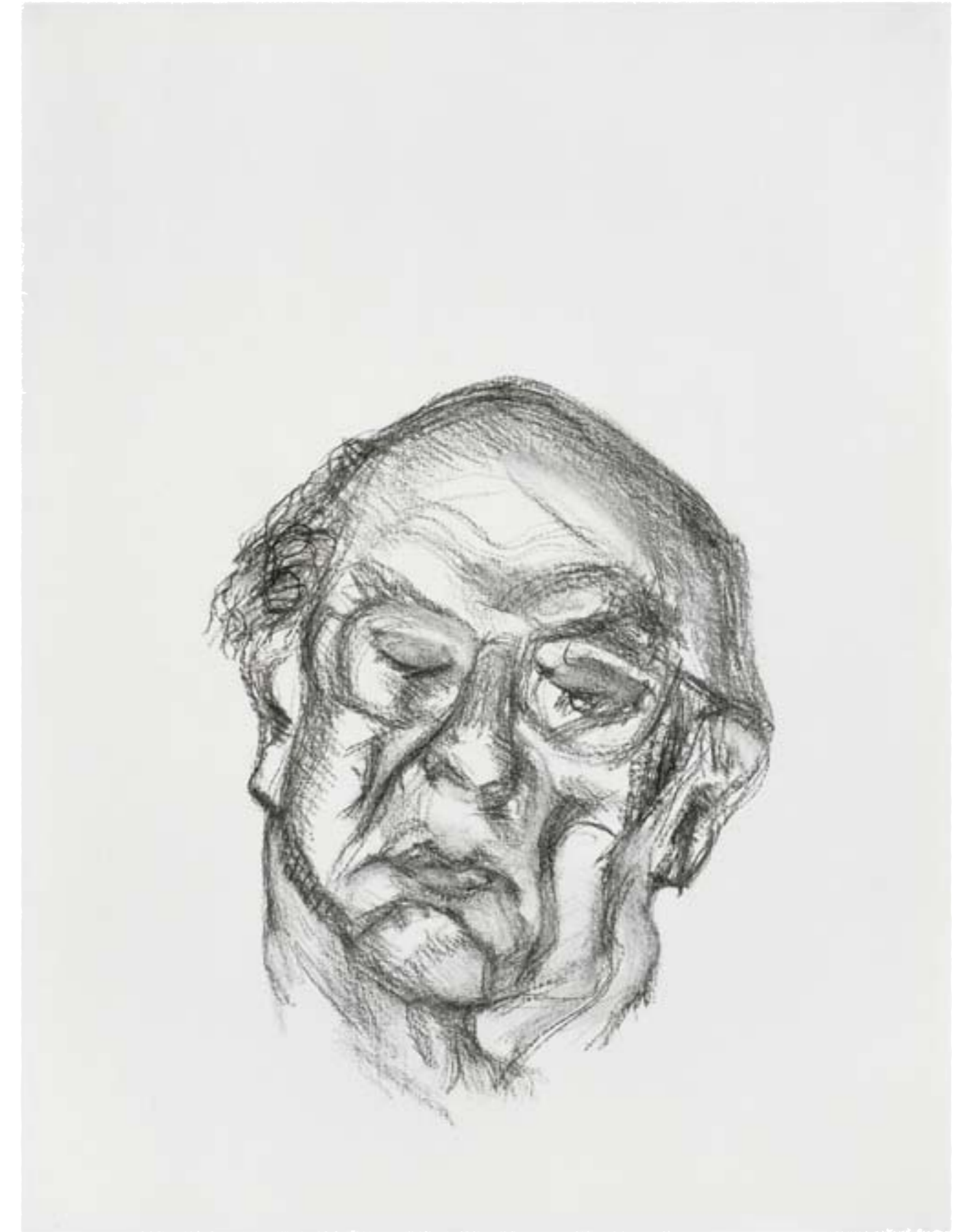


117
Self-Portrait
mid-1990s

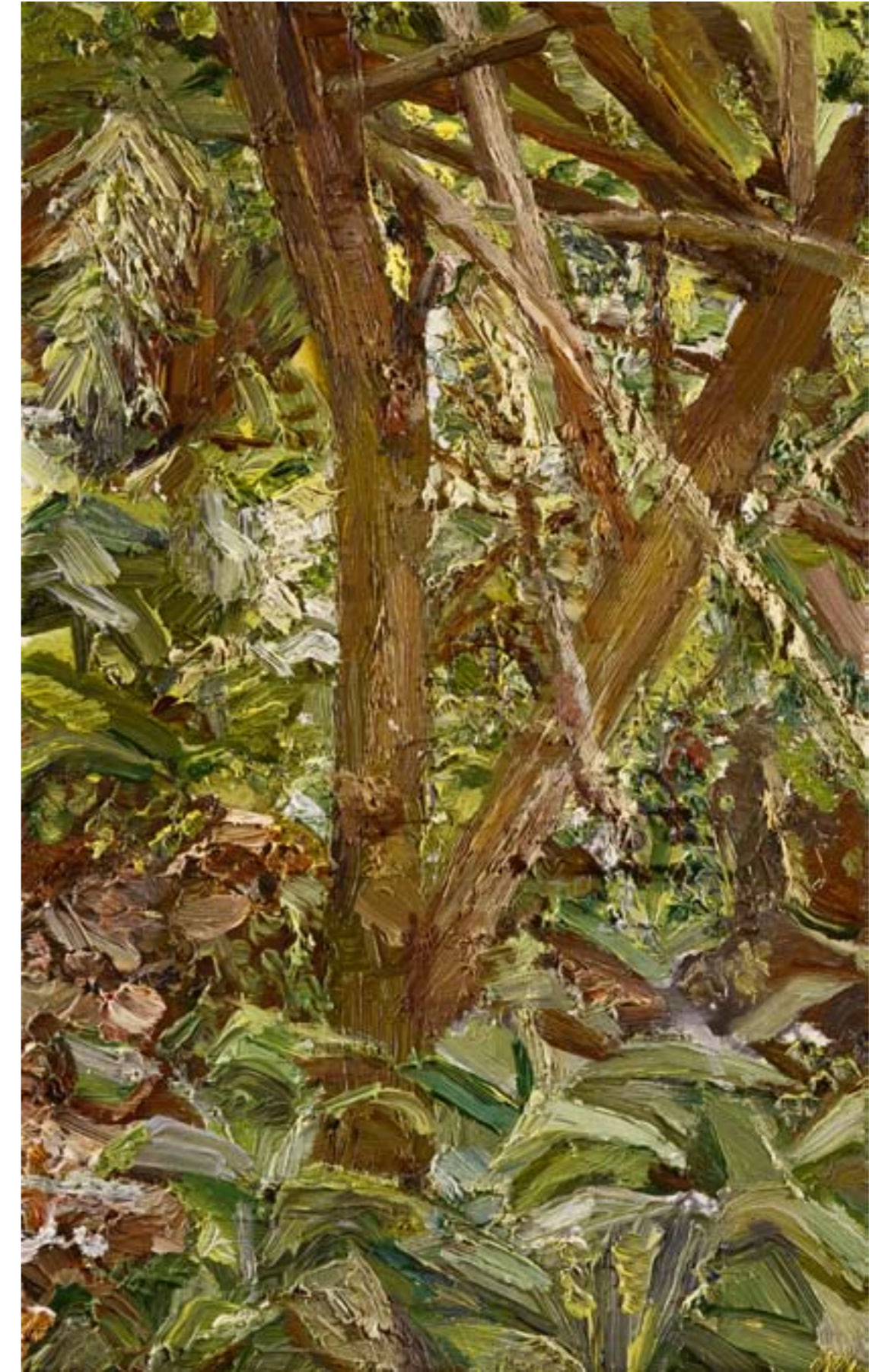


118
Self-Portrait: Reflection
1996

119
Sir Isaiah Berlin
1997



120
Small Garden
1997





121
Self-Portrait
c. 1998



122
John Richardson
c. 1998



123
David Dawson
c. 1998

124
Wanted
2001



125
Painter's Garden
2003-04

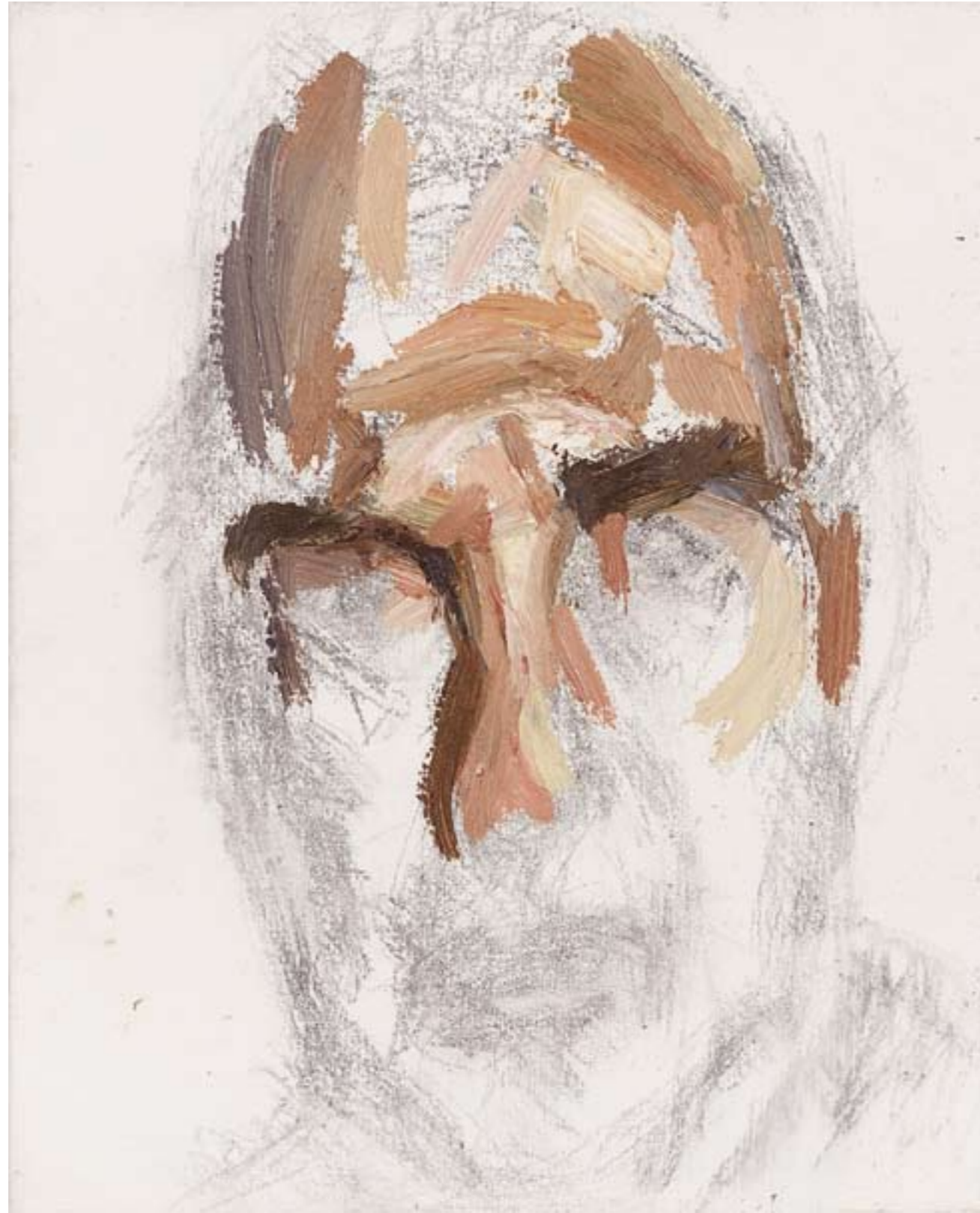




126
Girl with Fuzzy Hair
2004



127
Girl on a Bed
2004

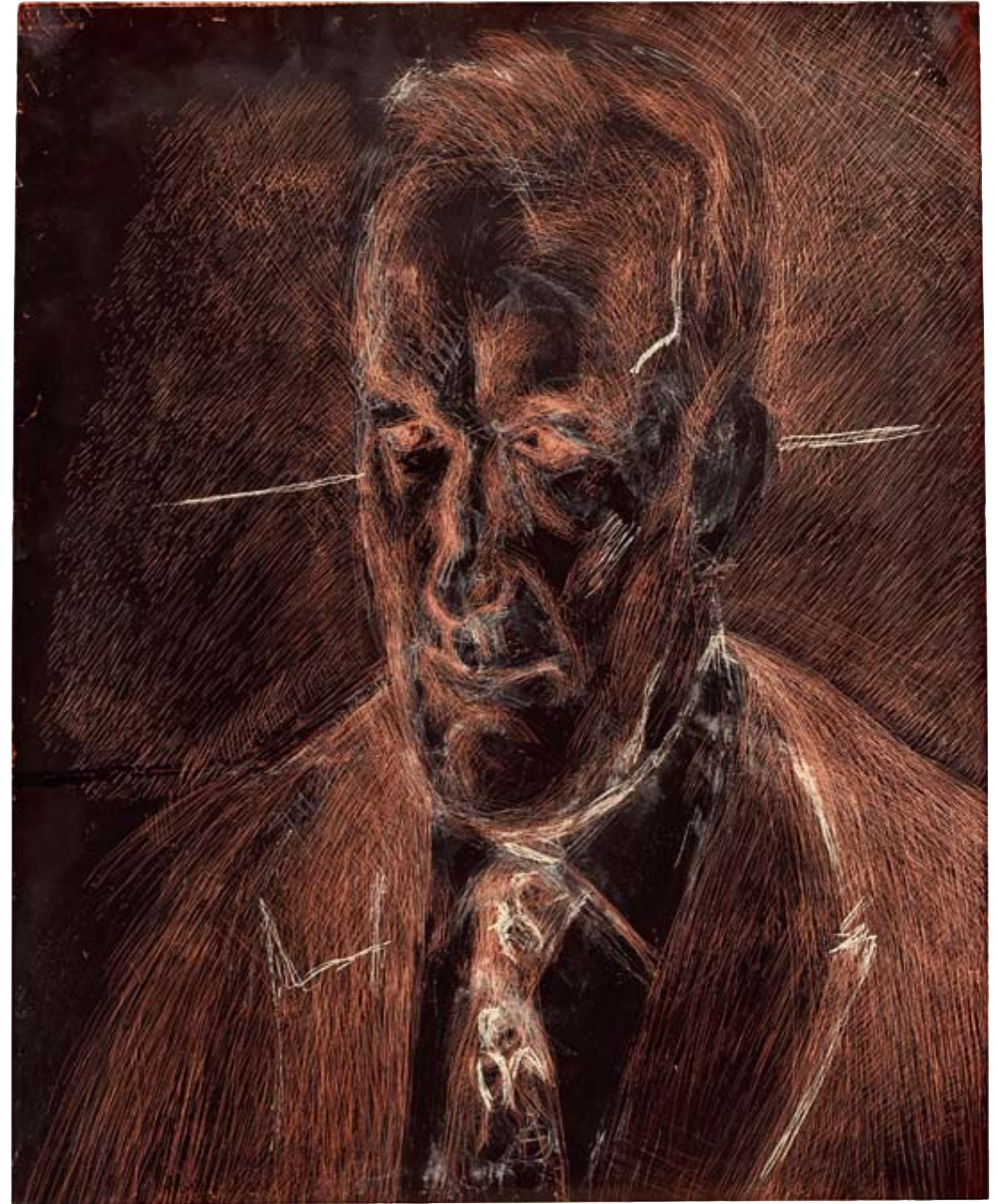


128
Harold Pinter
2007



129
Dark Haired Neighbour
2010

130
Head of Jeremy King
2011



List of Works

1940–2011



1
Bedroom with Stolen Socks
1940
Ink
21.3 x 14.6 cm (8 1/2 x 5 3/4 in)
Matthew Marks Gallery



2
The Painter's Mother
1940
Ink
21.3 x 14.6 cm (8 1/2 x 5 3/4 in)
Matthew Marks Gallery



3
The Painter's Mother
1940
Ink
21.3 x 14.6 cm (8 1/2 x 5 3/4 in)
Matthew Marks Gallery



4
Man and Town
1940-41
Ink with watercolour and gouache
28.2 x 38.3 cm (11 1/4 x 15 1/4 in)
Private Collection, courtesy of Harry Moore-Gwyn
(Moore-Gwyn Fine Art Ltd)



5
Seated Man
1941
Ink and watercolour
40 x 48 cm (15 3/4 x 18 3/4 in)
Private Collection



6
Village Boys
1942
Oil on canvas
50.8 x 40.6 cm (20 x 16 in)
Private Collection †



7
Two Boys
1942
Ink
38.1 x 25.4 cm (15 x 10 in)
Private Collection



8
Two Boys Lying Down
1942
Ink
38.1 x 25.4 cm (15 x 10 in)
Private Collection



9
Two Boys Kneeling and Facing
1942
Ink
28.1 x 25.4 cm (11 1/4 x 10 in)
Private Collection



10
David Emery Gascoyne
1942
Ink
17.8 x 15.2 cm (7 x 6 in)
Roy and Cecily Langdale Davis



11
David Gascoyne
1942
Ink
12 x 18 cm (4 3/4 x 7 1/8 in)
Private Collection



12
Palm Tree
1942
Pastel, chalk and ink
61.5 x 43.5 cm (24 1/4 x 17 1/4 in)
Freud Museum, London



13
Untitled (verso and recto)
c. 1942
Ink
37 x 23.8 cm (14 1/4 x 9 3/8 in)
Private Collection



14
Toys
c. 1943
Ink, crayon and watercolour
44 x 30 cm (17 3/8 x 11 3/4 in)
Private Collection



15
John Craxton
c. 1943
Pencil and ink
48 x 34 cm (18 3/4 x 13 3/8 in)
Private Collection



16
Untitled
 (Studies for Man Reading)
 c. 1943
Ink
 45.5 x 38.1 cm (17 7/8 x 15 in)
 Private Collection



17
Doodle Studies
 c. 1943
Ink
 40 x 48 cm (15 3/4 x 18 3/4 in)
 Private Collection



18
Tommy
 c. 1943
Pencil
 41 x 29 cm (16 1/4 x 11 1/2 in)
 Private Collection



19
Zebra / Unicorn
 1943
Ink
 16.7 x 25.2 cm (6 5/8 x 9 7/8 in)
 Private Collection †



20
Dead Monkey on a Dish
 1943
Ink and crayon
 20.3 x 33 cm (8 x 13 in)
 Private Collection †



31
Boy on a Sofa
 1944
Pencil, charcoal and chalk
 38 x 43.2 cm (15 x 17 in)
 Private Collection,
 courtesy of Susannah Pollen Ltd †



32
Scotch Thistle
 1944
Conté and crayon
 22.9 x 33 cm (9 x 13 in)
 Private Collection



33
The Sleeping Cat
 1944
Ink and pencil
 27.2 x 17.8 cm (10 3/4 x 7 in)
 Stephen Ongpin Fine Art, London



34
Untitled
 (Interior Drawing, The Owl)
 1945
Ink
 54.5 x 40.5 cm (21 1/2 x 16 in)
 Daniel Katz Gallery, London †



35
Dead Heron
 1945
Oil on canvas
 48.9 x 71.44 cm (19 1/4 x 28 1/2 in)
 Private Collection †



21
Dead Bird
 1943
Ink, watercolour and gouache
 36.9 x 52.1 cm (14 1/2 x 20 1/2 in)
 Private Collection †



22
Loch Ness from Drumnadrochit
 1943
Ink
 39.7 x 45.4 cm (15 5/8 x 17 3/4 in)
 Private Collection



23
Juliet Moore Asleep
 1943
Conté
 34 x 46.6 cm (13 3/8 x 18 3/4 in)
 Annie Freud



24
Boy in Bed with Fruit
 1943
Ink
 33 x 22.3 cm (13 x 8 3/4 in)
 Private Collection



25
Walnut Shells
 c. 1943
Ink
 14.5 x 18 cm (5 3/4 x 7 1/8 in)
 Private Collection



36
Peter Watson
 1945
Conté, charcoal and chalk
 36 x 48.1 cm (14 1/4 x 18 3/4 in)
 Victoria and Albert Museum, London



37
Boy in a Red and Blue Jacket
 1945
Pastel, chalk and pencil
 63.5 x 48 cm (25 x 18 3/4 in)
 Private Collection, courtesy of
 Stephen Ongpin Fine Art, London



38
Greek Sketchbook:
Head of a Young Man
 1946–47
Charcoal
 29.8 x 19.3 cm (11 3/4 x 7 1/2 in)
 Private Collection, courtesy of Harry Moore-Gwyn
 (Moore-Gwyn Fine Art Ltd)



39
Greek Sketchbook: Fig Tree
 1946–47
Charcoal
 29.8 x 19.3 cm (11 3/4 x 7 1/2 in)
 Private Collection, courtesy of Harry Moore-Gwyn
 (Moore-Gwyn Fine Art Ltd)



40
Greek Sketchbook: Studies of
Still Life with Green Lemon
 1946–47
Crayon
 29.8 x 19.3 cm (11 3/4 x 7 1/2 in)
 Private Collection, courtesy of Harry Moore-Gwyn
 (Moore-Gwyn Fine Art Ltd)



26
Head of a Woman
 1944
Conté and chalk
 47.3 x 30.1 cm (18 3/4 x 11 3/4 in)
 Private Collection



27
Man with Folded Hands
 1944
Conté and chalk
 29.5 x 45 cm (11 3/4 x 17 3/4 in)
 The Devonshire Collection



28
Chicken in a Bucket
 1944
Ink, crayon and watercolour
 38 x 39.5 cm (15 x 15 1/2 in)
 Private Collection



29
Tenby Harbour
 1944
Crayon
 41.2 x 52 cm (16 1/4 x 20 1/2 in)
 National Museum of Wales †



30
Chicken on a Bamboo Table
 1944
Pastel, conté and crayon
 35 x 53 cm (13 3/4 x 20 3/4 in)
 Private Collection



41
Greek Sketchbook:
Still Life with Green Lemon
 1946–47
Crayon
 29.8 x 19.3 cm (11 3/4 x 7 1/2 in)
 Private Collection, courtesy of Harry Moore-Gwyn
 (Moore-Gwyn Fine Art Ltd)



42
Greek Sketchbook:
Lemon and Pomegranate
 1946–47
Ink and crayon
 29.8 x 19.3 cm (11 3/4 x 7 1/2 in)
 Private Collection, courtesy of Harry Moore-Gwyn
 (Moore-Gwyn Fine Art Ltd)



43
Greek Sketchbook: The Truant
(George Millar's Boat)
 1946–47
Ink
 19.3 x 29.8 cm (7 3/4 x 11 3/4 in)
 Private Collection, courtesy of Harry Moore-Gwyn
 (Moore-Gwyn Fine Art Ltd)



44
Greek Sketchbook:
Head of a Man
 1946–47
Ink
 19.3 x 29.8 cm (7 3/4 x 11 3/4 in)
 Private Collection, courtesy of Harry Moore-Gwyn
 (Moore-Gwyn Fine Art Ltd)



45
Greek Sketchbook: Sitting Boys
 1946–47
Crayon
 19.3 x 29.8 cm (7 3/4 x 11 3/4 in)
 Private Collection, courtesy of Harry Moore-Gwyn
 (Moore-Gwyn Fine Art Ltd)



46
**Greek Sketchbook:
Houses on Poros**
1946–47
Crayon
19.3 x 29.8 cm (7½ x 11¼ in)
Private Collection, courtesy of Harry Moore-Gwyn
(Moore-Gwyn Fine Art Ltd)



47
**Greek Sketchbook:
Lemon Trees with Chicken**
1946–47
Crayon
19.3 x 29.8 cm (7½ x 11¼ in)
Private Collection, courtesy of Harry Moore-Gwyn
(Moore-Gwyn Fine Art Ltd)



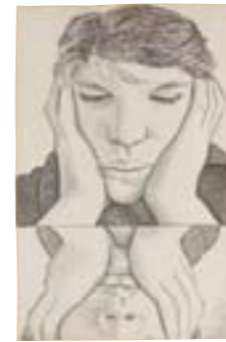
48
**Greek Sketchbook:
Man by the Sea**
1946–47
Ink
19.3 x 29.8 cm (7½ x 11¼ in)
Private Collection, courtesy of Harry Moore-Gwyn
(Moore-Gwyn Fine Art Ltd)



49
**Greek Sketchbook:
Young Boy Sitting**
1946–47
Crayon
19.3 x 29.8 cm (7½ x 11¼ in)
Private Collection, courtesy of Harry Moore-Gwyn
(Moore-Gwyn Fine Art Ltd)



50
**Greek Sketchbook:
Young Girl Sitting**
1946–47
Crayon
19.3 x 29.8 cm (7½ x 11¼ in)
Private Collection, courtesy of Harry Moore-Gwyn
(Moore-Gwyn Fine Art Ltd)



61
Narcissus
1948
Ink
21 x 13.7 cm (8¼ x 5½ in)
Tate: Bequeathed by Pauline Vogelpeol,
Director of the Contemporary Art Society,
2002, accessioned 2004 †



62
Mother and Baby
1949
Ink
19 x 12 cm (7½ x 4¾ in)
Annie Freud



63
**Still Life with Squid
and Sea Urchin**
1949
Oil on copper
30 x 23 cm (11¼ x 9 in)
Harris Museum & Art Gallery, Preston



64
Dead Monkey
1950
Pastel
21.6 x 36.2 cm (8½ x 14¼ in)
Museum of Modern Art, New York †



65
Study of Francis Bacon
1951
Crayon and chalk
54.7 x 42 cm (21½ x 16½ in)
Private Collection



51
Two Pigeons
1947
Crayon
37 x 57.2 cm (14¼ x 22½ in)
Private Collection



52
La Voisine (The Neighbour)
1947
Crayon
41.3 x 34.3 cm (16¼ x 13½ in)
Austin Desmond Fine Art



53
Head of a Girl
1947
Ink and crayon
24 x 14.7 cm (9½ x 5¾ in)
Private Collection



54
Man at Night: Self-Portrait
1947–48
Ink
51.5 x 40.5 cm (20¼ x 16 in)
Private Collection



55 and cover
Interior Scene
1948
Pastel and conté
57.1 x 48.2 cm (22½ x 19 in)
Private Collection



66
Study of Francis Bacon
1951
Crayon and chalk
54.7 x 42 cm (21½ x 16½ in)
Private Collection



67
Dead Cock's Head
1951
Oil on canvas
20.3 x 12.7 cm (8 x 5 in)
Arts Council Collection,
Southbank Centre, London



68
Head of a Woman Laughing
1954
Crayon
26.3 x 17.8 cm (10¼ x 7 in)
Matthew Marks Gallery



69
Child Reading II
1961
Watercolour and pencil
34.3 x 24.6 cm (13½ x 9¾ in)
Austin Desmond Fine Art



70
Child Resting
1961
Watercolour
34.3 x 24.7 cm (13½ x 9¾ in)
Private Collection, Australia,
courtesy of Susannah Pollen Ltd



56
Dark Coat II
1948
Pencil
28.8 x 21.4 cm (11¼ x 8½ in)
Private Collection



57
Ill in Paris
1948
Etching
Plate: 12.7 x 17.8 cm (5 x 7 in)
Private Collection



58
Girl with Fig Leaf
1948
Etching
Plate: 29 x 23.5 cm (11¼ x 9¼ in)
Private Collection



59
Ada
1948
Conté
22.9 x 14 cm (9.02 x 5½ in)
Private Collection



60
Startled Man: Self-Portrait
1948
Pencil
22.9 x 14.3 cm (9 x 5½ in)
Private Collection



71
Sleeping Girl
1961
Watercolour
33 x 23.5 cm (13 x 9¼ in)
The Garman Ryan Collection,
The New Art Gallery Walsall



72
Self-Portrait
1961
Watercolour
34.6 x 24.8 cm (13½ x 9¾ in)
Josh Conviser and Martine Conviser Fedyszyn



73
The Painter's Father
1965
Ink
26.6 x 24.1 cm (10½ x 9½ in)
Private Collection



74
A Filly
1969
Pencil and watercolour
34.5 x 24 cm (13½ x 9½ in)
Private Collection



75
A Filly
1970
Oil on canvas
19 x 26.6 cm (7½ x 10½ in)
Private Collection



76
The Painter's Father
1970
Watercolour and pencil
24.2 x 33.6 cm (9½ x 13¼ in)
Private Collection



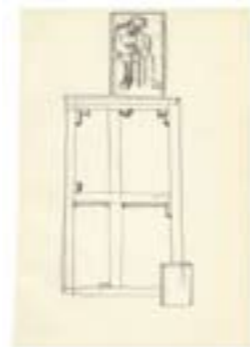
77
Head of a Woman
1970
Oil on canvas
23.2 x 17.8 cm (9¼ x 7 in)
Hartlepool Art Gallery



78
Woman Resting
c. 1970
Pencil
25.4 x 18 cm (10 x 7¼ in)
Private Collection



79
Bedhead
c. 1970
Pencil
25.4 x 18 cm (10 x 7¼ in)
Private Collection



80
In the Studio
c. 1970
Pencil
25.4 x 18 cm (10 x 7¼ in)
Private Collection



91
Head and Shoulders of a Woman
1978
Watercolour and gouache
Image 8 x 6 cm (3¼ x 2½ in)
Book (closed) 22.8 x 14.2 cm (9 x 5½ in)
Roy and Cecily Langdale Davis



92
Head and Shoulders of a Girl
1979
Charcoal and chalk
32.5 x 24.1 cm (12¾ x 9½ in)
British Museum, London



93
Head of a Woman
c. 1979
Pencil
25.4 x 18 cm (10 x 7¼ in)
Private Collection



94
Bella
1980s
Pencil
24.5 x 33 cm (9¾ x 13 in)
Private Collection



95
Bella
1980s
Pencil
24.5 x 33 cm (9¾ x 13 in)
Private Collection



81
The Painter's Mother
1972
Oil on canvas
35 x 27.2 cm (13¾ x 10¾ in)
Acquavella Galleries



82
Head of a Girl
1973
Pencil
25 x 20 cm (9¾ x 7¾ in)
Frances Bowes



83
Drawing of a Girl, Alice
1974
Pencil
19 x 24 cm (7½ x 9½ in)
Arts Council Collection,
Southbank Centre, London



84
Annabel
1975
Pencil and watercolour
24.1 x 19.1 cm (9½ x 7½ in)
Private Collection, courtesy of
Matthew Marks Gallery †



85
Small Naked Portrait
1973
Ink
57.8 x 45.1 cm (22¾ x 17¾ in)
Private Collection



96
Bella
1980s
Pencil
32.8 x 24.5 cm (12¾ x 9½ in)
Private Collection



97
Bella
1981
Oil on canvas
35.5 x 30.5 cm (14 x 12 in)
Roy and Cecily Langdale Davis †



98
Self-Portrait
1981
Charcoal
33 x 25 cm (13 x 9¾ in)
Private Collection



99
The Painter's Mother
1983
Charcoal and pastel
32.4 x 24.8 cm (12¾ x 9¾ in)
Private Collection



100
After Watteau
1983
Crayon, ink and watercolour
17.5 x 25.4 cm (6¾ x 10 in)
Private Collection, London



86
Small Naked Portrait
1973-74
Oil on canvas
22.2 x 20 cm (8¾ x 7¾ in)
Ashmolean Museum, Oxford. Purchased
with the assistance of the M.G.C./
Victoria & Albert Museum Purchase Grant
Fund and The Art Fund, 1988.



87
Head of a Woman
c. 1975
Pencil
33.3 x 24.8 cm (13¼ x 9¾ in)
Private Collection



88
Children's Playground
1975
Ink
25.4 x 17.9 cm (10 x 7 in)
Private Collection



89
Head and Shoulders of a Girl
1977
Pencil
19.6 x 24.7 cm (7¾ x 9¾ in)
Private Collection



90
Two Fragments
1977
Ink
33.7 x 24.7 cm each (13¼ x 9¾ in)
Private Collection



101
Two Figures from 'Large Interior VII (After Watteau)'
1983
Charcoal, turpentine and crayon
76.2 x 56.5 cm (30 x 22¼ in)
Private Collection, courtesy of
Matthew Marks Gallery †



102
Drawing of a Girl
mid-1980s
Pencil
21.6 x 27.9 cm (8½ x 11 in)
Private Collection †



103
Lord Goodman
1985
Charcoal
33 x 26.7 cm (13 x 10½ in)
National Portrait Gallery, London



104
Head of a Man
1986
Charcoal
64.4 x 47.6 cm (25¼ x 18¾ in)
Museum of Modern Art, New York †



105
Drawing After Turner
1987
Charcoal and chalk
31.7 x 40 cm (12½ x 15¾ in)
Anne Wooster



106
Lord Goodman in his Yellow Pajamas
1987
Etching and watercolour
Plate: 31.1 x 40.3 cm (12¼ x 15½ in)
Private Collection †



107
Pluto
1988
Etching and drypoint with watercolour
Plate: 32.1 x 60 cm (12½ x 23¾ in)
Barbara and Robert Liberman ‡



108
Naked Man on a Sofa
1989
Charcoal
56.8 x 75.9 cm (22½ x 29¾ in)
Aaron I. Fleishman ‡



109
Head of Balthus
1989
Charcoal
32.7 x 24.5 cm (12¾ x 9¾ in)
Private Collection, courtesy of Davis & Langdale Company, New York †



110 and frontispiece
Young Whippet
early 1990s
Pencil
26.4 x 24.3 cm (10½ x 9¾ in)
Private Collection



121
Self-Portrait
c. 1998
Charcoal
33.2 x 24.2 cm (13¼ x 9½ in)
Private Collection



122
John Richardson
c. 1998
Charcoal
41.1 x 29.1 cm (16¼ x 11½ in)
Private Collection



123
David Dawson
c. 1998
Charcoal
41.1 x 28.9 cm (16¼ x 11¼ in)
Private Collection



124
Wanted
2001
Charcoal and pastel
29.2 x 40.6 cm (11½ x 16 in)
Private Collection



125
Painter's Garden
2003-04
Etching
Plate: 63.5 x 86.8 cm (25 x 34¼ in)
Acquavella Galleries



111
Profile, Head
c. 1990
Pencil
27 x 24.5 cm (10½ x 9¾ in)
Private Collection



112
Ib
1991
Charcoal
25.8 x 24 cm (10¼ x 9½ in)
Private Collection



113
Head of Leigh
1993
Charcoal
67.3 x 48.9 cm (26½ x 19¼ in)
Museum of Modern Art, New York †



114
Large Head
1993
Etching
Plate: 69 x 54 cm (27¼ x 12¼ in)
Private Collection



115
Young Magpie
1993
Charcoal and pastel
46 x 62.2 cm (18¼ x 24½ in)
Private Collection, courtesy of Matthew Marks Gallery



126
Girl with Fuzzy Hair
2004
Etching
Plate: 31.7 x 29.5 cm (12½ x 11¼ in)
Acquavella Galleries



127
Girl on a Bed
2004
Charcoal
33 x 24.5 cm (13 x 9¾ in)
Private Collection



128
Harold Pinter
2007
Charcoal and oil on canvas
25.4 x 20.3 cm (10 x 8 in)
Private Collection



129
Dark Haired Neighbour
2010
Charcoal on canvas
39.37 x 27.31 cm (15½ x 10¾ in)
Acquavella Galleries



130
Head of Jeremy King
2011
Smoked copper plate with chalk
74.6 x 60 cm (29¾ x 23¾ in)
Private Collection



116
Woman with an Arm Tattoo
1996
Etching
Plate: 70.2 x 90.2 cm (27¾ x 35½ in)
Private Collection



117
Self-Portrait
mid-1990s
Charcoal
33.2 x 24 cm (13¼ x 9½ in)
Private Collection



118
Self-Portrait: Reflection
1996
Etching
Plate: 35 x 28 cm (13¼ x 11 in)
Private Collection



119
Sir Isaiah Berlin
1997
Charcoal
38.1 x 28.6 cm (15 x 11¼ in)
Private Collection



120
Small Garden
1997
Oil on canvas
20.3 x 12.7 cm (8 x 5 in)
Private Collection †

London exhibition only †
New York exhibition only ‡
All works © Lucian Freud

Chronology

1922

Born Lucian Michael Freud on 8 December in Berlin, to Jewish parents. His father Ernst, the youngest son of Sigmund Freud, is an architect and his mother Lucie is the daughter of a grain merchant.

1933

Moves to Britain with family. Lucian and his brothers are soon after sent to school at Dartington Hall, Devon; Dane Court and Bryanston follow.

1938

Sigmund Freud arrives in London.
Drawings included in an exhibition of children's art at Guggenheim Jeune, Cork Street, London.

1939

Becomes a naturalised British subject.
Death of Sigmund Freud.

1939–40

Stays in Capel Curig, North Wales.

1939–42

Studies at Central School of Arts and Crafts, London; then at the East Anglian School of Painting and Drawing, Dedham (under Cedric Morris).

1940

Self-portrait drawing published in *Horizon*, a literary magazine backed by his patron Peter Watson.

1941

Serves on North Atlantic convoy for three months.
Returns to Morris's school, which had been relocated to Benton End, Hadleigh.

1942

Moves to Abercorn Place, St John's Wood.
Drawings included in an exhibition at the Alex Reid and Lefevre Gallery, London.

1943

Drawings published in *Horizon*.
Moves to Delamere Terrace, Paddington.

1944

Alex Reid and Lefevre Gallery, London, his first solo exhibition.
The Glass Tower, poems by Nicholas Moore, drawings by Lucian Freud, published by Editions Poetry, London.

1945

Visits the Scilly Isles.

1946

Spends two months in Paris where he makes first two etchings, *The Bird* and *Chelsea Bun*.
Joins John Craxton on the Greek island of Poros where he remains for five months.

1947

London Gallery (with Craxton).

1948

Marries Kitty Garman, daughter of Kathleen Garman and Jacob Epstein. Moves to Clifton Hill, Maida Vale.

London Gallery.

1949–54

Visiting tutor, Slade School of Fine Art.

1950

Hanover Gallery, London.

1951

Awarded a £500 Purchase Prize from the Arts Council of Great Britain for *Interior in Paddington*, exhibited in *Sixty Paintings for '51*, part of the Festival of Britain.

1952

Hanover Gallery, London.

1953

Divorced from Kitty; marries Caroline Blackwood.

1954

Represents Britain at the 27th Venice Biennale of Art (with Francis Bacon and Ben Nicholson). 'Some Thoughts on Painting' published in *Encounter*.

1955

Second prize in the *Daily Express Young Artists' Exhibition* at the New Burlington Galleries, London, with *Hotel Bedroom*.

1958

Divorced from Caroline Blackwood.

Marlborough Fine Art, London.

1962

Moves to Clarendon Crescent, Paddington.

1963

Marlborough Fine Art, London.

1967

Moves to Gloucester Terrace, Paddington.

1968

Marlborough Fine Art, London.

1970

Death of Ernst Freud.

1972

Moves to Thorngate Road, Maida Vale.

Completes *The Painter's Mother*, the first in a series of paintings which continues until her death in 1989.

Leaves Marlborough Fine Art. James Kirkman becomes his agent.

Anthony d'Offay Gallery, London.

1974

Hayward Gallery, London, the first retrospective of his work. Tours to Bristol City Art Gallery; Birmingham City Museum and Art Gallery; and Leeds City Museum and Art Gallery.

1977

Moves to Holland Park.

1978

Anthony d'Offay Gallery, London. Tours to Davis & Long Company, New York, the first solo exhibition of his work in America.

1979

Nishimura Gallery, Tokyo.

1981

A New Spirit in Painting, Royal Academy of Arts, London.

Eight Figurative Artists, Yale Center for British Art, New Haven, CT.

1982

Lucian Freud, monograph by Lawrence Gowing, published by Thames and Hudson, London.

Anthony d'Offay Gallery, London.

1983

Created Companion of Honour.

Leaves Anthony d'Offay Gallery, with James Kirkman continuing to act as his agent.

1984

The Hard Won Image, Tate Gallery, London.

The Proper Study, Lalit Akademi, Delhi, and Bombay.

1987

Made a selection for *The Artist's Eye*, National Gallery, London.

1987–88

A School of London, Kunstneres Hus, Oslo (British Council). Tours to Louisiana Museum of Modern Art, Denmark; Museo d'Arte Moderna Ca' Pesaro, Venice; and Kunstmuseum Düsseldorf.

Hirshhorn Museum and Sculpture Garden, Washington, DC (British Council). Tours to Musée National d'Art Moderne, Paris; Hayward Gallery, London; and Neue Nationalgalerie, Berlin.

1989

Death of Lucie Freud.

1991–92

Palazzo Ruspoli, Rome (British Council). Tours to Tate Gallery Liverpool; Tochigi Prefectural Museum of Fine Arts; Otani Memorial Museum, Nishinomiya; Setagaya Art Museum, Tokyo; and Art Gallery of New South Wales, Sydney.

James Kirkman ceases to act as Freud's agent.

Arranges to be represented by William Acquavella, New York.

1993

Awarded the Order of Merit.

1993–94

Whitechapel Art Gallery, London. Tours to the Metropolitan Museum of Art, New York; and Museo Nacional Centro de Arte Reina Sofia, Madrid.

1994

Paintings hung at Dulwich Picture Gallery, London.

1995

From London: Bacon, Freud, Kossoff, Andrews, Auerbach, Kitaj organised by the British Council at Scottish National Gallery of Modern Art, Edinburgh.

1996

Abbot Hall Art Gallery, Kendal.

Acquavella Galleries, New York.

Lucian Freud, ed. Bruce Bernard, published by Jonathan Cape, London.

1997

Scottish National Gallery of Modern Art, Edinburgh.

1998

Tate Gallery, London.

2000

Acquavella Galleries, New York.

2001

Donates *Portrait of The Queen* to the Royal Collection.

2002

Tate Britain, London. Tours to Fundació 'La Caixa', Barcelona; and Museum of Contemporary Art, Los Angeles.

Constable. Le Choix de Lucian Freud, selected by Freud, at the Grand Palais, Paris.

2003

Matthew Marks Gallery, New York. Tours to Timothy Taylor Gallery, London.

2004

Wallace Collection, London.

Acquavella Galleries, New York.

Scottish National Gallery of Modern Art, Edinburgh. Tours to Abbot Hall Art Gallery, Kendal; Fitzwilliam Museum, Cambridge; and in 2005 to Waterhall Gallery of Modern Art, Birmingham; and Marlborough Fine Art, London.

2005

Museo Correr, Venice.

2006

Auerbach and Freud at the V&A: New Paintings, Victoria and Albert Museum, London.

2007

Irish Museum of Modern Art, Dublin. Tours to Louisiana Museum of Modern Art, Denmark; and in 2008 to the Gemeentemuseum, The Hague.

Lucian Freud by William Feaver, published by Rizzoli, New York.

Museum of Modern Art, New York.

2008

Hazlitt Holland-Hibbert Gallery, London.

Lucian Freud on paper by Sebastian Smee and Richard Calvocoressi, published by Jonathan Cape, London, and Rizzoli, New York.

2010

Centre National d'Art et de Culture Georges Pompidou, Paris.

2011

Lucian Freud dies on 20 July.

Marlborough Fine Art, London.

2012

National Portrait Gallery, London. Tours to Modern Art Museum of Fort Worth, Texas.

Blain|Southern, London. Tours to Acquavella Galleries, New York.

Select Bibliography

Cécile Debray, *Lucian Freud. The Studio*, Exh. cat. Paris, Centre National d'Art et de Culture Georges Pompidou, 2010

William Feaver, *Lucian Freud*, Exh. cat. London, Tate Britain, 2002

William Feaver, *Lucian Freud*, New York, Rizzoli, 2007

William Feaver, *Lucian Freud*, Exh. cat. Venice, Museo Correr, 2005

Starr Figura, *The Painter's Etchings*, Exh. cat. New York, Museum of Modern Art, 2007

Lucian Freud, William Feaver, *Freud on Constable: Lucian Freud on John Constable – A Conversation with William Feaver*, London, The British Council, 2003

Lawrence Gowing, *Lucian Freud*, London, Thames and Hudson, 1982

Catherine Lampert, *Lucian Freud: Recent Work*, Exh. cat. London, Whitechapel Gallery, 1993

Nicholas Penny, Robert Flynn Johnson, *Lucian Freud Works on Paper*, London and New York, Thames and Hudson, 1988

John Russell, *Lucian Freud*, Exh. cat. London, Arts Council of Great Britain and Hayward Gallery, 1974

Sebastian Smee, *Lucian Freud, Drawings 1940*, Exh. cat. New York, Matthew Marks Gallery, 2003

Sebastian Smee, Richard Calvocoressi, *Lucian Freud On Paper*, New York, Rizzoli, 2008

For an extended bibliography, please refer to William Feaver, *Lucian Freud*, Exh. cat. London, Tate Publishing, 2002

Essay Illustrations

page 6

Dead Monkey*

1944
Ink, 20 x 32.5 cm (7¼ x 12¾ in)
Private Collection
*Late addition to works exhibited
in *Lucian Freud Drawings*,
New York and London.

page 10

Birds in Tree

c. 1930
Conté, 21 x 14 cm (8¼ x 5½ in)
Private Collection

page 12

Naval Gunner

1941
Ink, 23 x 19.7 cm (9¼ x 7¾ in)
Private Collection

Peter Watson

1941
Oil on canvas, 35.6 x 25.7 cm (14 x 10¼ in)
Private Collection

page 13

Rabbit on a Chair

1944
Conté, pencil and crayon, 45 x 30 cm (17¼ x 11¾ in)
Private Collection

The Glass Tower

1944
Front and back cover
Private Collection

Portrait of Christian Bérard

1948
Conté, 41 x 44 cm (16¼ x 17¼ in)
Private Collection

page 14

Still Life with Green Lemon

1947
Oil on panel, 27 x 17.1 cm (10½ x 6¾ in)
Private Collection, London

Girl with Roses

1947–48
Oil on canvas, 106 x 75.6 cm (41¼ x 29¾ in)
British Council

page 15

I Miss You

1968
Ink, 33.7 x 24.1 cm (13¼ x 9½ in)
Private Collection

Large Interior WII (after Watteau)

1981–83
Oil on canvas, 186 x 198 cm (73¼ x 78 in)
Private Collection

The Painter's Mother

1983
Charcoal and pastel, 32.4 x 24.8 cm (12¾ x 9¾ in)
Private Collection

The Painter's Mother Dead

1989
Charcoal, 33.3 x 24.4 cm (13 x 9½ in)
Delia E. Holden Fund 1989.100, The Cleveland Museum of Art

page 16

David Dawson

1998
Etching, Plate: 60 x 43.2 cm (23¼ x 17 in)
Tate Collection

Pluto Aged Twelve

2000
Etching, Plate: 43.2 x 59.7 cm (17 x 23½ in)

Francis Bacon Wanted Poster

2001
Offset lithograph
83.9 x 59.4 cm (33 x 23¼ in)
Private Collection

page 20

Sunny Morning – Eight Legs

1997
Oil on canvas, 234 x 132.1 cm (92¼ x 52 in)
Joseph Winterbotham Collection, 1997.561
The Art Institute of Chicago

page 24

Nude with Leg Up

1992
Oil on canvas, 182.9 x 228.6 cm (72 x 90¼ in)
Joseph H. Hirshhorn Purchase Fund, 1993. Accession Number 93.7
Hirshhorn Museum and Sculpture Garden

page 25

Benefits Supervisor Resting

1994
Oil on canvas, 160 x 150.2 cm (63 x 59¼ in)
Private Collection

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Head of Jeremy King, 2011
Un-etched plate, photographed by William Feaver
in Lucian Freud's studio

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