

Close: Drawn Portraits

22 November 2018 – 3 February 2019

Mounira Al Solh, Frank Auerbach, Paul Cézanne, Virginia Chihota, Lucian Freud, Dryden Goodwin, Barbara Hepworth, David Hockney, Jean-Auguste-Dominique Ingres, Horst Janssen, Claudette Johnson, Michael Landy, Maria Lassnig, Joyce Pensato, Deanna Petherbridge, Francis Picabia, Pablo Picasso, Paula Rego, Nicola Tyson, Jessica Voorsanger and Clifton Wright

Focusing on the unique intimacy of drawing, *Close: Drawn Portraits* brings together historic, recent and contemporary artists. In close encounters between artists and their subjects, whether friends, family, the self or fictional characters, selected works demonstrate the process of production – the artist at work, in the studio or elsewhere – drawing in radically different ways.

The materials and techniques chosen by the artists can help to understand their motivation for drawing portraits and also convey the nature of the encounter. Picasso's classical portrait of ballet master Enrico Cecchetti suggests that the sitting was a relaxed and convivial affair, whilst Freud's meticulous drawing of individual hair strands, eyelashes and suit stripes indicate an attitude of solitary study, one similarly adopted by Landy in his self-portrait. In contrast, ink allows for rapid execution of fleeting situations and was chosen by Hockney to capture his subject unaware, and by Voorsanger to draw the six local women who gather weekly and 'knit for peace'. Meanwhile, the illustrational style of Picabia's drawing, made in 1926, distinguishes him as the first post-modernist artist – it is likely copied from a magazine or postcard of the 1920s French Riviera.

Agitated multiple pencil or charcoal lines suggest an interest in resolving the chaos of vision and of wishing to 'follow the sensation of the moment', a maxim of Cézanne's. His hatched lines bring his ten year old son to life for us today. Auerbach's expressive marks strive to capture a felt, human response to his subject, whilst Goodwin's rapid and darting pencil lines convey the duration and tenderness of his relationship with his father and his son.

The individuality of Al Solh's migrant and refugee subjects is captured through her adoption of intense pencil shading or atmospheric watercolour. Picasso's angular drawing, made during the Nazi occupation of France, flattens and distorts the woman's head and conveys a universal sense of unease. Pensato uses frenzied charcoal and pastel marks to invest a cartoon character - Kyle from the animated sitcom *South Park* – with the human condition of anxiety. Two women artists convey personal struggle in different ways – Petherbridge uses ink to depict the black hole in her head and bound mouth and Rego, through a series of drawings, uses pastel to describe her fragmented body, injured in a fall.

Some drawings suggest a greater interest in the expressive capacity of different drawing materials than in capturing the essence of an individual, for example, Wright's tendency to divide the face into tessellations of coloured abstract shapes, Johnson's experiments with ink and Janssen's with chalk to describe light falling on skin. The eyes are absent in both Lassnig and Tyson's self-portraits; bright colours capture bodily sensation rather than physical characteristics, whilst Chihota claws at her facial features to obscure and distort them, suggesting an introspective state.

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List of works

1. Jean-Auguste-Dominique Ingres

Portrait of the Princess Louise Murat, 1814
Pencil on paper
42 × 29.8 cm

Courtesy private collection

2. Pablo Picasso

Portrait du maître de ballet de la Scala de Milan, Enrico Cecchetti (Portrait of Enrico Cecchetti, ballet master of La Scala, Milan), 1925
Pencil on paper
33 × 25 cm

Courtesy private collection

3. Lucian Freud

Portrait of Peter Watson, 1945
Conte, charcoal & chalk on paper
36 × 48.1 cm

Courtesy Victoria & Albert Museum, London, UK

4. Barbara Hepworth

Study for Lisa (Hands to Face), 1949
Pencil and oil on board
45.7 × 25.4 cm

Courtesy Jerwood Collection

5. Paul Cézanne

Page of studies: *Head*, 1882 – 1883;
Woman Bather, circa 1880; *Ceres*, 1879
Pencil on paper
21.8 × 12.4 cm

Courtesy private collection

6. Frank Auerbach

Julia, 2004 – 2005
Charcoal on paper
76.2 × 57.1 cm

Courtesy private collection

7. Claudette Johnson

Seated Figure I, 2017
Pastel and gouache on paper
152.5 × 112.5 cm

Courtesy the artist and Hollybush Gardens

8. David Hockney

Marco Livingstone, 1980
Pen and ink on paper
22.5 × 30 cm

Courtesy Marco Livingstone

9. Frances Picabia

Jeune Espagnole (Young Spaniard), 1926
Pencil and watercolour on paper
24 × 18 cm

Courtesy of collection of Omer Tiroche

Plinth:

10. Jessica Voorsanger

The Ladies who Knit for Peace and their Favourite Artists, 2018
Ink and watercolour on paper
12 drawings, each 21 × 15 cm

Courtesy the artist

11. Pablo Picasso

Tête (Head), 2 March 1943
Pen and ink on paper
65.5 × 51 cm

Courtesy of collection of Omer Tiroche

12. Clifton Wright

Borrowed Picasso Portrait, 2017
Pastel and graphite on paper
53.5 × 38 cm

Courtesy the artist

13. Joyce Pensato

Kyle the Guy with the Green Hat, 2017
Charcoal and pastel on paper
56.5 × 41.2 cm

Courtesy the artist and Lisson Gallery

Stand:

14. Mounira Al Solh

I strongly believe in our right to be frivolous, 2012 – ongoing
Mixed media on legal paper
Each 30 × 21 cm

Courtesy the artist and Sfeir-Semler Gallery, Beirut/Hamburg

See back page for translations

Vitrine:

15. Dryden Goodwin

A Day with my Father, A Day with my Son, 2018

Pencil on paper, 41 drawings:

20.3 × 13.5 cm (3); 13.5 × 25.5 cm

(10); 13.5 × 20.3 cm (11); 25.5

× 13.5 cm (4); 9.9 × 17.6 cm (5);

9.9 × 7.5 cm (8)

Courtesy the artist

16. Deanna Petherbridge

Self-Portrait (Hole in the head),

2000 – 2001

Pen, ink and wash on paper

76 × 57 cm

Courtesy private collection

17. Horst Janssen

Self-Portrait, 1970

Coloured chalk

23.5 × 14.1 cm

Courtesy private collection

18. Claudette Johnson

Ink Study (Head) I, 2017

Ink on paper

104 × 68 cm

Courtesy the artist and Hollybush Gardens

19. Michael Landy

Self-Portrait No 1, 2008

Pencil on paper

70 × 50 cm

Courtesy private collection

20 – 23. Paula Rego

Self-Portrait I–IV, 2017

Pastel on paper

59 × 42 cm

24. Paula Rego

Self-Portrait V, 2017

Pastel on paper

42 × 30 cm

Courtesy Marlborough Fine Art, London

25. Clifton Wright

Self-Portrait from Mirror, 2018

Oil pastel, pencil and pen on paper

50 × 35cm

Courtesy the artist

26. Maria Lassnig

self porträt (Self-Portrait), 1962

Black chalk and gouache on paper

54 × 74.5 cm

Courtesy collection of Omer Tiroche

27. Nicola Tyson

Self-Portrait in Colored Pencil, 2007

Pencil on paper

11.4 × 8.9 cm

Courtesy the artist

Plinth:

28 – 29. Virginia Chihota

Untitled 2, 2015

Indian ink and pigment ink on paper

21 × 29.7 cm

Untitled 2, 2015

Indian ink and pigment ink

on paper

21 × 29.7 cm

Courtesy the artist and Tiwani Contemporary,
London

Translations for Mounira Al Solh, *I strongly believe in our right to be frivolous*, 2012 – ongoing

1. We welcomed bullets with a naked chest (Rami, Beirut, 2017)

2. Why is our family not too numerous? Because they were all massacred in Tell El Zaatar, in Syria, since the War on Iraq began, we started hearing of people's religious backgrounds, earlier, we never heard of this.

I believe that Yasser Arafat recognised all the Palestinian people, no matter where they lived, but Mahmoud Abbas only recognises the ones who live inside Palestine, not the rest.

What mostly matters is the number of the passport, if I ask now for a Palestinian passport, they'd give me one without a number. (Mahmoud, Amsterdam, 2017)

3. The Syrian peoples are formed in a varied way, like mosaics. No one can or should delete the presence of the other...It is true I am wearing a headscarf, but in one way or another I believe in woman's liberation. (Jamal, Beirut, 2017)

4. Before the revolution, in the Rif many people became poor, and so they migrated to the cities. For example, people came from the side of Daraa and from that of Al Jazeera.

There was a camp near Damascus, the Wafidin Camp, where many came to live. People who escaped the Jazeera area because of drought settled there.

So the last few years before the revolution, many people emigrated because of the climate and the drought. But people were resilient, I don't think that they were completely destroyed.

I have friends in France and in London, but I can't explain to them what has happened, it is tiring, I would always have to explain over and over again to them basic stuff.

While we were shooting a film in Damascus at that time, there was a feeling that Damascus will explode at any moment, we also felt responsible, we felt that we were part of that crime. We stayed all together in a house. (Jude, Beirut, 2015)

5. So they mean that the statues, the citadels and all the ancient sites that were destroyed in Palmera were something, and the people who died something else?

Well I am not sure who to cry over more? The people or the heritage? There is a guy who supposedly studied optometry in the UK, and he is ruling Syria supposedly? (Mohannad, Kassel, 2016)

6. (unclear scribbles)...In Belgium around 4 or 5 in the afternoon, you feel there is no more life on the streets, hence we went to Athens in Greece.

I would exchange my nationality but not my identity. (Sarah, Athens, 2016)

7. I was with my brother... when ...

I was with my ... when we buried him...

I was in Turkey... when the chemical attacks ... in Ghouta...

I was with ... in Turkey ... when ... (Nabeel, Beirut, 2018)