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**National College of Art and Design  
Fine Art Painting**

**Title: Frank Auerbach's contribution to the increased  
recognition of drawing as an independent medium in its own right, in  
addition to a means to an end for painting**

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## Introduction

This thesis concerns itself with how drawing has increased its recognition as a medium in its own right, in addition to being a means to an end for painting and sculpture, without relinquishing any of its traditional functions. Drawing has, in the past, been perceived as a conservative medium, largely tied to the constraints of the academy, inhibiting innovation or extension, in contrast to Modernist Painting which has been credited with facilitating invention and originality.

The most significant conceptual and structural changes that have contributed to its recognition were Kandinsky's introduction of the line as an autonomous force in 1910 and the development of collage by Picasso and Braque in the 1920s. Subsequently, the ideas of the Avant-Garde began to diminish in the 1970s, allowing London artists, such as Frank Auerbach to focus their attention on a more personal approach to the representation of our natural world, through the use of drawing.

Auerbach responded to a questionnaire prepared by the author in December 1998. He revealed his belief that; "It is the intense interest of the committed individual" that has made the most enduring contribution to this recent recognition. (Auerbach to author, Dec. 1998, p.1) This author will examine the intensity of Auerbach's interest in the importance of drawing as an independent medium, through its main functions, the changing perceptions of its uses and status and its relationship with painting.

## Introduction

The purpose of this study is to investigate the effects of the proposed intervention on the outcome variable. The study was designed as a randomized controlled trial, with participants being randomly assigned to either the intervention group or the control group. The intervention group received the proposed intervention, while the control group received a placebo. The study was conducted over a period of 12 weeks, with data being collected at baseline, 4 weeks, 8 weeks, and 12 weeks. The primary outcome variable was the change in the outcome variable from baseline to 12 weeks. The secondary outcome variables were the change in the outcome variable from baseline to 4 weeks, 8 weeks, and 12 weeks. The results of the study showed that the proposed intervention had a significant effect on the outcome variable, with the intervention group showing a significantly greater improvement in the outcome variable compared to the control group. The results also showed that the proposed intervention had a significant effect on the secondary outcome variables, with the intervention group showing a significantly greater improvement in the secondary outcome variables compared to the control group. The results of the study suggest that the proposed intervention is effective in improving the outcome variable and the secondary outcome variables. The results also suggest that the proposed intervention is safe and well-tolerated. The results of the study have important implications for the use of the proposed intervention in clinical practice. The results suggest that the proposed intervention should be used in clinical practice to improve the outcome variable and the secondary outcome variables. The results also suggest that the proposed intervention should be used in clinical practice to improve the quality of life of patients. The results of the study have important implications for the use of the proposed intervention in clinical practice. The results suggest that the proposed intervention should be used in clinical practice to improve the outcome variable and the secondary outcome variables. The results also suggest that the proposed intervention should be used in clinical practice to improve the quality of life of patients.

## **Chapter one**

### **Drawing; An End In Itself?**

This chapter will discuss drawing through its main functions in the fine arts, such as source collection, problem solving and communication. It will clarify that it has largely been used as a means to an end for painting. Frank Auerbach used drawing to collect information outdoors, to solve problems in his painting and to communicate his relationship with the natural world to himself and to the public. For all but one of these functions, Auerbach used drawing as a working guide for his painting. He also used it, as a means of communication to the public, introducing it into the gallery and classifying it as an end in itself.

### **Source Collection**

#### **Auerbach's Use of Drawing as a Working Guide for Etching.**

Drawing and memory work together in the process of source collection. As drawing places marks on a blank sheet, memory assists the artist in locating reality and expressing beliefs about this reality. As Noel Sheridan declares, "A drawing in representing a phenomenon in the world, will attempt to match it in marks and shapes that are remembered and known to the artist and the viewer." (Sheridan, 1996, p.22) When drawing is used to produce a sketch, it functions, as a working guide for visual artists just as a musical score is a working guide for musicians. Nelson Goodman argued that, "a score picks out a class of performances that are the equal and only instances of a



## Chapter one

### From boy to End to Youth

The first part of the book is a collection of essays on the history of the word 'youth'. It begins with a discussion of the word's etymology, tracing it back to the Old English 'youth' and the Old Norse 'youth'. The author then discusses the word's use in the Middle Ages, where it was often used to refer to a young man or woman. In the 16th and 17th centuries, the word was used to refer to a young man or woman who was not yet married. In the 18th and 19th centuries, the word was used to refer to a young man or woman who was not yet a citizen. The author concludes that the word 'youth' has a long and varied history, and that it is still used today to refer to a young man or woman.

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musical work, a sketch does not determine a class of objects that are the equal and only instances of a work of painting. (Goodman, 1976, p.193.) A sketch, therefore, cannot define a work of art, it actually *is* one. The sketch is an important stage in the process of painting and printmaking. Artists such as Frank Auerbach have contributed to its recognition as a unique stylistic language, in addition to sustaining its importance as an element in the process of painting.

Auerbach used drawing as a means of source collection for his etching, indeed he has produced a number of etchings using his previous drawings of the figure and the landscape. These etchings date from 1954 – 1990 and were exhibited by the Marlborough Graphic Gallery in August 1990. In *Nude Seated on a Folding Chair* (1954, for example, he contrasted the dense, massy form of the charcoal drawing with lighter simplified etching. As Michael Podro described, “ the background situations interacting with the lines of the chair suspend the figure in a vista of intersecting plains.” (Podro, 1990, p.1)

While Auerbach used his drawings as a source for his etchings, there is, however, a contrast between the process he used when drawing and the process he used when etching. The fluidity of line, the density of the massy charcoal surface and the sharply-cut traces of light which he effects through the use of an eraser in the drawing, *Head of Julia* (1960), for instance, are in contrast to the more anticipated markings and lighter areas of the earlier series of etched heads (1980-1981). There are also certain comparisons between the process Auerbach uses when etching, and that which he uses when drawing. His method of working and reworking a drawing is also used in his etching. This can be seen in his earlier series of etched heads (1980 – 1981), in the elliptical relation between the two sides of the head of *Gerda Boehm*, *Joe Tilson* and the multiple printing of the



head of *Lucien Freud*. Auerbach created a sense of movement through the animation of the surface of the paper. This movement may be compared to the density of the drawing in *Head of E.O.W* (1960) (Fig. 1) where he has placed a torn piece of paper over a part of his drawing, to enable him to begin an area again. The intimacy of the drawing, however, shines through the printed image, allowing the viewer to gain an insight into the private thoughts and methods of the artist. As Michael Podro explained, “ the print has something of the density of painting but here the generic difference seems particularly relevant. The difference is one of relative privacy.” (Podro, 1990, p.2)



Fig. 1

Auerbach, *Head of E.O.W* (1960)



In using drawing as a source for his etchings, Auerbach imbues humour into his portraits. Sharp angular marks, evident in drawings such as head of *Gerda Boehm II* (1961) (Fig. 2) and *Head of Leon Kossoff* (1957), echo the rectangled area of hair in the etching of *Julia* (1989-1990) (Fig.3) and the fluid shapes that spread across the face of *Catherine* (1989-1990). These humorous markings illustrate the idea that we are all visible to others in ways that may not correspond to our own perception of the self. The prominent shapes used to lighten and darken aspects of the image do not necessarily highlight the models most recognisable features. The etchings become “ full of sacrifices of calculated lapses which alter the familiar to be comprehensively choreographed in the etched lines.” (Podro, 1990, p. 3)

Auerbach himself maintained, “ something printed had an authority which a drawing did not have, like a stamp on a passport.” (Podro, 1990, p. 4 & 5) Auerbach’s belief, therefore, distinguishes drawing and printmaking as separate media. It is simply a matter of opinion whether one medium is rated as superior to the other. The contrasting and comparative analyses of Auerbach’s use of each medium have supported drawing’s recent recognition as an independent medium.







Fig. 2

Auerbach, *Julia* (1989-1990)



Fig. 3

Auerbach, *Gerda Boehm II* (1961)





### **Auerbach's Use of Drawing in source collection *en Plein air*.**

Frank Auerbach also used drawing as a working guide, to enable him to access information *en plein air* that would prove difficult through painting. Drawing allowed him to gather formal information, to be developed further in his studio in Camden Town. As Auerbach described, "I begin to make notations that have more to do with my problem in trying to find some formal geometry that will encapsulate the thing that I'm trying to paint." (Lampert, 1986, p. 9) Along with the memory of experience, his drawing is translated into a detailed painting, possessing a formal quality and an array of colour, as he states "I'm looking at black and white drawings and the lines signal colours to me." (Lampert, 1986, p. 9)

Auerbach makes numerous figurative images using his small group of models. He believes that the ultimate challenge for an artist is to continually work from the subject of the human figure. He draws the figure repeatedly, with the distance between him and the figure never wavering. He translates the intimacy gained through repeatedly drawing the same figure into his paintings. The ghost-like drawing of *Head of E.O.W (1957)*, for example, adumbrates the intimacy of the later painted *Head of E.O.W (1961)*.

Auerbach continually sketches the cluttered urban landscape that surrounds his studio. This subject matter may seem claustrophobic but it has not restricted the scope of his work. On a visit to Tretire in Herefordshire in 1975, Auerbach began sketching closer to nature by using a single tree isolated on the landscape, as a source for his work, drawings that are perhaps reminiscent of Courbet's 'historic tree' in *The Oak of Vercingetorix (1864)*. When he returned to London Auerbach continued to echo the motif of a solitary hawthorn tree on Primrose Hill in his drawings. These drawings acted as a

The book is for the use of the library collection only.

working guide for paintings such as *Tree on Primrose Hill* (1986) and *Spring Morning-Primrose Hill Study* (1975).

In 1986 Frank Auerbach represented England in the Venice Biennale where he was awarded the highest honour for painting *The Golden Lion*. Auerbach's sixty-seven preparatory sketches, entitled *To the Studios*, illustrated the entrance to his studio in which he has worked since 1954. These drawings, completed each day in front of the studio were a reminder to Auerbach of the view on the way to his studio. He used these sketches as a working guide in the completion of his final painting, *To The Studios*. These preparatory sketches function as more than just likenesses of the subject. Kristin Makholm argued that "what begins as an inventory of the elements and formal geometry of the scene is transformed into a deeper awareness of the expressivity of the lines and colours." (Makholm, 1986, p.2) In repeatedly sketching these views, Auerbach used drawing as a major element in sourcing information for his painting.

### **The Work of the Past Masters' as a Source for Painting; Auerbach's Approach.**

In the tradition of Western art, many artists have chosen to use the work of the old masters as a working guide in the production of their own art. Constable worked from Claude; Michelangelo from Masaccio; Picasso from Velazquez, Manet from Rembrandt. The very act of copying, or interpreting from a source becomes a learning process, one that can be used by artists to overcome certain problems that arise in their own work. Auerbach drew from the old master's paintings for this reason. He revealed, "I did draw from paintings to remind myself how great paintings are pulled together and how to





benefit from these reminders.” (Auerbach to author, Dec. 1998, p.2) He began making drawings and paintings from certain works in the National Gallery when he became a student at St. Martin’s School of Art in 1948. This dedicated attachment to the National Gallery continued through the 1950s, ‘60s and ‘70s, where he would go at least once a week to make sketches of art works there. As to the Rembrandt in the National Gallery, “I went everyday for a long time, I drew from paintings, then drew them as if I’d drawn them myself..... And I looked at them again and drew over them”, he said. (Hughes, 1990, p.7) This structural exercise in drawing helps Auerbach overcome problems he encounters in his own work. As he explained, “towards the end of a painting I actually go and draw from pictures more, to remind myself of what quality is and what’s actually demanded of paintings. Without these touchstones we’d be floundering.” (Hughes, 1990, p. 7) In this way, Auerbach treats the National Gallery as a writer treats the library. A writer sources material through reading, Auerbach sources it through drawing. He has drawn landscape to assist himself with a portrait head, and he has drawn a portrait to help himself with landscape. In the creation of a painting of Primrose Hill where the main weight was on the top of the painting, Auerbach searched the National Gallery for a picture that displayed a similar balance in its composition. He discovered that Veronese’s *The Consecration of Saint Nicholas*, in which a figure tumbles out of the sky, had the same compositional emphasis and so he drew on a *conversazione* in order to resolve a landscape painting.

In 1965, the London art collector, David Wilkie commissioned Auerbach to paint a portrait of Titian’s *Tarquin and Lucretia*, which he had seen in Vienna during the war. Auerbach found himself making a work from a painting that he had never seen in person.



His drawings from the reproduction functioned as a working guide for his version of Titian's *Tarquin and Lucretia* (1965). Preliminary drawings played a significant part in the recreation of the figures. Through drawing, Auerbach became convinced that the figure of Lucretia began as a reclining figure and that Titian later turned it on its side to produce a standing version. This commission led to a number of others completed for Wilkie, *The Origin of the Great Bear* (1968) and *After Titian, Bacchus and Ariadne* (1961), for example.

In 1995 Frank Auerbach had an exhibition in the National Gallery entitled, *After the Masters*. The work in this show can be categorised into a selection of drawings and six paintings from versions of pictures in the Gallery. Some of the drawings serve as preliminary sketches to the six independent works, others function as a means of overcoming a problem in the artist's work. All drawings were produced in front of the original paintings in the National Gallery. The six painted versions that followed were completed in the studio, using these smaller drawings as a working guide. Colin Wiggins described this use of drawing as, a means to an end, but he added, "they have a dynamism and spontaneity that allows us to appreciate and enjoy them in themselves." (Wiggins, 1995, p.7) In *After Rubens, Samson and Delilah* (1993) and his two versions of Rembrandt's *Belshazzar's Feast*, a similar method of working is discernible. For all three works, Auerbach allows his small sketches of the original painting to function in source collection. The final image was completed after many failed attempts which were scraped away, allowing the artist to begin again. Auerbach's large drawing, *After Rembrandt, Balshazzar's Feast* (1990) was worked in a similar way to the painted version of





Rembrandt's *Balshazzar's Feast*. Here he used charcoal, allowing him to draw the image, erase it, and work it again, echoing the process he used when painting.

Auerbach produced *After Titian's, Bacchus and Ariadne* (1971) from Titian's version, illustrating his need to capture the geometry of the painting. The use of drawing as a reference for the painting allowed Auerbach to choose arbitrary colours that contained little reference to the original. These colours formed a grid-like structure that grasped the geometry of the original painting, thus enabling Auerbach to make, "the specifics of the story take second place to an expression of the raw energy and emotion of the Titian, revealed paradoxically through the formal rigour of geometry." (Wiggins, 1995, p.31)

### **Drawing's Role in Auerbach's Education.**

Drawing is an extremely flexible process, both in practice and in concept, rendering it appropriate for use as a means of experimentation and problem solving. According to Henry Moore "Drawing is a means of finding your own way about things and a way of experiencing more quickly than sculpture allows, certain tryouts and attempts." (Gettings, 1984, p. 15) Artists create images by posing questions and setting about solving their individual and aesthetic problems. Students aspiring to be artists do the same. They are taught to identify the problem first and then to suggest intelligent ways of solving it. Scientists use the language of mathematics to solve their problems, art-students avail of the language of drawing. Jean C. Rush defines problem solving in art-education as the



“use of aesthetic properties or concepts to achieve specific artistic objectives in the composition of two-and three-dimensional images.” (Broughton, Eisner, Ligtoet, 1996, p.43)

Birmingham-born artist, David Bomberg (1890-1957) advanced the recognition of drawing as an essential method of problem solving in artistic education. Although Bomberg has only received recognition for his own art in recent years, the impact of his teachings on his students continues to play an important role in the recognition of drawing as a successful means of problem solving. David Bomberg taught at the Borough Polytechnic in London and in 1948, the German born artist, Frank Auerbach became his student. Bomberg's teaching made a huge impact on Auerbach, as a student and later as a practitioner and educator. He revealed, “I am not able to do justice to the extent of Bomberg's influence on me, which is not limited by any set of precepts.” (Auerbach to author, Dec. 1998, p.1)

David Bomberg believed drawing to be a medium through which one made possible the realisation of the language of form. Bomberg also believed that form was the only language through which painting could exist. If drawing understood the language of form, then drawing aided the development of painting through the process of problem solving while also remaining an independent medium. As Bomberg defined,

The hand works at high tension and organises as it simplifies, reducing to the barest essentials, stripping all irrelevant matter obstructing the rapidly forming organisation which reveals the design. This is the drawing. (Bernard Jacobson Gallery, 1990, p. 6).

Bomberg encouraged his students to experiment through drawing while working towards a solution to their problem. He disagreed with the methods of drawing traditionally





prescribed in art schools. He believed that these methods enabled the student to acquire skill and accuracy in their drawing but produced predictable results that were, as Gill Polonsky described, "a corruption in the name of drawing." (Polonsky, 1990, p.60) Bomberg believed that the student acquired the "hand and eye" disease through the use of such traditional methods. (Polonsky, 1990, p.6) He taught Auerbach that failure was part of the natural process of problem solving, and that by applying the process of trial and error, one could begin to achieve results. Auerbach described Bomberg's classes as, "working in a world where no rules were known and anything was possible." (Hughes, 1990, p.33) This way of teaching seems contrary to that of Bomberg's background, which Auerbach believes was heavily grounded in the Renaissance tradition. Auerbach attributes this tradition to Bomberg's connection with the Slade School of Fine Art, and his contact with Sargent. Auerbach revealed that Bomberg evolved from this tradition, "into an adventurous radical, 'avant-garde' draughtsman, where conception and invention, rapidity and re-making had become his drawing practice." (Auerbach to author, Dec. 1998, p.2) This way of working allowed Bomberg to encourage the process of trial and error that gave Auerbach a freedom to experiment without the pressure that the traditional methods of drawing placed on the final result.

Bomberg followed the ideas of both Cezanne and the eighteenth century philosopher, George Berkeley; he related Cezanne's vision of "the universal within a fundamental language of form", to the concept of a "personal expression which is specific and unique". (Polonsky, 1990, p.5) Bomberg's interpretation of Berkeley's philosophy of seeing was that, only through touch, and the use of the other senses, can man relate sight to the physical experience of our world. Auerbach grasped this theory as



the method by which, "we elucidate the sight from the memory of touch and out of our understanding of that architecture we then make an image out of lines and other marks." (Hughes, 1990,p.32) One begins "creating a sense of mass on the flat surface simply because [one] felt it". (Hughes, 1990, p.32.) Bomberg taught his students a new method of drawing, one where the hand was not obedient to the eye, but to the mind. Out of this new way of working sprang Bomberg's idea of "the spirit in the mass". This idea echoes Michelangelo's belief that only a hand obedient to the mind could draw the already impregnated image out of the stone. Bomberg applies the same theory to the use of drawing.

Auerbach continued to attend Bomberg's night class during his time at St. Martin's College of Art (1948-1952). He identified a huge difference between the methods of teaching drawing at St. Martin's and those learnt at Bomberg's class. Auerbach described the teachings at St. Martin's as semi-academic and "linear and illustrative". (Hughes, 1990, p. 29) He disliked the framework at St. Martin's School of Art where he had to compromise how he *felt* about the subject in return for the production of something logical and understood. This can be seen in the thinly painted, formal triptych, *Birth, Marriage, Death* (1951) (Fig. 4). Preliminary drawings were an essential part of its production; Auerbach used Rembrandt's *Jewish Bride* as the source for the couple in the marriage panel, to the extent that Robert Hughes described it as being, "Full of coltish, earnest museum references." (Hughes, 1990, p.31)

Bomberg's approach to the teaching of drawing was far from casual. He invested enormous effort in engaging with the mind of the student, to challenge and to teach by example. Auerbach revealed that Bomberg's teaching of drawing had "a wordless





component, to do with practice and interaction, like the teaching of dance.” (Auerbach to author, Dec. 1998, p.2) Auerbach was taught that the use of the eye to draw needed to be reinforced by the other senses, especially that of touch. Auerbach recalls that this method of drawing was used, “actually to apprehend the weight, the twist, the stance of a human being anchored by gravity: to produce a souvenir of that.” (Hughes, 1990, p. 31.) Auerbach’s early drawing, *Seating Man* (1950) illustrates Bomberg’s influence in the use of dark shadow thrusting forward the light areas of the shoulder and shin. Auerbach’s geometrical shapes become more defined through his use of the triangle to illustrate the model’s thigh and raised arm, Robert Hughes describes the nude as, “a pear/shaped mass whose rootedness is increased by the downward pull of the white strokes. A sense of scaffolding is in the surface.” (Hughes, 1990, p.77) Drawings, such as, *Portrait of Leon Kossoff* (1951) and *Woman with Hands Clasped on Head* (1951) are Bombergian in their use of an eraser to cut sharp planes of light out of the darker areas. Bomberg’s influence on Auerbach’s drawing as a student and as an artist made an enduring contribution to the recognition of drawing as a medium in its own right and also as a working guide for painting. Auerbach revealed his hope that, “this influence is still at work” (Auerbach to author, Dec. 1998, p.2) in his recent work.



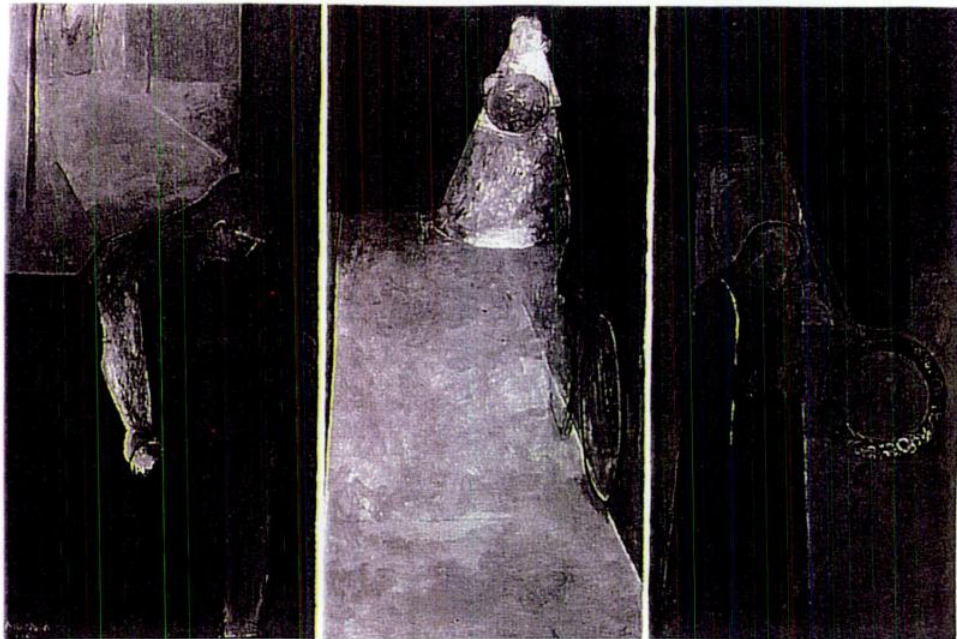


Fig. 4

Auerbach, *Birth, Marriage, Death* (1951)



## Communication Through Drawing.

From the earliest stages of life, children have used drawing as a means of ordering the world around them. As Phillip Rawson described, "they record by graphic forms concepts by which they grasp parts of reality." (Rawson, 1979, p.7) Drawing is a means of non-verbal communication, which predates writing. It has served the artist successfully as a means of communication, through which the artist interprets the world around him. Frank Auerbach has used drawing in this way. He draws the familiar landscape repeatedly. He uses sketches, which he completes daily in order to gain a deeper knowledge of its existence. Auerbach later translates this knowledge from drawing into painting. As he described to Kristin Makholm, "I'm trying to put down my understanding rather than be the sharp-eyed, lightening draughtsman of impressions. I try to translate what I see into what is and then paint what is." (Makholm, 1986, p.2) This process of working can be seen in the preparatory sketches and final painting entitled, *To The Studios* (1985).

In *Portrait of Sandra* (1973), drawing is used to communicate information about the subject to the artist. This drawing was photographed at the end of each day. The drawing undergoes constant, radical change as the structure of the drawing is redone every time. Auerbach uses these drawings as a working guide for the final drawing. They communicate to the viewer the ghostly traces of the changing notation from soft to dark, returning to soft again, and the once dominant, now repressed shapes of the shoulders and collarbone of Sandra Kitaj. The final portrait (Fig. 5) does not resemble the face of the model, but it communicates through the erased previous attempts, the sheer density that is



2. *Phragmites australis* (Cav.) Rostk Schmidt

*Phragmites australis* (Cav.) Rostk Schmidt is a common reed species found in wetlands and along water bodies. It is a tall, grass-like plant with long, narrow leaves and a dense, upright growth habit. The plant is characterized by its thick, woody culms and its ability to form dense, clonal colonies. It is a perennial species that reproduces both vegetatively and by seed. The plant is widely distributed in temperate and subtropical regions, where it often dominates wetland communities. It is a highly adaptable species, capable of growing in a variety of soil conditions, including both wet and dry soils. The plant is a major component of many wetland ecosystems, providing habitat for a variety of wildlife, including birds, insects, and small mammals. It is also an important species for the waterfowl industry, as it provides nesting and feeding habitat for many species of waterfowl. In addition, the plant is a valuable source of raw materials for the paper and textile industries. The plant is also used for a variety of other purposes, including as a source of fuel, as a building material, and as a source of food for livestock. The plant is a highly resilient species, capable of surviving in a variety of harsh environments, including areas with high salinity and high water levels. It is a highly adaptable species, capable of growing in a variety of soil conditions, including both wet and dry soils. The plant is a major component of many wetland ecosystems, providing habitat for a variety of wildlife, including birds, insects, and small mammals. It is also an important species for the waterfowl industry, as it provides nesting and feeding habitat for many species of waterfowl. In addition, the plant is a valuable source of raw materials for the paper and textile industries. The plant is also used for a variety of other purposes, including as a source of fuel, as a building material, and as a source of food for livestock. The plant is a highly resilient species, capable of surviving in a variety of harsh environments, including areas with high salinity and high water levels.

gained by exhausting so many of the alternative images and the passion with which the artist works.



Fig.5

Auerbach, Portrait of Sandra (1973-74)



Deanna Petherbridge believes that drawing lacks a certain materiality when compared to other media of Fine Art. She argued that, "This together with its ubiquity and functionality is probably why, outside of the estimation of 'master drawings' the medium is generally undervalued." (Petherbridge, 1991, P.7) In addition to the use of drawing as a successful means of translating information from reality into a finished piece, Auerbach also takes drawing out of the sketchbook and places it in the gallery. In doing so, he transforms drawing into a means of communication through which the public may experience the artist's interpretation of reality. Auerbach believes, however, that "public attention is fickle and in the end irrelevant. It is the intense interest of the committed individual that matters." (Auerbach to author, Dec. 1998, p.1) When Auerbach places drawings such as, *Julia* (1981) and *J.Y.M. Seated II* (1981) in "the white cube" they communicate this intense interest to the viewer and gain public recognition as an independent medium. As Brian O'Doherty described, "To insert art into gallery or case puts the art in quotation marks." (O'Doherty, 1981, p.26.) In accordance with Auerbach's belief, the 'quotation marks' of public attention may diminish in time. He revealed that the majority of artists whom he knows, "have always been intensely interested in drawings in themselves and in the concept of drawing (which has little to do with the idea of 'connect drawing' more to do with 'drawing out or 'drawing together')" (Auerbach to author, Dec. 1998, p.1). The contribution made by these artists to the recognition of drawing as an independent artform may prove more enduring than the fickle contribution of public attention.



## **Summary of Chapter one**

Through discussing the main functions of drawing in the Fine Arts, using Auerbach's work as an illustration, it is clear that drawing serves largely as a means to an end for the more established art forms, such as painting and printmaking. The fact that drawing is an extremely successful means of problem solving, source collecting and communicating preliminary ideas, in its own right, appears to have stunted its recognition as an independent medium. Auerbach enhances its recognition as a separate medium by introducing it into the gallery space and expressing the intensity of his interest in the importance of drawing.





## **Chapter Two**

### **The Changing Perceptions of Drawing**

This chapter will examine specific milestones which contributed to the changing perceptions of drawing, from the Renaissance period to this century. It will focus on the growing perception of drawing as an independent medium, in addition to being a means to an end for painting. Frank Auerbach's contribution to this change will be explored in connection with other artists also associated with the *School of London*. The influence of Auerbach's teachings at the Slade School of Fine Art on the Welsh born painter, Peter Prendergast will reveal the extent to which he made an enduring contribution to the recognition of drawing as an independent medium.

#### **A Historical Perspective.**

Until the turn of the century, drawing has been arguably perceived as a conservative medium, inhibiting change or invention. This contrasted with the rapidly changing history of Modernist Painting, which has experienced huge change through innovation and originality. In the twentieth century, however, drawing has been re-evaluated in terms of its uses and disciplines. As Bernice Rose described "drawing has moved from one context, that of a "minor" support medium, an adjunct to painting and sculpture, to another, that of a major and independent medium with distinctive expressive possibilities altogether its own" (Rose, 1976, P.9). Prior to this, drawing had been largely tied to the constraints of the academy.

## Chapter Two

### The Changing Perceptions of History

The first part of the chapter discusses the changing perceptions of history in the United States. It begins with a discussion of the role of history in the American curriculum, which has been a subject of debate for many years. The author then discusses the changing perceptions of history in the United States, which have been shaped by a variety of factors, including the rise of the social sciences, the influence of the Progressive Era, and the impact of World War II. The author argues that the changing perceptions of history in the United States have led to a more complex and nuanced understanding of the past, one that takes into account the experiences of all Americans, not just the dominant group.

### Conclusion

The second part of the chapter discusses the role of history in the American curriculum. It begins with a discussion of the role of history in the American curriculum, which has been a subject of debate for many years. The author then discusses the role of history in the American curriculum, which has been a subject of debate for many years. The author argues that the role of history in the American curriculum has been shaped by a variety of factors, including the rise of the social sciences, the influence of the Progressive Era, and the impact of World War II. The author argues that the role of history in the American curriculum has been a subject of debate for many years, and that the changing perceptions of history in the United States have led to a more complex and nuanced understanding of the past, one that takes into account the experiences of all Americans, not just the dominant group.

Drawing has served the artist successfully as a means of visualising a new idea. As early as the sixteenth century, drawing began to gain a spiritual significance due to its importance as a creative source. During this time, Giorgio Vasari's belief that drawing began in the intellect of the artist and that the sketch was its first realisation, was widely accepted. The role of the importance of drawing in the revelation of the artist's initial idea and its application became a subject for debate by numerous artist-theoreticians, Federico Zuccari, for example. In 1607, at the Conference of *Accademia Del Disegno* in Rome, the Italian word for drawing/design was changed to embrace two concepts: *disegno interno* which reflected the intellect and imagination of the artist prior to the development of the visual form, and *disegno esterno* which is the realisation of the inner idea into an artistic representation, whether it be architectural or pictorial. At this point in history, drawing was perceived as the main source for artistic representation.

From the Renaissance, drawing was perceived as a highly intellectual discipline; it was used by the artist to describe innovations that occurred in geometry, anatomy and perspective. Drawing was considered a quasi-scientific discipline, through which one could accurately capture the form of an object. Line was thought to be superior to colour in its formal arrangement of imagery. According to Bernice Rose, "Line was the governing principle, circumscribing colour and determining the contours of all objects with the tactilely illusionistic, fictive space of the Renaissance window of reality." (Rose, 1976, P.10.). Despite the recognition of drawing as an important element in the structure of a painting or sculpture, however, it remained intimate in its use and its scale. Either it remained in the artist's sketchbook or was covered by the painting process serving as a means to an end for the more established art forms. It was not until the mid-eighteenth





century that drawing became framed and was placed on walls. Rose maintains that, "by that time intellectual speculation about the nature of drawing had ceased, connoisseurship had replaced speculation, and drawing was fixed in the forms handed down to us by tradition." (Rose, 1976, P.10.).

Now considered the subject of connoisseurship, these perceptions of drawing changed in the nineteenth century. It gave the artist the freedom to experiment and develop an idea without the pressure of the finality that the production of a painting demanded. Ingres stated that, "Drawing includes three and a half quarters of the content of painting." Based on his conception that, "drawing is the probity of art," drawing became increasingly accepted in the nineteenth century (Gettings, 1984.p.16).

In the twentieth century, however, the most revolutionary changes in drawing occurred; the most significant structural change occurred in the 1920s with the introduction of collage into the visual arts by Picasso and Braque. This Cubist approach to drawing allowed it to become a means of experimentation and innovation for the purpose of its own progression as a medium, thereby making a break with the linear perspective and formal restraint established during the Renaissance. Furthermore, the most significant conceptual change occurred in 1910 with Kandinsky's introduction of the line as an autonomous force. The two sides of the line unite in the idea of the line as an abstraction. As Skira explained, "The one identifies line at its very essence as a conceptual abstract; it is non-existent in nature. The other accepts line as a physically generated reality tending toward abstraction as a function of the vitality of the moving hand and its own self-generated energy." (Skira, 1979, p.200).





In the 1950s the line grew with the scale of the drawing, as large drawings were integrated into the changing perceptions of Modernism. The traditional media used for drawing expanded from pencil, charcoal and chalk to the additional media of gouache and acrylic resin paints by artists such as Chuck Close, Manuel Neri, and Hugh O'Donnell. Polish artist, Moshe Kupfferman introduced the use of sandpaper onto the surface of the drawing, while Jim Dine used an electric sander to erase parts of his drawing. This expansion of the materials used in the drawing process enabled the artist to work a drawing to a stage similar to that of a finished painting.

After the Second World War the art movements of America integrated into the European Art scene. Pop-Art and Photo-Realism were two such movements. This allowed English born artist, David Hockney, to gain a reputation for his representational drawings in the United States as well as in London. In 1965, Avigdor Arikha changed his direction from abstract painting to representational drawing for which he achieved success in both America and Europe. Drawing was now a medium through which artists were achieving recognition internationally.

In the 1970s, the Avant-garde ideas of the sixties began to diminish, allowing London artists to focus their attention on a more personal approach to a visual reality through the use of the figure. This use of the figure connected Auerbach, Kossoff and Kitaj to the *School of London*, which was contrived by Kitaj in 1976. These artists contributed hugely to the recognition of drawing as a successful working guide for painting, and also as an independent medium in its own right.

Leon Kossoff used drawing to collect information about the model or the Londonscape to be translated into painting. This is evident in his drawings *Pilar No. 1*



(1988) and *Pilar No. 1* (1992) - studies for the painting *Pilar* (1994). He also uses the method of trial and error as a means of exploration in this repeated process of drawing. Kossoff explained, "I know that there is no arrival, there's only starting again, drawing and re-drawing ....the paintings demonstrate that after taking endless risks it is finally possible to experience being involved in an unforeseeable act that sometimes results in an image." (Rose, 1995, p.11). In Kossoff's recent exhibition of *Recent Paintings* in Amsterdam (1995) he emphasises the role of drawing as a medium in its own right. He places *Head of Chain* (1985), *John Lessore 1* (1988) and *Leaving the Station (3)* (1990) into the gallery, communicating information about the subject and the artist's relationship with it to the public.

R. B. Kitaj uses drawing as an end in itself to communicate his personal feelings of a disturbing nature. In 1969 he stopped producing art due to a personal tragedy and began again in 1972, this time, to work through drawing. Kitaj used charcoal and pencil to draw his subject in *The Dancer (Margaret)* (1979) and *Sacha and Gabriel* (1981). He introduced colour into his drawings through the use of pastel and oils. This method communicates more information to the viewer while also retaining its linear form. This can be seen in *Sighs from Hell* (1979) and *Ellen's Back* (1984). Both techniques allow Kitaj to work his drawings to the point of becoming finished works in themselves. Auerbach works his drawings to a similar point through this method of reworking the image, this is illustrated in *Head of Gerda Boehm* (1961). He, like Kitaj, introduced colour into his sketches for his series of paintings *To the Studios*.





## **Frank Auerbach's Teachings; An Impact On The Drawing of Peter**

### **Prendergast**

Auerbach made an enduring contribution to the recent recognition of drawing as an independent medium. Amongst other ways, this is illustrated through his influence on Peter Prendergast's perception of drawing as his teacher at the Slade School of Fine Art (1964-67). Prendergast felt that his way of thinking did not always comply with that which was encouraged at the Slade School of Fine Art. He revealed to Merete Bates that, "at the Slade, it was put to us: if we had the choice between saving a cat or a Rembrandt from a fire, which would we choose? I said the cat, of course. I think they were disappointed." (Bates, 1982, p.3) He considers Auerbach, however, as a tutor "who still remains a friend and supporter." (Prendergast to author, Dec. 1998, p.6) As we have seen, Auerbach highly valued the work of the past masters, and as an educator, encouraged his students to aim at one of their great works when drawing in the life-room. He believed that reference to these masterpieces made the process of drawing more meaningful. He explained, "It seems the only sensible motive to use otherwise a sort of continuous, mindless drawing for its own sake as an exercise seems futile." (Auerbach to author, Dec. 1998, p.3)

Prendergast believed that the methods of drawing taught in the life room were the most important that he learned at The Slade School of Fine Art. He thinks highly of two drawings, which he produced during this time. Both drawings were ends in themselves, illustrating Auerbach's persistence in encouraging his students to recognise drawing as an



1940-1941

1940-1941

independent medium. One of these drawings is part of the Arts Council of England's collection and the other he owns himself. The drawing that he owns was produced in 1966, working from the same pose in the life room for two weeks. It began as an academic drawing of two figures seated beside each other. Prendergast recalled that that the drawing, "recorded everything accurately – But pushed on until my imagination took over and whence I made what was in the end an inventive and impulsive equivalent of the room and figures." (Prendergast to author, Dec. 1998, p.4) This drawing won the Nettleship Prize for figure drawing in 1967. This achievement in drawing that Auerbach encouraged at the Slade, shows influences from his own student days under the tuition of Bomberg. Bomberg's belief in the process of drawing, where the hand was not obedient to the eye but to mind, was realised in Prendergast's life drawing and in Auerbach's emphasis on the importance of drawing during his teachings in the life room. He believed that his method of teaching was "influenced both by Bomberg's teaching and by reservations I felt about much of the work done in his class (Particularly in a certain inability to develop a drawing and a slightly cavalier attitude to subject." (Auerbach to author, Dec. 1998, p.3)

During his time at the Slade, Prendergast was encouraged to resist the use of second-hand images as source material and to use his drawings instead. This use of drawing as a working guide is evident in the painting *Cartwright Garden Series* (1967) which was completed during this period. This painting exposed the tonal balance, formal geometry and rich coloration that came, as Peter Davies explained, "from the process of spontaneous drawing." (Davies, 1994, p.96). This use of formal geometry and colour can be seen in his later works, *River Lee, Cork* (1987-1991) and *The Nant Ffrancon Gwgnedd*



*series*. Auerbach's direct influence is clear in Prendergast's use of the triangle, the rectangle and the black contour that dramatise the perspective and composition of the image.

After leaving the Slade School of Art (1967) and choosing to use landscape as his source, Prendergast discovered that the process of painting an image directly onto the canvas proved difficult. He began to use the sketch, as Auerbach did, to overcome this problem. On a regular basis, Prendergast sketched the landscape, returning to his studio to allow the black and white drawing to become translated into a painting. It is this translation of the linear image into colour that allows the artist freedom in his usage of the colour, and in turn makes the painting more expressive. Prendergast uses this method of working as he strives to achieve what he refers to as the "Spirit in Nature", echoing Bomberg's search for the "spirit in the mass".

### **Prendergast Develops his Own Perception of Drawing.**

On finishing his degree at Reading University (1964), Prendergast chose to return to draw and paint from the Welsh landscape. This way of working cut Prendergast off from the main market in the country. He found Auerbach's influence quite overwhelming, and revealed to Robert Armstrong that, "He was a very perceptive and sensitive teacher, his emphasis on hard work, on drawing, invention in particular are things which are very hard to live up to. But I feel I have allowed my mind to over-exaggerate this in a way that inhibited me in finding myself." (Prendergast to author, Dec. 1993, p.11). It was only through time that, as William Joll described, "the strength of his own reaction to the countryside of North Wales became apparent" (Joll, 1997, p.2).





It has often been said that Prendergast's work is very similar to that of Auerbach. Merete Bates explained, "it was a matter of Auerbach's stance confirming the direction that Peter had already taken." (Bates, 1982, p.3) The blue gouache and thick black line of Prendergast's early *Abertridwr Pit-heads*, is similar to his more recent work *Trees or Path* (1980). This illustrates the consistency of his work. Prendergast admits that his drawings were quite like Auerbach's during his time at the Slade. He described them as "direct and observed" (Prendergast to author, Dec. 1998, p.5). Over time, however, his drawing became about his own life, his house, his wife, his family and the surrounding landscape. Prendergast revealed that he was an influential tutor, "because the way he worked was clearly from the same school of thought that my work came." (Prendergast to author, Dec. 1998, p.6) Auerbach did not implant this strong belief of drawing into Prendergast's practice, he simply encouraged it. Prendergast stated, "I draw because I have done so seriously since the age of 12." (Prendergast to author, Dec. 1998, p.5) Auerbach and Bomberg were not Prendergast's only influence, he is also of the opinion that his drawing was influenced by, Cezanne, Van Gogh, Millet, Giacometti and Matisse, describing all these artists as "people that believed in drawing." (Prendergast to author, Dec. 1998, p.6)

One of Prendergast's personal reactions to the influence of these artists, was the discovery of another type of drawing, one for drawing's sake alone. He began to use drawing to make a visual diary, recording images of the world around him. In this way he fed his imagination and grasped a greater understanding of reality. He believed that this process of drawing was, "measuring, something considered and worked out, not an emotional blitz." (Bates, 1982, p.11) He also believed drawing to be an intellectual



1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1863. It is a very important document, as it contains the President's message to Congress, which is a key part of the executive branch's communication with the legislative branch. The letter is written in a formal, official style, and it is signed by the President.

2. The second part of the document is a letter from the Secretary of the War Department to the Secretary of the Navy, dated January 3, 1863. This letter is also written in a formal, official style, and it is signed by the Secretary of the War Department. It discusses the state of the war and the need for more ships and supplies.

3. The third part of the document is a letter from the Secretary of the Navy to the Secretary of the War, dated January 3, 1863. This letter is also written in a formal, official style, and it is signed by the Secretary of the Navy. It discusses the state of the navy and the need for more ships and supplies.

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7. The seventh part of the document is a letter from the Secretary of the Navy to the Secretary of the War, dated January 3, 1863. This letter is also written in a formal, official style, and it is signed by the Secretary of the Navy. It discusses the state of the navy and the need for more ships and supplies.

8. The eighth part of the document is a letter from the Secretary of the War to the Secretary of the Navy, dated January 3, 1863. This letter is also written in a formal, official style, and it is signed by the Secretary of the War. It discusses the state of the war and the need for more ships and supplies.

9. The ninth part of the document is a letter from the Secretary of the Navy to the Secretary of the War, dated January 3, 1863. This letter is also written in a formal, official style, and it is signed by the Secretary of the Navy. It discusses the state of the navy and the need for more ships and supplies.

10. The tenth part of the document is a letter from the Secretary of the War to the Secretary of the Navy, dated January 3, 1863. This letter is also written in a formal, official style, and it is signed by the Secretary of the War. It discusses the state of the war and the need for more ships and supplies.

process where one attempts to represent the subject and one's relationship with it. *Self Portrait* (1981) reveals this complex process where Prendergast is torn between drawing what he sees, and his emotional awareness and relationship with the subject. According to Bates, this drawing illustrates a, "Hunched desperation, where fingers seem to be damped in the anguish of trying to sense what to put down." (Bates, 1982, p.13) It communicates to the viewer because of its stark objectivity. Prendergast believes that this conflict in the process of drawing gives a "sense of spirit and expression to his work." (Prendergast to author, Dec. 1998, p.5)

Prendergast believes that drawing served painting successfully as a working guide. He attempted to bring intellect and emotion together in *The Slate Quarry, Bethesda* (1980-81). He found that after three years of work he had to return to the quarry many times to sketch in order to make the composition work spatially. This can be seen in *Study for Quarry Painting* (1980) (Fig.6).

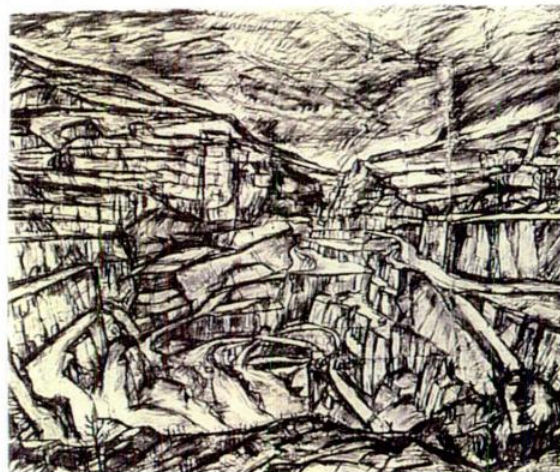


Fig. 6

Prendergast, *Study for Quarry Painting* (1980)



Merete Bates described how the, "artist's hard, graphite point stubbornly and austere chips out an image, following the quarrymen's laborious galleries which, after infinite sweat and pain, barely erode the natural mountain of slate and granite." (Bates, 1982, p.13) Auerbach, as we have seen, also used the sketch as a working guide for the painting *Primrose Hill* (1980). Both artists express the difficulty in bringing emotion and intellect together in these drawings.

Prendergast believes that one's own drawing should always be developing and changing. He explained, "I don't think that one should have a technical formula for drawing – It should be organic and responsive to one's needs at the time." (Prendergast to author, Dec. 1998, p.6) He revealed that his recent drawing is at a crisis point. He now paints in front of the landscape and therefore rarely uses drawing as a working guide for his painting. Any drawing he does is for its own sake and remains in sketchbook form. He believes that he draws on the canvas as he paints and "that this might be the right way of marrying drawing and painting." (Prendergast to author, Dec. 1998, p.3) Although his use for drawing as a working guide for painting has diminished, he still believes in the importance of drawing and teaches this belief to his students.





## **Prendergast's Contribution to the Changing Recognition of Drawing**

Through the teachings of Auerbach, experience, time and the constant use of drawing in his work, Prendergast developed his own perception of drawing and its uses. He stated, "to me, drawing is an image which shows evidence of persistent learning and ruthless reassessment of the subject matter. Drawing without persistent research is merely decoration." (Prendergast, 1980, p.1.) Prendergast passed this perception of drawing on to his many students at the Liverpool College of Art (1970-74) and Ysgol Dyffryn Ogween, Beshesda (1974-80). In his thirty years of teaching, he discovered that many artists have a nostalgia for drawing. He learned that, "very few people can teach drawing and very few people/artists make drawing." (Prendergast to author, Dec. 1998, p.1) Due to this, he has developed a particular perception of drawing. He believes, "that it's a way of looking at and understanding the structure of the visual world and feeding one's imagination with images and ideas." (Prendergast to author, Dec. 1998, p.1) In 1974 he lost his first teaching job at the Liverpool College of Art because his belief in the importance of drawing was so strong. He explained, "I was told that drawing wasn't necessary any more," he did not agree with this view and continued to teach the importance of drawing elsewhere (Prendergast to author, Dec. 1998, p.1).

At present he teaches a foundation course two days a week. He feels that the limits and boundaries of drawing have expanded, alongside its methods of teaching. He attributes this to the recent employment of young teachers in this course. He stated, "It's like a breath of fresh air – the drawing has become lighter, broader and less angst-ridden." (Prendergast to author, Dec. 1998, p.2) He has played a huge role in the



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encouragement of this new method of teaching on this foundation course. He encouraged his son, Owein, who has recently become the new course leader, to view drawing as an important independent medium. This belief is passed on to the students, in turn, according to Prendergast, "Bringing a sense of optimism into painting and drawing which will help to keep us all young." (Prendergast to author, Dec. 1998, p.2)

Prendergast has always taught drawing as a successful means of understanding structure, form, volume and space. He encouraged his students to use drawing as a natural way of solving aesthetic problems and gathering information. He described drawing, "not as a technical thing, but as a way of looking and learning." (Prendergast to author, Dec. 1998, p.6) He believes that all children should be taught to draw at the same time as they are taught to read, thus illustrating his awareness of drawing's claim for recognition as an important medium in its own right.

## **Summary of Chapter Two**

This chapter clarifies that the perception and uses of drawing have changed, allowing it to maintain its value as a successful working guide for painting in addition to being recognised as an independent medium. Auerbach, alongside many of his contemporaries, has played a substantial role in this change. As an educator, he encouraged the use of drawing, as a means to an end and also as an end in itself in the life room at the Slade School of Fine Art. He built on Prendergast's already established perception of drawing, enabling both artists to make an enduring contribution to the



recognition of drawing as an independent medium. Although Prendergast feels that he was influenced by many different draughtsmen, not just Auerbach and Bomberg, he believes, "That they are two of the best." (Prendergast to author, Dec. 1998, p.6)



## **Chapter Three**

### **Drawing and Painting; Common Criteria**

The recent innovations in painting and drawing have expanded the boundaries of both media, moving them towards each other. These innovations have enabled drawing to meet the main criteria, which include the representation of nature and the artist's relationship with it, the communication of this representation to the viewer, gaining commercial acceptance as a finished work through the gallery and the establishment of boundaries and limits. This chapter will clarify that most of the criteria that are essential for recognition as an independent medium which are present in Auerbach's painting, can equally be attributed to his drawing.

#### **Representing Nature**

To establish the independence of an art form, one must examine its ability to represent nature and the artist's relationship with it. To assist this examination the term 'art' may be taken as resembling 'language'; as art covers a variety of activities so does language. These activities are ordered and conducted using visual symbols, in the same way as linguistic activities are conducted in verbal symbols. An art form is therefore, used to represent our natural world through visual symbols and references, allowing the artist to gain a greater understanding of his relationship with this world. As Philip Rawson explained, "anything made by the hands of men conveys to the eye a similar but visual awareness of the world we live in, of our relationship to the makers, and the



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world's possible meanings. This is done by the visual symbolism of forms." (Rawson, 1969, p.3)

Auerbach represents the figure or landscape using this language of symbolism and reference. He does not aim to resemble his subject but to represent it through his drawing and painting using the 'art' of reference and symbolism. As Nelson Goodman explained, "the plain fact is that a picture, to represent an object must be a symbol for it, stand for it, refer to it; and that no degree of resemblance is sufficient to establish the requisite relationship of reference." (Goodman, 1976, p.5) In Auerbach's portraits of Leon Kossoff (1954), he refers to and represents the figure. These paintings, however, do not resemble it. In these earlier works his palate was limited to black, white and earth colours. In *Head of Leon Kossoff* (1954) (Fig.7), this limitation did not inhibit his scrutiny of the subject. Auerbach created a dense, textured surface with the paint, representing the figure through the massive forehead that dominates the proportions of the face. He played down the expression on Kossoff's face by referring to the nose as a wedge-like structure and the mouth as a slit. He also exaggerated the strong light that radiated from the overpowering structure of the forehead. The final image of Kossoff communicated little about his character and failed to capture his sexual identity and, therefore, did not resemble the figure. The viewer, however, is exposed to Auerbach's representation of the part of the subject that, as Robert Hughes describes, "lies in archaic stoniness and ineloquence." (Hughes, 1990, p.80)

Auerbach's drawing illustrates a similar approach to the representation of a landscape or the figure, using the line and wider tonal areas of black and grey. He also creates wedges of light by cutting out areas of charcoal with an eraser. These methods of



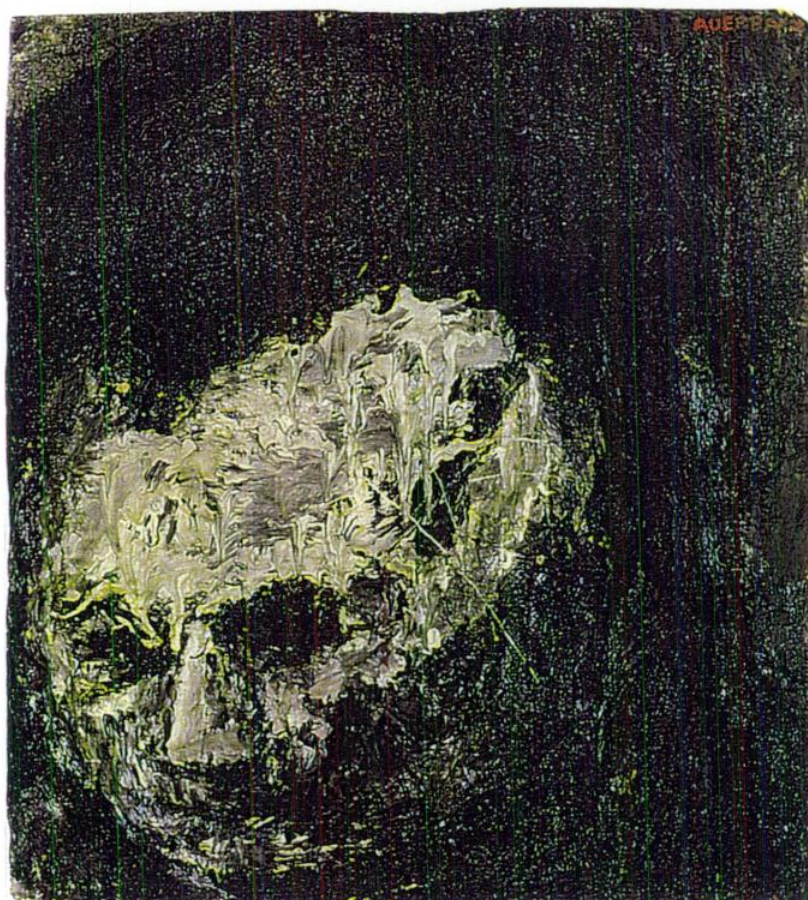


Fig. 7

Auerbach, *Head of Leon Kossoff* (1954)





working are components of the symbolic language which Auerbach uses when referring to the subject. Furthermore, Auerbach allows these shapes of tone to create movement towards this head or landscape representing the resistance of the world surrounding us. This can be seen in Auerbach's *Head of Julia* (1986) (Fig. 8). He uses a low definition between tones in this drawing, allowing the figure to merge with its surroundings. Sharp angular shapes are used to suggest the tonal areas of the nose, eyes and cheekbone.



Fig. 8

Auerbach, *Head of Julia* (1986)





This drawing indicates the female presence of the figure yet bears little resemblance to Julia herself. Auerbach creates quite a solemn mood in this drawing. This is achieved by his use of several tones of grey. In the final work, Auerbach does not achieve a high degree of resemblance between the subject and the drawing but reveals a greater understanding of the subject and its relationship with the natural world. As Robert Hughes explained, "If mere likeness to the sitter or the tree in the park were the only goal, every drawing would be foreseeable and, assuming a certain level of skill on the artist's part, hardly worth finishing." (Hughes. 1990, p.198)

The decision to categorize a drawing or painting as a finished artwork lies with the artist himself. The completion of a painting may take Auerbach months whereas the completion of a drawing may take only weeks. Leaving aside the time element, the process of completion in both media remains the same. The final image that can be seen on the paper or canvas is very often the work of one day's session. Auerbach leaves a day's work over night, returning the next day to rub back the charcoal or painted surface, in order to begin work again. This method of working allows a density to develop in the surface. Robert Hughes suggested that it enabled "the ghosts of erased images 'in' the sheet [to] contribute some pressure to the final version." (Hughes, 1990, p.198)

Auerbach uses drawing in a similar way to painting in order to represent nature and to achieve a greater understanding of his relationship with it. He also allows both media to undergo the same process of finality, yet achieve quite distinctive results. The main component of Auerbach's painting is the textured and coloured surface, which is quite different from the softer, tonal and linear surface of his drawing. Both surfaces



result in the production of a finished artwork that, as Philip Rawson described, “enhance our awareness of the world we live in, and its meanings.”(Rawson, 1976, p.3)

## Communicating the Representation

The communication of an artist's representation of the natural world to the viewer is another of the criteria that a medium must meet to be recognized as an independent art form. Nature gives our eyes the coloured spectrum to which painted areas of pigment correspond. Nature also offers a range of surfaces to which sculptural surfaces may correspond. Auerbach's paintings offer a coloured and highly textured surface which the viewer may relate to the surfaces present in nature, thus offering a greater knowledge of our natural reality. This is evident in *E.O.W on Her Blue Eiderdown* (1965) and *Mornington Crescent* (1967). Auerbach's drawings are mostly monochrome, using the symbolic language of line and mark-making. Nature does not offer a correspondence to the lines and marks of drawing, which Philip Rawson believes “ have a symbolic relationship with experience, not a direct, overall similarity with anything real.”( Rawson, 1969, p.1) This makes it more difficult for the viewer to gain a greater understanding of nature and its relationship with the natural world. Auerbach assists the viewer, as he uses the line to describe distance, shadow, colours and surfaces. Catherine Lampert believes that he succeeds “ miraculously to call upon the picture plane material reality and its emotive associations and then to quickly pin them down as would a tailor with a finesse.” (Lampert, 1986,p.14)

Auerbach uses a linear style of drawing which Deanna Petherbridge would describe as, “a far more prescriptive medium” in comparison with a softer drawing which

and the other is the same as the first.

The first is the same as the first.

## THE SECOND PART OF THE FIRST PART

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The seventeenth is the same as the first.

The eighteenth is the same as the first.

The nineteenth is the same as the first.

The twentieth is the same as the first.



she would describe as quite “suggestive and transformative.” (Petherbridge, 1991, p.18) *In Head of Michael Podro* (1976) and *Tree at Tretire* (1975), Auerbach uses an extremely linear method of drawing. The line is the predominant means of describing the subject. Auerbach, however, also uses a softer drawing that allows the charcoal to spread across paper with the same density as paint spreads across canvas. This was first realized in *Head of E.O.W* (1956 and 1957) and *Head of Leon Kossoff* (1957). These drawings illustrate a strong definition between tones, allowing them to extend toward coloristic devices and, indeed, closer to painting. Robert Hughes believes that these drawings “have a disciplined amplitude of form .....as in the triangular swipes of light that work as ‘brushstrokes’, cut from the charcoal with an eraser, to enclose Stella’s face in an irregular kite-shaped frame” (Hughes, 1990, p.135).

Auerbach also makes use of what Deanna Petherbridge describes as a ‘dumb’ line, to expand the linearity of the line towards a tonal device that may correspond to the tonal areas of nature. She explains what is meant by a ‘dumb’ line, as “a line, which is not eloquent in the language of drawing. The artist ignores, or deliberately abnegates, niceties of drawing style in favour of roughness, ‘childlike’ simplicity, spontaneity or neutrality.”(Petherbridge, 1991, p.52) The use of a ‘dumb’ line is evident in the drawings, *Seated Man* (1950) (Fig.9) and the series of sketches for *To the Studios* (1985).







Fig.9

Auerbach, *Seated Man* (1950)

The introduction of colour into these sketches for *To The Studios* (1985) and the drawing, *After Veronese, The Consecration of Saint Nicholas* enabled Auerbach to find a correspondence between the coloured surfaces of nature and the coloured areas of his drawing. The line, however, still remains the main component. Through this use of colour in drawing, and the expansion of the linear and tonal range of the line, Auerbach achieves a clear correspondence between drawing and the natural world that is similar to the correspondence between painting and the natural world. In allowing drawing to



communicate his representation of the natural world to the viewer, Auerbach fulfills another criterion that has already established painting as an independent medium.

## Commercial Acceptance

Throughout the history of art, painting has been deemed a medium worthy of public exposure in the gallery. It was not until the eighteenth century, as discussed in chapter two, that drawing entered the world of connoisseurs. And, as we near the end of the twentieth century, drawing has become a medium that is widely exhibited in the 'white cube' by artists such as Auerbach. From the 1950s until the present day, artists such as Yves Klein, Christo and Arman have attacked the idea of the gallery and its ability to define a work of art. They expanded the walls of the gallery, questioning the independence of a medium outside these walls, as Brian O'Doherty described,

No longer confined to a zone around the artwork and impregnated now with the memory of art, the new space pushed gently against its confining box. Gradually, the gallery was infiltrated with consciousness. Its walls became ground, its floor a pedestal, its cube became art-in-potency, its enclosed space an alchemical medium.  
(O'Doherty, 1981, p.27)

Auerbach, on the other hand, questions the credibility of drawing as an independent medium, and increases its recognition, as such, by placing it within the confines of the gallery. It is given a status equal to painting, achieving the commercial acceptance of a finished work that is worthy of exposure to the public eye. He maintains, however, that the commercial acceptance of a drawing is still slower than that of painting, he believes that it is, "Because people do enjoy the decorative element in painting, a little colour does cheer up a room." (Auerbach to author, Dec. 1998, p.2) He revealed that his





monochrome prints do not sell as readily as his colored prints. The element of colour appears to add finality to a work of art, allowing the public to assume that there is more expression and effort put into it by the artist. Auerbach explained, "I suppose an ambitious painting bears, in a very general way, a relation to drawings, like that of a fully orchestrated symphony to a piano piece. But some great spirits have expressed themselves in piano pieces." (Auerbach to author, Dec. 1998, p.2) In his exhibition *Recent Work* (1997) Auerbach places the drawings *Head of Catherine Lampert* (1994) and *Ruth* (1995) in the gallery alongside paintings such as *J.Y.M Seated* (1992) and *Julia Seated* (1992). These figurative drawings are complete works in themselves, and communicate to the public on a level that equals that of painting. The scale of many of Auerbach's exhibited drawings exceeds the scale of many of his paintings. While drawings were traditionally considered intimate in scale, as discussed in chapter two, Auerbach's *Reclining Head of Julia* (1996) (30 x 22 3/8 inch.) is larger in scale than the painting, *Reclining Head of Julia II* (1995) (20 x 22 inch.). This allowed drawing to comply with the large scale that is often required for a medium to be considered a finished and independent one in its own right.

### **Definable Boundaries and Limits**

The uses and perceptions of a media by the artist and viewer generally stay within certain boundaries. These boundaries allow media such as painting and drawing to be defined within their limits of use. The artist becomes aware of these boundaries when he expands them through innovations in materials, concepts and practice. These innovations often develop through reference to past art works. This idea of referring to the past has



1. The first part of the paper discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the success of any business or organization. The author provides a detailed overview of the various methods used to collect and analyze data, highlighting the strengths and weaknesses of each approach. The second part of the paper focuses on the application of these methods in a real-world context, using a case study to illustrate the practical implications of the research. The author concludes by summarizing the key findings and offering recommendations for future research.

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been widely practised this century. Deanna Petherbridge believes that reference to the past allows the artist to gain "an understanding of it as a means towards internalizing the past in order to mobilize present practice." (Petherbridge, 1991, p.20)

Auerbach referred to the past in order to expand the boundaries of both his painting and drawing. He argued in a letter to *The Times* in 1971, that works of the past "are source material. They teach and they set standards." (Hughes, 1990, p.20) In his painting *After Rembrandt, The Lamentation over the Dead Christ* he expanded these standards that help to define the surface and subject matter of a painting. Auerbach painted this at a time when he did not scrape away his failed attempts, but simply painted on top of them, thus allowing the surface of the painting to become thicker and more textured, obscuring the figure. This gave a density to his painting that expanded its boundaries towards those of sculpture. Auerbach has referred to drawings of the Old Masters, but rarely produced sketches of them. The reference to drawings of the past reminded Auerbach of the certain standards that are required of an artwork. He believes that many of the old masters recognized and used drawing as an end in itself, others simply as a preliminary subset of painting. He argued, "(Rembrandt's drawings of domestic life, Ingres' portrait drawings, Matisse's nudes etc. are done 'as ends in themselves'); others: Poussin's ink drawings, Ingres' studies for the *Turkish Bath*, Picasso's studies for *Guernica*, some of Sickert's squared-up sketches as part of the run-up to a painting." (Auerbach to author, Dec. 1998, p.1) His awareness of the boundaries and limits of drawing comes from the recognition of the innovations inherent in the materials and the uses of drawing that have occurred in the past. Auerbach expanded on these boundaries with his use of colour into his drawing, and the introduction of them



into the gallery alongside his paintings, as discussed previously in this chapter. Through reference to the past masters, Auerbach acknowledges that both media are defined through their separate limitations and boundaries. These can be widened through the use of a similar practice of reference to the past.

### **Summary of Chapter Three**

As the limitations of each medium expand further, the boundaries of both media move closer together, overlapping in places where both meet similar criteria necessary for recognition as an independent medium. These criteria include the representation of the natural world and the artist's relationship with it, and the communication of this representation to the viewer. Another is the commercial acceptance as a finished work through its exposure to the public in 'the white cube' and, lastly, the acknowledgment of definable boundaries through reference to the innovations that have occurred in the past. Although drawing shares similarities with painting in meeting several of these criteria that have already established painting as an independent medium, it also possesses, of course quite distinctive characteristics of its own, establishing its claim for recognition as an independent medium.



## Chapter Four

### Unique Characteristics Of Drawing

Although drawing shares certain characteristics with painting, it also has some quite distinctive characteristics of its own that help to establish it as an independent medium, the most significant among these are:

**Its ability to transcend time and culture.** (The strong values present in Rembrandt's drawing may be compared with those present in Auerbach. Also Philip Rawson observed the similarities between the drawing of young children from different cultural backgrounds); **Flexibility and mobility** (These are two important and distinctive characteristics of drawing, enabling the artist to experiment with and capture his initial idea. This assists an artist like Auerbach to express his individual style); **Use of the line** (This is drawing's most distinctive characteristic and is used to describe the forms and surfaces that are present in nature. Although recent innovations have expanded the use of the line closer towards painting, linear drawing has remained a successful medium through which the artist can make a symbolic representation of his relationship with our natural world.)



## Chapter 2: Introduction to the Study

The purpose of this study is to investigate the effects of various factors on the growth and development of the human body. The study is designed to provide a comprehensive overview of the current state of knowledge in this field and to identify areas for further research. The study is organized into several chapters, each focusing on a specific aspect of the topic. Chapter 1 provides an overview of the field and the research questions. Chapter 2 discusses the methodology used in the study, including the selection of participants, the collection of data, and the analysis of results. Chapter 3 presents the results of the study, and Chapter 4 discusses the implications of the findings for future research and practice. The study is based on a review of the literature and on data collected from a series of experiments. The results of the study are presented in a clear and concise manner, and the implications of the findings are discussed in detail. The study is a valuable contribution to the field and provides a solid foundation for future research.

## Ability to Transcend Time.

The expansions in the use of drawing throughout the history of art took place without the loss of drawing's original functions. It has moved from one context, that of a preliminary subset of painting to that of an independent medium in its own right. Bernice Rose concurs that, however, "drawing has relinquished none of its traditional functions." (Petherbridge, 1991, p.14) Auerbach has allowed his drawing to function in the traditional way, as a working guide for painting but has also expanded its use in allowing it to function as an end in itself. In *Summer Tretire* (1975), drawing functions as a sketch, giving Auerbach the mobility and flexibility to gather information outdoors that would not have been possible through paint. He also uses drawing as an end in itself. This is clearly illustrated in the paintings, *Reclining Head of Julia* (1995) and *Reclining Head of Julia II* (1995), which predate the drawing *Reclining Head of Julia* (1996). As a drawing that followed the paintings, it stands as a complete and finished artwork in its own right.

Deanna Petherbridge believes that "The connecting link between art of the past and the present has always been by the act of drawing." (Petherbridge, 1991, p.11) Throughout history, artists have used drawing to copy the masters who have preceded them. This use of drawing highlights its success in source collection and in solving problems that arise in the artist's own work. Auerbach has drawn from paintings such as Rembrandt's *Belshazzar's Feast*. He has used these drawings as sketches, enabling him to collect source material. These sketches assisted him in the completion of the painting, *After Belshazzar's Feast* (1990). He has also drawn from Rembrandt's work to successfully solve problems that arose in his studio practice. Petherbridge believes that drawing's success in source collection and problem solving through reference to the past



has highlighted “the significance of the *genre* of drawing as a meeting place for artists outside of the specificity of period.” (Petherbridge, 1991, p.17)

Michael Craig-Martin holds a similar opinion to Deanna Petherbridge. He curated the exhibition, *Drawing the Line* (1995), in which drawings spanning different eras were on view, their link being the predominant use of the line. He believed that a similar exhibition through painting or sculpture would not have been possible. He stated, “There is a cultural as well as a physical density that categorises painting and sculpture that is in contrast to the fluidity of drawing.” (Craig-Martin, 1995, p.9) Rembrandt’s painting expressed values rooted in its own time, the values of his drawing, however, communicate directly to artists of the present such as Auerbach, who holds a different opinion to both Petherbridge and Craig-Martin. Auerbach agrees that drawing transcends time, but he also argued that, “paintings too ‘transcend time’, think of Hogarth’s *Shrimp Girl* – she looks as fresh and cheeky now as she did when she was painted or Picasso’s *Weeping Woman* who is weeping in front of you.” (Auerbach to author, Dec. 1998, p.3) Although Auerbach believes that certain paintings transcend time, the evidence that reveals the ability of his drawings to do so, is stronger than that which supports the ability of his paintings to do so. This is illustrated, as it becomes difficult to account for the many innovations and extensions that have occurred in the fine arts during the time that has fallen between Rembrandt’s *Gael Killing Siesta* (1648-49) (Fig. 11) and Auerbach’s *After Seurat, Une Baignade* (Fig. 10). Both artist’s use of similar materials, such as ink, along with their use of line, form and the presence of previously erased marks gives drawing a quality that is ageless.





Although the materials and uses of drawing have expanded, it has managed to retain its traditional use as a working guide for painting. Its main characteristics, such as flexibility, fluidity and the line component have served the artist successfully in a way that painting could not. Its success has given drawing the continuity that has survived time.



Fig. 10

Auerbach, After Seurat, Une Baignade



Fig. 11

Rembrandt, Gael Killing Siesta (1648-49)





## Intimacy, Flexibility and Mobility

Distinctive characteristics such as intimacy, flexibility and mobility are largely associated with the use of drawing as a working guide for painting. The Old Master's drawings were, as Deanna Petherbridge describes, "A constant in artistic production, and esteemed by artists outside of market valorisation." (Petherbridge, 1991, p.24) For a large part of its history, drawing remained in the sketchbook and possessed the intimacy of the artist's initial thoughts. Paul Gauguin described his drawings as his letters and secrets. Artists of today, such as Auerbach have allowed some of their drawings to remain in the form of a sketch in addition to the production of larger drawings. Both types of drawing, whether they serve as a means to an end for the artist, or as an end in themselves, possess the same intimacy, immediacy and revelation. Auerbach's sketches, *Study for Primrose Hill I* and *Primrose Hill Study* express an intimacy about his feelings and experience. As he reveals, "what it was like to actually draw there that morning." (Hughes, 1990, p.166)

The intimacy and immediacy were lost when Auerbach translated the sketch into a painting later in his studio. The painting became a separate piece of work to his drawing. In allowing the black and white lines to signal colour, the paint is placed in layers onto the canvas. Thus the painting loses the immediate intimacy of the initial sketch. Auerbach revealed, "That there is a certain nakedness and intimacy about drawing – not buried in slabs of veils of paint – which does make one feel very close to the practitioner." (Auerbach to author, Dec. 1998, p.3) In his repeated drawings and paintings of E.O.W, his longing for the lost figure of nurture revealed itself in the surface

Intimate, Personal, and Confidential

of the paint or charcoal. Robert Hughes discussed Auerbach's belief "that a chosen body or face could be inspected and painted *ad infinitum*, that each encounter binds you closer to it without losing its 'otherness' in the stagnancy of habitual response." (Hughes, 1990, p.90) Auerbach's drawings have a distinctive kind of intimacy that is achieved through repeatedly drawing the subject and allowing the previous failed attempts to remain visible. These ghost tracks of previous attempts reveal the story of the construction of the drawing, whereas Robert Hughes argued that, "a finished painting may never tell you how it was finished." (Hughes, 1990, p.195) *E.O.W* (1960) reveals a likeness to the model and the haunting half-erased marks echo again the artist's yearning for the broken security of the past to be pieced together.

Drawing's distinctive flexibility encourages its use as a successful means of problem solving and experimentation. This characteristic of drawing is due to its long-lived perception as an unfinished work. The use of drawing as a working guide for painting eases the pressure that burdens the artist when faced with the production of a finished piece. As Bernice Rose explains, "it is directly inferred in the traditional aesthetic of drawing that the incomplete can provide an initial, intuitive experience quite independent of the finished work." (Rose, 1976, p.11)

Auerbach uses drawing as a means of experimentation with source material before producing a finished painting. This method of working was demonstrated in the completion of *To the Studios* (1985) and *Primrose Hill* (1980). Drawing enabled Auerbach to experiment with imagery and gave him the mobility to gather information *en plein air*, as discussed in chapter one. It appears that drawing compensates for painting at times, as Deanna Petherbridge explained, "the greater stylistic restriction of painting, the





more the artist has the need for experimentation and freedom in drawing.” (Petherbridge, 1991, p.16)

Intimacy, flexibility and mobility then are distinctive characteristics of drawing. They become apparent through the use of drawing as a means to an end for painting. If its successful use as such appears to have inhibited its recognition as an end in itself, Bernice Rose offers a solution,

If all the steps, all the struggle and thinking leading up to the so-called finished work could be incorporated into that work, remaining a visible and vital part of its character – if a painting could be unfinished or ‘incomplete’ in the sense that sketches are unfinished – then sketches and paintings could be afforded equal status and drawing could cease to function merely as a step along the way to painting. (Rose, 1976, p.12)

If this were to happen, drawing would cease to be required as a successful working guide for painting. Therefore the value of some of its distinctive characteristics, such as the ability to transcend time, the intimacy, flexibility and mobility would diminish. One characteristic that would continue to be of value, however, is the use of the line as a symbolic description of our natural world.

### **The line component**

The line component of drawing is its most distinctive characteristic. This may be attributed to the notion of the line as an essential element in the structure of drawing. If the uses of drawing were to change radically towards painting or sculpture, its line component would remain static, leaving the structure of drawing unchanged. If the line component were to disappear, one could question the existence of drawing at all. Chapter three discussed drawing’s ability to represent our natural world through the use of the line





and the introduction of gradations of line and colour. The marks left by drawing have, however, only a symbolic link with experience. As Bernice Rose states, "it is not only that line does not exist in nature, but the whole relational construct of a drawing is a conceptual proposition by the artist – even when it is of a natural phenomenon – to be completed by the spectator through an act of ideation." (Rose, 1976, p.10) The colour pigments in paint correspond to the areas of colour present in nature and sculptural textures correspond to the surfaces also present in nature. Nature, however, offers no correspondence to the line.

The use of the line is the most abstract and conceptual method of drawing. Auerbach's use of the line is best expressed in his recent drawings, *Head of J.Y.M* (1994-95) and *Jake- Profile* (1996) which are complete works in themselves. Auerbach created a sense of movement with his use of the line in these pieces. He has stripped the drawing of any extraneous detail, through his use of an eraser and allowed his previous marks to remain as ghostly scribbles beneath the heavy contour lines of the drawing. These curve in and out describing the structure of the subject, through the symbolic and abstract language of the line. As Deanna Petherbridge explained, "the space contained within an outline is often empty of incident, but if we are familiar with its conventions, we read body or object, or abstract form. Being the most schematic, the reductive outline drawing is therefore the most encoded." (Petherbridge, 1991, p.32)

Auerbach extends his use of the line, as discussed in chapter three with his introduction of colour into *After Signorelli, The Circumcision* (Fig.12) and *After Cuyp, River Landscape with Horseman and Peasants* extend the line closer to the medium of painting. The presence of the line, however, is the most predominant element used in the



description of the subject. Auerbach's recent paintings, *David Landau Standing* (1995) and *J.Y.M Seated* (1996) make use of a thick brush line which brings drawing on to the surface of painting. This freedom to handle the brushstroke, as one would a line, came after the 1960s, out of constant charcoal drawing. Auerbach's drawing has reinforced his painting, but each medium remains independent of the other. The main component in Auerbach's painting is colour and texture which correspond to the surfaces of nature, while the main component in his drawing is the line, whether it is a charcoal, ink or traces of an erased line.



Fig. 12

Auerbach, *After Signorelli, The Circumcision*





## Conclusion

Auerbach has exposed his intense interest in the importance of drawing as an independent medium in addition to a means to an end for painting through his use of drawing in source collection, problem solving and communication. He has expanded the boundaries that had previously inhibited innovation or extension in its uses. This expansion has enabled his drawing to meet certain criteria that have already established painting as a medium in its own right. These criteria include the representation of nature and the artist's relationship with it, the communication of this representation to the viewer, gaining commercial acceptance as a finished work through the gallery and the establishment of boundaries and limits. Although Auerbach's drawing shares certain characteristics with his painting, it also has quite distinctive ones of its own; its ability to transcend time, mobility and flexibility. Its most distinctive one is its use of the line component to make a symbolic representation of the artist's relationship with the natural world.

Auerbach as a student and a practitioner has greatly contributed to the recognition of drawing as an independent medium and has ensured the endurance of this contribution as an educator. His most significant contribution is his consistent use of the line component. The innovative use of colour in his drawing and its introduction into the gallery has expanded its boundaries closer to painting and allowed it public recognition. The line component, however, shall always remain the main distinction between the two, for without it, drawing would be merely a preliminary version of another medium and cease to be recognized as an independent one.



## Conclusion

The results of the study show that the proposed method is effective in reducing the error rate of the classification task. The proposed method achieves a higher accuracy than the baseline method, and the improvement is statistically significant. The results also show that the proposed method is robust to the noise in the data, and the performance is not significantly affected by the noise level. The proposed method is also scalable, and the performance is not significantly affected by the size of the dataset. The proposed method is a promising approach for reducing the error rate of the classification task, and it can be applied to other classification tasks. The proposed method is a promising approach for reducing the error rate of the classification task, and it can be applied to other classification tasks.

## **Appendix One**

**(Questionnaire sent to Peter Prendergast and reply received.)**

## Appendix One

Information from the Bureau of the Census and other sources

TEL 8461363.

Miriam Mc Connon  
130 Kelvin Close  
Portmarnock  
Co. Dublin  
Ireland.

7/12/98

Mr. Peter Prendergast,  
Tan-Y-Graig,  
Deiniolen,  
Caernarfon,  
N. Wales,  
LL55 3EE.

Dear Peter,

Thank you for your letter that I received last June, in response to my request for assistance regarding my thesis. This thesis forms part of my final year as a painting student at The National College of Art and Design, Dublin. The enclosures were most helpful to me as a foundation for my research into your work. My thesis has now reached the stage where in order to build on this research I would like to accept your kind offer to respond to a questionnaire

The broad thrust of my thesis is to explore the recent recognition of drawing as an independent medium and the factors and influences that have contributed to this, for example, the work and teachings of Bomberg and Auerbach. The research I have carried out so far suggests that your influence on this was also significant, both through your own work and your teaching.

The following areas are those which I need to explore most and I would be very grateful to you if you could respond to these questions. I would also value your opinion on any additional points you would like to elaborate on. As my personal deadline for completion of the first draft is the 5<sup>th</sup>. January 1999, I would be particularly grateful to hear from you before Christmas, if at all possible.

1. To what extent do you subscribe to the view that drawing's success as a means to an end for painting has inhibited its recognition as an end in itself?
2. Would you agree that the recognition of drawing as an independent medium has increased significantly and what recent changes in the uses of drawing, in your view, have contributed most to this?

*As a Student*

1. In what practical ways did Auerbach influence you in using drawing as a means of source collection, problem solving and a means of communicating ideas and, in general, as a working guide for your painting? *(Specific references to works completed during your time at the Slade School of Fine Art would be very helpful here.)*





2. To what extent has this influence carried through to your recent work? (Any specific examples would be helpful.)

*As a Practitioner*

1. You have stated in interviews that your views on drawing, which were very heavily influenced by Auerbach, have developed significantly since your time at the Slade School of Fine Art.
2. In what main ways have they changed? (*Specific comparisons based on your work during both periods would be most helpful here.*)
3. To what extent do you believe that these changes have contributed to its recognition as an independent medium in addition to being a working guide for painting?

*As an Educator*

1. I understand you taught at Ysgol Dyffryn Ogwen in Bethesda (1974-80) and also at the Liverpool College of Art (1970-74).
2. In what ways has your approach to teaching drawing been influenced by Bomberg's influence on Auerbach's and his influence on you?
3. In what ways did you encourage students to use drawing as an independent medium in its own right in addition to being a working guide for painting?
4. If so, to what extent did these teachings influence them to use drawing in this regard? (*Any specific example would be most useful here.*)

I really appreciate your offer to help in this way, which I believe will enrich the thesis a lot and I would like to send you a copy of the final work when it has been completed. I believe we have a mutual friend in Bob Fraizer, with whom I studied and who has also been helpful to me. He sends his regards and best wishes.

Yours sincerely,

*Miriam McCann*



## Answers (1)

①

I don't know whether I do think that a drawing, which is an end in itself, has unshared its value. —

what I mean is, this, I sometimes make drawings that are ends in themselves, which become nothing else, other times I make drawings that are ~~made~~ <sup>made</sup> to feed a painting and develop an image.

I suspect that my best drawings have been better than my best paintings, or put it another way, perhaps drawings are easier to resolve than paintings, paintings have drawings ~~and then the~~ added complication of colour!

but also the

Drawings also have the ~~base~~ bone bones of a structure whether it be landscape or a person, and sometimes perhaps without the embellishment of colour they are too new to the bone!

Though it would seem that other painters have time for



my drawings often ordinary people  
find them ugly and scruffy.  
Personally I find drawing difficult,  
and it seems to get more difficult  
as time goes on. — But often  
I find other people's drawings  
more informative than their paintings.

---

It seems to me that we  
know we've done a good drawing,  
if it surprises us in that we  
notice something that we didn't  
notice before.

---





- I think that a lot of people have a Nostalgia for drawing, but very few people can teach drawing, and very few people / artists make drawing, - therefore I have a specific view about drawing, which is that it's a way of looking at and understanding the structure of the visual world and feeding one's imagination with images and ideas. But perhaps that's outdated there clearly are other ways of drawing and there is a younger generation now using drawing in a very different and possibly broader way - I've taught drawing for 30 years, - in fact I lost my first job as a teacher at Liverpool College of Art because I believed so passionately in drawing I was told that drawing wasn't necessary any more! - That was 197
- This year the foundation course that I teach, 2 days a week or, has changed. It's way of drawing, by employing young teachers - all in their 20's, and it's been like



a breath of fresh air - the  
drawing has become lighter, broader  
and less Angst-ridden. - and the  
course leader whose changed,  
It - happens to be my son! - and  
It has helped me to question my  
own kind of teaching and  
my own kind of drawing, so I  
think that some of the young  
teachers and young fathers,  
are bringing a sense of optimism  
to painting and drawing which  
will help to keep us all  
young. - I think they and  
possibly you (I don't know you  
pastorally)  
are bringing a freshness and  
a re-invention of what drawing  
can be, though I make the  
kind of drawings that I do because  
of my own limited ability, I actually  
enjoy looking at good illustrative  
drawings like Mavis Satchell's ("Things  
that go bump in the night")

Because of the way I have  
been taught drawing (and I  
learned as much from other students





Answer 2 continued (3)

as I did from teachers. I sometimes think that there is a side of my imagination that hasn't developed, that is, drawing from the internal world.

My drawing at the moment is at a crisis ~~point~~ point — I seem now simply to draw in sketch books and when I paint. — I <sup>now</sup> paint for front of the landscape, hence all the drawing is done on the canvas in front of the subject matter — I suppose one could argue that this might be the right way of marrying drawing and painting — I think Mather worried about this sort of thing. Where did drawing stop — where did painting start?





② Drawing has been an important part of my activity as a painter since the Age of 12, my influences weren't Abstract, but Cezanne, Van Gogh, Duccio, it's the core of all my work.

Perhaps the most important drawing I did at the Slade was for the life room, one of which is in the collection of the Arts Council of England, the other I own myself.

The drawing I made, was made in 1966, over a two week period in the life room, working from the same pose of two figures sitting side by side, it started off as an academic drawing, where I recorded everything ~~accurately~~ accurately. — But fashion over and whence I made what was in the end inventive and unfulfilling equivalent of the room and figures, it was a work



that <sup>won</sup> the Nestleship Prize  
for figure drawings for me!  
I'm sorry I don't write well  
enough to be too specific.

### As a practitioner

- ② I think that they were always  
my own drawings and probably  
never like Auerbach's drawings —  
they were direct and observed and  
my drawings eventually became  
about my own life, my family, wife  
and children, the kitchen, and  
the landscape I live in, at present,  
I'm drawing more like I did  
when I was at school and  
most of my drawings now are  
to work out problems in paintings.

Not ends in themselves.  
Neither Auerbach or Bauhaus come into the  
~~equation~~ the reckoning — I draw because  
I have done so seriously since  
the age of 12. I have over 3,000  
drawings in my store, there is always  
been a sense of spirit and ~~expression~~  
4





- In my work but there is a tradition of that in Welsh Art and Celtic image making. At the Slade Frank Auerbach (who still remains a friend and supporter) was my Tutor because the way he worked was clearly from the same school of thought that my work came, - The roots of my work since its start at Age 12, has always been in the landscape and same kind of expression, and the people I have always looked at have been, Cezanne, V. Gogh, as well as Millet, Ronald, Guernica, Barbery, Matisse and Auerbach.

All people that believed in drawing

I would like to believe that

- one's drawing should change





and develop all the time, certainly  
I don't think that one should  
have a technical formula for  
drawings - it should be organic  
and responsive ~~to~~ to one's needs at  
the time.

---

as an educator

I have always taught ~~to~~ drawing  
as a core need for any artist  
or designer including film making  
as a way of understanding structure  
+ space volume and form as a  
way of gathering information  
developing ideas and as a basic  
tool, not as a technical thing,  
but as a way of looking and  
learning. I ~~believe~~ <sup>believe</sup> all school children  
should be taught to draw when they  
are taught to read.

---

I have been influenced by  
many different kinds of draftsmen.  
Not just Arabatzis and Barbey -  
though I do believe that they are  
two of the best.



## **Appendix Two**

**(Questionnaire sent to Frank Auerbach and reply received)**

## Appendix Two

Appendix Two is a list of names and addresses of persons who have been identified as having been involved in the activities of the Communist Party, U.S.A., in the United States.

Tel. 8461363

Miriam Mc Connon  
130 Kelvin Close  
Portmarnock  
Co. Dublin  
Ireland

14/12/98

Dear Frank Auerbach,

Thank you for your letter received last September, in response to my request for assistance regarding my thesis. This thesis forms part of my final year as a painting student at The National College of Art and Design, Dublin. The Catalogue of your recent work and your recommendations on appropriate literature has been most helpful to my research. My thesis has now reached the stage where in order to build on this research I would like to accept your kind offer to answer some specific questions.

The broad thrust of my thesis is to explore the recent recognition of drawing as an independent medium in addition to being a means to an end for painting and your contribution to this. My research so far suggests that your contribution has been quite significant, as a student, a practitioner and an educator.

The following areas are those, which I need to explore most and I would be very grateful if you could respond to the following questions. I would also value your opinion on any additional points on which you would like to elaborate. As my personal deadline for completion of the first draft is the 5<sup>th</sup>. January 1999, I would be particularly grateful to hear from you before that date, if at all possible.

1. To what extent do you subscribe to the view that drawing's success as a means to an end for painting has inhibited its recognition as an end in itself?
2. Would you agree that the recognition of drawing as an independent medium has increased significantly and what recent changes in the history of drawing, in your view, have contributed most to this? (*Your opinion on the most important milestones would be particularly helpful.*)

***As a Student***

3. In what practical ways did David Bomberg influence you in using drawing as a means of problem solving and, in general, as a working guide for your painting? (*Specific references to works completed during your time at the Borough Polytechnic and the night classes would be very helpful here.*)
4. To what extent has this influence carried through to your recent work? (*Any specific examples would be helpful.*)

***As a Practitioner***

5. To what extent do you believe that your own uses of drawing have contributed to its recognition as an independent medium? (*Any examples of specific works would help her.*)





6. My research suggests that the main criteria which have already established painting as an independent medium are also met by drawing, for example:
- The representation of nature and the artist's relationship with it.
  - The communication of this representation to a viewer.
  - The commercial acceptance of finished work through galleries.
  - Definable boundaries and limits.

To what extent do you agree with this view? (*Any reference to your own work in this regard would be appreciated.*)

7. In addition to sketching from paintings in The National Gallery, to what extent have you used sketches made from drawings done by the Old Masters as a working guide for your drawing?
8. Although drawing shares certain characteristics with painting, research suggests that it also has quite distinctive ones of its own, such as,
- Its ability to transcend time.
  - Its intimacy, flexibility and mobility.
  - Its line component that does not correspond with the forms in nature.

In what specific ways are these characteristics evident in your own drawing as distinct from your painting?

#### *As an Educator*

9. In what ways has your approach to teaching drawing been influenced by David Bomberg?
10. In what ways did you encourage students to use drawing as an independent medium in its own right in addition to being a working guide for painting?

I really appreciate your offer to help in this way, which I believe will enrich the thesis a lot and I would like to send you a copy of the final work when it has been completed.

Yours sincerely,

*Miriam McCowan.*



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Dear Miriam McCommon

Thank you for your questionnaire. I will answer your questions spontaneously, off the cuff, and may be more prolix and less clear than if I were to compose long-considered replies.

- ① I am not persuaded that drawing is not recognised as an end in itself. Everybody interested in art has drawings by, say, Matisse, Michelangelo, Rowlandson, Ingres, Raphael, Rembrandt, Rubens, Beethoven (the list is endless in mind). Public attention is fickle, and in the end irrelevant. It is intense interest of committed individuals that matters. Some of the great drawings are done as ends in themselves (Rembrandt's ~~portrait~~ ~~drawings~~ drawings of domestic life, Ingres Portrait drawings, Matisse's Nudes are done "as ends in themselves"); others: Poussin's ink drawings, Ingres studies for the "Turkish Bath", Picasso's studies for "Guernica", some of Sickert's squared-up sketches as part of the run-up to a painting.
- ② I am sorry, I am simply not aware of the quality of public attention. The people I know have always been intensely interested in drawings in themselves, and in the concept of drawing (which has little to do with the idea of "correct drawing" more to do with "drawing out" or "drawing together"). The act of drawing is intensely specific, the concept of drawing is philosophical, one has new feelings about it every day.
- ③ I am not able to do justice to the extent of Bomberg's influence on me, which is not limited by any set of precepts. Bomberg had a background, perhaps partly through the Seidel, partly to his contact with Sargent, grounded in the Renaissance tradition, but had evolved into an adventurous radical, "avant garde" draughtsman, where





conception and invention, rapidity and re-making had become his drawing practice - both in "drawings" and in painting which, for him, was simply a fuller form of drawing. The teaching of drawing has a wordless component, to do with practice and interaction, like the teaching of dance.

④ I hope his influence is still at work (of course I have predilections that were not his)

⑤ My dear Miriam, I have no idea at all whether my drawing has effected anybody

⑥ I more or less agree with what you say. Sometimes the "commercial" acceptance of drawing is a little slower, because people do enjoy the decorative element in painting "A little colour does cheer up a room". Coloured prints sell more readily than monochrome prints. And I suppose an ambitious painting bears, in a very general way, a relation to drawings like that of a fully orchestrated symphony to a piano piece. But some great spirits have expressed themselves in "piano pieces".

⑦ I have very rarely made sketches from drawings by old masters. I did draw from paintings to remind myself how great paintings are pulled together and to benefit from these reminders. I used to pin them up, with the studies I make from the "motif" in the hope that they would remind me of certain standards.





(8) Paintings, too, "transcend time"; think of Hogarth's "Shrimp girl" - she looks as fresh and cheeky now as she did when she was painted, or Picasso's "Weeping Woman" who is weeping in front of you. But I do agree that there is a certain nakedness and intimacy about drawing - not buried in slabs of veils of paint - which does make one feel very close to the practitioner.

(9) My teaching of drawing (which stopped thirty years ago) was influenced both by Bomberg's teaching, and by certain reservations I felt about much of the work done in his class (particularly in a certain inability to develop a drawing and a slightly cavalier attitude to subject)

(10) Since I was teaching a life class, I did (I think) suggest that the way to make the exercise meaningful was to aim at a masterpiece of drawing. I did not, of course, mean a laboured drawing simply a marvellous one. It seems the only sensible motive to me, otherwise a sort of continuous, mindless drawing for its own sake as an exercise seems futile. I did occasionally ask whether the students wanted a particular pose in relation to a painting,



but they rarely did.

I hope some of these, rapidly scribbled  
answers are a bit helpful.

yours sincerely

Frank Auerbach.





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Introduction

The purpose of this study is to investigate the effects of the proposed system on the performance of the system. The study is divided into two main parts: a theoretical analysis and an experimental evaluation. The theoretical analysis is based on the principles of the system and the experimental evaluation is based on the results of the experiments. The results of the experiments show that the proposed system has a significant effect on the performance of the system. The theoretical analysis shows that the proposed system is based on the principles of the system and the experimental evaluation shows that the proposed system has a significant effect on the performance of the system.

Conclusion

The results of the experiments show that the proposed system has a significant effect on the performance of the system. The theoretical analysis shows that the proposed system is based on the principles of the system and the experimental evaluation shows that the proposed system has a significant effect on the performance of the system. The results of the experiments show that the proposed system has a significant effect on the performance of the system. The theoretical analysis shows that the proposed system is based on the principles of the system and the experimental evaluation shows that the proposed system has a significant effect on the performance of the system. The results of the experiments show that the proposed system has a significant effect on the performance of the system. The theoretical analysis shows that the proposed system is based on the principles of the system and the experimental evaluation shows that the proposed system has a significant effect on the performance of the system.



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3. The third section focuses on the theoretical aspects of the problem, exploring the implications of the experimental results for existing models. We propose a new theoretical framework that better explains the observed behavior, taking into account the complexities identified in the previous sections.

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2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the conclusions of the work. It is divided into two main sections: the first section deals with the conclusions of the work in the field of agriculture, and the second section deals with the conclusions of the work in the field of industry and commerce.

4. The fourth part of the report deals with the recommendations of the work. It is divided into two main sections: the first section deals with the recommendations of the work in the field of agriculture, and the second section deals with the recommendations of the work in the field of industry and commerce.

5. The fifth part of the report deals with the summary of the work. It is divided into two main sections: the first section deals with the summary of the work in the field of agriculture, and the second section deals with the summary of the work in the field of industry and commerce.