THE NATIONAL COLLEGE OF ART AND DESIGN

"ON THE WORK OF LUCIAN FREUD"

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BY

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LUCIAN FREUD

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Cover: Photograph of Lucian Freud taken by Jane Bown in 1983

also

Large Interior W.11 (after Watteau), 1981/83

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EXPLANATORY DIAGRAMS

MY INTRODUCTION TO

LUCIAN FREUD

The first time I came across the work of Lucian Freud was at a London exhibition in 1981. The exhibition, titled "A New Spirit in Painting" t. was of a selection of paintings by artists considered very much in vogue at the time. Included in the show were seven of Freud's fairly recent paintings, which dated from 1974 - 1980.

As far as I recall, I had never seen any of Freud's work before then. I am quite certain that, had I in the past seen anything by him, I would surely have remembered it. His work is too compelling to be ignored or forgotton. His canvases hanging in "A New Spirit in Painting" really made a great impact on me.

I too am committed to painting directly from life. It is probably because of this that I hold a strong bias towards other figuratively-based art works. I am always interested to see how others, working with similar conditions (i.e. a model), have tackled and resolved similar problems. At this moment I feel there is no painter more worthy of my admiration than Lucian Freud.

At the time of the previously mentioned trip to London (February 1981), I was feeling very uninspired by the contemporary figurative painting around me. It was therefore a great joy to come face to face with some superb figurative paintings. I was overawed by the incredible effect Freud had achieved in depicting his sitter's flesh. I had never seen anything like it. It seemed so fresh and new to me. I was drawn back time and time again to study his canvases. I found them so exciting

that I could not concentrate on any of the excellent works by other world famous artists on exhibition. All my interest and admiration had become focused on Freud.

The first thing I remember attracting my attention, apart from the luminosity of his figures, was the way he had handled the painting of the girl's feet in Naked Portrait (fig.). The feet were very strong and seemingly over large. In fact, rather than being out of proportion they were incredibly exact. The strength of the feet is enhanced by large toes and heels. The naked girl's flesh is crawling with bulging veins illustrated in rich, undiluted colour in such a way that upon looking at them one could quite easily imagine the blood pumping beneath the gleaming skin. Rather than using tones to model the forms of her body, Freud has painted the receding planes in cool colours, mostly pale greys and blues.

It is interesting to note that as far back as forty years ago, Freud was receiving favourable predictions about his future as an artist. In 1947 John Rothenstein had written this on Freud, "The fascinated unblinking stare with which Lucian Freud fixed his subjects enabled him to represent them in a manner that makes it impossible for the spectator ever to look at them casually: the eye is compelled to see them, down to the smallest detail, with something of the intensity with which he saw them himself. When the history of art in Britain in the middle of the twentieth century comes to be written, I believe that these quasi-surrealist paintings and drawings will be found deserving of posterity's interest and respect" [2].

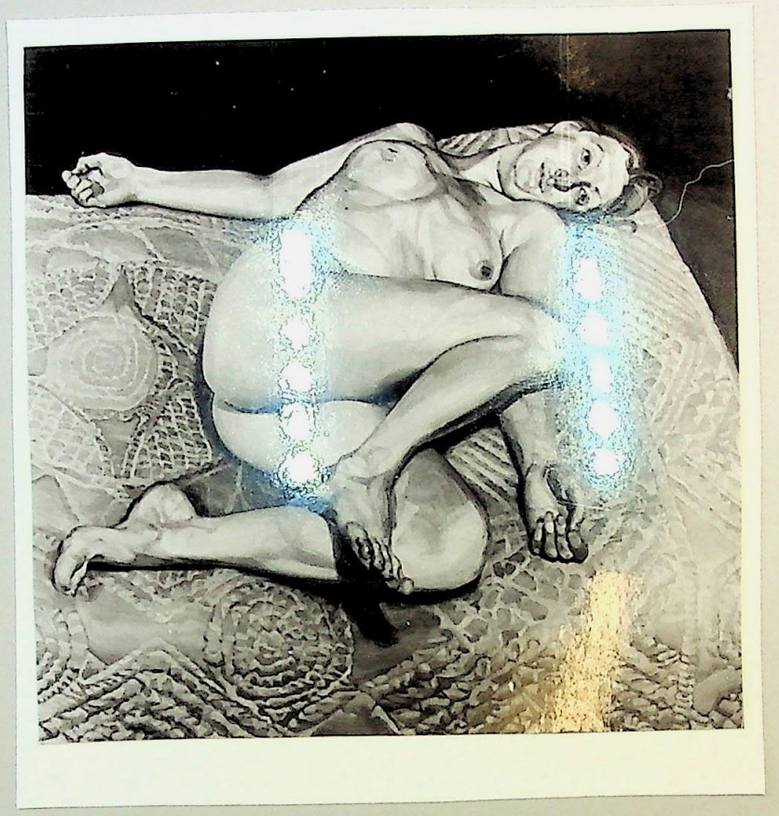


Fig. 1. Naked Portrait 1976/78

Oil on canvas, 28" x 28"

CHAPTER I

YOUNG LUCIAN

Lucian Michael Freud was born in Berlin on 8th December, 1922. When he was ten years old his parents moved to England, where they settled. Freud has lived in London ever since. He rarely travels and feels extremely patriotic towards his adopted homeland, believing that all his interest and sympathy and hope circulate around the English.

Despite being from a cultured and privileged German family, Freud, during his childhood, was as content to mix with the street urchins of his neighbourhood, as with children of his own background.

The fact that he was from such a well known family meant that from a very early age the public was aware of his existence, so much so that when, as a child in Berlin, he had a short illness,"no fewer than fifty of his school mates in the country wrote to him individually to wish him a rapid recovery!" [3]. His early fame was due to the fact that Lucian was a grandson of Sigmund Freud. Consequently great things were expected of the boy. At the early age of sixteen he was considered a "boy-wonder", which seems surprising as Freud had been conscious, since he was fifteen, that he lacked any natural talent. Despite this he had a precocious commitment to become an artist.

In 1940, Freud aged seventeen, got his first public mention when a drawing of his (a self-portrait) was published in the April edition of Horizon magazine. Freud became a source of fascination for those connected with Horizon. They felt, like Tadzio in Death in Venice, he was a "magnetic adolescent who seemed by his very presence not only to symbolize creativity but to hold the plague at bay!" [4].

Everything was expected of him. "Opinion was divided as to whether he would have a career comparable to that of the young Rimbaud [5.] or whether he would turn out to be one of the doomed youths who cross the firment of British art like rockets soon to be spent". [6.]

Freud was enjoying being courted by the artistic society and it was not until the end of the forties that he lost his carefree, vagrant curiosity which had first brought him to public notice. What had been dispersed in his work began to come together. It was around the time of 1947/48 that Freud entered the world of total commitment to his art, in which whimsicality played no part. He threw himself into the anonymity of London's Paddington, and worked as if the rest of the world did not exist. It seemed like his guiding conception of painting was to make it life-like;and not like any other painting. He ignored contempory movements and refused to be influenced by anyone else. Freud said "my method for working was so arduous that there was no room for influence." [7.] So he pursued his own direction against, no doubt the disapproval and criticism of those artists, critics and art personage caught up in contempory trends. Even in his twenties, as now, Freud was a determined man who refused to be deflected from his purposes.

It is evidently through sheer hard work and determination that Freud has arrived at such a high standard in his work, for he was not born with any exceptional facility for drawing or painting. He has always found great difficulty in communicating with pencil or paint. He was determined to make up for this by observation and by working in a graphic tradition, believing that through intense concentration he could draw well. As an adolescent he was convinced he lacked all natural ability to draw and paint. It is perhaps as a result of the determination and

pressure with which he pushed himself to overcome this obstacle (which would defeat most people and decide them against becoming an artist), that he has achieved such an intensity of work.

It was several years before he was able to come to terms with paint. He found that even by applying the same arduous methods and concentration, that he employed to overcome the problems he had in drawing, he could not get oil paint to work for him. Without absolute control over the medium he felt that painting would become laboured, resulting in an effect he did not want to get, so he avoided it and resolved to master drawing before attempting to paint.

He taught himself to draw with prodigious resolution. His drawing, even when he became more at ease with it, still retained a taut tenseness. He drew with shaky acuteness recording every detail before him. His drawing remained very flat and contained only a minimal suggestion of depth. Distant fields in a landscape would be illustrated by overlapping, rectangular fields in a terraced manner. He was drawing continuously now (early forties), but soon realized that he would not be able to find lasting satisfaction in a language that was predominantly linear. He also became aware that by sticking to drawing as a means of expression he was avoiding tackling the problem of painting. The difficulties he experiences in handling oil paint reached the extent that he was barely able to get the paint to cohere at all!

HIS EARLY WORK

In 1939, Freud went to Bryanston School where he took up sculpture. He left the same year and went to the "Central School of Arts and Crafts". One day, in a café a girl told him that by far the best art college was the "East Anglican School of Painting", which was run by Cedric Morris. Freud left the "Central School of Art" and went to East Anglia and was taken on by Morris.

It was there, in 1943, that he drew Cacti and Stuffed Bird (fig. 2) which was in fact a still life that Cedric Morris had set up for himself. The following year he executed Rabbit on a Chair (fig. 3). Both these drawings were certainly more competent than his earlier drawings which were strange and spiky.

Rabbit on a Chair (1944) was drawn with very detailed precision. Every hair on the rabbit's body seems to have been marked and great attention has been given to the tattered wicker-work of the chair, which has been drawn so exactly as to enable us to see clearly the underside of the chair. The perspective is unusual as no vanishing point has been used. If it was not for the simple device of showing us the side of the chair and the vertical leg of the nearside of the chair, the seat of the chair would appear to stand upright causing the rabbit to fall off! Freud has managed to get the soft curled up paws of the rabbit to contrast so sensitively against the hard, angular chair.

I really feel that his paintings that preceded 1940 were extremely amateurish. Looking at them, it is hard to understand why he was considered such a "Wunder Kind". I would imagine that most of that opinion depended upon his precocious behaviour, rather than upon his somewhat limited painting talent. Before 1940 he had painted unimpressive "still lives".

The painting of Cedric Morris (fig. 4) can hardly be called the work of a genius. After all Freud at that time was aged seventeen, the average age of many first year art students, who undoubtedly could produce work of a higher technical standard than that which Freud had managed to achieve in the Morris portrait. I find it a very awkwardly painted picture. In it the dominant roll between painter and model, is played by the sitter, Cedric Morris. In this canvas it is the painter who is struggling with his medium, under the scrutiny of his sitter (and tutor). Never again do we see a painting in which Freud appears intimidated or subordinate to his model. Later on in his career, Freud, the highly acclaimed painter, manipulates his paint with such apparent confidence, scrutinizing the model so intensly, that he obviously becomes the intimidator.

I feel the Cedric Morris portrait does lack confidence,but curiously enough, creeping into the sitter's face is a rather disturbing smile. Upon looking at the portrait awhile, one becomes aware of a peculiar presence of the sitter. He stares out smirking rather than smiling, his lips beginning to part at one side. Like many pipe smokers, he probably always kept the pipe side of this mouth closed when smiling. It is an accurate observation, which is an indication that from a very early age he was keen to get a personal expression in his sitter. A feat that was unfortunately hampered by his then lack of technical ability.

It seems he had no problems of illustration in Landscape with Birds (fig. 5) which was also painted in 1940. It is a curious painting by virtue of the fact that it really bares no relation to any other picture that Freud did before or after it. It was his only truly imagined picture, dictated by fantasy rather than reality, which gives it a

wonderfully free, unrestricted sensation. It contains a mood of celebration and feeling of tremendous joy. I find it a more confident picture than the Cedric Morris portrait and I wonder if it is not, in someways, a declaration of Freud's belief in his own picture-making ability. I can imagine that he painted the leaping boy's face and hands black for no other reason than he just felt like it at the time. I am fairly certain that any psychological reasons given would be purely the invention of the interpreter.

In 1941 Freud joined the Merchant Navy, but was invalided out just six months later. Soon after his release from the Merchant Navy he painted The Refugees (fig. 6). At the time he was distinctly a graphic artist, uneasy with oil paint.

Freud has always been somewhat of a spectator of refugee society, his sympathies being drawn to them because perhaps he felt they harboured a common sensation of having to make a homeland out of a foreign country. In this particular painting, he has lined up seven figures in a seemingly arbitrary fashion. The figures have been placed so far forward in the picture that they almost seem to be emerging out of the surface of the canvas, without using a three-dimensional foreshortening effect. Each figure stares unblinkingly out at us. The effect is slightly hypnotic, compelling us to give them our attention. What is extraordinary about these figures is that they are not drawn totally from Freud's imagination. They are reconstructions of his memory of actual people he knew or had seen and remembered. For instance, the man with the dark glasses in the centre is supposed to represent a certain dentist Freud knew, who lived nearby. Who the other figures are, I do not know, nor do I think in this case, that a clue to their identity would be of any great importance.

(Freud has always stressed that his paintings should be assessed on face value, and not rely on explanations). I feel this group is comprised of a variety of "individuals", there only relation being their grouping together between the edges of the canvas. The sea in the back-drop reinforces the title and suggests their "being from overseas", not native, not relaxed on this foreign quayside. In The Village Boys (fig. 7) (1942) as in The Refugees, the figures have each been painted on a scale relating to the importance and interest they hold for the artist.

In 1939, Freud executed probably his first self-portrait in oils. He was aged sixteen at the time. In Self Portrait (fig. 8) his head completely fills the canvas, stretching right to the edges to the extent that the top of his head and left ear have been severed by the upper right-hand perimeter of the 12 x 9 inch canvas. The composition has been arrived at as if using a zoom lense directed at, and concentrated on, the only part of interest - the face. No attention has been given to any surrounding details. The area it fills in space is considered unimportant and so has been disregarded. It is a painting of total concentration. The eyes seem to have the effect of having been drawn, rather than painted, using sharp, unbroken lines to mark out the eye-lids. The pupils appear to dart back and forth, perhaps due to the fact that only one of them is focused on us, and the other is turned slightly away. The ear sticks out at a right-angle from the head. The view we have of the ear, is the view we see when looking at the side of a head, rather than the view one would expect to see of someone's ear when looking them straight in the face. This novel approach of being able to see the front and side of a face at the same time, appears quite a lot in his early portraits (see The Refugees). One wonders if his own ears did stick out a bit, which might account for all his subjects

suffering from similar afflictions! Although the ears pulled forward are a very boyish trait. It brings to mind school-boys with their caps pulled down behind their ears causing them to stick out.

Freud has handled the direction of paint on the surface of this young portrait in a very strange way.

Unlike his later work, the planes in the face lack any modelling. The boy's face is broad and seems to have been rolled flat. The nose does not emerge much from the surface of the face. Rather than painting the face smooth and flat, Freud obviously wanted to vary the evenness of the surface of the face and, rather than following its natural structure, he makes up a direction of his own by using a wavelike motion of brushstrokes gliding from side to side across the face, worked into the area between the eyes and chin. The paint on this section of the face has also been handled quite differently to the painting of the forehead which is coarser and more thickly applied. Only the woollen tie echoes the same flowing waves of brush strokes.

He used the same rippling wavelike effect in the portraits of his next two paintings of the following year (1941). They were Hospital Ward and Girl on a Quay. In the painting Girl on a Quay the paint seems to churn into waves across the girl's arms, more so than perhaps in the sea behind her.

The room in the Hospital Ward has a calm flatness to it. The folded back sheet of the bed is relatively unmodelled. The blanket contains some pattern and the boy's pyjamas have a conventional vertical stripe. When our eye reaches the pillow we see the patient's face swimming

around in the pillow. The patient looks most definitely ill and too weak to lever his head up. The head and pillow become one. They are on the same plane and both handled similarly, as illustrated in the diagram, the direction of the paint travels horizontally across the canvas along the pillow, and then leads down the vertical pyjamas and into the diagonal trust of the down-turned sheet, which leads over in the direction of the other patients, tying the composition together (see dig. a).

Freud tended to be labelled a surrealist after presenting The Painter's Room (fig. 9) in 1944. He was adamant that he was not a surrealist, adding "much as I admired early de Chirico and Miro, I objected to the fact that under the laws of doctrinaire surrealism, as approved by Mesens, it was easy for people of no talent to practice art". [8.] He clearly disliked being categorised as somebody working in the style of a particular movement. It is understandable that he could have been considered a surrealist painter judging by The Painter's Room which, even though it is independent of surreal devices such as soft watches and other typical surrealist props, does contain a certain spirit of surrealism. It does have a strange, dream-like quality which is characteristic of surrealist art, but still in these types of paintings, the subjects seem credible. For instance, the zebra's head in the composition is a stuffed real zebra's head (which Freud has purchased for himself to replace the company of the living horses he had grown to love whilst working in the country with Cedric Morris). Rather than having a zebra's head emerging out of a solid wall, he has painted in a window for it to appear through. The reason he gave for this was. "I want things to look possible rather than irrational, if anything eliminating the surrealist look". [9.] The zebra's head has been treated with the delicacy with which he would paint a favourite passion.

In The Painter's Room odd objects have been scattered around the canvas. Apart from the floor and the two walls (one containing the window through which the zebra's head is poised) the room contains five very separate, unrelated objects. These must be objects which have a special importance for Freud. They must have been possessions which actually existed, as Freud now depended on painting directly from observation. Only the composition, and not the objects, could be worked from imagination.

The objects he has selected - the scarf and top hat, casually discarded on the, otherwise tidy floor, tell us something about the society that Freud was impressed by at that time; the raffish, elite, café society.

What strikes me as strange about this painting is the absence of a figure. One would expect a figure to be reclining on the vacant, elegant sofa. A figure so placed, would tie the objects of the interior together. Every object in the room is there because of the person who occupies the room. But instead of putting a human in the room, he has a huge red and yellow striped zebra head to add a presence to it.

Freud was aware of the difficulty of selecting a consistent distribution of information. Personally, I do not think he has succeeded in getting this painting to work as a whole. The composition lacks unity. It was, in fact, the last painting in which Freud took his surroundings apart and put them back together again, in the wry, aloof manner of someone whose real life was yet to begin. It is interesting to note that early on in Freud's development, he had a desire to include an element of surprise in his work (a perfectly normal room containing

a 'live' zebra's head!? - a bit bizarre). A strangeness and surprise remain among the themes of Freud's later work.

He has always been emphatic that his paintings contain no symbolism. They have no "meanings" to be un-riddled. Everything "is what it is and not another thing". [10.]

Fig. 2 Cecti and Stuffed Bird 1943

Pencil and crayon, 16" x 21"

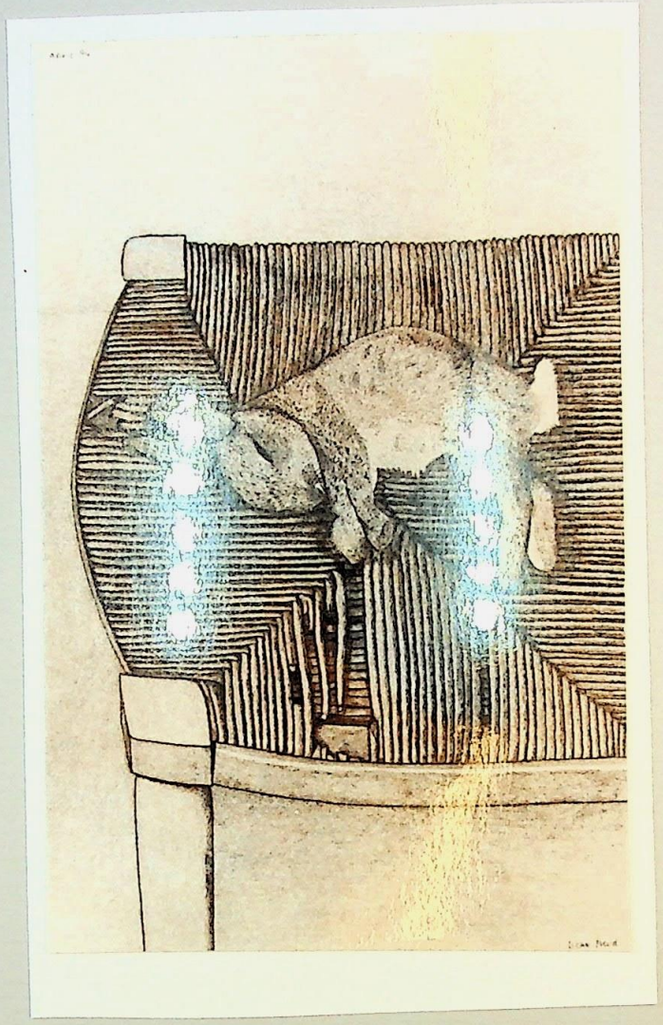


Fig. 3 Rabbit on a Chair 1944

Conte, pencil and crayon, 17.75" x 11.75"

Fig. 4 Cedric Morris 1940

Oil on canvas, 12" x 10"

Fig. 5 Landscape with Birds, 1940

Oil on Panel, 15.5" x 12.75"

Fig. 6 The Refugees 1941

Oil on panel, 20" x 24"

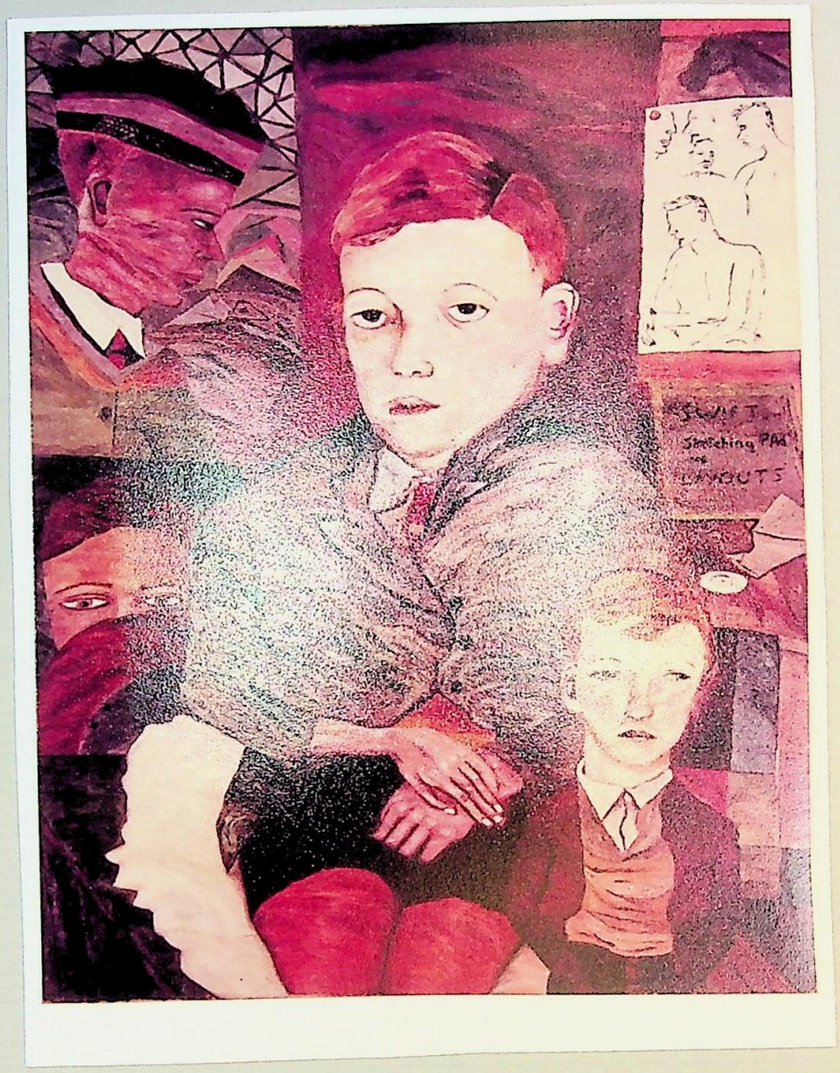


Fig. 7 The Village Boys 1942

Oil on canvas, 20" x 16"

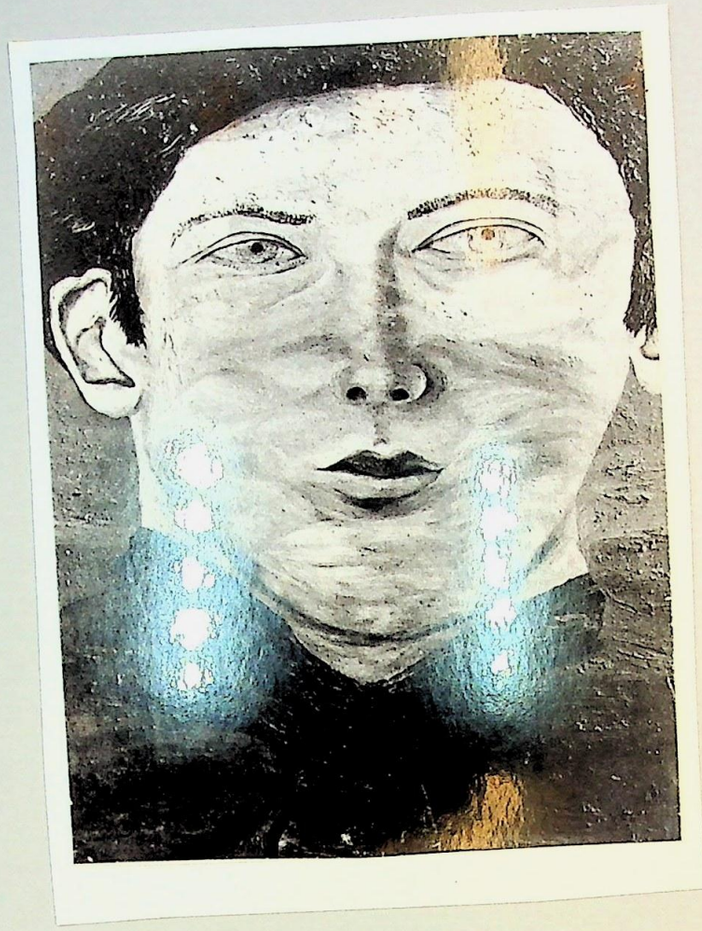
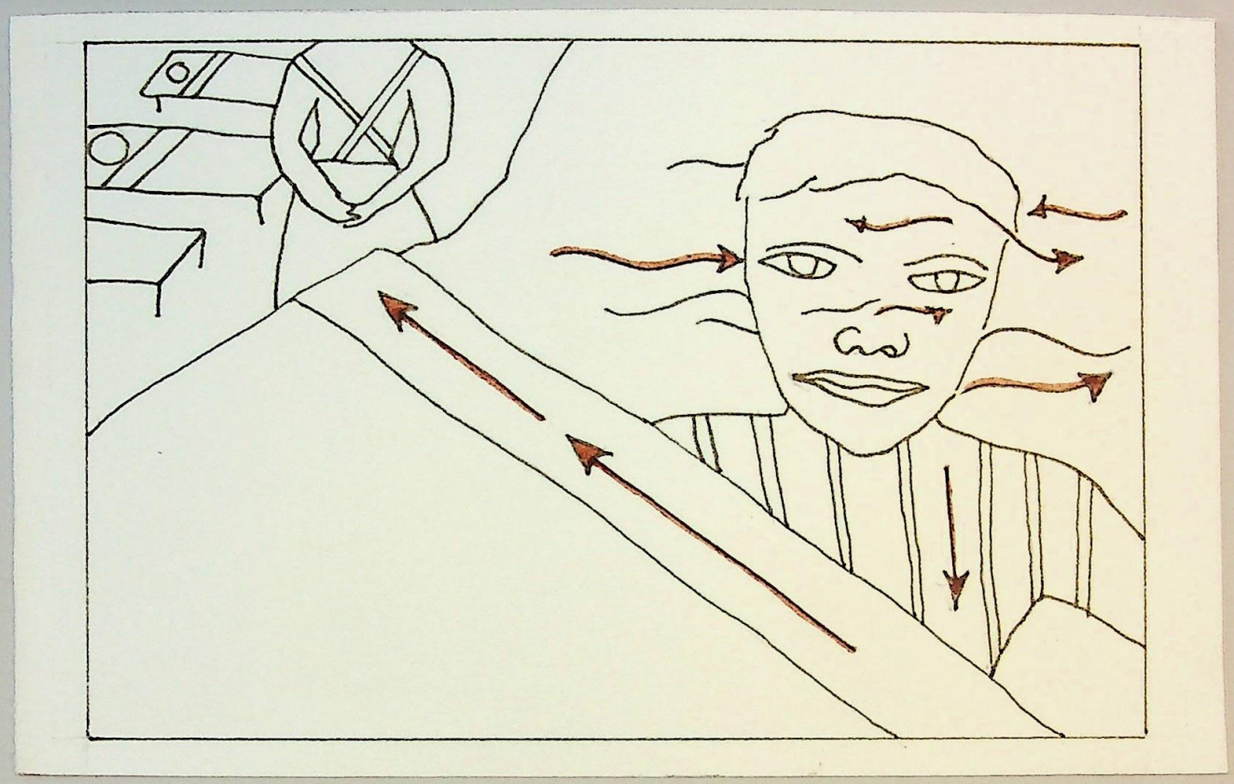


Fig. 8 Self Portrait 1939

Oil on canvas, 12" x 9"



a. Diagram of Hospital Ward 1941

(Oil on canvas 10"x14")

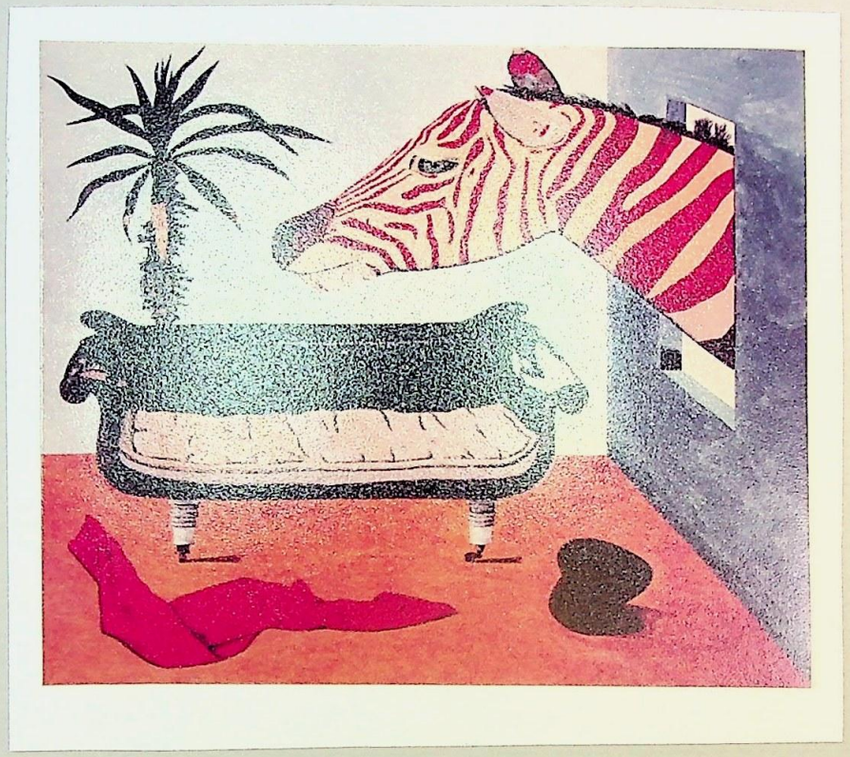


Fig. 9 The Painter's Room 1944

Oil on canvas, 24.5" x 30"

CHAPTER II

THE MID FORTIES

It was not until the mid forties that he began to handle oil paint in a mature way. This was no doubt due to a new depth of involvement with certain human beings.

It was at this time that he met, fell in love with, and later married, Kathleen (Kitty), daughter of Sir Jacob Epstein. This new involvement, not only changed his outlook on life, it also affected his painting, which took on a new beginning. "I wanted to convey that she was the first person I was really caught up with. She was the first person who meant something to me". [11.] His work now became not secret but private.

Kitty was the centre of Freud's achievements in his twenties. He painted several pictures of her, always recognisable as the dark haired girl with wide eyes and a heart shaped face.

In 1945 he painted Woman with a Tulip (dig. b.). There is a certain primitiveness in its flat, simplified handling. The panel has been divided into two sections. The upper, larger section contains an absolutely straight view of the girl's face and shoulders, which have been placed squarely between the two edges of the picture. Her eyes glare unblinkingly out at us. Her mouth is wide and slim; uncurved trying to hide any emotion and yet gives off a certain feeling of unease, rather than seriousness. Her gaping eyes suggest an air of broodiness. A tulip, stiff like her face lies on the lower section of the painting, only connecting the two sections by overlapping the otherwise dividing horizontal line of the table edge. The white of her eyes are echoed in the edge of the tulip petals, these both being the lightest areas of the painting.

In the same year he painted Woman with a Daffodil (1945). The composition is along the same lines as Woman with a Tulip but less geometric. This time he painted with oils on canvas rather than panel. It is similarly small in size (both approximately 5 x 9 inches). The girl's face is now turned away. Her eyes are looking down at the flower which is over to one side. Her features are harder and more linear. Her eyebrows being sharp and relatively uncurved, cutting across her forehead. Hard lines scratch out her eyes and eyelids. Each individual lash has been drawn in. Her nose is straight and cone shaped. Her hair falls in sharply outlined coils like rope. The daffodil appears limper than the tulip, but the petals still retain a solid look.

During the year 1946, Freud appears to have substituted the figure for still life studies. This could be a result of the fact that as soon as possible after the war he travelled abroad and did not have anyone close to him who he desired to paint. He visited Paris, and then in the autumn, journeyed onto Greece, accepting an invitation to join a friend of his, John Craxton. Three of his still lifes are of citrus fruits: Unripe Tangerine (dig. c.), Lemon Sprig (dig. d.) and Still Life with Green Lemon (dig. e.). These presumably were done whilst staying in Greece. (I have attempted to illustrate these pictures in three simplified diagrams, indicating their composition - see pages 35, 36 and 37). In Greece, greatly struck by the intense sunlight, he made crystal clear drawings and paintings of flotsam, sea creatures, as well as citrus fruits and handy size, preferably dead, prickly objects laid out on tables, chairs and window ledges, examined and picked over in every minute particular.

The painting Unripe Tangerine is a straight forward 'light and dark' study. As with most of Freud's paintings, it has been lit by hard, artificial lighting. Both the unripe tangerine and the lemons of Lemon Sprig have the solid, weightiness of concrete. The actual size of Unripe Tangerine is not much larger than illustrated here (dig. c). In it the upright leaf acts as a very basic device to connect the upper and lower divisions of the painting. The lowest leaf overlaps the line just above the base of the picture. The angle that it leads out from the fruit, and the simple shadow beneath its tip, indicate to us that the lower section is a horizontal plane. The bottom leaf acts as an anchoring device, preventing the tangerine from appearing to float.

In my diagram of Lemon Sprig (dig. d), I have tried to show the directions of the main thrusts in the composition: the receeding left hand lemon indicating depth; the axis of the other lemon echoing the background line; the diagonal twig leading down into the lower lemon and continued out through the lemon's stalk; the large upper leaf helping to break up the otherwise empty space. The composition is neatly tied together with the contained objects connecting to each other so well, for these reasons.

The most curious of these three 'citrus fruit' paintings is Still Life with Green Lemon (dig. e), not only because of it apparent emphasis on different 'shapes', but because of the introduction of a face peeping around a door. The centre of focus is directed at the large leaf and lemon, so it comes as a bit of a surprise to be confronted by a partially hidden face staring out at us. The shutters used in this upper right hand corner are employed again in Self Portrait of 1946, placed in practically identical positions. In Self Portrait the area of the canvas has been broken up into three areas, one containing a spiky thistle; another, the hard edged slats of a shutter; and the third contains a self portrait. The contents of the work therefore comprising of three

contrasting shapes and textures.

Freud returned to England in February 1947, and in the following November, John Craxton and himself exhibited recent paintings and drawings at "The London Gallery". At the beginning of the previous year they had both exhibited in a group show which included works by Graham Sutherland, Fracis Bacon, Ben Nicholson, Robert Colquhoun Robert Macbryde and Julian Trevelyan (who hung with Freud at his first exhibition in 1944).

Using the same dark haired model, Kitty, who featured in Woman with a Daffodil and Woman with a Tulip, Freud in 1947/48 painted Girl with Roses (fig. 10). He was now starting to produce more ambitious and more penetrating portraits. His approach here differs considerable from those paintings of two years ago. They become less abstract and more in the tradition of Renaisance and Flemish artists. The fine way he has painted her hands and the pale skinned aura of purity echo those early traditions. Any modelling of forms is achieved through subtle tonal changes, rather than harsh colour as in his later works. The cold, close-range observation of his subjects enables him to pick out and record even the minutest details. He is as responsive to blemishes as to beauty. This model has a birthmark on her right hand, which is a detail Freud includes in both this painting and the later, even more detailed painting of Girl with a White Dog (fig. 14).

In Girl with Roses we are able to differentiate between the textures of her smooth, pale skin; her knitted top and velvet skirt; the hard wooden chair contrasted with her wispy hair and the plant tissue of the rose in her clenched, fleshy fist. Her eyes are large and alluring, and well defined.

Freud's drawing of Christian Bérard (fig. 11.) was a triumph of objectivity. He managed to capture Bérard in a state so relaxed and entirely himself, in a way that no-one else had been able to achieve. The paper radiates the life of his subject. It is an example of the way Freud, as can be observed in the majority of his work, manages to capture a sense of entirety of a person and the underlying force that moulds him.

Christian Bérard was a compelling personality who held the "prestige of a man who had made magic on stage, over and over again, without apparent effort". [12.] He was a master of style. Freud has captured every detail of the "paunchy,well indulged look of a man who has rarely, or never, eaten a bad meal in dull company" [13.] Here he has been drawn in a poignant manner with each mark indicating the direction of the hair on his head, or tuft of towelling of his dressing gown. He is well wrapped up, the collar of his gown tucked under his chin, his head on a pillow, ailing and no doubt complaining.

It reminds me of the drawing he did whilst in Paris in 1948, titled Ill in Paris (fig.12). The patient is lying with her head on her pillow with one eye open, staring with a dazed expression into the foreground where a rose stands by her bed. The sunken head and open, gaping mouth portray a feeling of weakness. The subject is obviously unwell. The mouth lies limply open in the manner of a person suffering from a cold perhaps.

What makes Freud's work captivating and irresistible is the pressure exerted by the "real". Freud feels that "picture-making rules out the hope of making something remarkable". [14.] His work of the late forties was full of energy, necessity and ambition, striving to make something

remarkable. It was at this time he made a number of paintings and drawings that won him a place amongst the foremost artists of his generation.

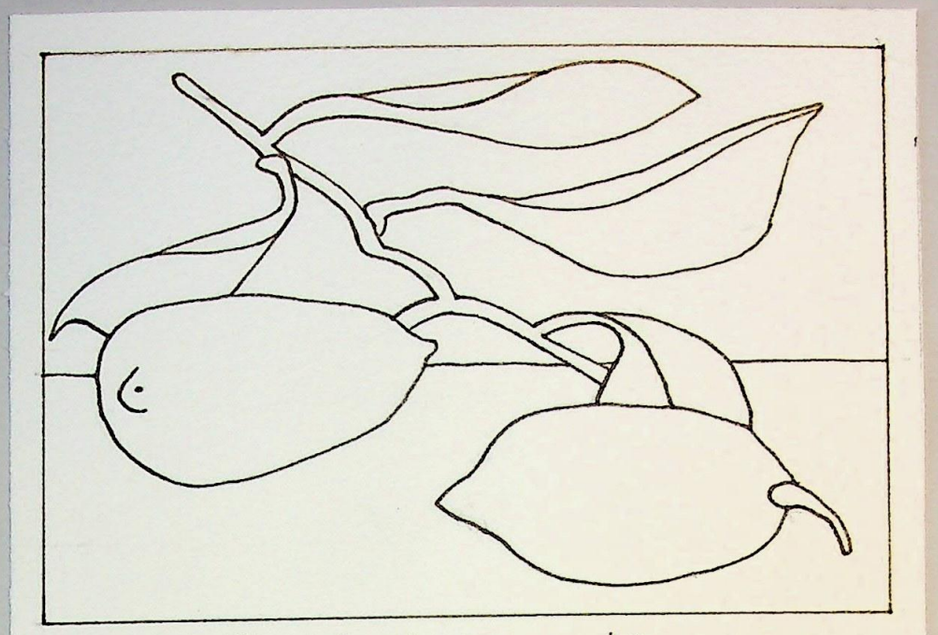
Freud, like Bacon and Kitej, has stuck to working in his own way, using the figure and ignoring the fashionable style in art of that period. He has always been very much against the tide of art.

b. Diagram of Woman with Tulip 1945

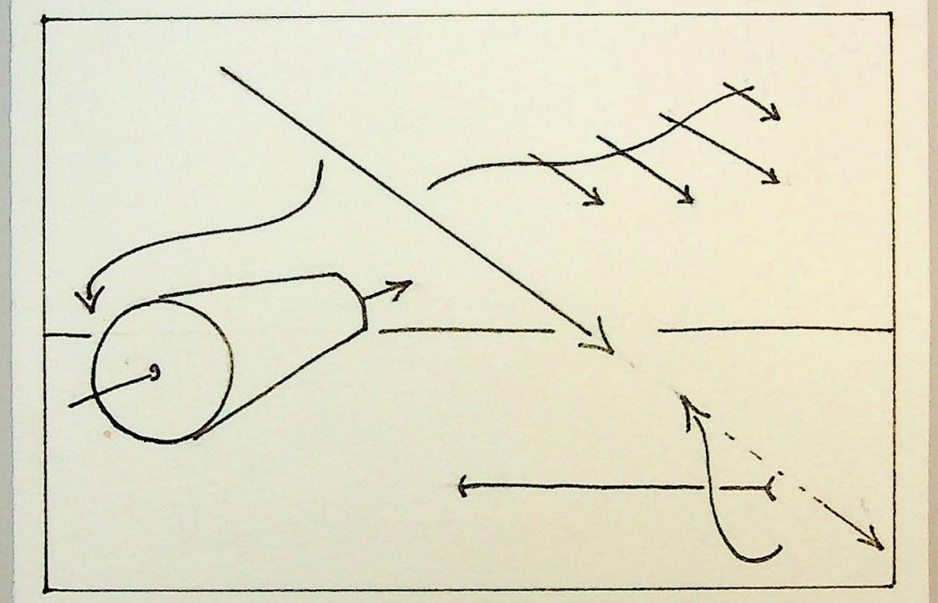
(Oil on panel, 9" x 5")

c. Diagram of Unripe Tangerines 1946

(Oil on panel, 3.5"x 3.5")



I. actual composition



II. direction of main thrusts

d. Diagram of Lemon Sprig 1946
(Oil on board, 4.5"x 7")

e. Diagram of Still Life with Green Lemon 1947

(Oil on panel, 10.6" x 6.6")

Fig. 10 Girl with Roses 1947/48

Oil on canvas, 41.5" x 29.36"

Fig. 11 Christian Bérard 1948

Black and white conte, 16" x 17.25"

Fig. 12 Ill in Paris 1948

Etching, 5" x 7"

CHAPTER III

EARLY 1950's

By 1950, Freud was making the human image "more alive and precise as modern painting had never been". [15.] His work was beginning to show a change which was, in less than a decade, to virtually transform it.

Interior in Paddington, 1951 (fig.13) (60 x 45 inches) was twice the size of anything he had ever painted before (or for another seventeen years). It is an incredibly detailed painting. Every single area of it has been minutely observed, from the pile of the carpet to the earth in the flower-pot or the weave of the man's jumper. There is a feeling of tension and frustration in it. The stunted man stands with his legs apart in a stance that suggests shifting uneasiness. His neck is rigid and his fist clenched. The man's stance could represent Freud and his frustration, and need for change which he was beginning to feel at that time. It was one of his last very realistic paintings.

The meticulous surfacing of his pictures has been pushed almost as far as it was possible to go.

In the painting a man in a raincoat is standing on a red woollen carpet which has been ruffled and does not quite cover the bare floor-boards. There is a large potted palm standing by the window. Through the window we get a view of the bricked up entrances of the buildings across the way. There is a sense of dereliction and shabbiness in both the neighbourhood and the interior of the room. Freud is describing to us very explicitly and coldly the enviroment in which he is living. Paddington, with its dank and silent canal, great delapidated terraces and blank bomb sites. In the street below, leaning against a blocked-up

entrance, we see a figure gazing up at us. His presence is a useful device to link the interior and exterior scenes together.

The man in Interior in Paddington is Freud's photographer friend, Harry Diamond. Twenty years later, Freud paints him again in Paddington Interior : Harry Diamond (1970) in which he is"seated in domestic limbo of a bathroom doorway, still tense and wary, his hands and feet uneasly placed". [16]. The funny thing is that Diamond's style (in clothing) has not changed much, still the turned up trouses and bullet-proof toe caps; but Freud's style (in painting) has developed tremendiously. The previous painting seems to have been viewed as a still life, as Diamond is dissected and pinned down. The later painting is more sensitive and better understood. "Still life has developed into portraiture" [17].

Girl with a White Dog (fig.14) was painted immediately after Interior in Paddington. The girl's face has been roundly modelled losing the flat finish of his earlier portraits of this model, Kitty. It was, I think, the last painting he did of her. Before he had always painted her in full light, which has the effect of flattening forms (an Ingreste formulation). Instead, in this painting, he has used a traverse light source, using shadows to help model her. She has been painted with refined, persuasive stippling of warm, thin colours with a sable brush, which gives it its smooth finish. He paints all across her skin with small, back and forth brush strokes. There is an all over cool (blue/ grey) tint to the painting. The girl's face has a greenish tinge giving her a pale, bloodless, lifeless, shocked appearance. She looks vulnerable (as most of Freud's sitters do) as she holds her breast, presenting us with her femininity.It is a particularly disturbing painting. Her eyes look tragic. We would expect to see a child in her arms, but instead of a child lying against her, there is a white dog! Freud often includes

an animal in his pictures as in Boy with Pigeon (1944), Girl with Kitten (1947), Naked Man and Rat (1977) and Guy and Speck (1980/81), to name a few examples.

"Lucian Freud was perhaps the outstanding figure among the neo-Romantics, painting figure subjects in a sharply forcused, obsessive manner to produce an effect of almost neurotic emotional intensity". [18.]

Freud's paintings are hypnotically frank. In the mid fifties he was capable of being more seriously and more embarrassingly honest and realistic than anyone since the first super-realists. Doubtlessly this is the main reason for the lack of commissions Freud has had; as T. S. Eliot put it: "human beings cannot stand much reality".

He had used surprisingly small canvases for his early work, These were pictures of concentration, precise and sensitive and sharpened by their minuteness and penetrating authenticity, "as if to pierce the eye and haunt it". [19.]

In the year 1952 he painted two outstanding portraits. One was of John Minton (fig.15), the other of Francis Bacon (fig.16). The Minton portrait was painted on canvas and measures approximately 16 x 10 inches, which is fractionally larger than the Bacon portrait which was painted on copper. "They have a clarity, a subtlely of cold light, and the firmness of imagery; translucent and bloodlessness of the flesh contrasted with the accuracy of observation gives them a 'magic realism' boardering on the surreal, in keeping with their times; for Freud painted both bofore he was thirty". [20.]

To look at both portraits side by side and to try and compare them would be very difficult, as they are both strongly individual. Each of them has their own mood, deeply defining the sitter, so much so, that to compare the handling of paint, light, etc., seems relatively trivial. Yet what can I do but notice the light and the incandescent flesh. The portrait of John Minton is disturbing and breath-taking. Freud makes subtle skin contrasts of colour and tone. Minton's pale lips merge nearly unnoticeably into his shadowed upper lip. His large expressive eyes have seemingly transparent eyelids, compelling the viewer to look into them and possibly try and see into his soul. The fluid on his eyeballs reflect his surroundings. The glazed eyes have a strange, distant look. They are focusing on something but not comprehending it.

Freud is the master of disturbing eyes. Eyes are very important in realistic figurative painting. They are always the first thing to catch our attention.

Every single one of Freud's portraits is a painting of that specific person, depicting their character and not just a painting of human meat. This personal effect is due largely to the way he paints their eyes. The eyes belong specifically to that individual enhancing his personality. All of Freud's people are "thinking", they are never just empty faces. Thoughts are still passing through their minds, even after they have been translated into paint on canvas, and they still retain their own life and personality. This is one of Freud's main intentions which he explains by saying, "I want paint to WORK AS FLESH, which is something different. I have always had a scorn for "la belle painture" and "la delicatesse des touches". I know my ideas of portraiture came from dissatisfaction with portraits that RESEMBLED people. I would wish my

portraits to be OF the people, not LIKE them. Not having a look of the sitter, being them. I did not want to just get a likeness like a mimic, but to PORTRAY them, like an actor. As far as I am concerned the paint IS the person. I want it to work for me as flesh does."[21.] It is obvious that Freud has managed to do precisely that.

Freud has been a close friend of Francis Bacon since 1945, and has always held an intense admiration for Bacon. Freud was one of the few privileged friends who had an opportunity to watch Bacon at work. It had a deep and important effect on him, and as a result of this experience,his work began to change. He marvelled at the evocative power of handling of paint. The experience made him aware of his need to represent VOLUME. He had drawn constantly up to this time, but now he really understood that volume could be more naturally expressed by brush than by pencil. His work in the early fifties had shown a delicate balance between the linear and painterly. In the next fourteen years (between 1946 and 1960) the transformation from the linear to volume became complete.

The portrait Freud painted of Bacon in 1952 brought him great acclaim and international recognition. It is a surprisingly small painting (about the size of one's hand), which consequently demands close scrutiny in order to realize its compact detail. It was painted on a discarded copper etching plate at a time when he was doing some etchings.

Freud has always been aware of the spell that is the property that is the image itself - the property that returns it to the timeless independence of imaginative art. There is a transfixing spell and lure of a magical strangeness in his portrait of Bacon. It contains great psychological insight and makes such a deep impression on one, that it will always remain one of the great paintings of this century.

He has an amazing ability to observe, judge and record accurately the information displayed in front of him. Bacon's battered face has been painted with a lunging, imaginative probing that seems to have captured an unaccountable eeriness. The corner of his mouth is pulled in. He has a preoccupied look.

The importance of detail is evident in the way he has handled the hair in both this and the Minton portrait. In both of them the general tonal mass of the hair is painted in first,and then on top of that area he finely paints in each individual strand of hair or curl. The direction of each hair is meticulously worked in the eyelashes, eyebrows and crown alike.

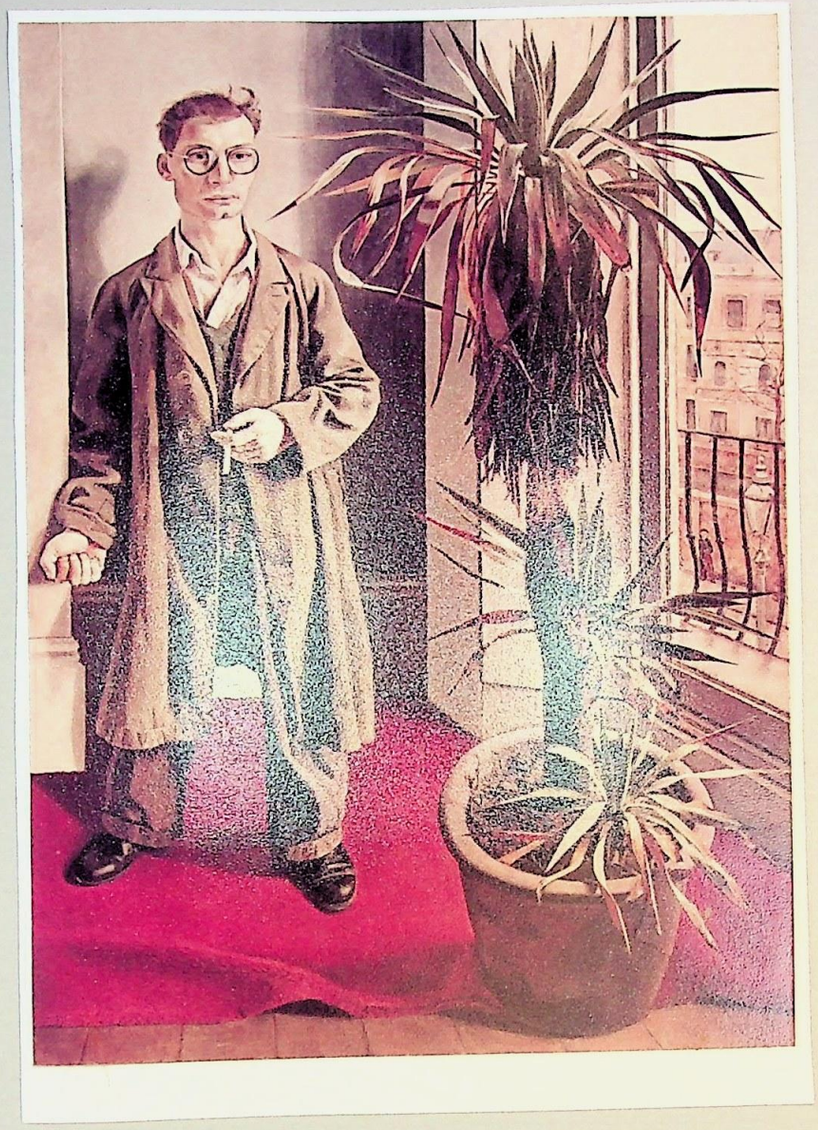


Fig. 13. Interior in Paddington 1951

Oil on canvas, 60" x 45"

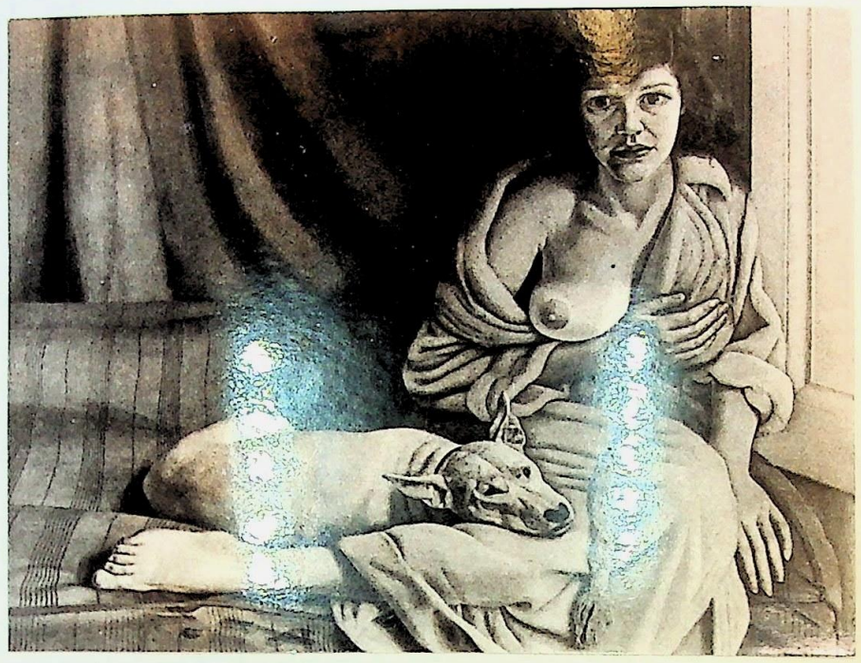


Fig. 14. Girl with a White Dog 1951/52

Oil on canvas, 30" x 40"

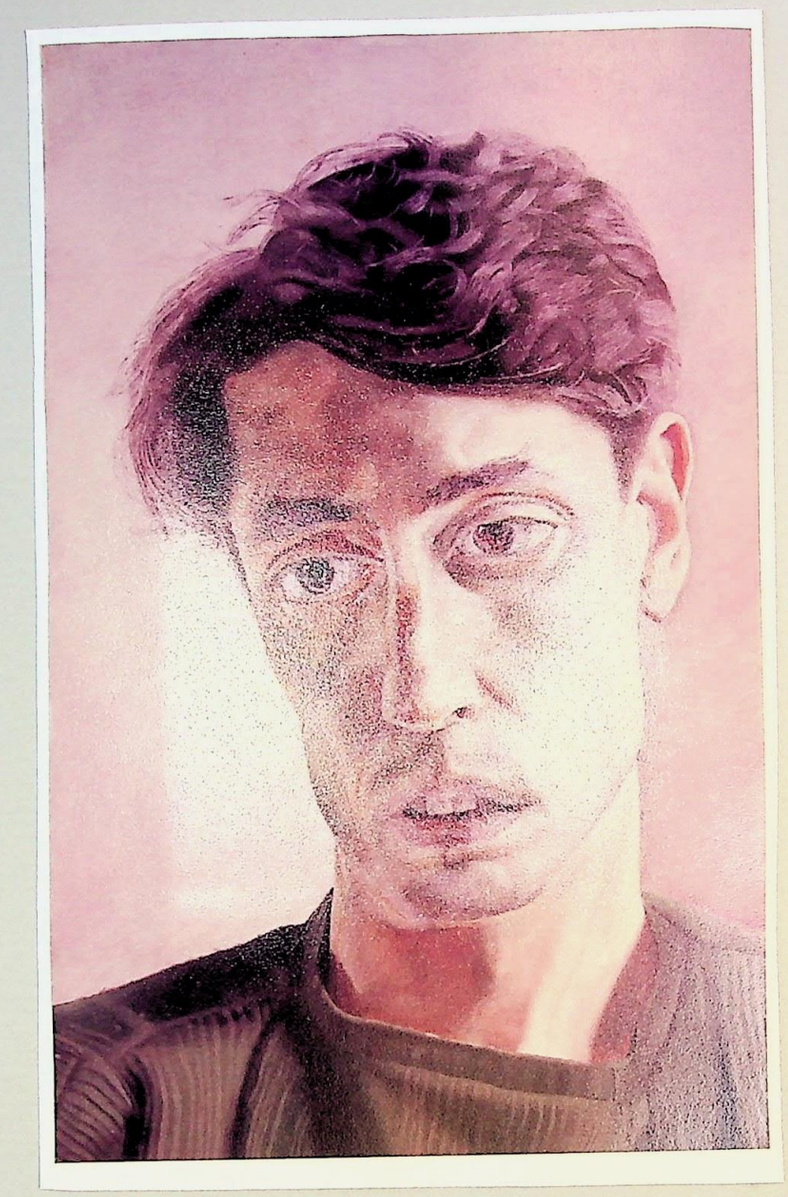


Fig. 15. John Minton 1952

Oil on canvas, 15.75" x 10"

Fig. 16 Francis Bacon 1952

Oil on copper, 13" x 9.4"

THE LATE 1950's

Freud: "You long to do something that doesn't look like your own work - something that frees you from your own nature." and he added, "I had stopped drawing and started working with bigger brushes, using hog-hair instead of sable." [22.]

The looser and broaded to-and-fro motion of the brush marked a complete break with the perfected enamelled appearance of a year or two before. The perfection of textures became subordinate to the undisguised motion of the brush. Freud has never returned to the meticulous way he used to handle paint between 1947 and 1957. Though even then there was, stylistically nothing romantic or indulgent about Freud's quest. He had become engaged with "The fascination of what's difficult". [23.]

This new way of working is illustrated in Woman Smiling painted in 1958/59 (fig.17). The size of the canvas is nearly two and a half times bigger than the Bacon portrait. The paint chops back and forth across the subject's face; purer colours are used, undiluted and unblended. The brushing of paint is vigorous yet controlled. The paint expresses what it is painting. He allows emotion to escape and gush out across his canvas. A constructive energy is liberated (as a result, no doubt, from watching Bacon working). The woman's head shares her body's life with a natural intergration that is enjoyed. Her face is radiant, lit from below. Wedges of colour lean together to build up living volume. Freud says about colour: "I want colour to be the colour of life, not to be thought of as colour, but of content". [24.] A fullness of form and bodily life shine through in this portrait. This model does not appear again in Freud's work for over twenty years, when he includes her in the group painting, Large Interior, W.11. (After Watteau) (fig.31).

This change was not a sign of a new spontaneity of speed in execution. On the contraty, Freud has always worked slowly and with great deliberation. He says, "I remember everything I have done, because it was done with difficulty". [25.] We must remember that he began with apparently no 'natural' ability for drawing and painting. "Spontaneous expression comes to him unsought, but deliberate expression is a different matter. He has disciplined himself in the effective use of brush, pen and pencil." [26.]

He has always worked hard at his painting. In his later work he overpainted the images again and again (which he never did in his earlier days) until he manages to achieve the effect he desired. His painting took a new kind of reality which was sometimes awkward and sometimes incomplete.

Freud is the last person to prolong any phase of his art beyond its natural term. His mind is too exploratory and too probing to make a permanent style become established in his work without evolving.

Painting for Freud has become a matter of necessity. He feels that life and love are an aid for his painting. He wants his painting to be life-like and like no other painting. He is too brave and too proud ever to copy any of his previous work. Every forehead and every temple is different. A fresh and different urgency drives him each time. His arduous method of painting leaves no room for influence.

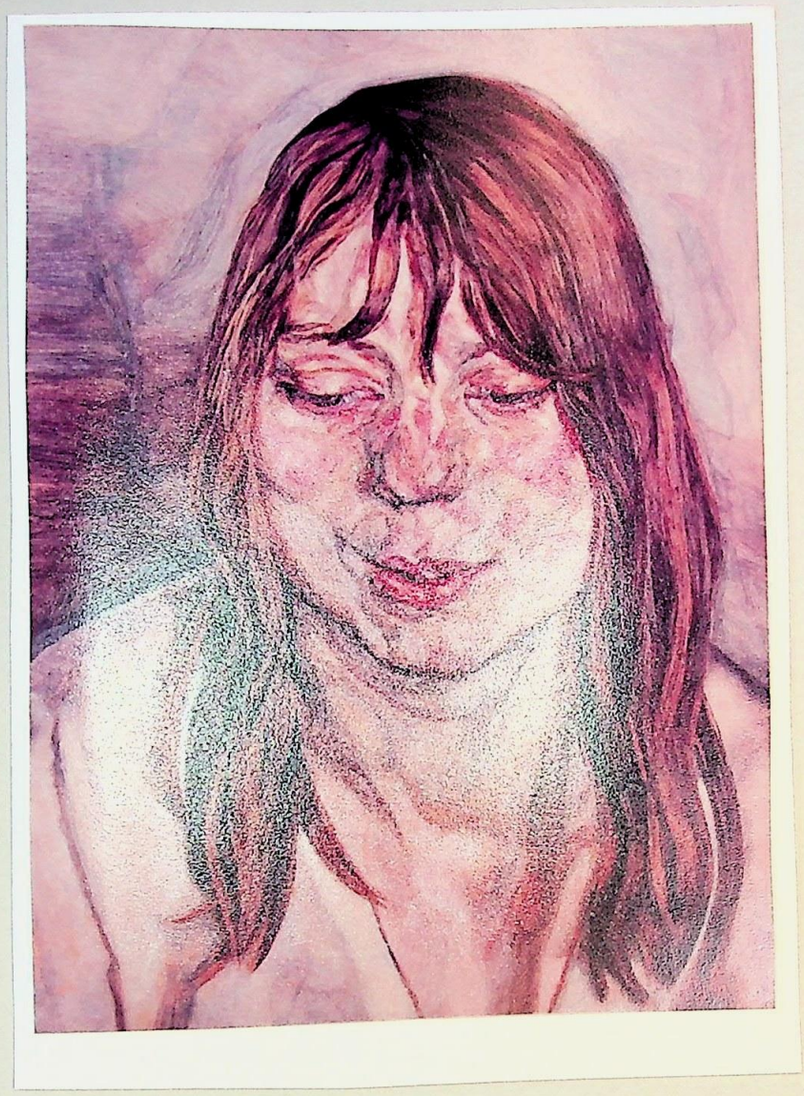


Fig. Woman Smiling 1958/59

Oil on canvas, 28" x 22"

CHAPTER IV

1960

Around 1960, Freud's style became looser, more 'painterly' but without any loss of intensity of vision. "His portraits were intent on capturing the character of sitters with gestural relish". [27.]

He started working on a scale nearly twice life size. He now stood up to paint, so that he could work on a larger scale. His paint became coarser with sweeping brushstrokes churning in great curves, looping to and fro. The positioning of his subjects got more angular. He might have them tilted diagonally across the canvas, or leaning back, or placed in a corner. Using larger brushes he applied paint in broader, unblended colour, using strong brick reds to replace the rosy washed-out flesh colours of his earlier work.

Freud explains his feelings at this time, thus: "My awareness that I wanted to work in a different way was fired by a period of unhappiness that made it impossible for me any longer to work sitting down. You know you can't sit down when you are unhappy? I was aware that my work wasn't a vehicle for my feelings ..... no, that is not quite right. I didn't want my work to carry feelings in an expressionist way." He went on, "I had never questioned before that my way was the only way I could work. I saw there was something wrong about the distance between how I FELT and the way I was working. I felt that I was doing 'ART WORK'". [28.]

Since around 1960 his work seemed to take on a new confidence and incomparable positiveness. This comes across in Sleeping Head (fig.18) which he painted in 1962. It was worked with long, bold, sweeping brushstrokes. The paint curves around the stocky, solid chin and

neckbone. The grossness of the woman's form has been emphasized by the fact that she has been painted larger than life size. The closeness of the protruding jaw gives one the feeling that the painter must have been literally breathing down her neck.

Freud said about Sleeping Head, "I was going to do a nude and then I realised I could do it from the head".[29.] This condensation of a nude was the beginning of a new approach. The nudes of the next ten years were an expansion of this theme.

Reflection with two Children (self portrait) (fig.19) was painted at a time when he was experimenting with acrobatics of the reflected image. He has used the composition in such a way as to create an illusion. Two children of unrelated scale to the man, stand in the foreground. They smile cheerfully out at us. The bottom edge of his reflected image in a titled mirrow, starts behind them. He towers seriously over them. We are looking down on the children and up at Freud at the same time. His bare surroundings, which are represented by a plain ceiling behind him, are broken up by the presence of two simplified lights with dish-like shapes expanding out from the harsh exposed bulbs. The use of light bulbs, in otherwise bare surroundings with apparent distortion of the figure, brings to mind a typical setting for a Bacon painting.

The work he was producing towards the end of the sixties, varied greatly in quality. It is perhaps the only period in his later life that his standard dropped considerably. My feeling is that a majority of the paintings he did around 1968 were poor. I cannot honestly think of a single painting he did in that year, which I would consider really worthwhile.

One senses a lack of concentration and urgency in several works of this period. I wonder if the lack of concentration could be due to some upheaval and disruption in his private life. This is hinted at in the line drawing I Miss You (fig.20) which strongly suggests the absence of someone who affected his life. He was obviously emotionally involved with them, enough to express his feelings on paper.

Freud's work is tied up with his surroundings - not only the studio and area he lives in, but more importantly his close associates. He never seems moved by what is happening in the world outside his own circle. We never see any political or social comment in his paintings. They are too intimate, being more about the relationships between himself and those in his immediate company.

One of the surprisingly few commissions Freud got was so do a series of portraits for the Chatsworth family; Portrait of a Woman (1969) is a painting of the mother of the head of the Chatsworth family. He had first commissioned Freud to paint his daughter, but Freud was not interested. Instead he preferred to do a portrait of Chatsworth's mother. She is an elderly lady with dignity and poise. She appears to have an amused tolerance of the situation she now finds herself in. Freud has not looked at her as one of the family, but as an INDIVIDUAL. He firmly believes that families are "individuals who happen to be related". [30].

Portrait of a Woman was the third in the Chatsworth series. Three years later Freud paints Portrait of a Man (1971/72), the fourth in the series which depicts Chatsworth himself. It is a definate development of the previously mentioned picture. His way of working paint to depict the sitter's image, has become more deft. About Portrait of a Man, Freud

said, "he was in an alcoholic phase. There were marvellous patches of mauve and yellow around his cheeks, which helped me alot". [31.]

Freud manages, even when portraying a titled or economically powerful person, to strip his sitter of all their labels with the intention of uncovering their true character. That is not to say that Freud would ignore these traits. Should, for instance, the sitter exude an aura of power; or should their personality be vitally affected by their titles, Freud would be acutely responsive.

Notice how enormous and "powerful" Chatsworth's torso is. It is many sizes too big for his head. We presume him to be a very wealthy man for the simple reason that he would have to be able to afford to commission so much of Freud's time. With immense wealth comes power. I believe Freud is trying to illustrate the man's strong financial state by giving him an exaggerated build. At the same moment, Freud humbles the man by making him bow his head.

"In a sense his (Freud's) subjects are his victims, in another he is their saviour" [32.] because they know that by being painted by him they are insuring their immortality.

Fig. 18 Sleeping Head 1962

Oil on canvas, 26" x 20"

Fig. 19. Reflection with Two Children (self portrait) 1965

Oil on canvas, 36" x 36"

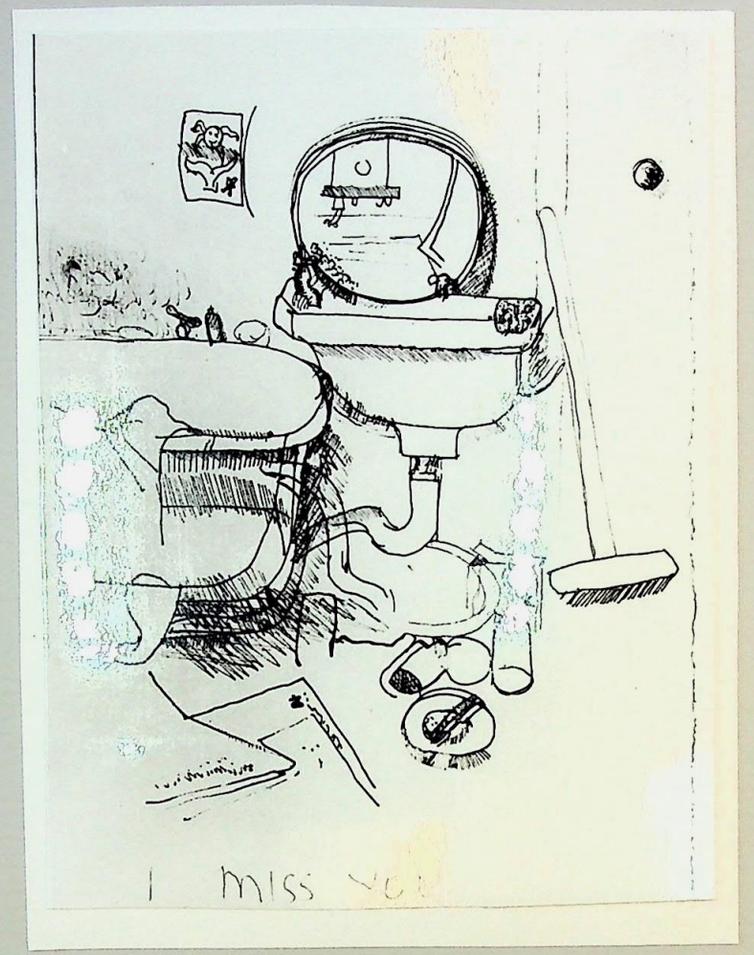


Fig. 20. I Miss You 1968

Pen and ink, 13.25" x 9.5"

CHAPTER V

EARLY SEVENTIES

Lucian Freud's father was an architect and the youngest son of Sigmund Freud. Illustrated here (fig.21) is a drawing Lucian made of him in 1970. This appears to be the only record he made of his father (that is still in evidence). I find it rather peculiar that Freud has not done more drawings of his father in the past. Usually a young artist, with figurative inclinations, will begin by doing portraits of persons in their family, simply because of their closeness and supposed accessibility. We know that Ernst Freud was himself keen on drawing. For this reason one would expect him to be sympathetic towards his son's eagerness to draw. Therefore, it is curious why he does not appear to have sat for his son before. Lucian Freud, being such an obsessively private man, makes it very difficult for us to find out what his actual relationship was with his father. What reasons prevented him from portraying his father before now? Was it because his father was too busy; or was Lucian in awe of him; were they not on familiar enough terms for the son to ask his father to sit? We do not know, but it does seem that this is the first record he made of his father and it was probably the last as Ernst Freud died that same year.

Freud's work had developed considerably over the past twenty years. His portraits had become more mature, more humane, more understanding. He no longer relied on hard lines to circumscribe and clarify his designs. This transition can be seen in the two paintings of Harry Diamond painted twenty years apart, Interior in Paddington (1951) and Paddington Interior : Harry Diamond (1970).

By his fiftieth year, Freud had had only eleven one-man-shows. Whilst under contract to the Marlborough Fine Art Gallery, he exhibited every five years. In 1972 Freud had a show of eighteen recent works (dating from 1968 - 1972) with the Anthony d'Offay Gallery. The show got plenty of publicity and was well reviewed.

Michael Shepard reviewed it saying "Indeed this is a wonderful show, which restores one's faith, if one had lost it, in the magic of art". He calls it "one of the year's great shows", but goes on to comment that "it is a fact that currently artists are universally producing far too little - as indeed are the rest of us too; compared with the Renaissance or even the 19th Century. Artists are idle!" [33]. (One may notice Freud has only dated three of his paintings as having been begun and completed in this year).

Marina Vaizay describes the 1972 show, thus: "Eighteen recent paintings by Lucian Freud ... form an exhibition of painting virtuosity of a sort that hardly exists nowadays". She goes on to say, "... the exemplary details that depicts the back yards of Paddington, or nearby empty London rooms, make for careful, haunting, odd paintings that are a far cry from the slick photographic realism that are so much vaunted in America at the moment". [34].

Freud carries on ignoring the outside world and realizing, of more immediate importance to him, that the face of his neighbourhood was rapidly changing due to development. He wanted to paint Wasteground with Houses, Paddington (1970/72), because he knew that the houses were about to be demolished and it seemed to him that they needed recording or rather portraying. He went on to paint several views of Paddington from his studio windows. Probably those houses he has captured on canvas are all that remains of those sites which by now, along with

that studio, have been razed to the ground. Freud lives and moves one step ahead of the redevelopers, occupying one end of the road Council property after another.

The room he paints in, contains only the bare essentials, such as; bed, radiator, arm chair, easle, sheaves of brushes on a stool, masses of tubes of paint and stacks of canvas. "The wall by the window is daubed with dashes of thrush coloured oil paint. Freud's palette, predominently umber, raw sienna, Naples yellow pale and off white, match Paddington exactly." [34A.]

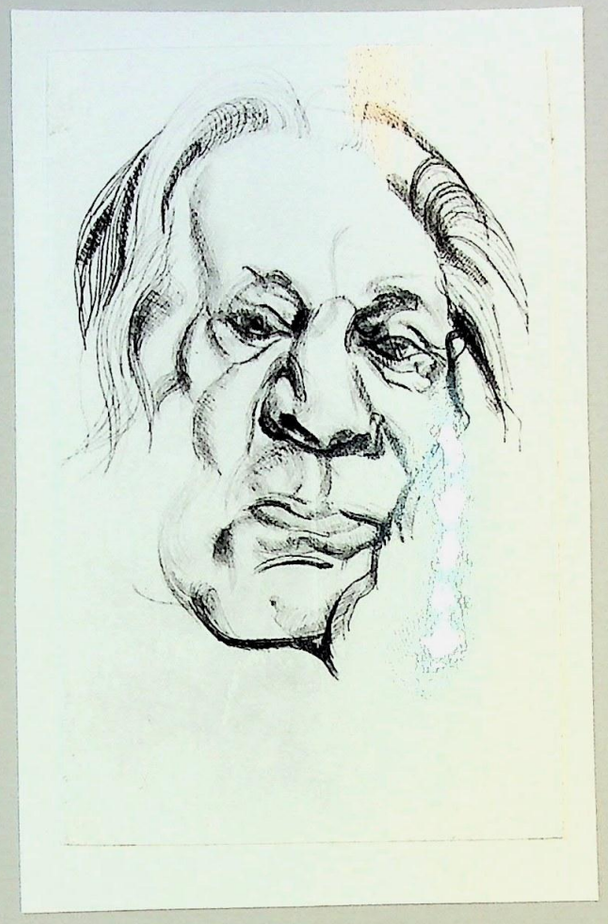


Fig. 21. The Painter's Father 1970

Pencil, 9"x 6.5"

THE PAINTER'S MOTHER

Dominating the early seventies were a series of paintings Freud did of his mother, Lucie (whom he was named after). In 1972 he started the first of a series of nine portraits of her. She was in her eighties at the time and Freud often used to take her for breakfast at a patisserie in Marylebone before going on to his studio for a four hour painting session. Sitting for her son was a way of occupying herself after her husband's death. She sat for Freud well over 1,000 times which resulted in a sequence unique in Modern painting. She always fully supported him and had great faith in him, asking him once when he was a teenager, to give her drawing lessons!

The series of her began with small canvases. They were pictures of concentration. The first of them, The Painter's Mother (1972) is roughly half the size of this page. The second portrait of her, The Painter's Mother II painted directly afterwards is even smaller. It only measures 7 x 5.5 inches. In it he has used exactly the same view of his mother, with her eyes turned away to the right, but the paintwork is coarser. It is quite an agressive portrait, both in its handling of paint, and in her expression. Her brow is crumpled in concentration and her eyes appear fiery, her lips clamped tight. Her expression and his handling of paint are very different from the later portrait The Painter's Mother Reading (fig.22) in which his mother has a more relaxed, serene look. We can sense a deepening respect and the close feeling he has for this lady. The relationship is intimate and cherished. Yet the portraits are not flattering. He still retains a certain objectivity. He continuously

records a type of birthmark disfiguration on the right side of his mother's face, as in The Painter's Mother Resting II (fig.23). This picture records the moment in which devotion dissolves into a feeling which combines identification with detachment. In it we can feel the painter's and Model's sense of each others bodily presence.

He began to work on a larger scale on these later reclining paintings. A great strength and new confidence was apparent in his work now. He paints the flesh with unblended browns, oranges and brick reds incorporating the traces of the brush in the paint. As the concept of surface continuity ceased to govern him, his paintwork become less even and more abrupt and meaningful.

The skin in his later portraits has become moulded more and more as life moulds flesh. It is modelled by the pressure within it. The characteristics of the faces have been formed by habit and expression, endurance and love.

In the series he did of his mother she is always lying on her back with her hands turned upwards and placed on the pillow. Her hands are as much a part of her portrait as her face. Also in each of these 'resting' poses the artist's mother wares the same outfit.

Lucie Freud appears again in Large Interior W.9 (fig.24), but this time she is painted in a room with another model - a young woman. Each of them are walled up in their own thoughts. The intention of this painting was not to make a facile comparison between youth and age, but to try and get two completely unassociated figures to work together on the same canvas. He was concious of Giorgione's "Tempesta" when arranging the pose. His mother, who is old, clothed and sitting upright has a

pestle and mortar containing freshly ground paint beneath her chair. This inclusion of certain tools of his trade occures in several of his paintings. In Naked Portrait (1972/73) he has a paint covered stool placed in the foreground. We have to look beyond the stool to see the model.

There is a great amount of distortion in the painting Large Interior W.9. The old woman is viewed from above and the floorboards are cutting diagonally across the canvas. The reclining nude in the background is viewed at a completely different angle. She is not as far down below our eye level as the old lady. The nude is on a different plane and we notice that the direction of the floorboards has changed. They are running horizontally in the background and diagonally in the foreground. The old woman's hand which is nearer to us appears smaller than the more distant one.

Apparently Freud repainted the semi-nude girl more than twenty times before he established the scale he wanted. Yet to me she still looks out of proportion. Her body is over shortened giving the feeling that a section of her is missing between her upper torso and her legs. The comparatively large upper section of her body and head make her seem as if she should be placed further into the foreground. Yet the bed she lies on has been pushed far back in space, whilst her legs and blanket seem immediately behind the head of the old woman. This painting seems to me too much like two seperate paintings to work as one composition.

The young model in Large Interior W.9 is the subject of Naked Portrait (fig.25). She lies contorted on a bed, concentrating hard on trying to hold the sadistically uncomfortable pose. He has painted it with thickish paint,

using alot of oil particularly in the bedspread. The brushmarks follow the direction of the planes, traveling down the length of the limbs and sweeping around knee joints and knuckles, etc. There is a plentiful use of yellow, orange, crimson, greens derived from a clear proximate of yellows and blues, and cool blues are used to indicate receding planes. It is a disappointing painting. The paint-brushes in the foreground are unimaginatively painted with a highlight running the length of their handles, the bristles being painted an even, brownish colour and scraped to indicate hairs.

I feel that none of the paintings he did of this particular model were overly successful. She is painted for the last time in Last Portrait (1974/75). For once she is clothed but the portrait is unfinished due to the break-up of his relationship with that model.

It happens occasionally that Freud will fall out with a friend who is sitting for him, preventing him from being able to complete the painting, as he records only what he sees and does not work from his imagination at all.

In his cramped studio space and in an alternative kitchen-cum-work-room at the front of the house, Freud puts in long day and night shifts. It was around this time that he became concious of working against time and,allowing himself few distractions, has found his stamina increasing.

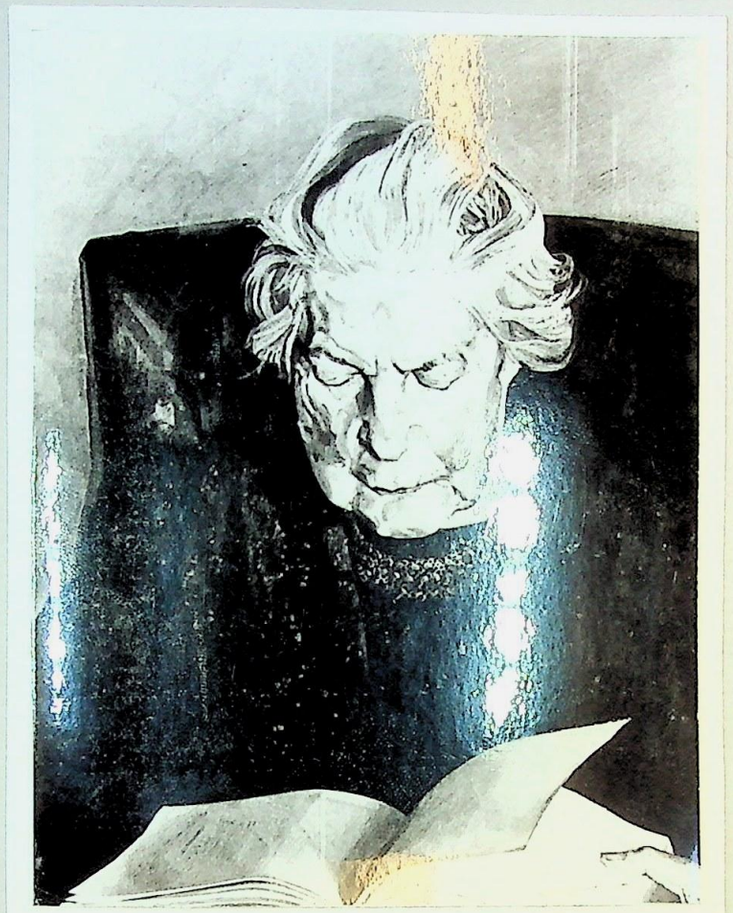


Fig. 22 The Painter's Mother Reading 1975

Oil on canvas, 25.75" x 19.75"

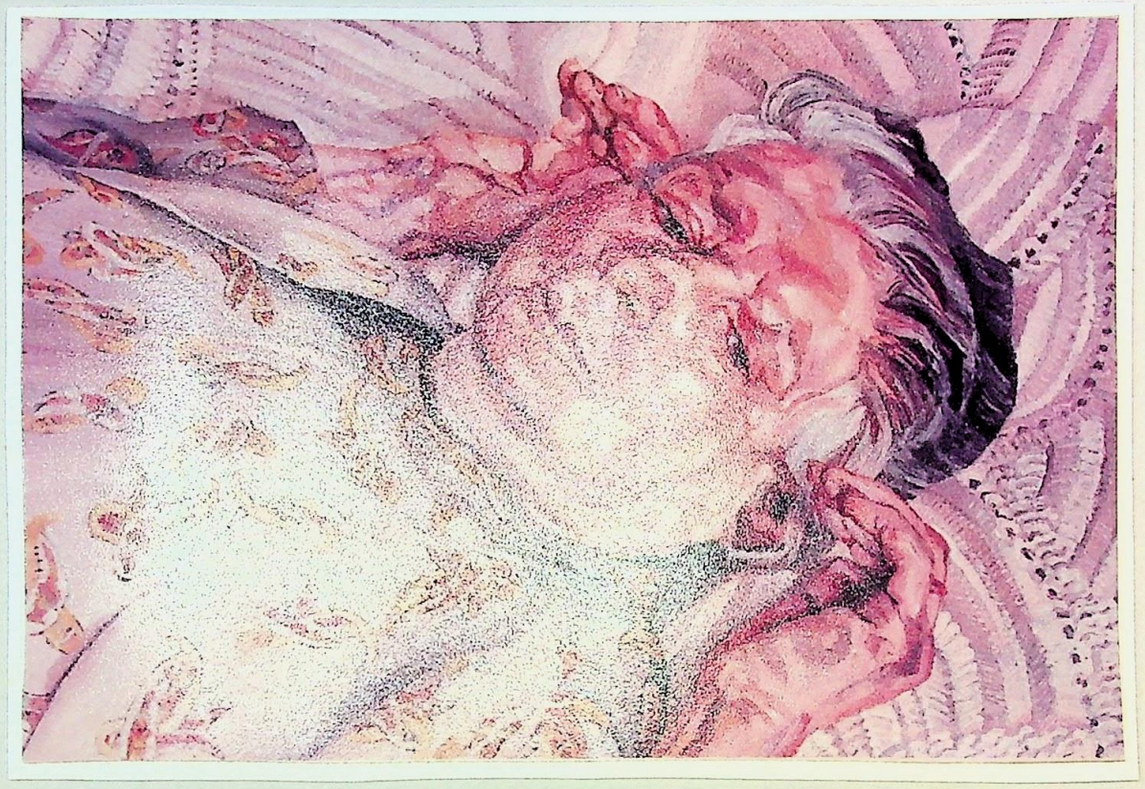


Fig. 23. The Painter's Mother Resting II 1976/77

Oil on canvas, 10.25" x 16"

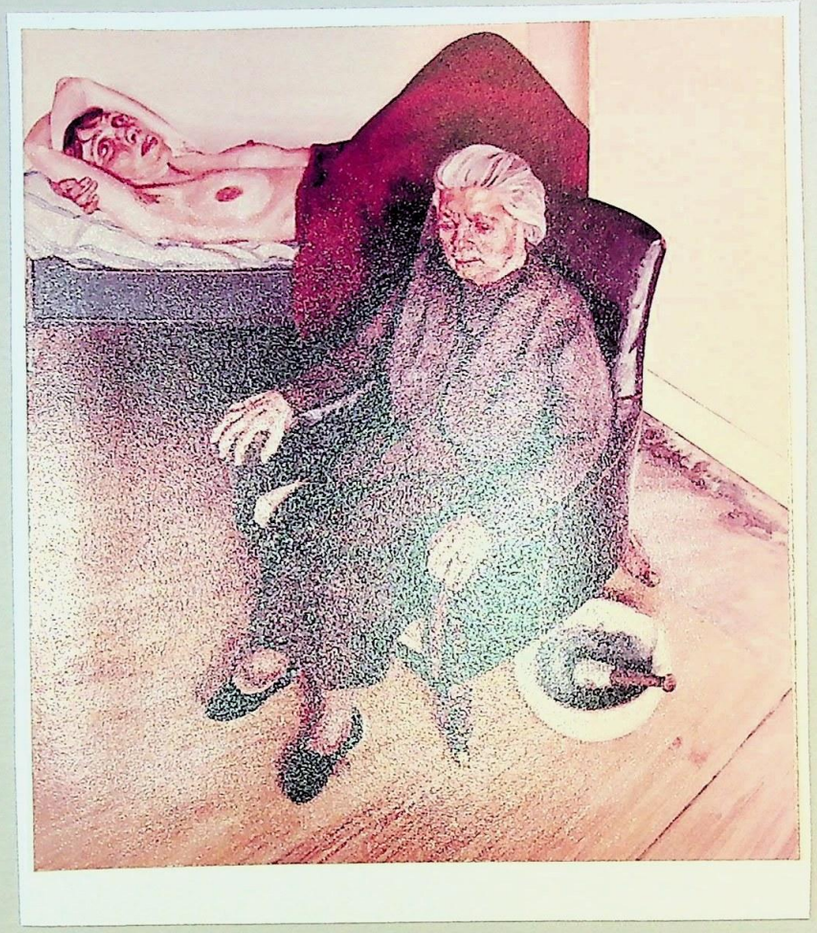


Fig. 24. Large Interior W.9 1973

Oil on canvas, 36" x 36"

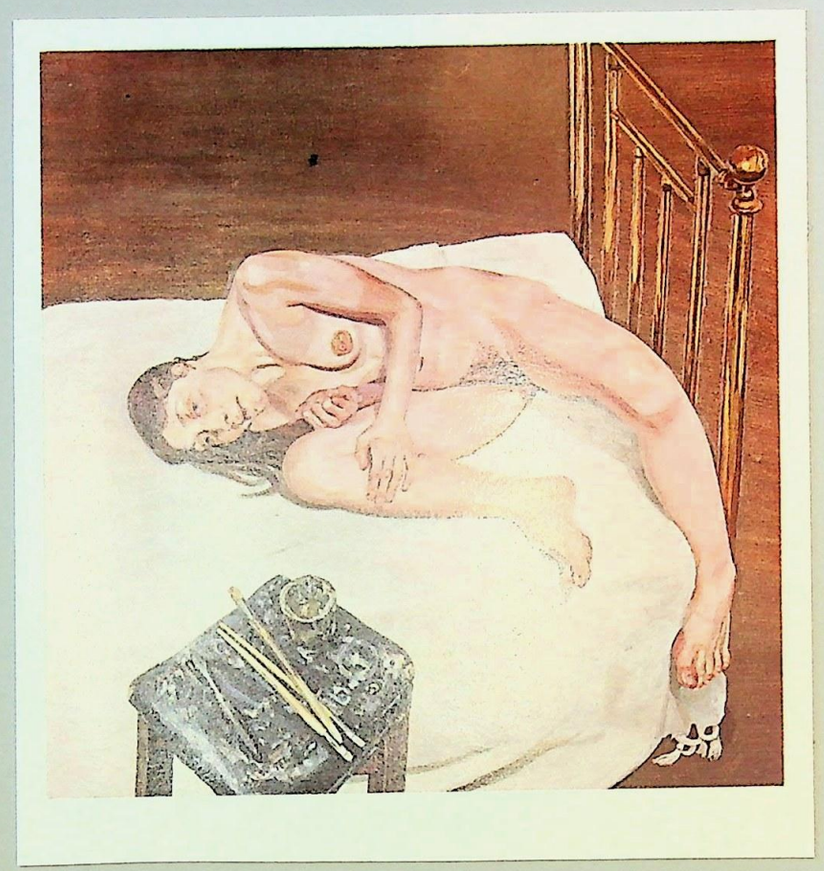


Fig. 25. Naked Portrait 1972/73

Oil on canvas, 24" x 24"

MID 1970's

The approach he used in the portrait of Frank Auerbach (fig.26) is a development on the angle of approach he used in the Chatsworth portrait, Portrait of a Man (1971/72), in which half the sitter's face is obscured from our view by his forehead. This time Freud takes a more extreme and more dramatic view by actually looking down on Auerbach's head rather than merely across at his brow.

Frank Auerbach's receding hairline leaves bare a large expanse of forehead which indicated an obvious area for focus. The result of this painting and the feeling that "Freud has been able to put more of the human forehead into pictures than you could gather in the whole previous history of painting". [35.]

I believe this to be one of his finest portraits. It has been arranged and executed superbly. The understanding for this man's head is absolute. It has been painted with tenderness and affection similar to that which we see in portraits of his adored mother.

To this day, Frank Auerbach remains one of Freud's closest friends. Apparently Freud, with Auerbach, Francis Bacon and Michael Andrews have formed a clique refusing to exhibit in group shows unless all four of them can hang! (I understand that when Freud was approached to visit the N.C.A.D. in 1983, a message came back saying that before he would even contemplate the idea, the college would have to be prepared to finance a couple of friends to accompany him. He was not interested in coming alone.)

Freud believes that the most disturbing pictures would be the ones that would be most remembered.

An example of this point of view is in one of Freud's favourite paintings Death of Procris (also know simply by the title Mythological Subject) by Piero de Cosimo (c. 1462-1521), in which a satyr kneels by a dead nymph who has been speared in the throat. I remember this as also being one of the first paintings to impress and facinate me as a child. Piero de Cosimo sympathy for animals is shared by Freud! They have both often included them in their paintings. Cosimo had great compassion for misfits and outcasts, and in this painting, Death of Procris, the dying nymph is being mourned by the helpless satyr (Cephelus) who was in fact her husband and had accidentally killed her.

A prime example of a disturbing picture by Freud is Naked Man with Rat (fig.27). The man lies prostrate, knees wide apart, with one hand by his hip, he holds a rat. Its tail lies across his inner thigh. The naked boy fondles the rat with a "nearness that is permitted by trust in the naturalness of the relationship. The community, which is also a genital community, is always present just under Freud's view of living things". [36].

In Naked Man and Friend (fig.28) painted between 1979 and 1980, Freud does not want to disguise the genital community of the two men. On the contrary. Through their relaxed at-easiness, Freud seems to be trying to explain the naturalness of their relationship to us. Freud himself had acquired homosexual tendencies, thus this choice of models, pose and interest in this kind of relationship.

The painting Naked Man and Friend has been quite loosely painted, especially the sofa and the old man's pyjamas, in longer brushstrokes. Much attention has been given to their hands and feet and unlike

previous paintings, the wooden floor has been fully realized and competently worked. The bleakness of the room has been accentuated by the angle he has chosen to view it, which is at a low enough level so as to avoid showing us any pictures or decoration on the walls.

There has latterly been a change in the nature of his figure-paintings. In particular, the nature of the person portrayed has been allowed to participate, as it were, in the look of the picture. When asked about this,Lucian Freud said, "I get my ideas for pictures from watching the people I want to work from, moving about naked. I want to allow the nature of my model to affect the atmosphere, and to some degree the composition". [37.] (This is exactly what has happened in Naked Man and Friend). "I have watched behaviour change human forms. My horror of the idyllic and growing awareness of the limited value of recording visually-observed facts, has led me to work from people I really know. Whom else can I hope to portray with any degree of profundity?" [38.]

The Big Man (1976/77) is certainly a profound painting. It is massive in its imagining. It is more of a picture of hugeness than most of the vaster canvases of its time. The size of the man and the adult figure he cuts are intimidating. It is a painting about bigness and manhood.

Apparently the big man is a friend of Freud's who owns betting shops and is a horse breeder in Northern Ireland. Previous to this painting of him, Freud had painted a head portrait of him, Head of the Big Man (1975). He appears again in an 1981/82 painting The Big Man (oil, 48.5" x 40"), which is another seated, nearly full length portrait. This time his massive hands (which are about the size of one's face) rest, in fists, on his thighs.

Fig. 26. Frank Auerbach 1975/76

Oil on canvas, 15.75" x 10.5"

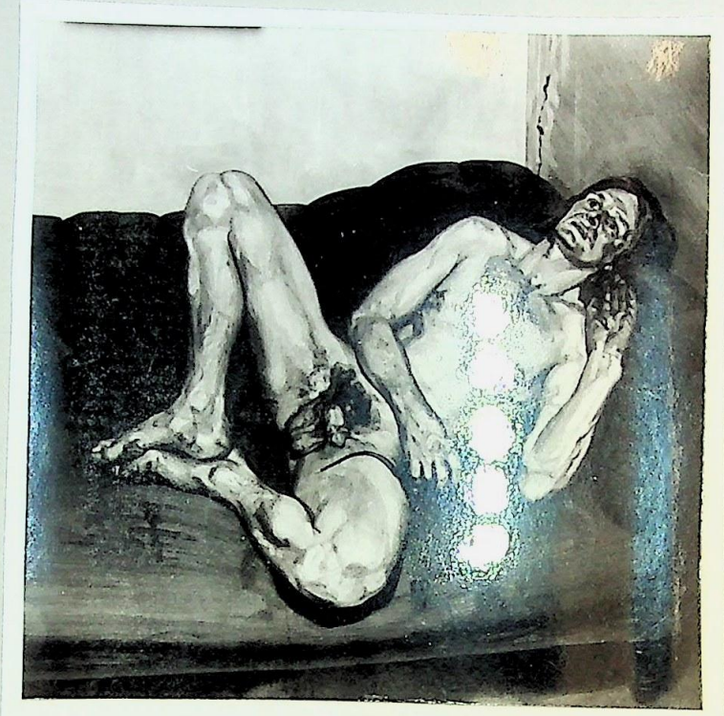


Fig. 27. Naked Man with a Rat 1977

Oil on canvas, 36" x 36"

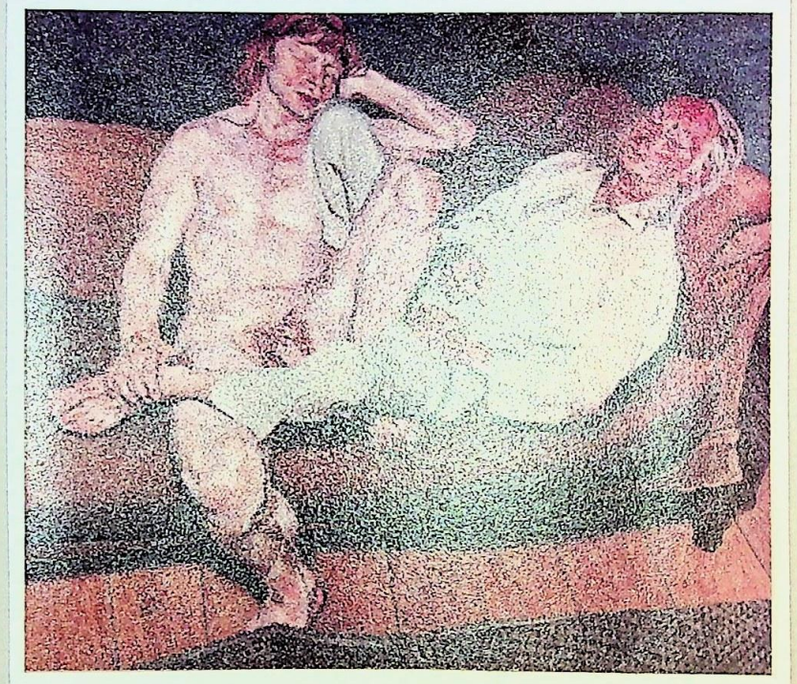


Fig. 28 Naked Man with his Friend 1978/80

Oil on canvas, 35.5" x 41.5"

CHAPTER VI

EARLY EIGHTIES

Freud could now rely on his command of paint to get it to work and respond to the demands he now made of it. His later works are very fleshy and laboured. Even though he never lost the difficulty he felt in drawing, he was able, through his alertness and speed of response to the subject, to begin painting people with positiveness and confidence. Yet he still worked with ordered slowness.

Works such as Two Plants (fig.29) took him two years to complete. This is not difficult to believe when one considers the amount of painting that has gone into this 4' x 5' canvas. The paint has been applied with a fairly small brush, loaded with paint. Upon application the paint has been squashed either side of the brush marks. The paint is thick and very oily. Blue is used predominantly to model the green leaves, except in a few cases such as the large flat leaf in the foreground which contains a fair bit of pinks and purples.

Freud seems fond of depicting foliage of large untamed plants, especially the spiky variety and the type that have an abundance of confused growth, such as the potted plant in Large Interior, Paddington (1968/69) and the geranium in Large Interior W.11 (after Watteau) (1981/83). He used to have a passion for cyclamens, saying about them. "They die in such a dramatic way. It's as if they fill and run over. They crash down their stems, turn to jelly and their veins harden". [39.]

In the early eighties his essential subject had become the human and bodily existance of paint. As in Naked Portrait II (fig.30), his paint grew heavier and more encrusted, fighting against a very realist,

slick look. He began to work using "Kremnitz White", which is a paint containing twice as much lead as say, Flake White, and has a much greater luminous quality. The effects that can be achieved with it are wonderfully displayed in Naked Portrait II. She radiates life. Her flesh seems live, containing an inner tension. "Yet the moist way the bulges glisten in the light, so that the greasy lustre, which is inseparable from real skin, tells so truely the actual shape and personal urgency behind it - it grips our attention as only the finest does in any art, and where the skin does not shine, where its own opalescent brown-pink warmth rounds the shape down into the creases formed by habit, endurance and love, there we are reminded over again that none of the reasons for art compare in their hold on us with the straight-forward human reasons. There is no getting away from it; the skin is indisputably modelled by the pressure inside it, making the shape that is so uniquely complex and yet so natural, the kind of shape we truely recognise, and have feelings for". [40].

The girl's stripped bare body lies prostrate and unprotected. She snoozes, oblivious of being watched. She is an individual, undressed in private (as are all Freud's "nudes"). We on-lookers are invading her privacy. Our social instincts urge us to turn our heads away from her extreme nakedness. Because her nakedness is being displayed as "art" we are invited, publicly, to stare at her without being considered a perverse "voyeur", even though Freud makes you feel like one. (I do not believe I have ever seen such raw nakedness when looking at an actual live, nude person). One tries to overcome the power of her nakedness by'also' admiring the paint work.

The painting has previously been titled Pregnant Nude (by Lawrence Gowing) but was intended to bear the less descriptive title of Naked Portrait II.

His unclothed models are never titled as "nudes" but as "naked girl" or "naked child", because the term "nude" calls into consideration a relationship with all other known paintings of the subject. For Freud the only parameter is the model herself and the painting she induces.

Fig. 29. Two Plants 1977/80

Oil on canvas, 60.5" x 48.5"

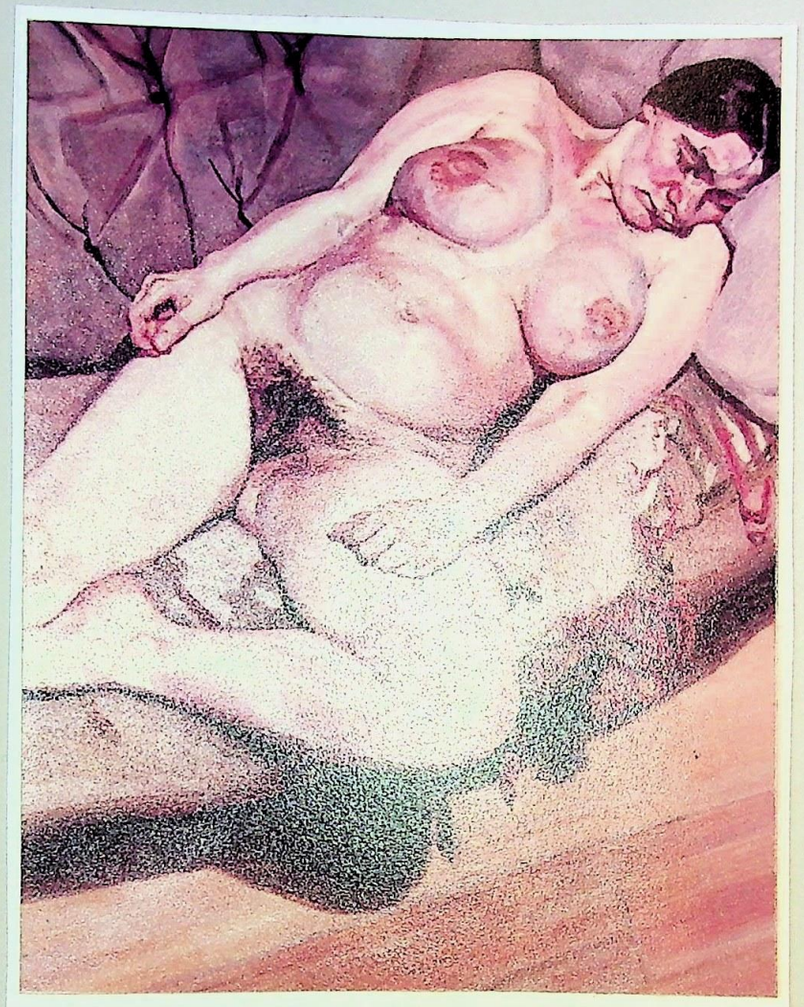


Fig. 30 Naked Portrait II 1980/81

(Pregnant Nude)

Oil on canvas, 35.5" x 29.5"

LARGE INTERIOR W.11 (AFTER WATTEAU)

(fig.31)

This painting is the most complex figure composition Freud has ever done. It took him two years to complete. It was inspired by a painting of Watteau's, entitled Pierrot Content, which he had seen for the first time in a catalogue of Baron Thyssen's private collection in Lugano, Italy. In Pierrot Content, Watteau has painted five of his friends from the Italian Comedy, gathered along a bench with the purpose of listening to one of the female company playing a stringed instrument. They sit before a dark mass of trees. The distant sky is visible through a clearing at the upper left of the setting (see dig.f).

Freud was haunted by this scene. He wanted, somehow, to translate it into his own language. His first effort to reproduce the Watteau group can be seen in Portrait of a Man (fig.32). The man is Baron Thyssen, who miserably poses before his Watteau. I do not know, but I would not be surprised if this portrait was not actually painted at the Baron's residence. It must be one of the rare portraits done which is backed by another picture rather than Freud's studio furniture. The result was a rather impersonal painting. He was not satisfied that he had achieved successfully all that he had wanted to do, which was I believe, to pay homage to Pierrot Content and to convey its striking quality. He knew he could push the theme further. His professionalism made him persevere and finish the Portrait of a Man, by which time he had already begun work on Large Interior W.11 (after Watteau), (1981/83).

Having recently completed Two Plants (1977/80), which was his largest painting to date, he had proved to himself that he could work, employing a tremendous amount of detail, on a large scale, and actually complete it.

It is one thing tackling a lengthy project, but it is difficult enough to keep up the momentum, perhaps a year leter, and work the whole idea through without losing interest and consequently killing the paint.

So he got an even bigger canvas stretched, than he had ever worked on before, on which to exicute his newest idea: A music party derived from Pierrot Content, starring a selection of his closest friends. The setting would be his own studio.

Freud has done just that. The people he has chosen to incorporate in the large interior, are those who mean most to him and are in fact the only people he now paints. His daughter, Bella has been cast in the role of mandoline player. The red and gold colours of her outfit echo the colours of the original painting, but the style of the clothing is incomparable. Bella plays the mandoline more convincingly than Watteau's counterpart. She also, at first glance, appears to be a young boy, having a flat chest and short hair,bearing more of the feminine qualities of Watteau's Columbine, whom she replaces.

Placing her hand on Bella's lap is Celia Paul, the painter, who was the subject of Naked Girl with Egg (fig. 33).

Appearing again,for the first time in over twenty years, we see the model from Woman Smiling (fig. 17). Beside her clad in yellow, sits her son, Kai who Freud adores. He, I believe is actually Freud's step-son. He amused Freud so much by turning up at his studio one day in a yellow "Banana Suit" - leaves and all - that Freud went out and tried to buy one for himself! I expect that incident decided what colour gear Kai should wear for this painting.

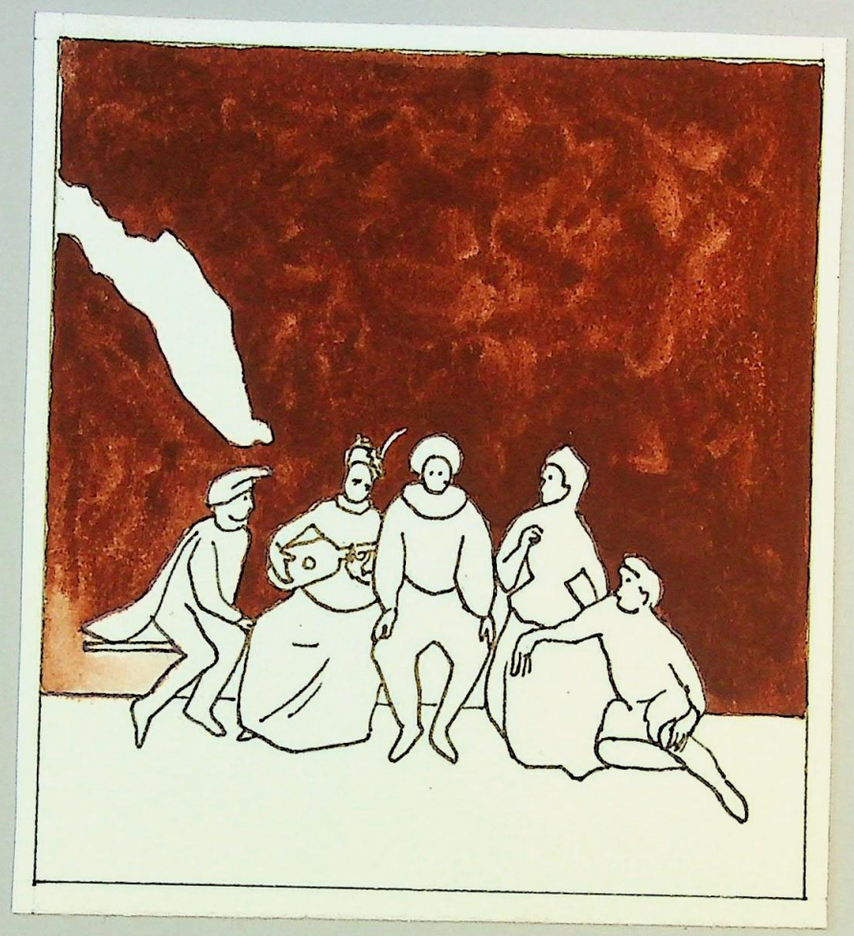
A friend's child restlessly fidgets on the floor. Children are the most difficult people to paint as it is nearly impossible to hold their attention and keep them sitting still for any length of time. It is probably the child's inability to remain motionless, that has caused the drawing of her to appear slightly distorted.

I think the most remarkable aspects of this painting is the subtle distinction Freud has made between the indoor artificial light and the intense daylight seen through the back window. Above the sink a drawn blind filters all direct sunlight.

Freud used Pierrot Content as a "kick off" to do this painting. Admittedly he has copied the basic theme, and loosely adhered to and adapted the layout, after which he has gone his own particular way, putting something of himself, his friends and his environment into a truely personal representation. We can understand the attraction for Freud that Watteau has, because Watteau has, because Watteau's visual melodies and his subject - studio and amorous life - are the themes that Freud himself likes and paints best.

Fig. 31. Large Interior W.11 (After Watteau) 1981/83

Oil on canvas, 73" x 78"



f. Diagram of the figure arrangement in Watteau's

Pierrot Content

(Thyssen's Collection, Lugano, Italy)

Fig. 32. Portrait of a Man 1981/82

Oil on canvas, 20" x 16"

(portrait of Baron Thyssen)

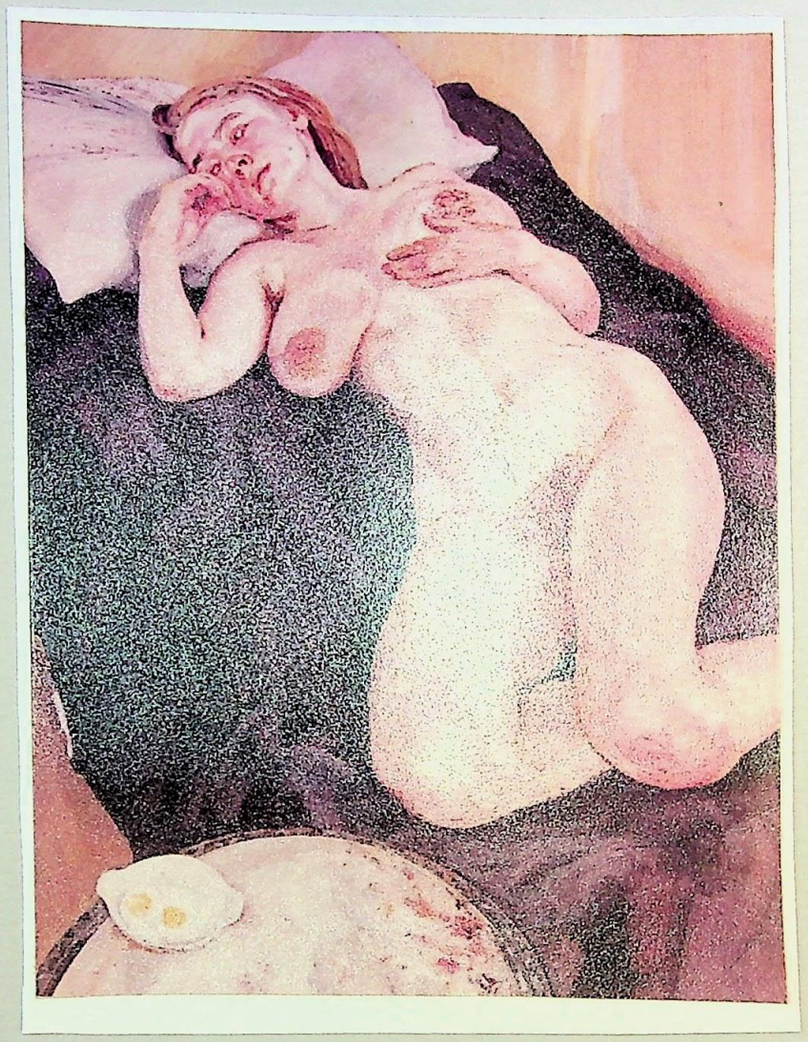


Fig. 33. Naked Girl with Egg 1980/81

Oil on canvas, 29.5" x 23.4"

34. Photograph of Bella and Lucian Freud, 1983

CHAPTER VII

SUMMARY AND CONCLUSION

Rodin, when asked to express his feelings on working from life, had this to say:-

> "I do not correct nature - I incorporate myself within it. I can only work with a model. The sight of the human form sustains and stimulates me. I have an unbounded admiration for the human body. I worship it. I can tell you flatly that when I have nothing to copy I do not have an idea in my head - but as soon as nature shows me shapes, I find something worth saying - and worth developing even." 41.

It is possible that Freud, who greatly admires Rodin, could have been influenced by these reported sayings of Rodin's, seeing as he too gave up working from his imagination after only a couple of attemps in his early days. Instead he began to paint directly from observation, searching for information of a specific kind.

The canvas becomes something like a two-way mirror, both catching the person and personality of the sitter and reflecting the artist himself.

Freud is more than just a painter who chooses to work from figurative subject matter; he could, perhaps, be considered more a realist painter than a figurative artist. The naked bodies before him are painted with a detached honesty. Deprived of clothes they lie exposed and defenceless with a certain air of uneasiness. Freud admits he USES people to make his pictures. They serve his painterly ends and are left exposed. He does stress however, that all nudes are portraits of individuals and that through the absence of clothes he can achieve a likeness of their total personality. He also manages to establish a relationship which contains an unusual degree of intimacy between himself and his sitters.

Each nude has its own highly characterized body. His later figures are comparable to Ingres who had the gift of perpetrating the most outrageous distortions and persuading us to accept them as quite natural.

Freud prefers painting at night under harsh electric light. A feeling of exhaustion is conveyed as a result. Eyes do not have the same 'alive' look as they have by day. Tungsten bulbs can cause colours to appear washed-out. His colours are restrained to the extent that a monochrome reproduction of one of his paintings looses a minimum amount of value.

He usually includes the shabby interior of his studio in his compositions. The glimpses we get of his studio, through his painting, shows it to contain only the tools and props relevant to his work. Illustrated time and again are the same buttoned sofa, tall armchair and bed with its satiny counterpane and brass bedhead. Wooden floorboards lie stripped as bar as his models. There has been no attempt to furnish the room for comfort's sake, only for practicality.

The well known saying of Sargents is that "a portrait is a likeness about which there is something wrong with the mouth". Freud overcomes the chance of receiving this kind of comment about his portraits, because he goes beyond just trying to get a likeness. He conveys a sense of a face rather than a mere description. His portraits are approached with an intensely analytical eye and close psychological scrutiny. They are an inventory of his friendships and relationships.

Having grown slowly, being brushed into the canvas, his portraits become a statement which says this is how a person looked over a period of time.

Yet they still retain "the freshness and liveliness of an immediate vision, a locking into the mind of something perceived through the senses, that gives Lucian Freud's work a quality that gets behind the outward appearance, and yet presents that outward appearance as a totally understood entity. It is this that lifts his painting so far beyond a technically competent and highly professional rendering of outward appearances and gives his work the insight of a vision".[42.]

What ever the subject matter, all Freud's finest work has an air of finality. He never expects to be pleased or satisfied with result, which is a common reaction of a painter whos aims would always surpass human skills. "The very fact of having finished it gives me a curious feeling of dissatisfaction sometimes. When I have just finished a painting, I just look at it and think : so this is the sum total of all these decisions." [43.] As with every committed artist, he hedges every hope with doubt and caution, saying "I feel a bit hopeful about my work at the moment, but then it varies terribly from day to day. I felt much more hopeful two days ago". [44.]

Freud's vocation is a sombre ordeal daily renewed. The paintings have, over the past thirty years, developed a kind of steadfast scrutiny which involves a long, slow stalking of the thing seen. He is a realist of uncompromising devotion to what he sees. A combination of his approach, the dominance of Abstraction and his limited output, kept his name out of the limelight for quite a while. Despite this, he has succeeded in becoming world acclaimed. He is arguably the finest, truest painter of the human figure, alive today.

He has always managed to keep out of the public eye, refusing to be photographed and never attending the opening night of any of his shows.

He holds himself aloof, not only from official life, but from conventional social life as well, despite being socially sought after. His persuit of the utmost possible independance and solitude is due largely to the fact that he needs an exceptional measure of freedom from distraction in order to work.

He keeps his private life very private and out of the media, so it is impossible to find out very much about it. Working from faithful friends, he manages to keep his address and private behaviour a closely guarded secret. Anyway, Freud remarks, "there is another reason for NOT talking about my life : IT IS STILL GOING ON!". [45.]

William Feaver is one of the few art critics who actually knows Lucian Freud and has taken a personal interest in the development of his work over a considerable number of years. Feaver was in Dublin in March 1984 to give a lecture to coinside with the English exhibition "AS OF NOW". [46.] After it I spoke to him briefly on Freud. I was dissapointed to learn that the chances of Freud coming to Dublin in connection with the exhibition,were nil. Apparently there would be a better chance of him being attracted to Ireland to attend the races, as he has a passion for gambling on the horses. Anyway, I was informed I probably would not gain very much if he did come over, as he refuses to answer questions on art. Although, Feaver said, he speaks very well on the subject when not asked to discuss it! (which is an indication of a rather stroppy, difficult and stubbon character). I was warned of his inclination to "pounce" on people upon first meeting them. One aspect of his personality which has not escaped notoriety is his great sexual appetite. This reputation does not seem to be effected by the fact that he will be sixty-two on his next birthday.

Freud has been married twice. Firstly to Kathleen (Kitty) Epstein and then to Lady Caroline Temple Blackwood. Both marriages have been dissolved. Of his children I am only certain of the identity of two of his daughters, Ib and Bella, who he has painted (fig.).

He still lives and works in the same district of London that he moved to over forty years ago. He has moved premises a couple of times but never very far down the road.

Freud has always drawn and painted from objects and people whom he has a special feeling for and from the things and places around him that he values.

I conclude with a statement Freud made a few years ago, which sums up his work from his point of view: "My work is purely autobiographical. It is about myself and my surroundings. It is an attempt at a record. I work from people that interest me and that I care about and think about, in rooms that I live in and know. I use the people to invent my pictures with and I can work more freely when they are there,(unlike Francis Bacon who finds it restricting to work in the presence of his subjects) and I can take liberties which the tyranny of memory could not allow. I wish my work to appear FACTUAL not literal."

FOOTNOTES

1. For further information on the exhibition, see the catalogue A New Spirit in Painting (London) : Weidenfeld and Nicolson, 1981

2. John Rothenstein, Modern English Painters. p.196

3. John Russell's introduction in the catalogue, Lucian Freud - Recent Paintings, 1978.(hereafter referred to as : Russell) p.7

4. Ibid

5. Rimbaud, Arthur (1854-1891) was a 19th Century poet who was greatly admired by the surrealists. He died young, but was acclaimed for his writings in his adolescence. His ideas at 17 years of age seemed to define for the Surrealists, the nature of a poet and poetry. He believed the poet to be "possessed of divine madness"!

6. Russell. p.7

7. This is a direct quote from Lucian Freud as appears in Lawrence Gowing's book, Lucian Freud. (hereafter referred to as : Gowing) p.13

8. Ibid. p.23

9. Ibid. p.22

FOOTNOTE cont/...

10. Russell. p.18

11. Gowing. p.29

12. Russell. p.17

13. Ibid.

14. Gowing. p.24

15. Ibid. p.19

16. William Feaver, Sunday Times Magazine. p.57

17. Ibid.

18. Simon Wilson, British Art

19. Gowing. p.24

20. Michael Shepard, Arts Review. p.651

21. Gowing. pp.190-191

22. Ibid. p.32

23. Russell. p.20

FOOTNOTES cont/...

24. John Rothenstein, Modern English Painters. p.193

25. Gowing. p.32

26. John Rothenstein, Modern English Painters. p.193

27. Michael Shepard, Arts Review p.651

28. Gowing. p.136

29. Ibid. p.151

30. Ibid. p.154

31. Ibid. p.176

32. William Feaver, The Sunday Times Magasine. p.57

33. Michael Shepard, Arts Review. p.651

34. Marina Vaizay, Connoisseau. p.223

34_A. William Feaver, The Sunday Times Magasine. p.48

35. Gowing. p.161

36. Ibid. p.8

FOOTNOTES cont/...

37. Russell. p.27

38. Ibid. p.28

39. William Feaver, The Sunday Times Magasine. p.57

40. Gowing. p.161

41. Auguste Rodin.

42. Marina Vaizay, Connoisseau. p.223

43. William Feaver, The Sunday Times Magasine. p.57

44. Ibid.

45. Gowing. p.200

46. "As Of Now", was the title of an exhibition which went on show at The Douglas Hyde Gallery, T.C.D., in March 1983. The selection for the exhibition had been made by William Feaver and was intended to be a display, in his view, of the most exciting work being produced in England at the present.

PRINCIPAL EXHIBITIONS

1944 - The Lefevre Gallery, November - December

Julian Trevelyan, Felix Kelly and Lucian Freud

1946 - The Lefevre Gallery, February

Recent paintings by Ben Nicholson, Graham Sutherland and Francis Bacon, Robert Colquhoun, John Craxton, Lucian Freud, Robert Macbryde and Julian Trevelyan

1947 - The London Gallery, 28th October - 29th November

Recent paintings and drawings by John Craxton and Lucian Freud

1948 - The British Council and Gallerie Rene Drouin, Paris

23rd January - 21st February

La jeune peinture en Grande Bretagne

1948 - The London Gallery, 9th November - 4th December

James Gleeson, Robert Klippel, Lucian Freud, John Pemberton and Cawthra Mulock

1950 - The Hanover Gallery, April - May

Lucian Freud and Roger Vieillard

1951 - The British Council and Vancouver Art Gallery, Vancouver

21 Modern British paintings

PRINCIPAL EXHIBITIONS cont/...

1952 - The Hanover Gallery, 6th May - 14th June

Lucian Freud - New Paintings

Martin Froy - First Exhibition

1954 - The British Council, Venice

Biennale, Nicholson, Bacon and Freud.

1958 - Marlborough Fine Art Ltd., March - April

Lucian Freud - Paintings

1963 - Marlborough Fine Art Ltd., October

Lucian Freud - Recent Work

1968 - Marlborough Fine Art Ltd., April

Lucian Freud - Recent Work

1972 - Anthony d'Offay, 10th October - 3rd November

Lucian Freud - Recent Paintins; subsequently at the Gray Art Gallery, Hartlepool.

1974 - Hayward Gallery, London 25th January - 5th March

Lucian Freud; subsequently at Bristol City Art Gallery

6th April - 28th April; Birmingham City Museum and Art Gallery

4th May - 26th May and Leeds City Museum and Art Gallery

1st June - 23rd June

1975 - Los Angeles Country Museum (Exhibition toured America in 1976)

European Painting of the Seventies

(Included Three works by Lucian Freud)

PRINCIPAL EXHIBITIONS cont/...

1978 - Anthony d'Offay Gallery, 16th February - 18th March
Lucian Freud - Recent Paintings; subsequently at
Davis & Long Company, New York, 4th April - 29th April

1980/81 Angela Flower's Gallery, London, 10th December - 31st January
(Nudes : Group Exhibition)

Royal Academy of Arts, London, 15th January - 18th March 1981
A New Spirit in Painting (Group Exhibition)

Bede Gallery, Jarrow, 19th February - 21st March, 1981
(Nudes : Group Exhibition)

City Museum and Art Gallery, Plymouth, 29th August - 26th
September, 1981
From Object to Object (Group Exhibition)
Subsequently at, Cooper Gallery, Barnsley, 6th October -
8th November, 1981

B I B L I O G R A P H Y

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(London) : Thames and Hudson, 1972

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Vol. 3 : Wood to Hockney. pp. 193-200

Wilson, Simon. British Art

(London) : Tate Gallery and Bodley Head, 1979

from Holbein to present day

B I B L I O G R A P H Y

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Hayward Gallery, London - Lucian Freud

London : Arts Council of Great Britan, 1974 (25th January - 3rd March, and at three other Gallerys, 6th April - 23rd June) Introduction by John Russell.

Anthony d'Offay Gallery, London - Lucian Freud - recent paintings

London : Anthony d'Offay, 1978 (16th February - 18th March)

Royal Academy of Arts, London - A New Spirit in painting

London : Weidenfeld and Nicolson, 1981

Hyman, Timothy - Narrative Paintings

Figurative and of two generations.

Bristol: Arnolfini Gallery, 1979

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Feaver, William - "Art Review", The Observer
vol. XXVI No. 3, (8th February 1974), p.48

Feaver, William - "Lucian Freud, the analytical eye", The Sunday Times Magazine, (3rd February 1974) pp.48-57

Freud, Lucian - "Mother" The Sunday Times Magazine
(12th February 1978) pp.48-53

Gowing,L. (?) "Lucian Freud", Arts Review
vol. XXVI No. 3, (8th February 1974) p.48

Melville, Robert - "The Art of Being Literal", Archetictural Review
London (December 1972) pp.351-352
Gallery : Lucian Freud, d'Offay Gallery.

Shepard, Michael - "Lucian Freud, d'Offay Gallery : 10th October - 3rd November, 1972", Arts Review
vol. XXIV No. 21 (21st October 1972) p.651

Vaizay, Marina - "Lucian Freud, Anthony d'Offay Gallery : 10th October - 3rd November 1972", Connoisseau, London November 1972 p.223

Gowing, Lawrence - "Lucian Freud : a little help from his friends"
The Sunday Times Magazine, November 1978 pp.34-35