

Large Print Labels

Portraits of Women

Gallery I



Usher Gallery – Portraits of Women

Introduction

Portraiture and in particular portrait painting has long been a means of capturing the likeness or 'essence' of an individual. On display in this room are a group of prints, drawings and paintings that all depict images of women but in radically different ways. The room, and ideas around what constitutes a portrait, is brought right up to date with new sculptural works by two young artists based in Scotland, Lauren Gault and Lauren Printy Currie.

With works ranging from the 17th Century to the present day, the selection provides a snapshot of the various ways in which women have been depicted by mainly male artists over a nearly 400 year period. As well as displaying artistic developments through the use of different materials, and ways of capturing likeness, the works also illustrate some of the huge social changes that have happened for women. This is particularly obvious in the way the sitters' poses evolve, becoming more relaxed and less formal over time. The hairstyles, clothing and amount of nudity in each image also hint at the shift in attitudes.

The earliest work in the room, a portrait of Maria van Wassenaer Hanecops by Michiel Jansz van Mierevelt (painted 1612), depicts an older woman. Appearing in her finest clothing, complete with white ruffle collar, she holds a very stiff and formal pose that is typical of many works from this period. The work has been meticulously painted, with great care taken to capture every detail of the sitter. This provides a stark contrast with the lithograph by the British artist Henry Moore from the 19th Century. A standing female nude is seen from the side and Moore has exaggerated the model's roundness, reducing the form until we see only very basic elements - as is typical of the

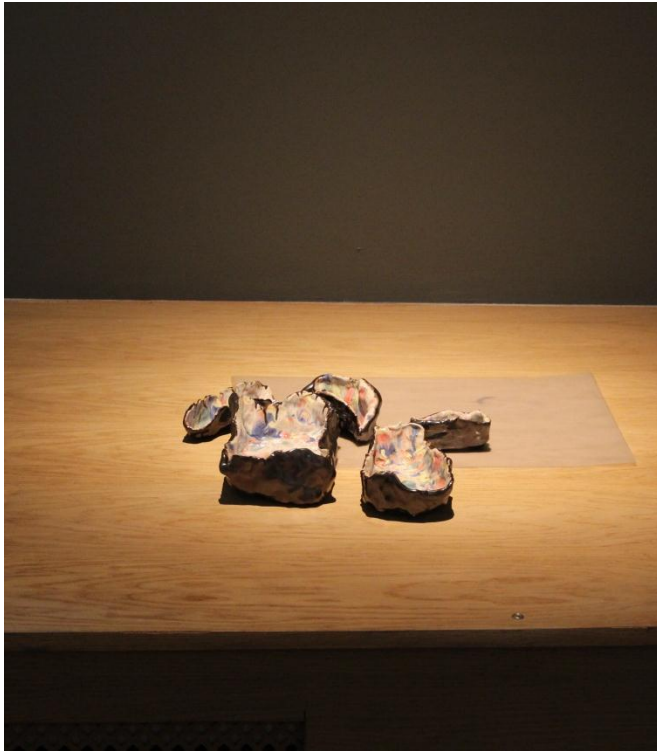
sculptor's style. The work is a sketch, and retains a sense of speed and informality.

Both of the contemporary artists on show have approached the concept of portraiture in a very different way to the other works in the room. Neither Gault nor Printy Currie has made a work that is representational or true to life instead they have used more abstract means to describe the female form and to pose questions about portraiture in general.

Labels



Please turn to your left to follow the labels in the correct order.



Lauren Gault (b. 1986)

**Your own rushing
blood (2)**

glazed ceramic, laminated
trace sheet, hair, 2014

Gault, whose work is also on display within the Still Life room, makes sculptures and installations using a variety of different materials and processes.

In *Your own rushing blood (2)* Gault has used clay to cast different parts of her body, the results of which are the impressions shown here. These impressions, of the artist's thigh, finger, elbow, knee and side of her hand, were then fired in a kiln and glazed. The glazes were specifically selected by Gault, a metallic grey for the external, and a watery blue for the inside, to create a boundary between the inner and outer parts of the ceramic. This colour boundary also alludes to the interior and exterior of our own bodies.

Shown alongside the five ceramic works is a print on laminated tracing paper. Produced on a scanner it bears the image of strands of the artist's hair. The print and sculptural elements combine to provide an abstract portrait of Gault; detailing parts of her body without allowing us the whole picture.

Working primarily in sculpture and installation - though previous works have also included elements of film, video and sound - Gault is interested in how an object or material can be inhabited by a process or have a human presence inflicted upon it. She

selects her materials not only for their physical properties, but also for their specific histories. Previous works have been composed of handmade, found, and natural elements, and the artist normally produces her work in response to a given space and context.

Gault was born in Belfast in 1986 and studied at Duncan of Jordanstone College of Art and Design in Dundee, graduating in 2008. She currently lives and works in Glasgow.



**Mary Henrietta Dering Curtois
(1854 - 1929)**

Portrait of the Artist's Mother

charcoal on paper, 1886

The Curtois family lived in Branston for many years where Mary's father was Rector. Mary studied at the Lincoln School of Art and then at the Académie Julian in Paris. Her painting of the Ruston Ward, Lincoln

County Hospital, also in the Usher Gallery collection, was exhibited at the Royal Academy and the Paris Salon. Mary's sister Ella Rose was a notable sculptor.

LCNUG : 1927/159

Bequeathed by the artist, 1929



Duncan Grant (1885 - 1978)

Angelica Garnett

charcoal and pencil on paper, 1957

Duncan Grant is best known for his association with the Bloomsbury Group. His reputation as a leading British artist became established between the Wars and he exhibited widely in England and abroad. This

portrait of his daughter (by Vanessa Bell), Angelica Garnett, is one of Grant's studies for the murals in the Russell Chantry at Lincoln Cathedral. In the finished mural she is seen standing with two other figures at the quayside.

LCNUG : 1991/12

Purchased from The Bloomsbury Workshop, London with the assistance of the V&A Purchase Grant Fund, the Pilgrim Trust and the Friends of Lincoln Museums and Art Gallery, 1991



George James Coates (1869 - 1930)

Girl's Head

watercolour on board, 19th Century

Coates was born in Melbourne, Australia, the son of a lithographer. He studied at North Melbourne

School of Art and the National Gallery Drawing School, Melbourne. In 1896 he won the Victorian Gold Medal and Travelling Scholarship and came to England the following year. He furthered his studies at the Académie Julian in Paris. Coates exhibited at the Paris Salon and the Royal Academy.

LCNUG : 1927/2247

Gift from Mrs. D. Coates, 1949



William Tom Warrener (1861 - 1934)

Leontine

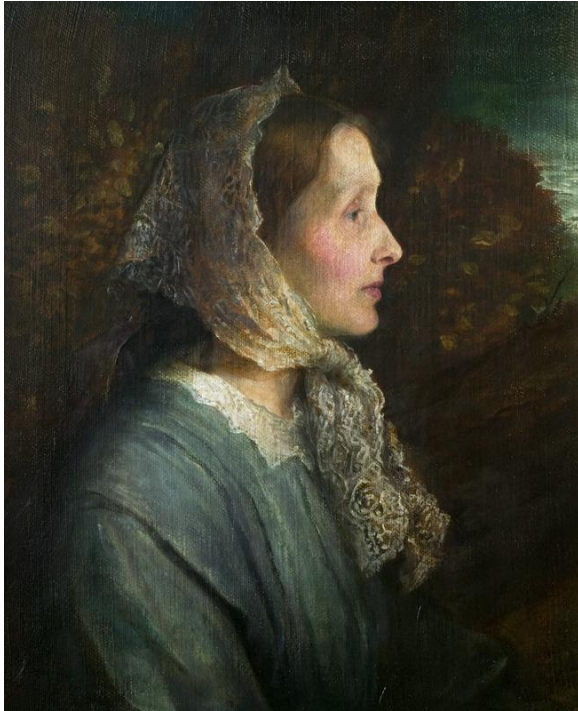
oil on canvas, 1890

William Tom Warrener was born in Lincoln and attended the Lincoln School of Art, leaving towards the end of 1884, having won a scholarship to the Slade School. It was after this that he moved to Paris and became close friends with Henri Toulouse-Lautrec.

Warrener's style changed, very much influenced by the French Impressionists and the gaiety of life in Paris and at the Moulin Rouge. Leontine was a model who posed for Warrener. Her possible theatrical background is hinted at by the poster for the *Theatre Renaissance* on the wall behind her.

LCNUG : 1993/1

Purchased from Mrs. Edna Hoult with the assistance of the V&A Purchase Grant Fund, the Heslam Trust and the Friends of Lincoln Museums and Art Gallery, 1993



**George Frederic Watts, OM
RA (1817 - 1904)**

Emily, Lady Tennyson

oil on canvas, 1862

Emily sat for this portrait, aged 49, as a surprise gift for her husband Alfred, Lord Tennyson. On its completion Emily wrote to Watts 'You are a subtle alchemist, a great magician'.

A few years later Watts painted Emily's sons, Hallam and Lionel, as a gift for Lord Tennyson.

Tennyson Research Centre PCF8B

Gift from the Tennyson family, 1961
Austin Garland (1887 - 1966)



William Tom Warrener (1861 - 1934)

Mary Ann Carlton

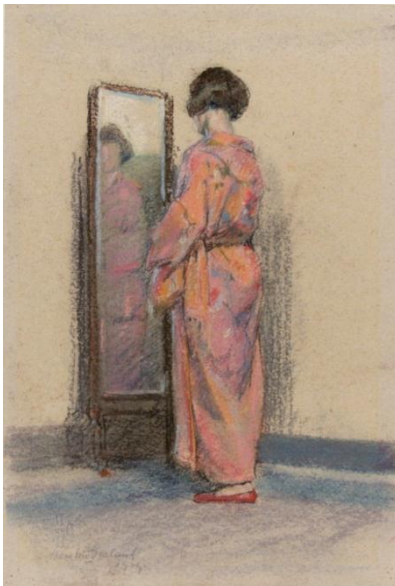
oil on canvas, 1883

Mary Ann Carlton was a pupil teacher at Bracebridge School, Lincoln from February 1883 to January 1887.

This portrait was painted at the school when Mary Ann was 16. In 1884 Warrener won the Queen's Prize in the National Art Examinations and the portrait was hung at South Kensington.

LCNUG : 1973/6

Gift from Mrs. A. Leggett (sitter's daughter), 1973



Austin Garland (1887 - 1966)

The Kimono

pastel on paper, 1929

Garland was Headmaster of the Lincoln School of Art between 1920 and 1947. He was born in Liverpool and trained at the Art School there before teaching at Dudley School of Art. Garland was a

painter and craftsman, and was Head when the School became part of the Technical College, where a wider range of subjects was taught.

In a 1936 article he said the students should be “taught to make things, and to bring artistic methods to bear upon the problems of everyday life”.

LCNUG : 1927/192

Gift from Sir Hickman B. Bacon, Bt., J.P., 1929



**William Tom Warrener
(1861 - 1934)**

Quadrille I

oil on canvas, 1890

A lively painting depicting the gaiety and colour of a Parisian nightclub. The bustling crowd is shown as a faceless mass, the

attention of the two ladies in the foreground being fixed on the dancers performing the Quadrille, a dance similar to the Can-Can, the hallmark black stockings being much in evidence. As Warrener spent more time with Henri Toulouse-Lautrec, he undoubtedly soaked up the colourful atmosphere of the Parisian nightlife as inspiration for his own work.

LCNUG : 1993/3

Purchased from Mrs. Edna Hoult with the assistance of the V&A Purchase Grant Fund, the Heslam Trust and the Friends of Lincoln Museums and Art Gallery, 1993



John Downton (1906 - 1991)

Child with Roses

tempera on brass, 1936

Downton was an artist, poet and philosopher from Kent. He was particularly known for his paintings depicting young girlhood and his technique, using tempera, reflected that of the Italian Old Masters.

LCNUG : 1997/7

Gift from The John Downton Trust, 1998



William Logsdail (1859 - 1944)

Portrait of Goldwynne

oil on canvas, 1935

Logsdail's portrait of his daughter entitled *An Early Victorian* won Portrait of the Year at the Royal Academy in 1907. This success led to many portrait commissions, including important sitters such as the Viscount Halifax and Lord and

Lady Curzon. Goldwynne, in this portrait, was the god-daughter of one of Logsdail's friends.

LCNUG : 2007/01

Gift from Goldwynne R. Jones, 2002



**Michiel Jansz. van Mierevelt
(1567 - 1641) RIGHT**

Maria Van Wassenaer
Hanecops

oil on board, 1612

From 1590 Mierevelt devoted himself entirely to the art of portraiture. In 1607 he was appointed official painter of the Stadholder Court of Mauritz, the

Prince of Orange-Nassau (1567-1625). This role emphasised his status as the most fashionable portrait painter of his day, with him receiving commissions not only from noble families of the Dutch Republic but also from visitors abroad.

Mierevelt's work comprises predominantly head and shoulder and half-length portraits, where the sitter is placed at an angle, with head and body in the same direction, against a monochrome background, so as not to distract the gaze. The eye is led towards the sitter's face through light accents revealed by details such as clothing.

LCNUG : 2008/6

Presented by Mrs Vivien Stapylton-Smith through The Art Fund, 2006



William Hilton (1786 - 1839)

**Portrait of Justina Hilton
(née Kent)**

oil on canvas, between 1828 and 1835

William Hilton married Justina Kent, daughter of the Rev. G.D. Kent, in February 1828 and they lived at Somerset House,

following Hilton's appointment as Keeper of the Royal Academy. They shared only 7 years together as following a short period of illness she died suddenly. It was discovered she suffered from water on the brain. Hilton had recently lost his mother and the death of his young wife was something from which he never really recovered.

LCNUG : 1927/2575

Gift from Sir Oswald B. Giles, 1963



**Lauren Printy Currie
(b. 1985)**

undoing dark green,
twisting to right

steel, inkjet print on
Somerset silk paper, inkjet
print on crepe de chine,
plaster, 2014

Undoing dark green, twisting to right is a new sculptural assemblage by Printy Currie, made specifically for this space. Bringing together a range of materials - fabric, plaster, paper and steel - it is an abstract work that alludes to the figure, and that takes much of its visual inspiration from other paintings in the room.

The title is taken from a written description of Charles Haslewood Shannon's work *Atalanta 1893* (on display nearby). The written description, which came from the Usher Collection database, gave details on the content of the image and action of the sitter.

A section of the Ronald Ossory Dunlop work *Portrait of a Woman* provides the source for Currie's digital print on paper. The print appears both on the ground, as well as rolled within the steel frame that is connected to the wall. In the original, Dunlop's sitter is reclining and holding her hands in her lap. Printy Currie's abstract of the painting enlarges the gestural brushstrokes of the original and flips and repeats sections.

The plaster element that sits on the ground bears a strong resemblance to the profile of the sitter in William Tom Warrener's work. The digitally printed fabric that rests atop this plaster profile takes its pattern from the ruff of Maria van Wassenaer Hanecops in the portrait by Michiel Jansz. van Mierevelt.

This clever combination of elements from several different paintings, which range in artistic style, medium and time periods, points to the varying ways in which likeness can be captured. It may also be a means of exploring the multifaceted nature of identity; there is no 'one' image of a woman, instead people are a combination of many differing parts.

Printy Currie uses a range of materials and processes in her artworks, and previous works have involved ceramics, prints, video, performance and drawing. She studied at Duncan of Jordanstone College of art and Design, graduating with a BA in Fine Art in 2008. She lives and works in Glasgow.



**Ronald Ossory Dunlop R.A.
(1894 - 1973)**

Portrait of a Woman

oil on canvas, 20th Century

In 1923 Dunlop founded the Emotionist Group of Artists and Writers. He painted “alla prima” meaning “at first”, a method whereby the picture is painted in one layer, dispensing with under-painting and retouching. Dunlop regularly exhibited with the London Group between 1929 and 1939 and he was praised for bringing fresh energy into this exhibiting society. He was however also accepted within the realms of the Royal Academy, which became more sympathetic to French-influenced art in the 1930s, and Dunlop became a full Academician in 1950. In his portraits of women his vigorous, expressionist handling makes him almost a precursor for Auerbach and Kossoff.

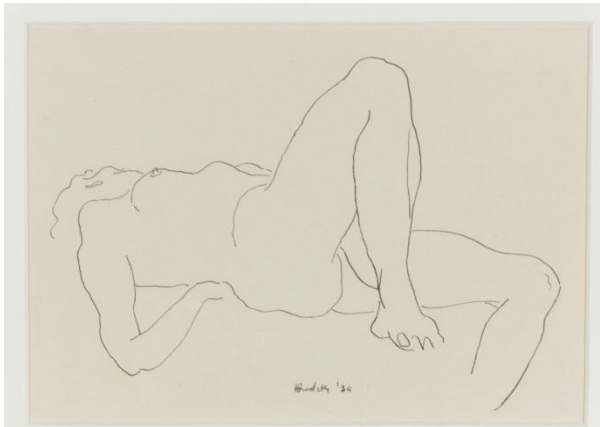
LCNUG : 1985/33

Bequeathed by Mrs. Dora M. Bond, 1985

Display Case

Willam Tom Warrener

Sketch Books



**Horace Brodzky
(1885 - 1969)**

Nude Study

ink on paper, 1934

Brodsky was born in Melbourne, Australia but moved to the USA and London for periods of his life. He wrote biographies of Henri Gaudier-Brzeska and Jules Pascin, and continued to write, publish and broadcast until his death. Brodsky's ink study of a nude captures the essence of the pose.

LCNUG : 1927/2353

Gift from The Contemporary Art Society, 1959



Henry Moore (1898 - 1987)

Standing Woman

lithograph on paper, 1973-4

Moore drew a series of lithographs inspired by W.H. Auden's poetry in 1973 and on

hearing of the poet's death that same year dedicated them to his memory. They were published in 1974 in a book *Selections from Poems by Auden: Lithographs by Henry Moore*. Henry Moore's remarkable images of stark, rolling hills and figures half emerging from darkness perfectly echo Auden's at once harrowing and passionate human landscape.

LCNUG : 2010/3

Part of the Alber Collection purchased with the assistance of the V&A Purchase Grant Fund; the Usher Gallery Trust; the Friends of Lincoln Museums and Art Gallery, 2009



**Charles Haslewood Shannon
(1863 - 1937)**

Atalanta

lithograph on paper, 1893

Atalanta in Greek myth was an Arcadian huntress and a favourite of the goddess Artemis. She is seen here removing her armour, her shield resting behind her. Shannon is

particularly known as one of the finest lithographic artists of the late 19th and early 20th Centuries. He favoured several themes, for instance figures on the sea shore, the bath house, swimmers, females preparing themselves for the day, and male and female nudes often feature. In his lithographs Shannon would often print different coloured versions of the same image. As well as the use of black ink, he favoured red/brown and dark green.

LCNUG : 1927/2201

Purchased from F.R. Meatyard, 1954



**Charles Haslewood Shannon
(1863 - 1937)**

Late Summer

lithograph on paper, 1917

LCNUG : 2011/1

Bequeathed by Mr C.P. Usher-Wilson,
2011



**Charles Haslewood Shannon
(1863 - 1937)**

The Ebb Tide

lithograph on paper, 1917

LCNUG : 2011/3

Bequeathed by Mr C.P. Usher-
Wilson, 2011