

# LUCIAN FREUD

IMMA COLLECTION FREUD PROJECT

IRISH MUSEUM OF MODERN ART

2016 - 2021

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information and resources  
for **students and teachers**



Lucien Freud  
*The Painter's Mother Reading, 1975*

Freud Centre, Irish Museum of Modern Art  
Royal Hospital Kilmainham, 2016 - 2017

# LUCIAN FREUD

## IMMA COLLECTION FREUD PROJECT

Irish Museum of Modern Art  
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**About the resources** These resources are intended to provide information to support students and teachers: in preparation for a visit; during a visit; and after a visit to the exhibition of work from the *IMMA Collection: Freud Project*.

These resources are not in any way comprehensive or exhaustive, but are intended to serve as a prompt for further thinking, discussion, research and making in response to Freud's work.

**About the IMMA Collection: Freud Project** The *IMMA Collection: Freud Project* comprises fifty paintings and works on paper by Lucien Freud on loan to IMMA's collection from several private collectors for five years.

The loan includes thirty paintings and twenty works on paper comprising nineteen large-scale etchings and one early drawing.

The *IMMA Collection: Freud Project* is the first time that IMMA has dedicated a series of galleries to a single collection for an extended period of time. It will be accompanied by a full programme of research, learning programmes, artists' commissions and related exhibitions.

Lucian Freud is an important and influential painter of the 20th century and this collection includes some of his most remarkable and memorable works. These works will be part of the IMMA Collection for the next five years and will encourage new thinking around the role and identity of the Collection.

These works are presented in a dedicated *Freud Centre* which was recently refurbished thanks to a grant from the Department of Arts, Heritage and the Gaeltacht.

'I paint people not because of what they are like, not exactly in spite of what they are like, but how they happen to be.'

Lucian Freud

- About the exhibition** This first exhibition of work from the *IMMA Collection: Freud Project* will feature the entire fifty works in the Collection and will be on view for a full year.
- Curation** The exhibition is curated by Christina Kennedy: Senior Curator: Head of Collections and Johanne Mullen, Collections Programmer.
- Layout** The exhibition is laid out across several rooms on three stories. The work is not presented chronologically and can be viewed in any order. Works are arranged to draw attention to styles, themes and subjects in Freud's work. For example, in room 4 on the First Floor, we see several works of the same subject, *Donegal Man*, including a preliminary unfinished sketch, which provide an insight into how Freud worked, building up the form from rough sketches.
- The exhibition includes all thirty paintings and twenty works on paper and also includes a number of photographs of Freud in his studio taken by the artist David Dawson who was Freud's assistant for twenty years.
- Lighting** The exhibition employs spotlights in the gallery spaces. Most of the prints and works on paper are displayed in the basement where the lighting is controlled using spotlights as the prints are very vulnerable to light.
- About the Artist** Lucian Michael Freud  
1922 - 2011
- Lucian Freud was born in Berlin, Germany, in 1922. His father, Ernst Freud, was an architect and his mother, Lucie Brasch, read classics at the University of Munich. Freud had an older brother Stephen and a younger brother Clement. His grandfather was Sigmund Freud, the founder of psychoanalysis.
- In 1933, when Freud was 10 years old, his family fled to England. Freud's family was Jewish and they left Germany due to increasing anti-Semitism as the Nazi party came to power. The family settled in London where Freud lived for the rest of his life.
- Freud studied briefly at The Central School of Arts and Crafts, London, and with Cedric Morris at the East Anglian School of Painting and Drawing, Dedham, Suffolk.

‘Freud’s resilient exploration as witness to those around him and to his own existence is fraught.’

Antony Gormley, artist

Freud was married twice, first to Kitty Garman and then to Caroline Blackwood. He had several children, many of whom feature in his work.

For more detailed biographical information, see pp. 20-21.

#### Freud's subjects - what Freud painted

While most of Freud's work comprises portraits and nudes, he also painted plants, animals, interiors, city scapes and still lifes.

Freud's large family were regular subjects of his work, such as his daughters Bella and Ester (*Bella and Ester*, 1987-88 room 2, ground floor); his mother (*The Painter's Mother Reading*, 1975 and *The Painter's Mother Resting 1*, 1976, room 1, ground floor); his daughter Rose and her family (*The Pearce Family*, 1998, room 2, ground floor) and his grandson (*Albie*, 2003-04, room 2, ground floor).

He also depicted friends and people he knew or who interested him, such as his solicitor (*Solicitor's Head*, 2003, basement) and doctor (*The Painter's Doctor*, 2006, basement). His preference was to paint in his studio, noting:

'I work with great difficulty from people I know well in rooms I know, where I have always worked - and even that doesn't always work' (Freud and Smee, 2006, p. 22).

Freud rarely undertook commissions. His painting of Queen Elizabeth (2000-2001) was not a commission but a request on his part.

#### Materials

Freud's main medium is **painting**, although drawing and etching are also important aspects of his work. Freud was technically experimental and used many materials over the course of his career including plywood, canvas, layout paper, Ingres paper, oil, charcoal, ink, watercolour, conté, pencil, chalk, varnish and even, early on, oil-based house paint.

**Drawing** was also an important feature of Freud's work: he used sketchbooks to make preliminary drawings. In his early work, his paintings were more concerned with the use of line to depict his subject; however, in his more mature work, where he used large brushes and worked on bigger canvases, the figure is depicted through form and light and shade rather than line.

'Lucian Freud's paintings have a directness that can border on cruelty. This intense observation relies on a cold eye. What is interesting to me is the amount of subjectivity that emerges from an approach that requires such a high level of detachment.'

**Etching**, was also a favoured medium which Freud used intermittently in his early career and returned to in the 1980s. As with his paintings, he often drew directly onto the etching plate while the model sat in front of him. In the basement gallery you will see a selection of Freud's etchings including an example of an etching plate.

**Methodology** Freud preferred to stand while painting, approaching his subject from different angles. This is evident in many of his paintings where the perspective varies in different parts of the painting (see *The Pearce Family*, 1998, room 2, ground floor). He often painted his subjects viewed frontally, at close range or from an oblique angle.

Freud always painted from life and many of his paintings required long poses over weeks and months. He required a considerable commitment on the part of his sitters. Many of his paintings feature people reading, lying on a couch or sleeping. One of his subjects, Sue Tilley, the subject of several paintings including *Benefit's Supervisor Sleeping*, 1995, describes how she went to his studio two to three days a week for several months to sit for one painting.

Freud preferred to paint in his studio using both daylight and artificial light. For his daytime paintings he used light from a windows including a roof window. Once a painting began during daylight he continued the sittings during daytime. Likewise if a painting was started at nighttime he continued the sittings at night, so that he might be working on several paintings at the same time. For his nighttime paintings he used very high wattage light bulbs.

**Influences** Freud did not acknowledge any overt influences from other artists on his work, noting 'My work is purely autobiographical. It's about myself and my surroundings'. However, he travelled to meet artists and to see exhibitions and also socialised with many artists and patrons. He was interested in the work of many artists including Frans Hals, Matthias Grunwald, Rembrandt van Rijn, Frans Hals, Gustave Courbet, Jean-Auguste-Dominique Ingres, Jean-Baptiste-Siméon Chardin, John Constable, Paul Cezanne.

Some influences can also be deduced from these artists and also from the work of his peers and friends including John Craxton, Graham Sutherland, and most notably Francis Bacon and Frank Auerbach, both of whom were figurative painters and friends of Freud.

There are also some similarities in his early work and that of artists such as Max Beckman and George Grosz associated with German Expressionism, and the later realist movement *Neue Sachlichkeit* (New Order), which was dominant in

Germany during the 1920s and 1930s. However, Freud denied such associations. We can also see similarities with Expressionism in his expressive brush work and, although his palette is more subdued, Freud uses colour to heighten expression and mood rather than to convey an exact representation of his subject.

**Style** Freud's style of painting evolved over time but he remained preoccupied with the figure throughout his career. His early work from the 1940s and 1950s was smaller, more linear and precise, characterised by a sharpness of outline and minuteness of detail reflecting his reliance on drawing. In his later work, he abandoned drawing, used larger canvases and changed from sable brushes (used for detailed work) to hogshair brushes (used for covering larger areas of paint) and also began using a palette knife which enabled him to apply the paint directly on the canvas in thick strokes known as impasto. In these works, the paintwork is more expressive where the palette knife and brushstrokes are visible on the canvas.

Freud's painting is referred to as realist and we can see some similarities with the work of artists associated with early realist styles such as Ingres (neoclassicism) and Courbet (realism). Freud's preference for figuration was at odds with the prevailing trends of abstraction and conceptual art in the 1950s, '60s and '70s. R. B. Kitaj coined the term 'London School' to refer to the work of a number of artists based in London in the 1950s whose work was concerned with the figure including Freud, Francis Bacon, Frank Auerbach and Leon Kossoff.

Freud's style of realism has little in common with other twentieth century styles of realism such as Social Realism (dominant in the United States in the 1930s) which was concerned with addressing social issues, and Socialist Realism (dominant in the Soviet Union from the 1920s until the end of the Cold War in 1989) which was politically motivated.

**Themes** There are many themes which can be explored in the context of this exhibition, the following are a few suggestions:

#### **The body**

Throughout Freud's career he was preoccupied with the body. As his painting developed his scrutiny of the body and its material conditions intensified: the texture and colour of skin, the form of muscle and sinew, but also the body's capacity to evoke mood and experience. Freud persisted in his depiction of the body in its fully corporeal form when figuration had become unfashionable. His fully fleshed-out figures reflect his fascination with the human form. His figures are often not in proportion, where some features such as the hands or the head are emphasised.

**The psychological**

Although Freud expressed no interest in his grandfather Sigmund Freud's theories of psychoanalysis, many associations have been made between his work and that of his grandfather with regard to their concern with understanding the psychological nature of the person. Freud's insistence on the person being present throughout the course of the painting and the length of time he took to complete a work suggest that painting was a way of getting to get to know his subject - the sitter - and a process of revealing his subject over time. Freud's style of realism has been described as 'psychologically penetrating,' concerned with getting under the skin of his subject. It could also be argued, as there is a similarity to his treatment of all his subjects, that his paintings reflect not so much an insight into his individual subjects but into how he sees his subjects and, in that regard, they could be seen as a reflection of himself.

**Portraiture**

Traditionally, artists were commissioned by patrons to paint portraits of the nobility. Freud rarely accepted commissions painting subjects of his choice whom he knew or who interested him. Many of Freud's works, even his paintings of plants, dogs and horses, can be described as portraits in that he evokes not just a representation of the subject but of their character.

**Animals**

Animals are a regular feature in Freud's paintings, either in their own right such as *A Filly*, 1970 (room 1, first floor), or in combination with other animals or humans such as *Double Portrait*, 1985-1986, which features Freud's friend Susanna with her dog, Joshua; *Triple Portrait*, 1987-1988 which features Susanna, Joshua and Freud's dog Pluto (both in room 2, ground floor) and *Guy with Speck*, 1980-1981 (Room 1, first floor). Freud was also interested in painting dead animals such as *Landscape with Bat*, 1980. He applied the same level of intense scrutiny and treatment both to his animal and human subjects.

**Freud's relationship with Ireland and Irish artists**

Freud was a regular visitor to Ireland in the 1940s and 1950s. He was acquainted with several Irish writers and artists including Brendan Behan, Patrick Kavanagh, John Montague and Patrick Swift. Over the course of the *IMMA Collection: Freud Project* we hope to explore the nature and extent of his relationship with Ireland: the influence of his work on subsequent generations of artists and the significance of his work in a contemporary context.

'I would like my portraits to be *of* the people, not *like* them.'

Lucian Freud, quoted in Gowling, 1982.





Artist	Lucien Freud
Title	<i>The Painter's Mother Reading</i> , 1975
Materials	Oil on Canvas
Dimensions	65.4 x 50.2 cm
Location	Room 1, Ground Floor

#### About the Artwork

This painting is one of a series of paintings of the artist's mother Lucie. After his father died, in 1970, Freud's mother became depressed and tried to commit suicide. 'To cheer her up,' Freud invited her to sit for him in his studio. Over several years, he painted his mother many times, including, *The Painter's Mother Reading* 1975; *The Painter's Mother Resting* 1, 1976 (both in Room 1, Ground Floor). 'Before then, I always avoided her because she was so intuitive that I felt my privacy was rather threatened' (Freud and Smee, 2006). His mother died in 1989 and his last work is a charcoal drawing of her on her deathbed, *The Painter's Mother Dead*, 1989.

This painting *The Painter's Mother Reading* 1975 is a typical but subdued example of Freud's mature style in terms of expressive brushwork, muted colours and the focused attention on the face.

His mother is reading his copy of the Egyptian Book, which was an important book for Freud. The loose leaf suggests movement but also that she is just 'leafing' through the book rather than reading attentively. She is lost in her own concerns. Freud talked about resisting his mother's attempt to 'make a connection' with him; yet, here he paints her with an averted gaze. He is observing her lost in her own thoughts

#### For Discussion

- What does this painting tell us about Freud's mother?
- What does this painting tell us about the artist's relationship with his mother?
- How is this subject framed?
- What is missing?
- Can you think of examples of paintings by other artists in a similar style?





Artist	Lucien Freud
Art Work	<i>The Pearce Family</i> , 1998
Materials	oil on canvas
Dimensions	142.2 x 101
Location	Room 2

**About the Artwork** This painting began as a portrait of Freud's daughter Rose Boyt and her husband Mark Pearce. Freud worked on paintings over a long period of time, often extending over months and years. As this painting developed, it was adapted to take account of changes in the family structure including the addition of the baby, the inclusion of the young boy and also Rose's pregnancy.

In this painting we can see evidence of Freud's use of multiple viewpoints so that some parts of the painting such as Mark's head and the young boy look as if they were painted from above, while other elements such as the figure of Rose look as if they have been painted straight on.

The flattening of the picture plane, in particular the floor, suggests the figures might slide off the canvas. However, this is avoided by the use of intersecting diagonal lines (one which traces the adults' heads and one which traces the children's heads) which echo the form of the space and structure the group portrait.

**For Discussion**

- What is happening in this painting?
- What is the mood of the painting?
- What does the way in which Freud has structured this painting tell us about the relationship between the figures?
- Many of Freud's portraits, even of his family members, were nudes. How does the clothed portrait differ from the 'nude portrait'?



Artist	Lucien Freud
Title	<i>Head of a Girl</i> , 1975
Materials	oil on canvas
Dimensions	50.8 x 40.6cm
Location	First Floor, Room 3

**The Art Work** This is a painting of Katy McEwen, a former student of the Slade school of Art where Freud taught for several years.

This painting is closely cropped, depicting only the head and shoulders. There is no background or foreground information, all of which draws attention to the face. The eyes are averted, looking down and not at the artist or the viewer, suggesting the sitter is deep in thought.

Despite a very subdued palette, Freud employs a range of warm and cool colours and lights and darks to create a sense of three-dimensional sculptural form. The form of the figure is suggested through the use of tone, light and shade and muted colours, rather than through the use of line. The paintwork is loose and expressive suggesting that the work was painted quickly; yet, this painting would have been painted slowly and deliberately over a period of time.

#### For Discussion

- What is the mood of the sitter?
- What does this painting tell us about the sitter and about Freud's relationship to the sitter?
- The pose suggests the sitter was painted from different angles: straight on and from above. What affect does this have on the painting and how we see it?



**Artist** Lucien Freud  
**Art Work** Reflection (Self-Portrait), 1985  
**Dimensions** 55.9 x 53.3cm  
**Location** Room 3, Ground Floor

**About the Artwork** Freud completed twenty-two self portraits during his lifetime. Many artists, most notably Rembrandt, whose work Freud admired, documented their own development and ageing process through the genre of the self-portrait.

In this painting, Freud used artificial light from above to create deep shadows and contrasting, angular planes of light. He enhanced this affect through his use of warm and cool colours which, although not naturalistic, generate a strong sense of the physicality and three-dimensionality of the figure. This is enhanced through his use of expressive brushwork.

This painting is entirely focused on the depiction of the face and head. While the figure is nude, we only see the head and shoulders; all other elements are outside the frame.

Although this is a self-portrait, and the figure is facing out from the picture frame, he does not look at the viewer. His eyes are slightly averted, looking downward to an unknown space beyond the picture from.

- For discussion**
- Why do you think Freud painted himself nude?
  - What is the expression on the artist's face?
  - What techniques did Freud use to achieve his affect?
  - How does Freud use light in this painting?
  - How does this self-portrait compare to his earlier self-portrait from 1949 (also in room 3, ground floor).
  - what does this self-portrait tell us about the artist?





<b>Artist</b>	Lucien Freud
<b>Art Work</b>	Guy and Speck, 1980-81
<b>Materials</b>	Oil on canvas
<b>Dimensions</b>	76.2 x 71.1 cm
<b>Location</b>	First Floor, Room 1

**About the Artwork** This is a portrait of Guy Hart, an antiques dealer and former jockey, who shared with Freud an interest in horse-racing. Guy has featured in several of Freud's paintings. Guy is holding onto Speck, a Jack Russell terrier, as he rests precariously half on his lap.

Freud was interested in the relationship between people and animals. Dogs feature in several of the works in the *IMMA Collection: Freud Project* such as *Double Portrait*, 1985-1986, (room 2, ground floor) a portrait of Susanna and her whippet Joshua; and *Triple Portrait*, 1987-88, room 2, ground floor) which features Susanna with Joshua and Freud's whippet Pluto. In his paintings, Freud gave animals the same level of attention and treatment as he did humans. This is a portrait of both Guy and Speck. Guy is looking directly at the viewer and, even though he is resting, Speck also keeps a watchful eye.

- For discussion**
- What is the relationship between Guy and Speck?
  - How does Freud reveal this relationship through the painting?
  - In many of Freud's paintings great attention is given to the head and hands of his subjects - why is this important, particularly in this painting?

**Questions for discussion**

these questions can be used to prompt discussion in response to individual works or the body of work as a whole

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Select a painting:

What do you first notice when you look at this painting?

What is the mood in this painting?

How is this mood evoked?

From what point of view was the artwork painted?

What other choices did the artist make?

How does the lighting effect the work?

What does the label accompanying the artwork tell you about the work?

Freud was very famous - a celebrity - and much is known about his life: his social life, his many partners, his famous grandfather. In what way does this knowledge influence how you look at and understand his work?

How is the subject framed or cropped?

In his later work, Freud used thick paint applied with large brushes and a palette knife - how does this effect his painting and the way the painting looks?

Freud always painted from life, insisting on very lengthy poses from his sitters. Why do you think it was important for him to work from life?

Freud painted many of his subjects in the nude - 'naked portraits' - why do you think he did this?

Can you think of other artists whose work is similar to, or who may have influenced, Freud?

During the 1950s and 1960s many artists turned to abstraction and conceptual art. Why do you think Freud persisted in painting the figure from life?

Ground Floor Gallery



**Room 1**

- 1. Lucian Freud  
 The Painter's Mother Reading, 1975
- 2. Lucian Freud  
 The Painter's Mother Resting I, 1976

- 3. Lucian Freud  
 The Pearce Family, 1998

**Room 2**

- 4. Lucian Freud  
 Triple Portrait, 1987 - 1988
- 5. Lucian Freud  
 Double Portrait, 1985 - 1986
- 6. Lucian Freud  
 Fred, 1985
- 7. Lucian Freud  
 Albie, 2003 - 2004
- 8. Lucian Freud  
 Bella and Esther, 1987 - 1988

**Room 3**

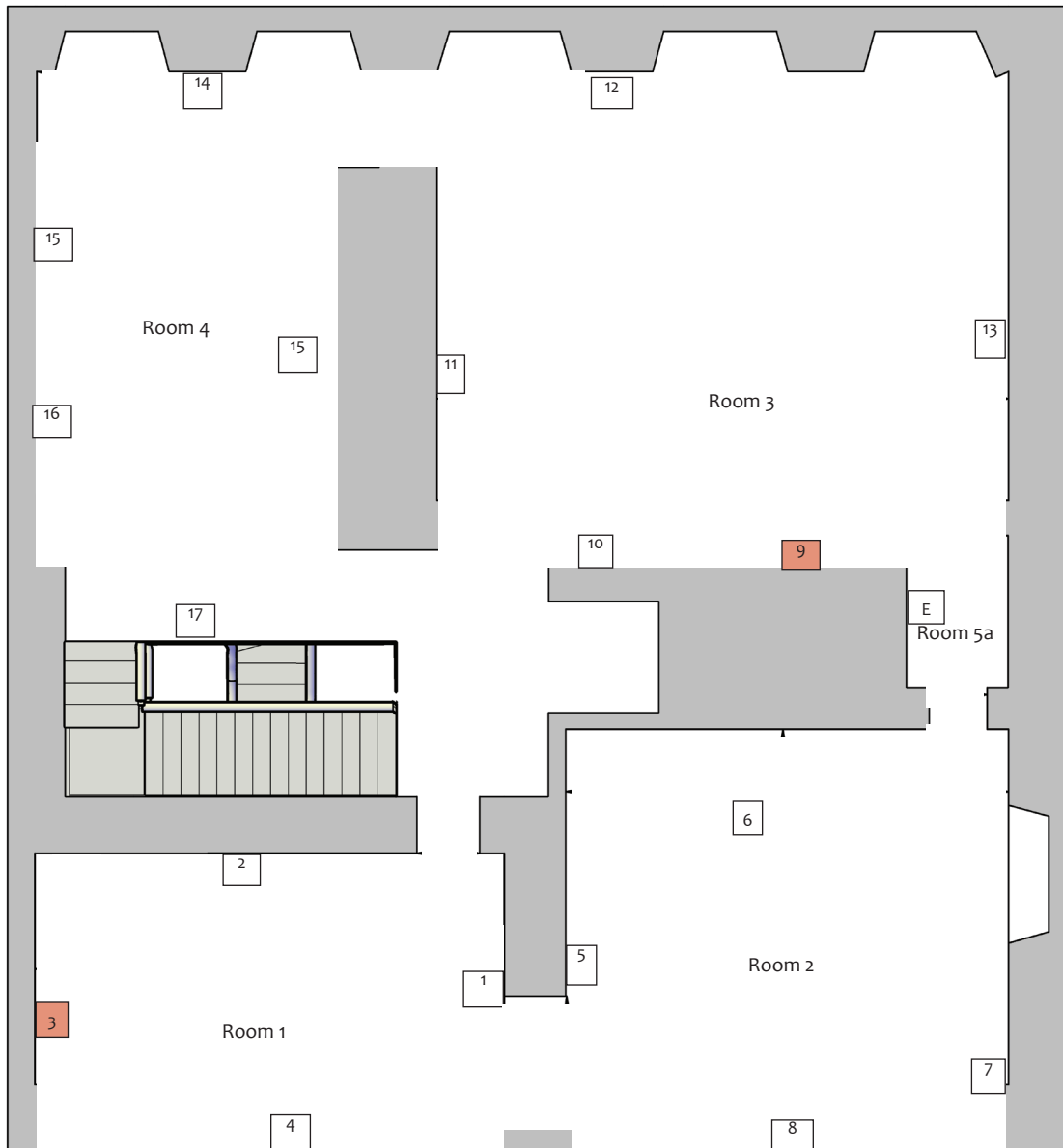
- 9. Lucian Freud  
 Self-Portrait, 1949
- 10. Lucian Freud  
 Reflection, (Self Portrait), 1985
- 11. Lucian Freud  
 Self-Portrait: Reflection, 1996  
 Etching
- 12. Lucian Freud  
 Two Irishmen in W11, 1984 - 1985

**Photographs**

- A. David Dawson  
 Mirrow in the Studio, 2004
- B. David Dawson  
 Working at Night, 2005
- C. David Dawson  
 Etching Plate for Eli, 2004
- D. David Dawson  
 Painter's Studio and Eli, 2006



First Floor Gallery



**Room 1**

1. Lucian Freud  
 Landscape with Bat, 1980

2. Lucian Freud  
 Man in a Check Cap, 1991

3. Lucian Freud  
 Guy and Speck, 1980 - 1981

4. Lucian Freud  
 A Filly, 1970

**Room 2**

5. Lucian Freud  
 Head of an Irishman, 1999

6. Lucian Freud  
 The Big Man, 1976 - 1977

7. Lucian Freud  
 Head of an Irishman, 1999  
 etching

8. Lucian Freud  
 Head of the Big Man, 1975

**Room 3**

9. Lucian Freud  
 Head of a Girl, 1975 - 1976

10. Lucian Freud  
 Head of a Young Irishman, 1999

11. Lucian Freud  
 Naked Portrait, Fragment, 2001

12. Lucian Freud  
 Annabel, 1990

13. Lucian Freud  
 Woman in a Butterfly Jersey, 1990-  
 1991

**Room 4**

14. Lucian Freud  
 Portrait of Christopher Bramham,  
 1989

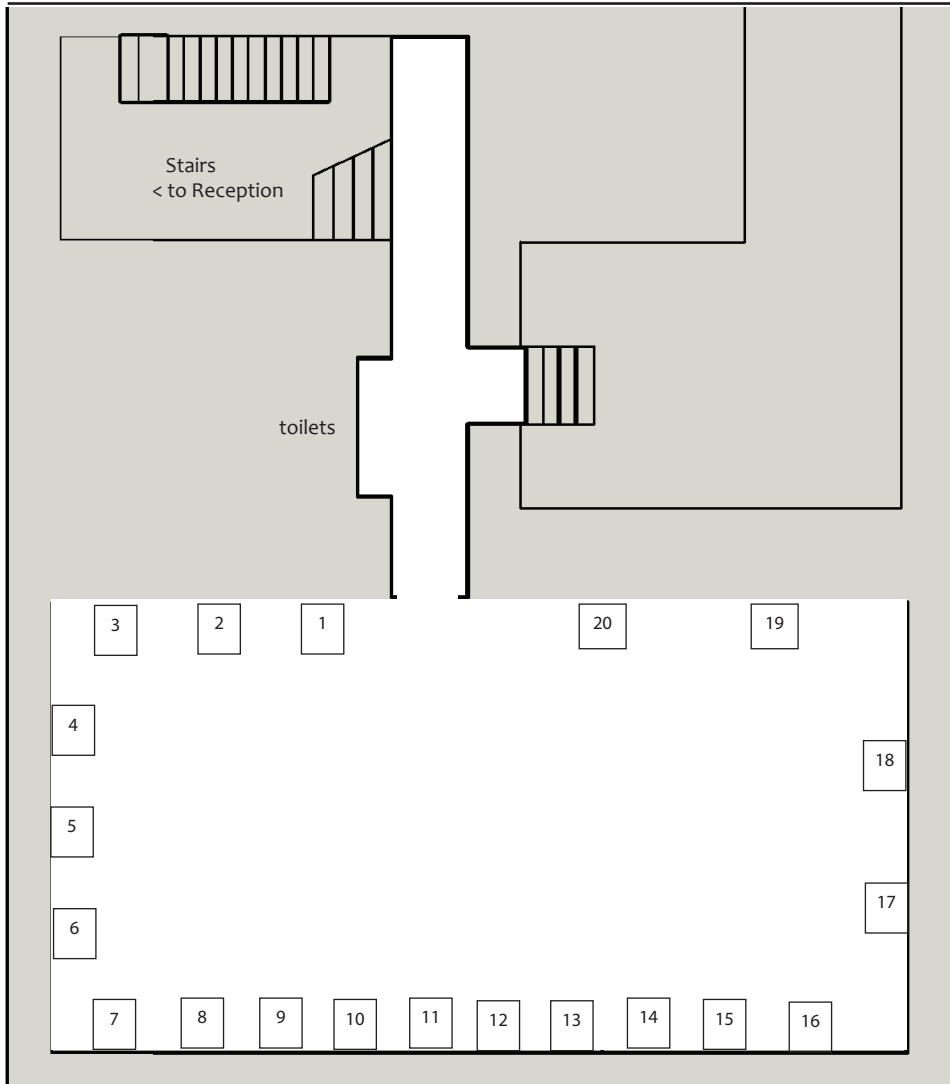
15. Lucian Freud  
 Donegal Man, Profile, 2007

16. Lucian Freud  
 Donegal Man, 2006

17. Lucian Freud  
 Portrait of Donegal Man, Fragment,  
 2006

18. Lucian Freud  
 Kai, 1991 - 1992

Basement Gallery



1. Lucian Freud  
After Constable's Elm, 2003

2. Lucian Freud  
After Chardin, 2000

3. Lucian Freud  
The Egyptian Book, 1994

4. Lucian Freud  
Before the Fourth, 2004

5. Lucian Freud  
David Dawson, 1998

6. Lucian Freud  
Four Figures, 1991

7. Lucian Freud  
Head of a Naked Girl, 2000

8. Donegal Man, 2007  
Etching, Edition A/P 1/12

9. Lucian Freud  
Portrait Head, 2005

10. Lucian Freud  
The New Yorker, 2006

11. Lucian Freud  
The Painter's Doctor, 2006

12. Lucian Freud  
Girl with Fuzzy Hair, 2004

13. Lucian Freud  
Susanna, 1996

14. Lucian Freud  
Portrait Head, 2001

15. Lucian Freud  
Head of Ali, 1999

16. Lucian Freud  
Solicitor's Head, 2003

17. Lucian Freud  
Bella in her Pluto T-Shirt, 1995

18. Lucian Freud  
Eli, 2002

19. Lucian Freud  
Painter's Garden, 2003 - 2004

20. Lucian Freud  
Loch Ness from Drumnadrocht, 1943

- Lucian Freud  
**Guy and Speck, 1980 - 1981**  
Oil on canvas  
76.2 x 71.1 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.17
- Lucian Freud  
**Portrait of Christopher Bramham, 1989**  
Oil on canvas  
31.7 x 27.2 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.18
- Lucian Freud  
**Annabel, 1990**  
Oil on canvas  
24.5 x 16.5 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.19
- Lucian Freud  
**Head of an Irishman, 1999**  
Oil on canvas  
82.5 x 72 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.20
- Lucian Freud  
**Head of a Young Irishman, 1999**  
Oil on canvas  
48.4 x 38.3 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.21
- Lucian Freud  
**Self-Portrait, 1949**  
Oil on canvas  
25 x 17 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.25
- Lucian Freud  
**Triple Portrait, 1987 - 1988**  
Oil on canvas  
21.5 x 25.5 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.26
- Lucian Freud  
**A Filly, 1970**  
Oil on canvas  
19 x 26.7 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.27
- Lucian Freud  
**Fred, 1985**  
Oil on canvas  
17.8 x 12 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.24
- Lucian Freud  
**Double Portrait, 1985 - 1986**  
Oil on canvas  
78.7 x 88.9 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.28
- Lucian Freud  
**The Big Man, 1976 - 1977**  
Oil on canvas  
91.4 x 91.4 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.32
- Lucian Freud  
**Naked Portrait, Fragment, 2001**  
Oil and charcoal on canvas  
137 x 106.5 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**Portrait of Donegal Man, Fragment, 2006**  
Oil and charcoal on canvas  
51 x 35 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**Man in a Check Cap, 1991**  
Oil on canvas  
61 x 45 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**Copper Etching Plate of 'Donegal Man', 2007**  
Copper  
45.1 x 37.5 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**Donegal Man, Profile, 2007**  
Oil on canvas  
52 x 40.5 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**Head of the Big Man, 1975**  
Oil on canvas  
41 x 27 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**Woman in a Butterfly Jersey, 1990 - 1991**  
Oil on canvas  
100.3 x 81.3 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**Bella and Esther, 1987 - 1988**  
Oil on canvas  
73.7 x 88.9 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**Kai, 1991 - 1992**  
Oil on canvas  
51.5 x 62 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.41
- Lucian Freud  
**Albie, 2003 - 2004**  
Oil on canvas  
36.8 x 30.5 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**The Pearce Family, 1998**  
Oil on canvas  
142.2 x 101 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**Reflection (Self-Portrait), 1985**  
Oil on canvas  
55.9 x 53.3 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**Landscape with Bat, 1980**  
Oil on canvas  
22.3 x 16.1 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection
- Lucian Freud  
**The Painter's Mother Resting I, 1976**  
Oil on canvas  
90.2 x 90.2 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**Head of a Girl, 1975 - 1976**

Oil on canvas  
50.8 x 40.6 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**The Painter's Mother Reading, 1975**

Oil on canvas  
65.4 x 50.2 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**Two Irishmen in W11, 1984 - 1985**

Oil on canvas  
172.7 x 142.2 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**Donegal Man, 2006**

Oil on canvas  
55.9 x 45.7 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

**Etchings and Works on Paper**

Lucian Freud

**The Painter's Doctor, 2006**

Etching, Edition A/P 5/12  
Plate size: 59.7 x 45.7 cm  
Sheet size: 77.5 x 61.5 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**After Constable's Elm, 2003**

Etching, Edition A/P 6/12  
Plate size: 31.1 x 24.1 cm  
Sheet size: 47.9 x 37.8 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.15

Lucian Freud

**Head of Ali, 1999**

Etching, Edition A/P 5/12  
Plate size: 59.9 x 43.2 cm  
Sheet size: 75.7 x 57.5 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.14

Lucian Freud

**Solicitor's Head, 2003**

Etching, Edition A/P 3/12  
Plate size: 36.7 x 27.8 cm  
Sheet size: 59.1 x 48.3 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.11

Lucian Freud

**Portrait Head, 2001**

Etching, Edition A/P 3/12  
Plate size: 59.7 x 46.2 cm  
Sheet size: 72.4 x 57.1 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.12

Lucian Freud

**Head of a Naked Girl, 2000**

Etching, Edition Proof  
Plate size: 38 x 38 cm  
Sheet size: 59 x 57.2 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.10

Lucian Freud

**Four Figures, 1991**

Etching, Edition 29/30  
Plate size: 59.5 x 86 cm  
Sheet size: 68 x 94 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.9

Lucian Freud

**Portrait Head, 2005**

Etching, Edition A/P 12/12  
Plate size: 40 x 31.8 cm  
Sheet size: 61.5 x 50.8 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.8

Lucian Freud

**The Egyptian Book, 1994**

Etching, Edition A/P 8/12  
Plate size: 29.8 x 29.8 cm  
Sheet size: 46.4 x 42.5 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.7

Lucian Freud

**Before the Fourth, 2004**

Etching, Edition A/P 10/12  
Plate size: 34.5 x 42.9 cm  
Sheet size: 57.3 x 66 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.6

Lucian Freud

**Eli, 2002**

Etching, Edition Proof  
Plate size: 66 x 85.1 cm  
Sheet size: 77.3 x 95.6 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**Donegal Man, 2007**

Etching, Edition A/P 1/12  
Plate size: 45.1 x 37.5 cm  
Sheet size: 66.7 x 57.8 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**Susanna, 1996**

Etching, Edition Trial Proof  
Plate size: 29.9 x 29.9 cm  
Sheet size: 49.9 x 49.9 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**The New Yorker, 2006**

Etching, Edition A/P 2/12  
Plate size: 37.5 x 37.5 cm  
Sheet size: 64.5 x 56.9 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**Girl with Fuzzy Hair, 2004**

Etching, Edition 43/46  
Plate size: 31.7 x 29.5 cm  
Sheet size: 65.7 x 49.8 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**After Chardin, 2000**

Etching, Edition A/P 1/12  
Plate size: 59.6 x 73.4 cm  
Sheet size: 77.2 x 96.5 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.49

Lucian Freud

**Head of an Irishman, 1999**

Etching, Edition A/P 11/12  
Plate size: 74.3 x 56.5 cm  
Sheet size: 97.2 x 78.1 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**Painter's Garden, 2003 - 2004**

Etching, Edition Proof 2  
Plate size: 63.5 x 86.8 cm  
Sheet size: 77.5 x 100.1 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.47

Lucian Freud

**David Dawson, 1998**

Etching, Edition A/P 7/12  
Plate size: 59.7 x 42.9 cm  
Sheet size: 75.7 x 57.7 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**Bella in her Pluto T-Shirt, 1995**

Etching, Edition A/P 3/12  
Plate size: 68 x 59.2 cm  
Sheet size: 83.2 x 71.4 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**Self-Portrait: Reflection, 1996**

Etching, Edition A/P 2/12  
Plate size: 59.4 x 43 cm  
Sheet size: 88 x 70.2 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Lucian Freud

**Loch Ness from Drumnadrochit, 1943**

Pen and ink on paper  
39.7 x 45.4 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection

Jacob Epstein

**Portrait of Lucian Freud, 1947**

Bronze  
51.5 x 31 x 26 cm  
Collection Irish Museum of Modern Art  
On Loan, Private Collection  
EX.2016.1.52

David Dawson

**Working at Night, 2005**

Chromogenic print  
39 x 58.5 cm  
Collection Irish Museum of Modern Art  
On Loan, Courtesy Hazlitt Holland-Hibbert

David Dawson

**Painting of Ria almost finished, 2007**

Chromogenic print  
39.5 x 59 cm  
Collection Irish Museum of Modern Art  
On Loan, Courtesy Hazlitt Holland-Hibbert

**1922** Lucian Freud is born 8 December in Berlin. His father is Ernst Freud, an architect and the youngest son of Sigmund Freud. His mother, Lucie Brasch, has read Classics at the University of Munich and is the daughter of a grain merchant.<sup>1</sup> His grandfather is Sigmund Freud.

**1933** The family emigrate to London after Hitler becomes Chancellor. Lucian attends Dartington Hall, Devon, and Bryanston School in Dorset.

**1939** Becomes a naturalised British subject.

**1939-1942** Leaves The Central School of Arts and Crafts, London, after a brief stay, to study under Cedric Morris at the East Anglian School of Painting and Drawing, Dedham, Suffolk. Meets Stephen Spender, poet and novelist, whose book, *The Backward Son* (1940), Freud illustrates.

**1940** Cyril Connolly publishes a self-portrait drawing by Freud in *Horizon* magazine.

**1942** Takes a studio in Abercorn Place, St. John's Wood, paid for by Peter Watson, a wealthy patron.

**1943** While holidaying at the Drumnadrochit Hotel with art school friends, Bettina Shaw-Lawrence and Nigel MacDonald, Freud completes the highly detailed drawing *Loch Ness from Drumnadrochit*.<sup>2</sup> Returning to London he takes rooms in Delamere Terrace, Paddington, a rundown area. Locals call him "Lu the Painter".<sup>3</sup>

**1944** First one-man show at the Alex Reid and Lefevre Gallery. Graham Sutherland introduces Freud to Francis Bacon, with whom he forms a long and close friendship.

**1945** Visits the Scilly Isles. *Woman with a Tulip* (1945) and *Woman with a Daffodil* (1945) depict Lorna Wishart, the first person Lucian "is really caught up with".<sup>4</sup>

**1946** Joins the London Gallery. Spends two months in Paris where he meets Picasso and Giacometti. Freud makes his first etchings in Paris. Joins John Craxton on the Greek island of Poros where he remains for five months.

**1948** Marries Kitty Garman. They move to Clifton Hill, Maida Vale. Freud is inspired by the 1948 Jack B. Yeats exhibition at the Tate and visits Connemara with Ann Dunn.<sup>5</sup> He is in Dublin in the late forties and early fifties with Kitty, taking rooms off Lower Baggot Street.<sup>6</sup> Freud is close to the painter Patrick Swift, whose studio he sometimes shares.<sup>7</sup>

**1949** William Coldstream invites Freud to be a visiting tutor at the Slade School of Art. Now

father to Annie, the artist paints *Self-Portrait* (1949).

**1950** Joins the Hanover Gallery.

**1951** Wins an award from the Arts Council for Interior in Paddington (1951).

**1952** Elopes to Paris with Caroline Blackwood.

**1953** Marries Caroline. Takes a house in Dean Street, Soho.<sup>8</sup>

**1954** With Francis Bacon and Ben Nicholson, represents Britain at the 27th Venice Biennale. *Some Thoughts on Painting* by Lucian Freud is published in *Encounter* magazine. In Paris, he paints *Hotel Bedroom* (1954), a troubled self-portrait with Caroline. After this he never sits down to paint again.<sup>9</sup> He also exchanges sable brushes for hogs hair.

**1955** Meets the painter Frank Auerbach, with whom he forms an enduring friendship. With Caroline, spends Christmas at Luggala in Co. Wicklow and renews his acquaintance with Brendan Behan.<sup>10</sup>

**1958** Joins Marlborough Fine Art.

**1959** Paints *Woman Smiling*, an important transitional work. The model is Suzy Boyt. Meets Bernardine Coverley in Soho. She is the model for *Pregnant Girl* (1960-1961), another key work in Freud's transition from a reliance on drawing to a more painterly concentration on form. An early naked portrait is of his daughter Annie; *Naked Child Laughing* (1963).

**1960-1961** Makes several trips to Europe: to the Musée Unterlinden at Colmar, Alsace, to see the *Isenheim Altarpiece* (1512-1516), by Matthias Grünewald, with its unflinching depiction of the Crucifixion. Also visits the Musée Ingres at Montauban, and the Musée Fabre at Montpellier for the *Courbets*, in particular *Les Baigneuses* (1853).<sup>11</sup>

**1962** Moves to Clarendon Crescent, Paddington. Travels to Haarlem, Netherlands, for a Frans Hals exhibition.<sup>12</sup> Stays at Lismore Castle, Co. Waterford several times during the 1960s, as a guest of the Duke and Duchess of Devonshire, whom he also painted. These visits continue in the 1970s and 1980s.<sup>13</sup>

**1967** Moves to Gloucester Terrace, Paddington. Freud continues to develop his concept of the naked portrait in the late sixties with a series of a beautiful blonde model. Visits the Ingres centennial exhibition in Paris.<sup>14</sup>

**1970** Paints *A Filly* (1970), depicting a horse he briefly owns. Lucian's father, Ernst, dies.

**1972** Moves to Thorngate Road, Maida Vale. His mother, Lucie, begins to sit for an ongoing series which will include *The Painter's Mother Reading* (1975) and *The Painter's Mother Resting I* (1976). Freud leaves Marlborough Fine Art with his dealer James Kirkman and joins the Anthony d'Offay Gallery.

**1974** First retrospective at the Hayward Gallery, London and touring.

**1975** Begins to use Cremnitz white, a lead white with body and texture. Completes *Head of a Girl* (1975-1976), and *Head of the Big Man*, the first painting in a key series. Freud comments: "He'd sit and sit six or seven hours at a stretch; he wouldn't even rest. When he was 17 he was very ill (had to be in a sanatorium for a year or more) and ever since then, he says, 'walking down a road, sitting in a chair, has been a pleasure to me.' He's got a philosophical nature."<sup>15</sup>

**1976** R.B. Kitaj curates an exhibition for the Arts Council at the Hayward Gallery: *The Human Clay*. In his essay for the catalogue, Kitaj uses the term "School of London" which becomes associated with the painters Michael Andrews, Frank Auerbach, Francis Bacon, Lucian Freud, Leon Kossoff, and himself.<sup>16</sup>

**1977** Moves to Holland Park, but keeps a studio in Notting Hill.

**1981-1983** *Large Interior, W11* (after Watteau) is Freud's most monumental work to date. Suzy Boyt, mother of four of Freud's children, sits to the right of her son Kai. Celia Paul, future mother of the artist's son Frank (born 1984) is on the far left. The artist's daughter Bella and a young sitter named Star complete the modern *Commedia dell'arte* (c. 1712), inspired by Jean Antoine Watteau's *Pierrot Content* (c. 1712).

**1982** Takes up etching again after a gap of more than thirty years.

**1983** Appointed Companion of Honour. Leaves Anthony d'Offay Gallery. James Kirkman continues to be his agent.

**1984-1985** Other iconic works include the final paintings of Freud's mother, and *Reflection (Self-Portrait)* (1985). *Double Portrait* (1985-1986), *Two Irishmen in W11* (1984-1985), *Painter and Model* (1986-1987). Bella and Esther (1987-1988) continue this rich vein.

**1987** Selects *The Artist's Eye* exhibition at the National Gallery, London.

**1989** Freud draws his mother for the last time. She dies aged 93.



**1990-1991** Through his art dealer, James Kirkman, meets the painter and photographer David Dawson. He will be Freud's assistant, friend, and one of his most consistent sitters. Leigh Bowery, the performance artist, becomes the model for another renowned series, cut short by Bowery's early death in 1994. The etching *Four Figures* (1991) portrays Leigh reclining naked alongside a separate drawing of Lucian's daughter Ib with her baby daughter Alice and the artist Cerith Wyn Evans.

**1992** Joins Acquavella Galleries, New York.

**1993** Awarded the Order of Merit. Paints Bowery's friend and biographer Sue Tilley, whose job title Benefits Supervisor is the title for two of her monumental naked portraits. Completes a full-length naked self-portrait.

**1994** After two paintings of the same subject, completes an etching, *The Egyptian Book* (1994). The book depicted is J. H. Breasted's *Geschichte Aegyptens*, (pub. Phaidon 1936). Received as a gift at the age of seventeen, it is a treasured resource throughout the artist's life.

**1995-1999** Continues to produce some of his finest etchings throughout the 1990s: *Bella in her Pluto T-Shirt* (1995) with its extraordinary level of detail and texture; *17 Self-Portrait: Reflection* (1996), *David Dawson* (1998) and *Head of Ali* (1999), the artist's son. *The Pearce Family* (1998) is an ambitious set piece of the artist's daughter, Rose, with her husband and family.

**1999** The young son from *Two Irishmen in W11* sits again for his portrait in *Head of an Irishman* (1999) and for an etching with the same title. His brother is depicted in *Head of a Young Irishman* (1999).

**2000** Contributes to an exhibition entitled *Encounters* at the National Gallery, London. The result is two paintings and two etchings inspired by Chardin's *The Young Schoolmistress* (c. 1736). All are made by night in front of the Chardin in the National Portrait Gallery.<sup>18</sup> David Dawson begins his extensive series of photographic portraits of Lucian Freud.

**2001** Completes *Portrait of the Queen*, which is donated to the Royal Collection.

**2002** Selects Constable for the Grand Palais, Paris. The etching *After Constable's Elm* (2003) is inspired by a small work at the V&A, *Study of the Trunk of an Elm Tree* (c. 1821) which Freud has admired for many years. His earlier *Naked Portrait Standing* (1999-2000), is also inspired by Constable's *Study. Head of a Naked Girl* (2000), is from the same series.

**2003-2004** Meets the Brighton lawyer Marilyn Gurland who is the model for *Naked Solicitor* (2003) and *Solicitor's Head* (2003). Completes *Albie* (2003-2004), an affectionate portrait of his grandson, Albie Morrissey. The National Portrait Gallery, London, hosts a show of David Dawson's photographs of Lucian.

**2004-2005** Martin Gayford, art critic and friend, is the subject of *Man in a Blue Scarf* and an etching, *Portrait Head* (2005). The Painter *Surprised by a Naked Admirer* is executed; one of his wittiest self-portraits.

**2006** Completes *Eli and David* (2005-2006). Continues his series of male heads with a painting and an etching of his New York art dealer William Acquavella, *The New Yorker* (2006). An old friend of Lucian's, Andrew Parker Bowles, *The Brigadier* (2003-2004), introduces a new sitter: *Donegal Man* (2006). Freud completes an etching of the same sitter in 2007.

**2007** Catherine Lampert curates a retrospective of Lucian Freud's work at IMMA. Freud continues to work from family and close friends as well as new models such as Ria Kirby: *Ria, Naked Portrait* (2006-2007). Paints *Donegal Man, Profile* (2007).

**2008** The restaurateur Sally Clarke sits for her portrait.

**2011** The artist Perienne Christian is the model for a late naked portrait.

**20th July 2011** Lucian Freud dies. His final painting remains on the easel unfinished: *Portrait of the Hound*, a double portrait of David Dawson and his dog, Eli.

**9 February 2012** A major exhibition of his work opens in the National Portrait Gallery, London; moving to the Modern Art Museum of Fort Worth, Texas in July.

**17 February 2012** The Blain|Southern gallery in London unveils *Lucian Freud: Drawings*, the most comprehensive survey ever of Freud's works on paper, moving to Acquavella Galleries, New York in April.

## ENDNOTES

- 1 'Freud at the Correr: 50 Years', William Feaver, (Electa, Milan, 2005), p.34.
- 2 'Lucian Freud on Paper' Introduction by Sebastian Smee © 2008, with an essay by Richard Calvocoressi, (Jonathan Cape, London, 2008), p. 7.
- 3 'Lucian Freud', William Feaver, (Rizzoli, New York, 2007), p. 7.
- 4 'Lucian Freud', Lawrence Gowing, 1982), p. 29.
- 5 'Lucian Freud, Prophet of Discomfort', Mic Moroney, (Irish Arts Review, Summer, 2007), p. 82.
- 6 'Lucian Freud', Catherine Lampert, (Irish Museum of Modern Art, Dublin, 2007), p. 43.
- 7 Moroney, op. cit. p. 82.
- 8 'Dangerous Muse, A Life of Caroline Blackwood', Nancy Schoenberger, (Weidenfeld & Nicolson, 2001; Phoenix, London, 2002), p. 94.
- 9 Gowing, op. cit., p. 136.
- 10 Schoenberger, op. cit., p 95.
- 11 Feaver, op. cit., (2005), p.35.
- 12 Ibid., p. 35.
- 13 Telephone conversation, 7.9.16, with Denis Nevin, Butler, Lismore Castle, Co. Waterford.
- 14 'Lucian Freud: Painting People' Chronology by Rosie Broadley, (National Portrait Gallery, London, 2012), p. 26.
- 15 Feaver, op. cit. (2005), p. 36.
- 16 <http://www.db-artmag.com/archiv/04/e/thema-london-humanclay.html>
- 17 *The Painter's Etchings*, Starr Figura, (Museum of Modern Art, New York, 2007), p. 31.
- 18 Broadley, op. cit. (NPG, 2012), p. 32.

**Mapping the exhibition**

Use the floor plan to map out the exhibition indicating the following:

<p><b>Exhibition Space</b>          What kind of exhibition space is it – new, old, renovated, etc.?           How many rooms and floors does the exhibition comprise?</p>	
<p><b>Display</b>          How are the art works displayed?           What is the layout of the exhibition?           Describe the spaces of the exhibition?           Is there a theme/s to the exhibition?</p>	
<p>How is/are the theme/s presented throughout the exhibition?   <b>Access</b>          How do visitors find their way through the exhibition?</p>	
<p>Is it possible to get close to the artworks?           Are there any obstacles to getting around the spaces?          Consider the following in terms of access: space, lighting, information.</p>	
<p><b>Seating</b>          Is there seating for visitors to sit and rest and/or contemplate the works?           What kind of seating is available?</p>	
<p>Where is it situated?   <b>Lighting</b>          What kind of lighting is used in the exhibition – daylight, artificial, bright, low, spotlight, theatrical?</p>	
<p>What are the effects of the lighting?   <b>Information, Reading and Resource Material</b>          What kinds of information, reading and resource material about the exhibition are available in the gallery spaces, at the reception desk, on the website, over the phone, etc.?           Are there labels and/or wall texts, gallery guides, guided tours, etc.?   <b>Security</b>          What are the security issues for this exhibition?</p>	

### Suggestions for teachers

Provide time for the students to look at and become familiar with the art works.

With this exhibition, if possible, try to provide an opportunity for the students to look at the art works before they learn about the context of the works, so that they can consider how the context influences how we look at such work.

Provide factual and contextual information about the artist, the exhibition and the art works.

Try to facilitate a discussion that takes account of the student's observations and impressions.

Encourage students to:

- o spend some time looking at the art works before beginning a discussion
- o make visual and written notes about the exhibition
- o discuss their impressions and observations
- o support their impressions and observations with examples
- o think about the materials and techniques the artist uses in his/her work
- o make comparisons with other artists and art works
- o identify aspects of the exhibition they consider successful and unsuccessful
- o Research the artist and the exhibition:
  - consider the broader context of the artist's work: the cultural context such as literature, film, music and popular cultural references; the social/political/historical/cultural context.

**Further reading and resources**

Dr. Virginia Button, *Lucian Freud*, Tate Publishing, London, 2015.  
 Geordie Greig, *Breakfast with Lucian: A Portrait of the Artist*, Vintage, London, 2015.  
 David Dawson, *A Painter's Progress: A Portrait of Lucian Freud*, Knopf, 2014.  
 Sabine Haag and Jasper Sharp, *Lucian Freud*, Kunsthistorisches Museum, Vienna, 2013.  
 Sarah Howgate, *Lucian Freud Portraits*, National Portrait Gallery, London, 2012.  
 Martin Gayford, *Man with a Blue Scarf: On Sitting for a Portrait by Lucian Freud*, Thames & Hudson, London, 2010.  
 Cecile Debray, *Lucian Freud: L'Atelier*, Centre Pompidou, Paris, 2010.  
 Sebastian Smee and Richard Calvocoressi, *Lucian Freud on Paper*, Jonathan Cape, London, 2008.  
 Catherine Lampert, *Lucian Freud*, Irish Museum of Modern Art, Dublin, 2007.  
 Starr Figura, *Lucian Freud: The Painter's Etchings*, The Museum of Modern Art, New York, 2007.  
 Lucian Freud and Sebastian Smee, *Freud at Work*, Photographs by Bruce Bernard and David Dawson, Knopf, New York, 2006.  
 William Feaver, *Lucian Freud*, Rizzoli, New York, 2007  
 Bruce Bernard and Derek Birdsall (Editors), *Lucian Freud*, Jonathan Cape, London 1996.  
 Catherine Lampert, *Lucian Freud: recent work*, Whitechapel Art Gallery 1993.  
 Robert Hughes, *Lucian Freud: Paintings*, Thames and Hudson, London 1988.  
 Lawrence Gowing, *Lucian Freud*, Thames and Hudson, London 1982.

**Web resources**

2002 exhibition at Tate Britain including a room guide  
[www.tate.org.uk/art/artists/lucian-freud-1120](http://www.tate.org.uk/art/artists/lucian-freud-1120)

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# Notes