

reclining performance artist, Leigh Bowery, the subject of a number of extraordinary paintings by Freud, the artist's daughter Isobel Boyt, known as Ib, baby Alice and artist Cerith Wyn Evans. The distinctively modelled jawline of *Portrait Head* (2001) appears in several paintings around this time including *Naked Portrait*, *Fragment* (2001) in this exhibition.

Freud's fondness for double portraits resulted in *Before the Fourth* (2004), an etching, and a painting, *Expecting the Fourth*, completed in 2005. Both show Freud's fascination with the pregnant female form.

The close friend who sat for *Susanna* (1996), is the subject of a series of small scale, intimate portraits in oils, over a period of twenty years, two of which are in this exhibition. A young Camberwell student gave up her part-time job in a shop to sit for Freud as *Girl with Fuzzy Hair* (2004), each curl delicately delineated. *Bella in her Pluto T-Shirt* (1995), shows a mastery of texture and detail. Included in these strong female portraits is a Brighton solicitor who wrote to Freud asking why he had never painted a black woman. The result was a naked portrait in oils and the etching *Solicitor's Head* (2003).

Freud's whippet *Eli* (2002), like Pluto before him, is the star of many canvases as well as this etching. Freud's studio assistant David Dawson is another consistent model, and one of the artist's most trusted friends, who chronicled the life of the studio through photographs. Here he appears in the etching *David Dawson* (1998).

Head of an Irishman (1999), belongs to the series of the son of the Big Man. Another fine male head is of the artist's son Alex Boyt, *Head of Ali* (1999). *The Painter's Doctor* (2006) was a profound thank you to Lucian's physician for his care of

Freud during a serious illness in 2005. Freud's Manhattan based gallerist sat for a portrait painting and etching *The New Yorker* (2006).

The subject of *The Egyptian Book* (1994), was a present to Freud when he was seventeen from his father, Ernst. J.H Breasted's *History of Egypt*, (pub. 1936), and was always in the artist's studio.

In 2000 the artist completed a painting of a girl's torso inspired by *Constable's Study of the trunk of an Elm tree* (c.1821). From the same model there evolved a small series of etchings including *Head of a Naked Girl* (2000). *After Constable's Elm* (2003) is more obviously based on Constable's Study. The 19th century master of English landscape painting also comes to mind when viewing the riot of vegetation in *The Painter's Garden* (2003-2004).

Freud said that the most beautiful ear in art belongs to Jean-Siméon Chardin's *The Young Schoolmistress* (1735-1736), in the National Gallery. His series inspired by this work includes the etching *After Chardin* (2000).

The art critic Martin Gayford sat for a painting and this etching. In his insightful book *Man with a Blue Scarf* (2004) Gayford writes of the experience of sitting for Freud.

The exhibition is accompanied by a full colour publication which is available at the IMMA bookshop.

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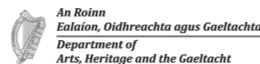
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Front cover:

Portrait of Lucian Freud, 1985
Bruce Bernard

**IMMA - IRISH MUSEUM OF MODERN ART
FREUD CENTRE**

IMMA Collection: Freud Project 2016-2021



The *IMMA Collection: Freud Project* marks a major five-year initiative for IMMA. Fifty works by Lucian Freud have been lent to the Museum's Collection from 2016 to 2021. The loan, from a number of private collectors, includes thirty paintings and twenty works on paper comprising nineteen large-scale etchings and one early drawing.

Lucian Freud (1922-2011) is widely recognised as one of the greatest realist painters of the 20th century and is renowned for his intimate, honest, often visceral portrayal of the human form. He changed the way we see portraiture and the nude in art. The works in the exhibition, mainly dating from 1970 onwards, explore several of the artist's key themes such as portraiture; self-portraiture; still-life; animals and nature. They include portraits of his family; other artists; an art writer; his art dealer; business people and his doctor. The loans also reflect his friendships and contacts within the racing world, his love of horses and dogs, his interest in the physical and psychological relationships between human and animal sitters; and his studio and garden. The exhibition includes a number of photographs of Freud in his studio taken by the artist David Dawson; Freud's assistant, model and good friend for twenty years.

The *Freud Project* works will be folded into the IMMA Collection over time through curated shows and projects. They will encourage new thinking around the identity and role of the Collection, and will become an engine of ideas for the IMMA programme, for artists and for the public.

Ground Floor - Room 1

Named Lucian after his mother Lucie Brasch, Freud began a series of paintings of his

mother in 1972, after his father's death when she had fallen into a deep depression.

In *Painter's Mother Resting I*, (1975) she stares down at a book, the light reflections from which brighten her face. Freud had given her the Egyptian book, a publication of great inspiration to him, but noted she was not registering.

The period when Freud worked on *Painter's Mother Resting* (1976) he described as a time in his life when he was “feeling sadder than I ever have before or since...I was painting the paisley patterns on her dress and I remember worrying that my sadness would get into the paisley shapes and disrupt the dress and the calm of it” and also how he liked “painting things individually and seeing what I can get out of each one”.

Ground Floor - Room 2

Sometimes referring to himself as a biologist, Freud was especially interested in people as animals, their real natures evident when his sitters divested themselves of their clothes and their facades. *Double Portrait* (1985-1986), features Susanna who introduced whippets into Freud's life and art. With her arm raised shielding her eyes, she lies in a relaxed pose with her whippet Joshua. Hands and paws, whippet's legs and sitter's forearms entwine in an interrelationship of living things. *Triple Portrait*, a much smaller work, portrays her with two dogs: Joshua and Freud's dog Pluto. The background depicts the piles of paint-stained, crumpled white sheets that Freud used to clean his brush and which appear as a feature in numerous paintings.

Freud's daughters Bella and Esther were among his most frequent sitters. *Bella and Esther* (1988) is part a major series of portraits of his daughters painted in

the 1980s. Reclining on a chesterfield sofa their poses are awkward and askew; however a sense of ease with each other and with the artist is prevalent in the work.

The Pearce Family (1998) began as a portrait of the artist's daughter Rose Boyt and her husband Mark Pearce, but Freud decided to extend the canvas as Rose's family grew, wanting to let “the subject to finish the picture: allow the life full swing.”

The sleeping baby *Fred* (1985), whose father Ned was painted by Freud in 1961, prompted Catherine Lampert to contemplate the “long, self-reliant lives that await humans in the modern age, from infancy”.

Ground Floor - Room 3

Reflection and mirroring were recurring themes especially in Freud's self portraits. This room includes an early, finely painted work, *Self-Portrait* (1949), and what is one of the most arresting in Freud's oeuvre: *Reflection (Self-Portrait)* (1985), painted in thickly applied pigment to depict the sags and crevices of advancing age without vanity. Two unfinished self-portraits of the artist, with a black eye, are also secreted in the background of the painting *Two Irishmen in W11* (1984–1985), presented as though opposite pages in a book; evoking Freud's treasured volume: J.H Breasted's *History of Egypt*. Regarded as one of Freud's most powerful works, *Two Irishmen in W11* features an Ulster bookmaker father and his nineteen year old son. A further self-portrait in the exhibition is a formidable etching that relates to the painting, *Self-Portrait: Reflection* (1996). During the printing process the master printer, Mark Balakjian, created the dark shadows on the shoulders by smearing a dirty rag across the plate.

First Floor - Room 1

Freud often turned to his immediate surroundings for inspiration, such as in *Landscape with Bat* (1980), where the landscape is his garden. In keeping with his lifelong interest in horses, which he loved to ride bareback, *A Filly* (1970) is a portrait of a horse Freud briefly owned.

There are several paintings in the exhibition which explore Freud's interest in people and dogs and the physical and psychological relationships between them, such as *Guy and Speck* (1980-1981). Guy Hart, antique dealer and former jockey, shared with Freud a passion for horse-racing.

Man in a Check Cap (1991) is Mick Tobin, a retired boxer who sold newspapers outside Covent Garden underground station when Freud knew him.

First Floor - Room 2

The Big Man (1976-1977) portrays a combination of powerful bulk and quiet intelligence. The Big Man's physical presence is made manifest in paint with the aid of a mirror, expanding our view of the subject. The Big Man's son, only nineteen when first painted by Freud in *Two Irishmen in W11* (1984-1985), appears again in *Head of an Irishman* (1999), as a mature man.

First Floor - Room 3

Freud is renowned for his 'naked portraits' of friends, family, lovers and fellow artists, which are not nudes in the classic sense but real, undressed people.

Freud liked to select his models from among his close friends and family. Throughout his career he painted many of his children both clothed and naked. *Annabel* is Freud's second eldest child from the artist's first marriage to Kitty Garman.

The unfinished *Naked Portrait, Fragment* (2001) gives us an insight into how Freud began his work, drawing in the forms in charcoal and moving outwards from a central area, often the eyes.

The close-up view and tight framing were characteristics of Freud's work throughout his career. Intense viewing was central to his process.

As these works evidence, especially the rather despairing yet tender *Head of a Girl* (1975-76), sitters are usually depicted in a meditative mood, looking down or to one side and away from the viewer. Katy McEwen was a student at the Slade who introduced Freud to Cremnitz white, a lead-heavy pigment with distinctive body and texture. It was useful in forming the bulge of the neck and the dip of the upper lip in the seated portrait of *The Big Man* (1976-1977) and *Head of the Big Man* (1975) seen in room 2 on this floor and *Kai* (1991-1992) in room 4.

Freud's choice of palette was always muted and earthy; he never used saturated colour, considering that it conveyed an overtly emotional significance that he wished to avoid. Subtle accents of colour in the nails and clothing of a *Woman in a Butterfly Jersey* (1990-1991) make the face register as monochromatic. This is yet another example of Freud's interest in the passing of time, as the same sitter appeared in several canvases such as *Figure with Bare Arms* some thirty years earlier.

First Floor - Room 4

Pat Doherty was introduced to Lucian Freud by Andrew Parker Bowles, another of Freud's sitters. The first completed painting was *Donegal Man* (2006), and a later, companion piece: *Profile Donegal Man* (2008), as well as a portrait fragment and an etching, both related to the earlier work, all of which are presented in this room and convey a more rounded account of Freud's approach.

Also in this room is *Kai* (1991-92), who Freud affectionately referred to as his stepson and is the lynchpin of one of Freud's most famous works, *Large Interior After Watteau* (1981-1983). The portrait of Christopher Bramham presents a younger painter and part of the School of London whose work Freud admired.

Basement Gallery

In the summer of 1943, a 21-year-old Lucian Freud spent a short stay in the Scottish highlands with art school friends, Bettina Shaw-Lawrence and Nigel MacDonald. During that time he made the fabulously intricate ink drawing, *Loch Ness from Drumnadrochit* (1943), from the window of the Drumnadrochit Hotel.

From the early experiments in the 1940s to the increasingly large and complex compositions created since his rediscovery of the medium in the early 1980s, Freud's contribution to etching is significant. Treating the etching plate like a canvas Freud stood the copper upright on an easel. This room includes a copper etching plate for the print *Donegal Man* (2007).

Four Figures (1991) includes the distinctive shape of the naked and