

IMMA

---

# LUCIAN FREUD: NETWORKS, CONTEXTS, RESPONSES

Saturday 7 September 2019

Programme

---

## SCHEDULE

All presentations, Neil Hoey Lecture Theatre, Trinity Long Room Hub

### **9.15 – 9.30: Arrival, registration, tea/coffee and pastries**

9.30 – 9.45: Welcome, Angela Griffith (TRIARC, TCD)  
Introductory remarks, Nathan O'Donnell (IMMA / TCD)

9.45 – 10.45: Keynote #1: Greg Salter. 'Lucian Freud's Queer Affinities'  
*Chair: Nathan O'Donnell*

10.45 – 12.15: Panel #1: Freud's Networks

Margarita Cappock. 'Lucian Freud, Francis Bacon, and Jasper Johns.'  
Derrick Cartwright. 'Lucian Freud's Domestic Murals.'  
Barbara Dawson. 'Shock and Subterfuge: Francis Bacon, Lucian Freud and the pursuit of the perfect image.'  
*Chair: Eve Patten (Trinity Long Room Hub, TCD)*

### **12.15 – 1.15: Lunch [Ideas Space, Third Floor, Trinity Long Room Hub]**

1.15 – 2.45: Panel #2: Freud's Thematics

Giovanni Aloi. 'Plants and Privacy in the Work of Lucian Freud.'  
Nathan O'Donnell. 'Lucian Freud and Language.'  
Ines Rüttinger 'Lucian Freud and the Animal: Human–animal relations and the question of the portrait in Freud's oeuvre.'  
*Chair: Angela Griffith*

2.45 – 3.45: Conversational panel: Freud and Ireland

Conor Linnie. "'frugal, ascetic, puritanical": Lucian Freud and Patrick Swift in Post-War Dublin.'  
Christina Mullan. 'Lucian Freud: Fraught Peregrinations.'  
*Moderator: Christina Kennedy (IMMA)*

### **3.45 – 4: Tea/coffee [Ideas Space, Third Floor, Trinity Long Room Hub]**

4 – 5: Keynote #2: Jutta Koether. 'In the Studio: Looking for Lucian Freud.'  
*Chair, with closing remarks: Annie Fletcher (IMMA)*

*This symposium is part of an ongoing Irish Research Council funded research partnership with TRIARC, the Department of the History of Art and Architecture in Trinity College Dublin, in connection with the five-year project IMMA Collection: Freud Project 2016-2021. It is supported by the Trinity Long Room Hub Research Incentive Scheme.*

## ABSTRACTS

### Keynote #1

#### Lucian Freud's Queer Affinities

Greg Salter

One of the Lucian Freud's most famous portrait subjects was the UK-based performance artist Leigh Bowery, who posed regularly for Freud over a four-year period in the early 1990s. There is widespread critical consensus that the Bowery works are amongst the most important of the late part of Freud's career, though there is little sustained comment on the significance of Freud making a prominent queer performance artist one of his subjects at the height of the AIDS crisis. Bowery died from an AIDS-related illness in the early hours of New Year's Day in 1995, having known he was HIV-positive for six years. What would it mean, then, to put Freud's unflinching, intimate portraits of Bowery in the context of the AIDS crisis and the wider social and political context of the 1980s and 1990s? And, through the lens of his collaboration with Bowery, how might we approach other works by Freud that appear to speak of queer affiliations?

Beginning with the Bowery works, this paper traces the multiple queer affiliations that are present in the art of Lucian Freud. These queer affiliations emerge in part through paintings of figures who were part of queer artistic circles or subcultures, such as Bowery. How does taking seriously the encounters between Freud and these figures deepen our understanding of his art? At the same time, unexpected affiliations occur when we consider Freud's treatment of the body alongside works that were being produced by queer artists or artists of colour in the 1980s and 1990s. We might find connections between Freud's bodies and those depicted by Rotimi Fani-Kayode and Sunil Gupta. How might bringing these artists into conversation with Freud's work broaden our understanding of his practice, their practice, and British art in the 1980s and 1990s?

## **Panel #1: Freud's Networks**

### **Shock and Subterfuge: Francis Bacon, Lucian Freud and the pursuit of the perfect image**

Barbara Dawson (Hugh Lane Gallery)

Between 1951 and the mid-1970s Francis Bacon created seventeen portraits of Lucian Freud. In an age of increased access to photography and the printed image Francis Bacon's passion was for psychological realism which went beyond reportage whilst at the same time maintaining some representational likeness. Combining the two he said 'is what creates tension and excitement'. His distorted bodies, both fearsome and tender, Bacon sought to create compelling images unsupported by any narrative, or, as he puts it, images that 'unlock the valves of feeling and therefore return the onlooker to life more violently'. Like Freud, Bacon was a big gambler, and chance also played a significant part in his painting process, as he relied in part on the autonomy of the thickly applied paint and the shapes it created to inform the final image. In his pursuit of trapping that 'perfect image' Bacon returned again and again to certain subjects and people including Freud. Over 200 images of Freud were found in Francis Bacon's studio, torn, creased, and painted over. Brutal and sensual, Bacon's portraits reveal the artist's relentless concern with his radical realism manipulated by his sense of 'exhilarated despair'.

### **Lucian Freud, Francis Bacon, and Jasper Johns**

Margarita Cappock (Dublin City Council Arts Office)

This paper will focus on the collection of photographs of Lucian Freud taken by the British photographer John Deakin in 1964. This series of images was commissioned by Francis Bacon and found in Bacon's studio after his death. Bacon, who preferred not to paint from life, found in Deakin's photography a highly serviceable record of a subject's appearance and mannerisms and presented him with a way of freezing actions and gestures. Bacon deliberately folded, cut and made conscious manipulations of these photographs and this highly distinctive editing is apparent in the photographs of Freud. This paper will provide an outline of

the complex and intense relationship between Freud and Bacon and then contextualise the role of Deakin's photographs in Bacon's art and specifically how his manipulations of Deakin's photographs of Freud prompted many of his own portraits of Freud and, indeed, self-portraits where Bacon, on occasion, appropriates Freud's pose. One of this series of photographs of Freud subsequently caught the eye of Jasper Johns and this paper will outline how Johns appropriated this image, the permutations and experimentations it underwent at his hand, and the resulting new series of paintings and prints entitled 'Regrets' that he created. Possible autobiographical interconnections between the three artists will also be considered.

## **Lucian Freud's Domestic Murals**

Derrick R. Cartwright (University of San Diego)

Although admired today for his large-scale, imposing, figurative works, Lucian Freud only ever produced two murals. Each of these wall paintings depicted floral subject matter, was relatively modest in size, and has remained largely unavailable for public viewing. Interestingly, Freud's mural experiments both date to the 1950s. In August 1959, while a houseguest of the Duke of Devonshire at Chatsworth, Freud imagined a bathroom with walls covered in cyclamen. In the end, however, he managed to finish a few meticulously drawn blooms on either side of a washbasin. A slightly earlier inspiration for that commission may be identified at the Dorset residence called Coombe Priory that Freud once shared with his young Irish wife, Lady Caroline Blackwood. A portrait photograph of Freud by Cecil Beaton, dated April 1956, depicts the painter's head framed between the stalks and blooms of freshly painted cyclamen in that domestic space. While easel paintings of plants – including at least one highly finished still life of a potted cyclamen – continued to preoccupy the painter throughout his career, Freud appears never again to have turned to murals after these twin false starts. This paper investigates the circumstances surrounding this short-lived interest in domestic wall painting and speculates about these murals' significance in the life of the artist.

## **Panel #2: Freud's Thematics**

### **Plants and Privacy in the Work of Lucian Freud**

Giovanni Aloï (Art Institute of Chicago / Sotheby's Institute of Art)

While Lucian Freud's international reputation as a master of portraiture remains undisputed, his ability to capture the elusive essence of plants rests mostly unacknowledged. Art history relegated plants to the lower ranks of genre and the persistence of certain classical ideas might be to blame for our persistent lack of interest. But the originality of Freud's paintings of plants can lead to an important reconsideration of this cultural imposition. Freud never represented beautiful and rare plant varieties and his composition and idiosyncratic realism, so different from botanical illustration and still-life painting, has regularly caught art historians and critics off guard. Yet, from the famous *Interior at Paddington* (1951) to his later garden series, his plants seem to hold the key to a richer understanding of the artist's body of work. *Brushstroke after brushstroke*, Freud layered the canvas to unveil a kind of existentialist truth. Through meticulous observation, he was able to enliven plants with the same autonomous presence and carnality that made his human subjects so compelling. Purged of all symbolic meaning, Freud's plants confront the viewer with a kind of disarming bareness – demonstrating how a subject can be revealed by painting as brushstrokes dare to speak where language fails.

### **Lucian Freud and Language**

Nathan O'Donnell (Trinity College Dublin / IMMA)

In July 2004, Lucian Freud was invited to write something for *Tatler* about his work, a follow-up to his 1954 essay, 'Some Thoughts on Painting'. The text he produced was just three sentences long. In conversation with the editor, he asserted that '[w]riting is so enormously hard that I can't understand how anyone can be a writer.' This statement is indicative of the artist's fractious relationship to language. Given that Freud was both an articulate conversationalist and an avid reader, with a longstanding interest in English literature (particularly poetry), who had furthermore many friendships and relationships with writers, his difficulties seem all the more surprising. This paper will explore some of the possible sources of Freud's difficulty, paying particular attention to his ideas regarding the role of the artist and the function of language within contemporary art. In this respect, Freud's relationship with the animal will be examined, with its reversal of linguistic and other hierarchies. Such philosophical subversions and subtleties are key to understanding Freud's work. He may have been reluctant to put into writing any statements about his practice, but there is sufficient evidence to suggest that he was influenced by the network of critics, artists, and thinkers with whom he was surrounded from the

1940s on, many of whom were themselves immersed in philosophical questions emerging from Existentialist philosophy, phenomenology, and psychoanalysis. This paper will explore the traces of such questions in Freud's work.

### **Lucian Freud and the Animal: Human–animal relations and the question of the portrait in Freud's oeuvre.**

Ines Rüttinger (Museum für Gegenwartskunst Siegen)

This paper approaches Freud's lesser-known depictions of animals, and humans and animals from an *Animal Turn* perspective, as this part of his oeuvre is often overshadowed by his famous 'naked portraits'. The paper argues that Freud made no clear-cut distinction between humans and animals but was interested in the being behind skin and fur, as is evidenced in Freud's statement that 'everything is autobiographical, and everything is a portrait.' Titles such as 'Double Portrait' for paintings showing human and animal protagonists posing together, express this attitude. Building upon my curatorial work on the 2015 exhibition *Freud and the Animal* at the Museum für Gegenwartskunst Siegen, the paper discusses three salient aspects of Freud's depictions of the human–animal relationship: portraiture as expression of the human/animal individuality, personhood, and personality; anthropomorphised animals or humans as 'dressed animals'; the body, nakedness, and shame

### **Panel #3: Freud and Ireland**

#### **'frugal, ascetic, puritanical': Lucian Freud and Patrick Swift in Post-War Dublin**

Conor Linnie (Trinity College Dublin)

Lucian Freud visited Ireland for the first time in 1948, travelling with the artist Anne Dunn to Galway before moving to Dublin where they shared an apartment together on Lower Baggot Street. Arriving in admiration of the ageing Jack Butler Yeats, Freud would ultimately spend his time among the city's younger generation of writers and artists, most of all, the precocious painter Patrick Swift. Swift lived at 5 Hatch Street with fellow artist John Ryan and writer Anthony Cronin, converting his ground-floor room in the decaying Georgian terrace into a makeshift studio. Swift invited Freud into his studio where they painted together each morning, developing

a relationship that was sustained with Freud's further visits to Dublin throughout the late 40s and early 50s. Cronin, who regularly observed the two young painters at work, recalled how 'we felt then that the time could only find its full expression through an art that was frugal, ascetic, puritanical even.' This paper considers Freud among his contemporaries in post-war Dublin and his relationship with Swift in particular. The paper explores the material world Freud encountered in the city and how it influenced his art practice. It maps the creative networks he developed there and examines how his presence in turn impacted upon Irish art and its art culture.

## **Lucian Freud: Fraught Peregrinations**

Christina Mullan (GMIT/LSAD)

This paper will investigate the notion of Peregrine and Pilgrimage in the activity, process and palette of the artist Lucian Freud. The undertaking of pilgrimage differs from that of journeyman - we seek the authenticity of the landscape, of the people we meet, the activities witnessed. The smells and sights, the flesh of the world are *gathered* on a prescribed route. Pilgrims travel their course to gain a mode of epiphany with their geographical travail itself a form of tutelage; a testimony to their devotion/vocation. A pilgrim regards this undertaking as a method of future-state blessedness or restfulness; a seeking of truth. Examining the Irish journeys undertaken by Freud, this paper will demonstrate the importance of pilgrimage in the artist's process, the influence on his palette and his relationship with Irish literary and artistic figures Paddy Swift, Patrick Kavanagh, and Jack B. Yeats.

## **Keynote #2**

### **'In the Studio. Looking for Lucian Freud.'**

Jutta Koether

For this closing keynote, Jutta Koether will demonstrate aspects of her searches for Lucian Freud, her interests and (productive) projections with regards painting, studio practice, and ideas of the libertine, with reference to her own work, in particular *Zodiac Nudes* (2016) and *Tour de Madame* (2018).



## BIOGRAPHIES

### **Keynote Speakers:**

#### **Jutta Koether**

Jutta Koether is a German artist who incorporates music, writing, and performance into her abstract paintings. According to the *New York Times* art critic Roberta Smith, Koether's work treats painting as multipurpose. Since 1985, Koether has also worked as a reviewer and editor for many magazines and journals such as *Spex*, *Texte zur Kunst*, *Flash Art*, and *Artscribe*. Koether has taught at many institutions, including Columbia University, the Academy of Fine Arts in Berlin, Yale University, and Bard College. Currently, she is a professor at the Hochschule für bildende Künste Hamburg.

#### **Greg Salter**

Greg Salter is a specialist in British art after 1945 and a lecturer in History of Art at the University of Birmingham. His research to date has focused on home and masculinity in this period. His first book, *Art and Masculinity in Post-War Britain: Reconstructing Home*, is forthcoming with Bloomsbury, 2019. He is currently developing a new project on queer British art history after 1945 in a global context.

### **Other Speakers:**

#### **Giovanni Aloï**

Giovanni Aloï is an art historian specialising in the history and theory of photography, representation of nature, and everyday objects in art. He has published with Columbia University Press, Phaidon, Laurence King, and Prestel and has been appointed co-editor of the University of Minnesota series *Art after Nature*. Since 2006, he has been the Editor in Chief of *Antennae: The Journal of Nature in Visual Culture* ([www.antennae.org.uk](http://www.antennae.org.uk)). He currently lectures on modern and contemporary art at the School of the Art Institute of Chicago and Sotheby's Institute of Art in New York and London.

#### **Margarita Cappock**

Margarita Cappock is Deputy Director and Head of Collections at the Hugh Lane Gallery. She was Project Manager of the Francis Bacon Studio and Archive and managed an interdisciplinary team to coordinate the documentation of the contents and its subsequent reconstruction in the Gallery where it is now a key cultural attraction in Dublin. She is the author of the book, *Francis Bacon's Studio* (Merrell: London and New York, 2006), and has been a curatorial advisor and written catalogue essays on Francis Bacon for major exhibitions on Bacon at the Kunstshistorisches Museum, Vienna; the State Hermitage Museum, St. Petersburg; Gallery of New South Wales, Sydney, BOZAR, Brussels and other institutions. She has contributed two articles and an exhibition review on Bacon to *The Burlington Magazine* and is a regular contributor to the *Irish Arts Review*. She has delivered guest lectures, conference papers nationally and internationally including Tate Britain, National Portrait Gallery, Museum of Modern Art, Tokyo and Academie der Kunst, Berlin.

## **Derrick R. Cartwright**

Derrick Cartwright is an art historian who has taught in a variety of academic contexts. He is Associate Professor of Art History at the University of San Diego. Cartwright lectures regularly throughout the world and publishes on topics ranging from eighteenth-century Anglo-American painting, 19<sup>th</sup>-century artists' colonies in France, twentieth-century photography and mural painting, to controversies in contemporary museum culture. His museum experience is broad and includes directorial service at the Musée d'Art Americain Giverny (France), Hood Museum of Art (Dartmouth College), San Diego Museum of Art and Seattle Art Museum. He is currently the Director of University Galleries at USD and the Director of Curatorial Affairs at the Timken Museum of Art. Recent curatorial projects include *Wayne Thiebaud, By Hand: Works on Paper from 1965-2015*; *Robert Henri's California: Realism, Race, and Region, 1914-1925*; *Metonymies: A Dialogue with Twentieth-Century Works from the Sonnabend Collection*; and *D.Y. Cameron: Mystic Beauty and Sacred Space*.

## **Barbara Dawson**

Barbara Dawson is Director of the Hugh Lane Gallery which was founded by Sir Hugh Lane in 1908. She has overseen the transition of the city gallery into a leading cultural institution in Dublin. The gallery is committed to enhancing its collections, organising diverse and challenging exhibitions and to building on its dynamic and inclusive learning programmes, working both in house and within the communities. In 1998, in a coup for Dublin, she secured the gift of Francis Bacon's Studio and Archive from the artist's heir John Edwards and Brian Clarke the executor of the Estate. As Project Director she secured the financial support of Dublin City Council and successfully fundraised additional monies to ensure the realisation of the project. She engaged a dedicated team of conservators, archaeologists and curators led by Mary McGrath and Ed Donovan who catalogued and packed all of the items in the studio (over 7000) as well as the architectural features and transported it to Dublin. There she appointed a committed team of curators to input all of the items onto a data base before the reconstruction of the studio began. Francis Bacon's studio opened to the public in 2001. She had led the gallery's policy of supporting diverse discourse on current art practice and curatorial approaches with a programme of socio political exhibitions as well as those with formal concerns. A lead supporter of Irish art practice, the gallery's policy is to showcase contemporary Irish art alongside that of its international peers. In 2014, she was appointed Adjunct Professor of The School of Art History and Critical Policy at University College Dublin and is a member of the Trinity Long Room Hub Institute Board. She was also appointed a Creative Fellow of the UCD College of Arts and Humanities in 2019.

## **Conor Linnie**

Conor Linnie is an incoming Government of Ireland Postdoctoral Fellow in the School of English, Drama and Film at University College Dublin. His research explores the intersecting worlds of literature and visual art in mid-twentieth century Ireland. In 2018, he completed his PhD on the Irish literary and arts review *Envoy* (1949-1951) in the School of English, Trinity College Dublin. He currently lectures on twentieth-century Irish print culture at TCD and is curating the digital exhibition *The Poetics of Print: The Private Press Tradition and Twentieth-Century Irish Poetry* in association with TCD Library, Trinity Oscar Wilde Centre and the School of English. He writes on twentieth-century British and Irish art for the *Dublin Review*

of *Books* and reviews regularly for *CIRCA Art Magazine*. He has previously published on the English artist Nevill Johnson and surrealism in Northern Ireland during the Second World War.

## **Christina Mullan**

Christina Mullan is an artist and writer living in Galway. Under the supervision of Dr. Gavin Murphy she is currently working towards her PhD in GMIT/LSAD. Her research examines the role of materials, elements and the processes by which contemporary paintings are made and the effect of these upon the resultant art object. She is a founding member of the BRANCH Collective - a research and practice collective whose collaboration aims to create open dialogues between a range of contrasting and complementary strands of research to create projects which break new academic ground. The group explore these themes as well as organising public and academic events to engage in critical appraisal and debate, both within and outside of academic institutions. Key elements in her work focus on the notion of the sublime, materiality/substance, aesthetics and the phenomenology of the painted image.

## **Nathan O'Donnell**

Nathan O'Donnell is currently Freud Fellow at the Irish Museum of Modern Art, supported by an Irish Research Council Enterprise Postdoctoral Fellowship, affiliated with the Department of the History of Art and Architecture at Trinity College Dublin. He has a specialism in twentieth century and contemporary British and Irish art, and is one of the coeditors of the Irish journal of contemporary art criticism, *Paper Visual Art*. He has received bursary support from the Arts Council of Ireland as well as artist's commissions from IMMA, South Dublin County Council, and Dublin City Council, and he will have an exhibition at the Illuminations Gallery in Maynooth University next year. His first book, on Wyndham Lewis's art criticism, is forthcoming from Liverpool University Press; and he will edit the scholarly edition of the British avant-garde journal *BLAST* for the OUP Critical Edition of Lewis's Collected Works. He has also published articles, reviews, and pieces of creative non-fiction in numerous journals and magazines. He lectures part-time at Trinity College and on the MA Art in the Contemporary World at NCAD.

## **Ines Rüttinger**

Ines Rüttinger has a Master of Arts in Art History and has undertaken post-graduate studies in Art Criticism and Curating. She is currently working on her PhD thesis, 'Lucian Freud and the Animal', while also working as curator in the Museum for Contemporary Art Siegen.

*This symposium is part of an ongoing Irish Research Council funded research partnership with TRIARC, the Department of the History of Art and Architecture in Trinity College Dublin, in connection with the five-year project IMMA Collection: Freud Project 2016-2021. It is supported by the Trinity Long Room Hub Research Incentive Scheme.*



**Trinity College Dublin**  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin



**IRISH RESEARCH COUNCIL**  
An Chomhairle um Thaighde in Éirinn  
[www.research.ie](http://www.research.ie)

**Trinity Long Room Hub**  
Arts & Humanities Research Institute