

ARWORK INFORMATION

PETER BLAKE

PAIR OF PAINTED SHOWS, DETAIL FROM 'LOCKER', 1959

This pair of shoe-trees, without the heel element, are painted in the fashion of two-tone brogues called 'Co-respondent' shoes. They were first exhibited at ICA 1960 and presented inside the 'Locker', an RAF locker that had been painted in blue and decorated with collages of film stars, pin-ups, jazz and rock singers by Peter Blake.

ALEXANDER CALDER

SNAKE, 1973

The present work was created for the Festschrift on the occasion of Hanns Swarzenski's 70th birthday: *Intuition and Art Science*, Berlin 1973.

The Berlin-born German art historian Hanns Swarzenski (1903-1985) specialized primarily in the field of the Middle Ages. He was the son of the renowned director of the Frankfurt Stadel Museum, Georg Swarzenski (1876-1957), and worked for prestigious institutions in USA, including Princeton University, the National Gallery in Washington, DC and the Museum of Fine Arts in Boston. He was married to actress Brigitte Horney, also mentioned on the present work.

CHRISTIAN DIOR

EARTHENWARE BUST, c 1960

The bust was created for a Christian Dior défilé at the Grand Palais, in Paris. The couturier had ordered four sculptures and the idea was to make four unique pieces inspired by the Four Seasons by Giuseppe Arcimboldo (1563, 1572 and 1573).

The other known bust from the series is placed on a desk in the Louis XII salon at Château Gaillard, Amboise, FR.

GUSTAV KLIMT

STEHLER WEIBLICHER AKT, 1903

The silhouette is outlined with red chalk on packing paper. This drawing bears the confirmation line by Hermine Klimt, the artist's sister (lower left inscription) "Nachlaß meines Bruders Gustav Hermine Klimt". It was verified by Dr. Marian Bisanz-Prakken, former curator at the Albertina Museum, Vienna.

JOHN MILES OF NORTHLEACH

ADAM NAMING THE ANIMALS, c 1920/40

This artwork reflects JM's interest in the zoological subject, and the religious motif of Adam naming the animals almost works as a pretext for the artist to represent the most diverse fauna. Interestingly, creationism was also a topic of large intellectual debate at the time of conception of this painting and for the subsequent two decades - Charles Darwin's 'On The Origin of Species' was published in 1859.

This is the largest of the two JM's compositions on this subject.

BEN NICHOLSON
UNTITLED, c 1933

This linocut and gouache on fabric, monogrammed by the artist was in the collection of the famous art critic Anatole Jakovsky in Nice, FR.

Jakovsky promoted and supported the work of the group of abstract painters defined Abstraction Création by Auguste Herbin (Cahier N°2 d'Abstraction Création, 1933).

Two paintings by Gertude O'BRADY (1904-1970), both titled 'Anatole et Minou', are the only source about Anatole Jakovsky's abstract art collections. They show Jakovsky lying on a bed and surrounded by art, including the present Ben Nicholson linocut on the wall, one composition by Piet Mondrian, one by Jean Hélion and two Mobiles by Alexander Calder.

<http://bibliothequekandinsky.centrepompidou.fr/imagesbk/THESES/THESNUM27.pdf>

FRANCIS PICABIA
UNTITLED, c 1942

In 1942, based in his atelier in Golfe-Juan on the Côte d'Azur, Picabia worked on "pocket" oil paintings on cardboard, the size of a pack of Gitanes cigarettes. These tableaux de poche were not conceived as reductions, but as fully developed compositions parodying the use of scary masks and tribal elements in modern art. To exhibit them, Picabia planned to build a transportable wooden gallery, two meters long, lit by bicycle headlights, as a "miniature museum." During the same year he presented twenty of these paintings together with the sculptures of Michel Sima in Cannes (G. Everling, Picabia et Michel Sima, Cannes 1942).

AUSTIN OSMAN SPARE
A BOOK OF SATYRS, c 1906

Spare's second book of drawings, *A Book of Satyrs*, was first published in 1907 in an edition of only 300 copies. In the introduction to *A Book of Satyrs* James Guthrie writes: 'Spare continually achieves the unexpected; his pattern is always original; his characteristic line is of fine nervous quality; his types are powerfully visualised.

The very subtle irony of his temper is apparent in a hundred whimsical ways - in attitudes, gestures, expressions - too delicate to be more than contributory to the whole impression.

This appropriate irony especially fits Spare for satire, and it is here [in *A Book of Satyrs*] to be seen and felt, for it can neither be disregarded nor forgotten – which words it is well to be able to write of one satirist in our day of curbed enthusiasm and polite art' (in A.R. Naylor (ed.), *From the Inferno to Zos: The Writings and Images of Austin Osman Spare*, vol. I, Seattle, 1993).

JULIAN TEVELYAN
THE GREAT BRITAIN, 1986

In July 1986, the date of the present work, Trevelyan was awarded a senior fellowship at the Royal College of Art and in September 1987 he was appointed Royal Academician. This painting shows the artist's vivid interest in the industrial elements of landscape and cityscape, including dockyards and boats, as it portrays the famous SS Great Britain after its restoration in Bristol.

The SSGB was a key part of the reinvention of the City Docks as "Harbourside" attracting visitors and becoming an iconic part of the identity of the city. By the early 1980s the area boasted the Arncliffe, the Watershed, the Baltic Wharf Leisure Centre, the Bristol Exhibition Centre and the Industrial Museum.

Photos from the 1980s here <https://www.flickr.com/photos/hairnicks/7166575077>
https://www.francisfrith.com/uk/bristol/bristol-the-ss-great-britain-c1980_b212402k

LOUIS WAIN

THE MAYPOLE, 1905

The present work was commissioned from Wain in 1905 by Copley Marshall Ltd., a Huddersfield based dying and mercerising company where it was reproduced as an advertising postcard for their 'Wildspur Lustre Yarns'.

The minutes of the board meeting on 30th January 1905 record:

'Mr Ashburner's scheme of advertising by showcard and picture postcard be adopted and that Mr Ashburner be instructed to obtain an oil painting by Louis Wain for this purpose..'

It was further recorded at the same meeting that a sum of £500 was approved for this advertising scheme.

JERK WERKMÄSTER

UNTITLED, c 1930

In the 20s the Stockholm based artist and designer Jerk Werkmäster worked with the colleague architect Rolf Engströmer on the interior design of the ship MS Kungsholm, in particular its first-class party and music room. In 1936 the two designers worked together again at Eltham Palace, where the Courtauld family commissioned its renovation being inspired by the interior design of the luxury Ocean liners.

Werkmäster was in charge of the design of the wooden marquetry panels, either side of the main entrance hall, which representing cityscapes with monuments of Italy and Sweden. The same fascination with city landmarks is tangible in the artist's design of the veneer marquetry for the present cabinet, which is an ode to Paris and its monuments along the Seine. The coat of arms of the city of Paris (Blason de Paris) is the central pivot for the composition.