

Portrait and Figurative Art (Artwork about people)

AO3. If you choose this question you should be prepared to -

Draw and photograph faces and or figures.

Think how you would compose your picture,

- What are they wearing?
- Where are they?
- Are you showing the whole face/figure or focusing on a section?
- What other objects are in the picture?

Be prepared to VISIT Art Galleries:

The Graves (Sheffield)- www.museums-sheffield.org.uk,
Millennium Galleries (Sheffield)- www.museums-sheffield.org.uk,
Weston Park (Sheffield)- www.museums-sheffield.org.uk,
Yorkshire Sculpture Park (Wakefield)- www.ysp.co.uk,
National Portrait Gallery (London)- www.npg.org.uk,
National Gallery (London)- www.nationalgallery.org.uk

AO1 Artists to research

Suggestions:

Painters

Lucien Freud (1922-2011), Francis Bacon, Jenny Saville, Stanley Spencer, David Hockney, Cindy Sherman, Lisa Millroy, Maggi Hambling, Sara Lucas, Tracey Emin, Edward Burra, Edward Hopper, Mark Wallinger, Paula Rego, Julien Opie, Andy Warhol, Edvard Munch, Van Gough, Andrew Wyeth, Da Vinci, Botticelli, Andrew Wyeth, Sam Taylor-Wood, Peter Howson.

Photography

Don McCullin, Cindy Sherman, Steve McCurry, Bill Viola, Sam Taylor Wood, Bill Brandt, Robert Capa, Gregory Crewsden.

Sculpture

Ron Mueck, Antony Gormley, Damien Hirst, Elizabeth Frink, Nikki De Saint Phalle, Jacob Epstein, Henry Moore, Giacometti, Magdalena Abakanowicz, Thomas J Price, Sophie Ryder, Jaume Plensa, Michelangelo, Rodin, Yinka Shonibare, Mavis McClure, Eduardo Paolozzi, Ah Xian, Jess Riva Cooper.

Portrait and Figure



[Lucian Freud](https://www.tate.org.uk/art/) Girl with a White Dog 1950–1
<https://www.tate.org.uk/art/>

Typical of Freud's early period, *Girl with a White Dog* was created using a sable brush, which he used to apply the paint with linear precision, almost like a drawing. The subtle shading evokes a host of textures exuding softness, warmth, and the absence of immediate tension. The robe has slipped off the sitter's shoulder, exposing her right breast. Coupled with the absent stare of the woman and the dog, the muted colors and faint contours give this composition an overall flatness.

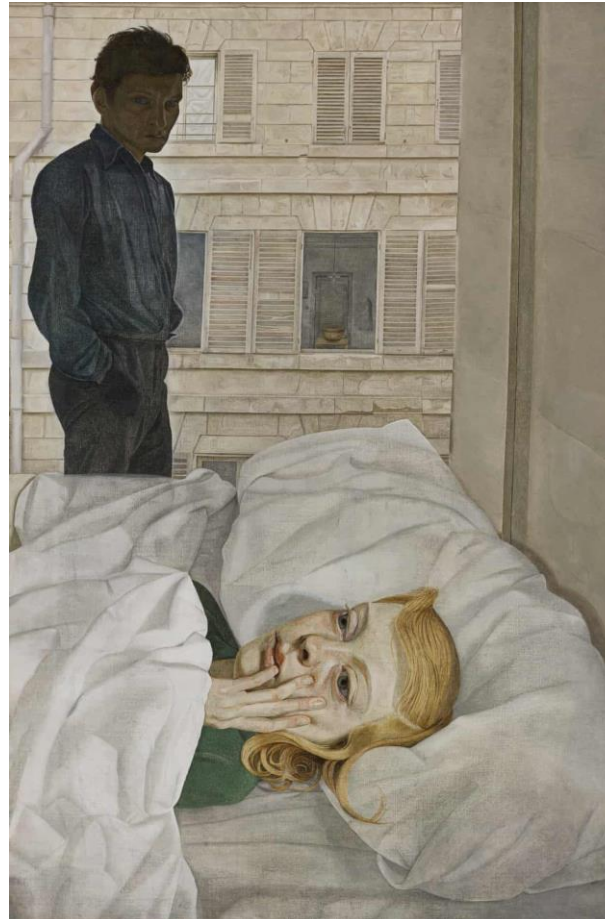
The sitter is Kitty Garman, Freud's first wife, and a noted beauty whose father was artist Jacob Epstein. The dog was one of two bull terriers they were given as a wedding gift.

Freud painted many portraits of Kitty during their brief marriage, which ended in divorce in 1952, due to his chronic infidelities. A weariness in the sitter's expression, the deep hollows under her eyes and the self-supporting gesture of the hand under the left breast hint at her discontent, despite this moment of calm. The analytic distance that came to characterize Freud's brilliance as an observer is reinforced by the absence of a name in the title, despite his intimate connection to the subjects. He was able to see certain things better because he remained aloof.

Lucian Freud 1922-2011

Settling in Paris in 1952, Freud painted many portraits, including *Hotel Bedroom* (1954), which features a woman lying in a bed with white sheets pulled up to her shoulders. Her left hand rests on her cheek, and her gaze is fixed on a faraway place. In sharp contrast, a standing man is standing behind her and staring at her. His dark form looms over her menacingly, silhouetted against the sunlight. Other windows in the building across the street are visible in the background.

The man is Freud himself, and the woman is Lady Caroline Hamilton Temple Blackwood, the Guinness ale heiress with whom he eloped in 1952 after the divorce from his first wife. At the time they were staying at the Hotel La Louisiane, and the work reflects the anxiety and tension in their relationship, which had already begun to unravel. She would soon leave him, and the distraught Freud, while having many more relationships, would never marry again. Like this and other early portraits by the artist, the work has a flat, drawing-like quality. Here, however, the body of the artist is a black hole, threatening to suck the light out of the rest of the picture. The artist's standing pose also seems to predict a turning point in his working method. This is the last portrait he completed while sitting down. From that point on, he chose to stand while painting



Hotel Bedroom, 1954. Photograph: © The Lucian Freud Archive/Bridgeman Images

Lucian Freud, *Reflection* (Self-portrait), 1985.
Oil on canvas.
55.9 x 55.3 cm. Private Collection.
On loan to the Irish Museum of Modern Art



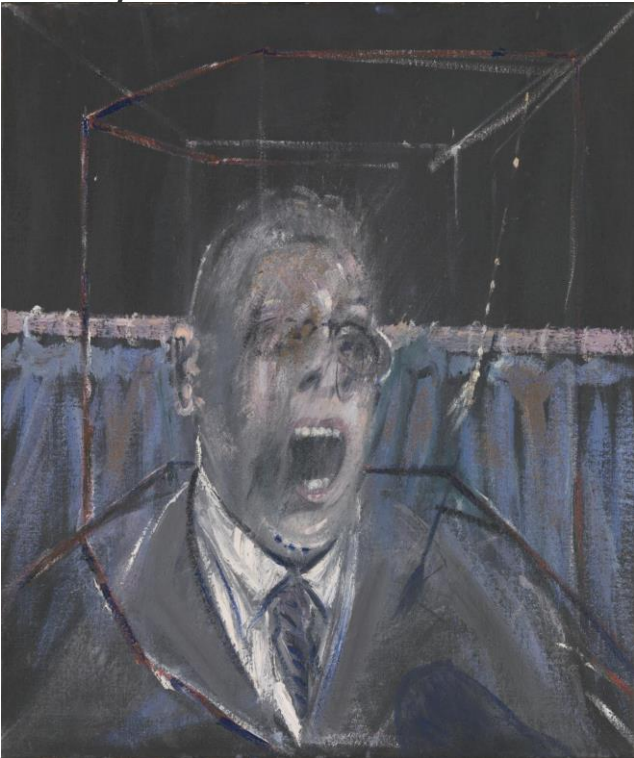
My work is purely autobiographical. It is about myself and my surroundings. It is an attempt at a record. I work with people that interest me, and that I care about and think about, in rooms that I live in and know.—Lucian Freud

Lucian Freud A Painted Life

<https://youtu.be/UOjqpuEs6fM>

Francis Bacon

Study for a Portrait 1952



Three Studies of Henrietta Moraes
Francis Bacon Date: 1969

<https://youtu.be/Fk3M2PZKLFg>

https://youtu.be/HfRu38_Odvk

This painting, which has also been known as *Businessman I* 1952 or *Man's Head* 1952 (Rothenstein and Alley 1964, p.61), shows the head and shoulders of an unidentified male figure wearing glasses, a white shirt, a suit jacket and a tie. The man appears to be screaming directly at a viewer, his mouth wide open and his teeth exposed. He is screened from the chalky darkness behind him by a blue curtain hung from a pink rail at eye-level, and his head is blurred by repeated erasure and repainting. Lines of white, red and blue paint are arranged like an angular harness on the figure, extending the lines of the suit and creating a frame over its wearer. From 1947 until the end of his career Francis Bacon painted directly onto the raw and unprimed side of the canvas (rather than using the smooth, receptive surface provided by primed canvas), and in this work he emphasised the texture further, especially around the figure's eyes and mouth, by rubbing sand into the paint.

Study for a Portrait indicates Bacon's broader interest in the human mouth, which is often connected with his purchase in 1935 in Paris of a book featuring diseases of the mouth. As the artist told Sylvester, I've always been very moved by the movements of the mouth and the shape of the mouth and the teeth. People say these have all sorts of sexual implications, and I was always very obsessed by the actual appearance of the mouth and teeth, [by] the glitter and colour which comes from the mouth ... [I have] hoped in a sense to paint the mouth like Monet painted a sunset. (Quoted in Sylvester 2001, pp.48–50).

Three Studies for a Portrait of Henrietta Moraes is an oil on canvas 1963 [triptych](#) by the Irish-born British figurative painter [Francis Bacon](#). It is one of a series of portraits he painted of his friends, at a time when his art was becoming more personal. [Henrietta Moraes](#) (1933–1999) was a close friend and drinking companion of Bacon's from the early 1960s and became one of his favourite models. Francis Bacon, *Three Studies for Figures at the Base of a Crucifixion*, 1944 <https://blog.singulart.com/>



The figures depicted in *Three Studies* are horrifying in their vague humanness; while they have recognizable human features they are tortured and distorted to an unrecognizable degree. The figure on the left is the most human-like, with a visible nose and ear visible under a mop of hair. It has been suggested that this figure could represent a mourner at the cross. The delineation of the background space forces the viewer's gaze to the central figure of the triptych. This figure has a disturbingly detailed mouth turned towards the viewer, though its position on its pedestal is ambiguous. The figure is draped in a white cloth, which could be construed as a reference to Grünewald's *The Mocking of Christ*. The right hand figure is situated on a patch of grass, with its mouth opened into an inhumanly wide scream. The black lines in the background of each panel work to suggest a confined, constrained space.

Jenny Saville. <https://youtu.be/i1Ga4TSriuw>

Jenny Saville RA (born 7 May 1970) is a contemporary British painter associated with the Young British Artists. She is known for her large-scale painted depictions of nude women. Her paintings and drawings speak of the common vulnerability and emotions of people, the struggle and joy in finding human connection, and the physical, often visceral, experience of being human.



“I am quintessentially figurative. I am rooted in figuration and actually, maybe picture making is not figuration. I am a picture maker, I’m an image maker.

Even if I start completely abstract, which I do often — just throw loads of paint on a canvas — my instinct, my animal instinct is to make something of it you know not to let just have paint sensation but to make an image.”

— JENNY SAVILLE

Red Stare Head IV, 2006-2011, Jenny Saville <https://www.nationalgalleries.org>

Red Stare Head IV is painted from a photograph in a medical textbook about a person with a wine-coloured birthmark. It came to be more about the properties of paint than any kind of literal portrait. The joy that she takes in the manipulation of the medium is evident in the layers of brushstrokes and differing applications of the paint to the surface. Saville’s works have also graced the cover of music albums. A rendition of this particular work was used by the Welsh rock band, [Manic Street Preachers](#), for their album, [Journal for Plague Lovers](#). The album cover [drew criticism](#) as audiences thought the figure’s face was bloodied and injured.



Jenny Saville. Plan 1993

Oil on canvas

274 x 213.5 cm 108 x 84"

<https://www.saatchigallery.com/>

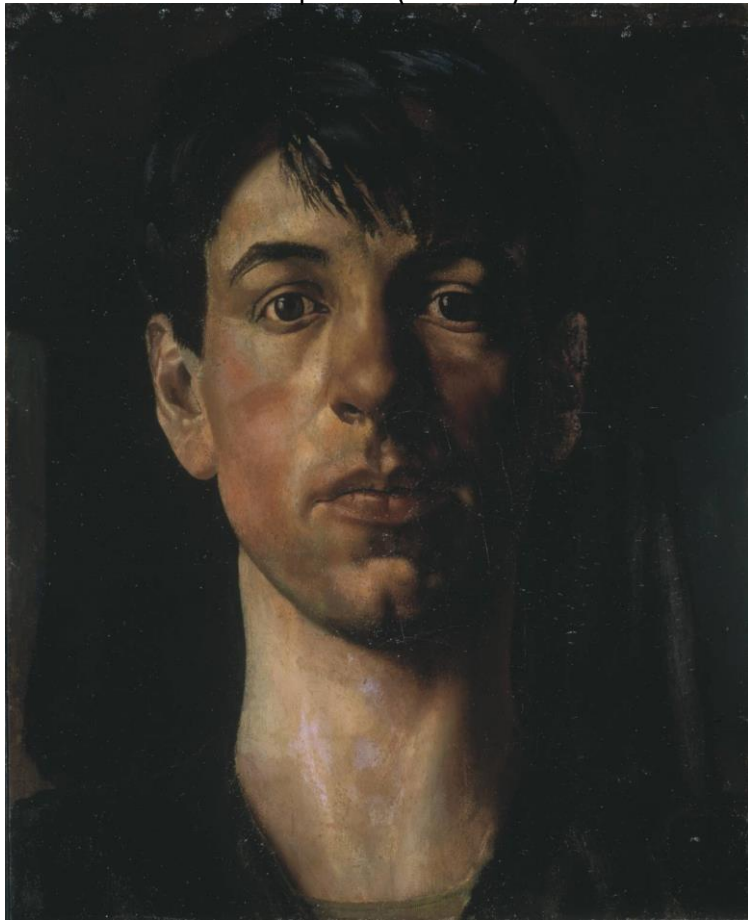
Plan was painted in 1993, shortly after Saville graduated from the Glasgow School of Art. Saville depicts the woman looking down at the viewer, and almost confronting the viewer with an unfiltered perspective of her crotch. After graduating and painting this work, Saville spent long hours observing the work of a plastic surgeon in New York. The time she spent sitting in on these surgical procedures helped to form her perspectives towards the flesh and body.

Jenny Saville 'Reverse' (2002-3) © Jenny Saville
Many of Saville’s works are depictions of herself, and one such example of this is *Reverse*. Here the artist is portrayed lying down, with her head tilted to meet the viewer’s gaze. Despite modelling this painting after herself, Saville does not see this image as a self-portrait per se, but as reflective of something deeper within — a “neurosis”.



Stanley Spencer

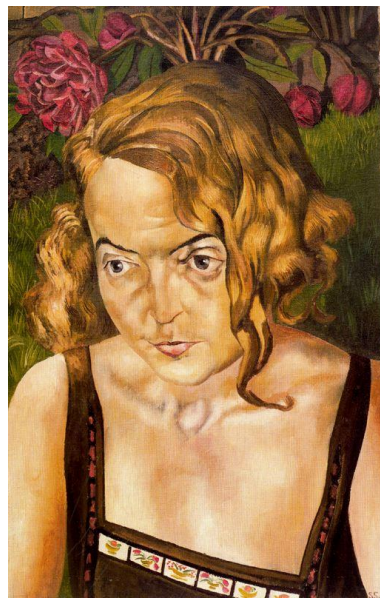
Portrait in a Garden by Stanley Spencer 1936. Patricia Preece, artist and second wife of painter Stanley Spencer (m. 1937).



[Sir Stanley Spencer](#) Self-Portrait 1914

This is Spencer's first self-[portrait](#) in oils. In its dark and rich colour harmonies and its strongly modelled [form](#), the [painting](#) attempts to emulate the style of an Old Master painting. Spencer recalled that he was inspired to paint it in this manner after seeing a reproduction of a head of Christ by an Italian [Renaissance](#) artist called Luini. The portrait was painted in the front bedroom of

Spencer's family.



<https://youtu.be/94UECQMEJrQ>

<https://youtu.be/XqKiPRuYgO4>



Portrait of Daphne, 1939-1943
<https://www.trinityhousepainting>

Daphne was the subject of a number of paintings by Spencer, and for works such as this she would pose daily for two to three weeks. Spencer would often reduce Daphne to tears in order for her to express some emotion in her face. For a self-confident, self-assured and remarkably independent woman, this was no mean feat, and Daphne remarked that no-one else would be capable of it, stating, "I don't know how, he had the power".

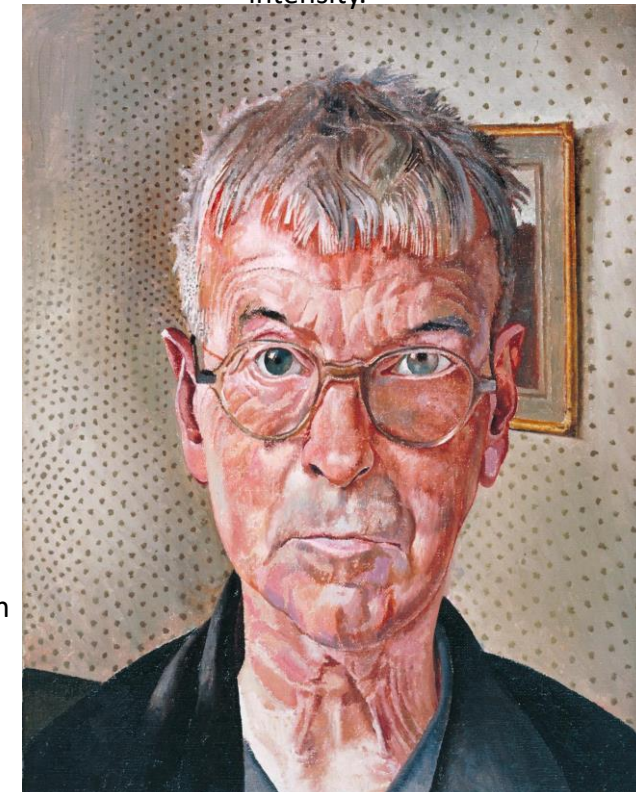
STANLEY SPENCER (1891-1959)

Patricia Preece

Spencer's relationship with Preece began in 1932 and quickly became an obsession. Preece encouraged him as she and her partner Dorothy Hepworth needed Spencer's money. In 1937 Spencer divorced his first wife and married Preece but they never lived together and Spencer found himself estranged from both women

[Sir Stanley Spencer](#) Self-Portrait 1959 <https://www.tate.org.uk/>

This is Spencer's final self-portrait and one of his last paintings. In December 1958 he was diagnosed with cancer and underwent an operation. Unfortunately, the operation proved unsuccessful and Spencer died on 14 December 1959. Before his death, he stayed with friends in Yorkshire, where he painted this portrait. Although seriously ill, he finished the picture in five days, in the drawing room of the house, using a bedroom mirror. The work is remarkable for the unflinching scrutiny of the artist's gaze and its use of extreme close-up to convey a sense of physical and psychological intensity.



David Hockney



David Hockney, My Parents, Oil on canvas, 1977, Tate Gallery London <https://artdecision.in> the double portrait “My Parents” from 1977, the artist delves into the psychology of his subjects. His father looks down at Aaron Scharf’s book on Art and Photography, engrossed, and ignoring his wife and the painter, while his feet seem in motion, just touching the carpet. It was known that Hockney’s father fidgeted during sittings and his impatience with the situation is clearly captured. Hockney’s mother, meanwhile, poses patiently, as requested, hands neatly folded in her lap. She acknowledges with her direct gaze the presence of the artist, her son, and has a benevolent expression. Piero della Francesca’s Baptism of Christ is reflected in the mirror behind them, a technique used in portrait painting that can be traced at least as far back as Van Eyck’s Arnolfini Portrait from circa 1434.

<https://youtu.be/S6CONt95uY0>



<https://youtu.be/QCB-inw3kMk>

Self-portrait, 20 March 2012 by David Hockney. Photograph: David Hockney/National Gallery of Victoria. Since 2009, Hockney has painted hundreds of portraits, still lifes and landscapes using the Brushes "I began drawing on an iPad I loved it," the artist said . "I thought it was a terrific medium. Everything is at your finger-tips, there is no cleaning up. I realized I could just reach for my iPhone and draw, even in the dark, which you couldn't do with watercolor or something," he added.

<https://www.riseart.com/>

Hockney invited a wide variety of trusted friends and confidants to sit for him at his Hollywood Hills studio, including gallery owner Larry Gagosian, art book publisher Benedikt Taschen, and famed Canadian-born architect Frank Gehry, and LACMA senior curator Stephanie Barron. Other highlights include studio assistant Jonathan Mills, dentist Merle Glick, housekeeper Doris Velasco, Hockney’s sister, Margaret, and eleven-year-old Rufus Hale. As the son of artists Tacita Dean and Matthew Hale, he was with his mother as she stopped by one day to discuss a movie she is making about the artist. Hockney asked if he could paint Rufus. The portrait turned to look just like him, but with one glaring modification. Instead of including the young man’s natural brown eyes, Hockney gave the figure his own piercing blue ones, implying that he saw a bit of himself in the boy. Sitting for Hockney is an intensely personal process. The artist usually kept his studio silent as he worked. He also required each of his subjects to commit to three days or a “20-hour exposure.” They all sat in the same yellow armchair in front of the same rotating green and blue backdrops. The carpet also often switched between these cheerful green and blue

David Hockney: 82 Portraits and 1 Still-life www.artsy.net/show/guggenheim2013-2016 <https://youtu.be/ihsKdNHabNE>



https://youtu.be/Z0HdnPi_fWc

Cindy Sherman. born 1954

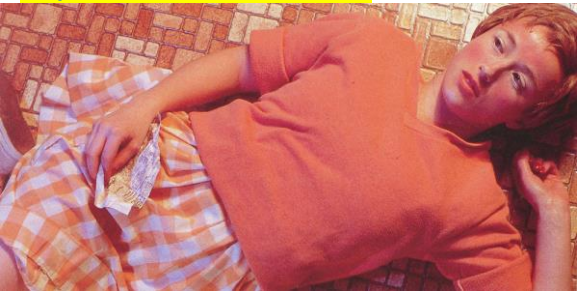
[Cindy Sherman](#) takes pictures of herself that make us feel unsettled. For Cindy the ‘selfie’ is not about looking good: it is a way of making you think.

Sherman grew up in Long Island, New York. She was much younger than her four siblings and often felt left out. This led to her habit of dressing up as someone else:

I thought: if you don’t like me like this maybe you will like me like this? With curly hair? Or like this?

As an art student she would dress up for parties as a man, a pregnant woman or a television star. Now, she transforms herself into characters for her highly sought-after photographs. Her most famous series is sixty-nine black-and-white self-portraits called *Untitled Film Stills* casting herself as a woman in a variety of settings familiar from movies of the 1950s and 1960s. The expressions and poses often make her look lonely, uncertain or vulnerable. They draw attention to the way women have been depicted in film and television. Photographs carry all sorts of unspoken messages, and Sherman makes us aware of that.

Sherman often uses horrors creepy imagery. With vivid colour and special effects, she can equally disturb you as a garish clown or a dark character from an imagined fairy tale. By using herself as a model, she always raises the question of what is fake and what is real. In the process she has become one of the world’s most influential [contemporary](#) artists. <https://vimeo.com/2176377>



Untitled No.96 1981 Colour photograph 61 x 122 cm



Cindy Sherman, *Clowns*, 2003-2004



An image from Sherman’s “centerfold” series, *Untitled #92*, 1981. Photograph: © Cindy Sherman. Courtesy of the artist

Untitled No.88 1980 Colour photograph 61 x 122 cm

https://youtu.be/UXKNuWtXZ_U



Cindy Sherman, *History Portraits/Old Masters series*, 1988-1990

[https://blog.artsper.com/en/a-](https://blog.artsper.com/en/a-perfectly-mastering-the-art-of-deception-she-immerses-herself-in-a-new-setting-and-theme-with-every-shot-thanks-to-wigs-makeup-and-costumes-she-looks-completely-different-in-her-series-history-portraits-old-masters-she-even-wore-prosthetics-to-recreate-the-figures-of-madonna) Perfectly mastering the art of deception, she immerses herself in a new setting and theme with every shot. Thanks to wigs, makeup and costumes, she looks completely different. In her series *History Portraits/Old Masters* she even wore prosthetics to recreate the figures of Madonna.



Untitled #458, 2007–08 Cindy Sherman Chromogenic color print 6 ft. 5 3/8 in. x 58 1/4 in. Courtesy the artist and Metro Pictures, New York © 2012 Cindy Sherman

<https://blog.artsper.com/en/a-closer-look/10-things-to-know-about-cindy-sherman/>

Cindy Sherman, MAC campaign, 2011

From Balenciaga to Marc Jacobs and MAC, this photographer doesn’t shy from surprising collaborations. At first, you might think that posing in advertising campaigns for luxury products or makeup is at odds with the artist’s work. Indeed, advertising is often seen as promoting stereotypes.



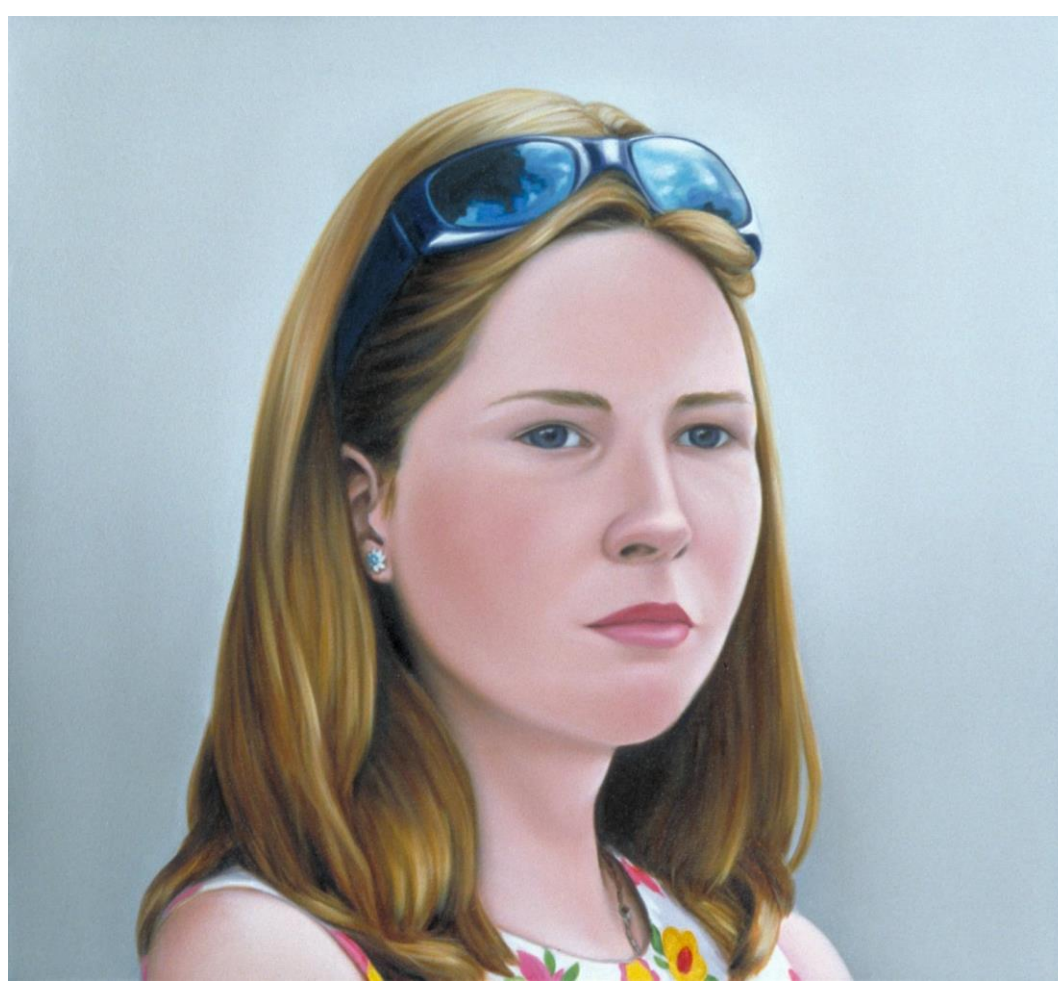
Click to a [Untitled A](#) 1975 <https://www.tate.org.uk/art/artists/cindy-sherman-1938> © Cindy Sherman <https://youtu.be/tiszC33puc0>

Lisa Milroy



[Lisa Milroy](#) Girl 1998

Girl 1998 is a landscape-orientated painting, almost square in its dimensions, that presents a young woman in profile view against a black background. Shown from her left side and with her face illuminated and her neck in shadow, the woman is painted from the shoulders upwards, and positioned slightly to the right of the composition. She wears dark sunglasses and holds her mouth closed, and her blonde hair is tied in a small bun at the back of her head. Her light grey and black clothing is slightly visible at the bottom of the painting. The work is precisely rendered in a realist style almost reminiscent of a photograph, with the paint evenly applied in thin layers that produce a very smooth surface. These sunglasses may also be seen as contributing to a sense of mystery surrounding the woman depicted in *Girl*. Painted without any additional context – the black background offering an apparently neutral setting – and without overt facial expression, the figure remains ambiguous.



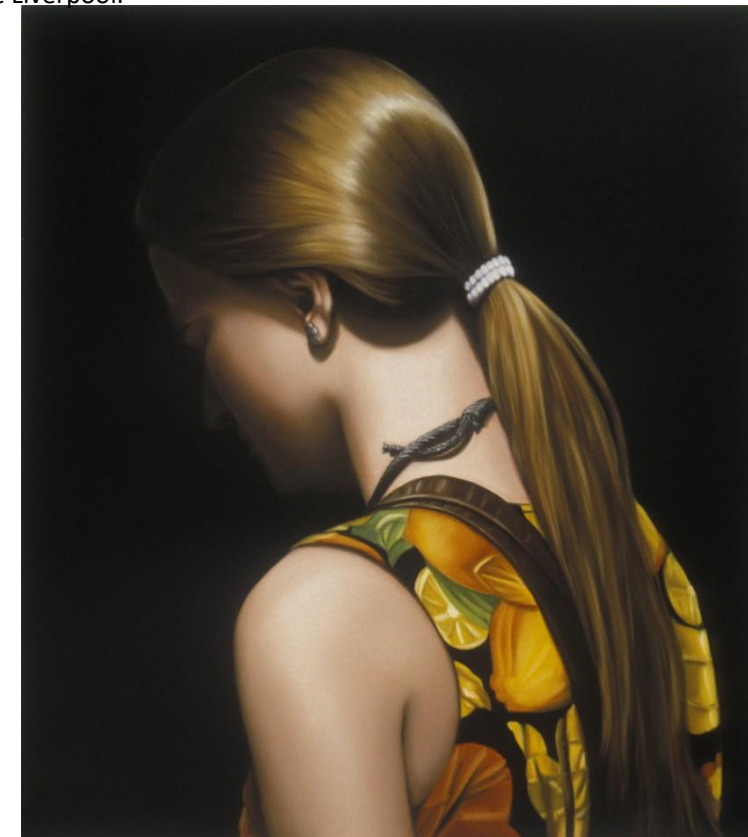
[Lisa Milroy](#) Girl with Sunglasses
1998

Girl with Sunglasses is among a small series of works, which also includes *Girl* 1998 that are based on photographs taken by Milroy in the summer of 1997. Reluctant to sit face-to-face with a model, the artist used a telephoto lens to capture people waiting in busy parts of London. In addition to its almost photographic quality, *Girl with Sunglasses* seems to draw further attention to notions of looking and image-making through the inclusion of sunglasses on the woman's head, to which the title makes reference.

Born in Vancouver, Milroy studied at St. Martin's and Goldsmith's School of Art. Her trompe l'oeil paintings of rows of everyday objects in the 1980's were a fresh and revitalised form of still life. She has continued to investigate the nature of 'reality and illusion' particularly in relation to travel. An international artist, in 1989 she won first prize in the John Moores Exhibition in Liverpool and in 2001 she had a solo show at Tate Liverpool.

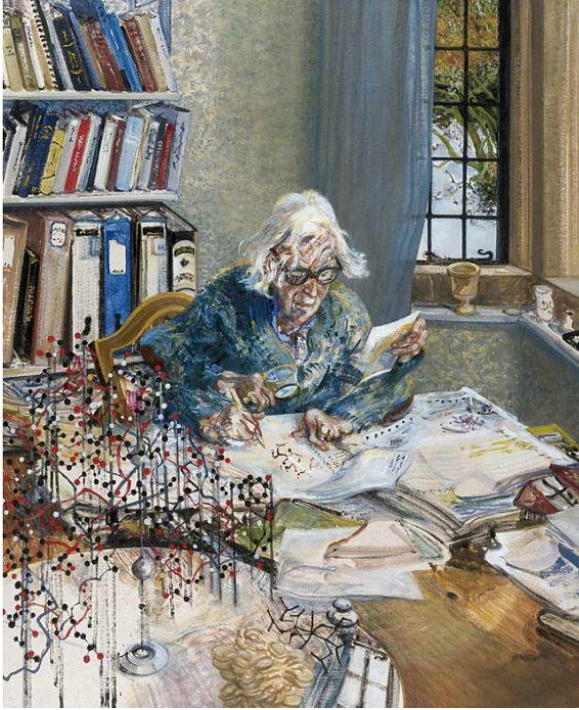


Lisa Milroy Heneage, 1997
oil on canvas 124 x 114 cm



Lisa
Milroy
Girl,
1998
oil on
canvas
190 x
167 cm

Maggi Hambling



Dorothy Hodgkin, Oil on canvas, 1985, 93 × 76 cm, (National Portrait Gallery)

<https://www.tate.org.uk/art/>

<https://youtu.be/4Hs-xVBEJ98>

<https://youtu.be/M4-4Syn1pmE>

Unique vision
: self-portrait
by Maggi
Hambling,
2017

<https://www.standard.co.uk/go/london/arts/maggi-hambling>



Maggi Hambling is a painter as well as a sculptor. She is known for her intricate land and seascapes, including a celebrated series of [North Sea](#) paintings. She is also known for her portraits, with several works in the [National Portrait Gallery](#), London. Hambling is known for painting the dead. She states that it is her way of grieving for those who are gone, particularly her way of coping with the death of those she held close like Henrietta Moraes, her mother, father in their coffins.

Her work is spurred through anger—for the destruction of the planet, about politics and social issues



Maggi Hambling *Study for Portrait of Frances Rose* 1973



Henrietta: by Maggi Hambling 1998

Contemporary artist Hambling frequently drew and painted Henrietta Moraes [d.1999] during the last years of her life. Charcoal drawing.



Charcoal drawings of Henrietta Moraes by Maggi Hambling. Moraes died at the age of 67; the drawings were made during the last nine months of her life and just after she died. Hambling and Moraes (an alcoholic) were partners and their short relationship weathered Moraes's rapid decline including spells in a psychiatric hospital. It must have been an intense, tempestuous time; the drawings Hambling made of Moraes after death - from her dead form and later from memory - suggest a strength of the emotion and longing.



Maggi Hambling by Maggi Hambling

oil on canvas, 1977-1978 59 7/8 in. x 68 7/8 in

In this self-portrait, the artist has painted herself with three arms to hold her three essentials of life: a cigarette, a drink and a paintbrush. All of the items in the portrait have a personal significance to the artist who painted the portrait when her love life was 'in a muddle': spiritually she was in love with the person who made the teapot, physically she was in love with the person we glimpse in the lower right hand corner of the unprimed canvas.

<https://www.bbc.co.uk/sounds/play/p01chpz6>

Sarah Lucas

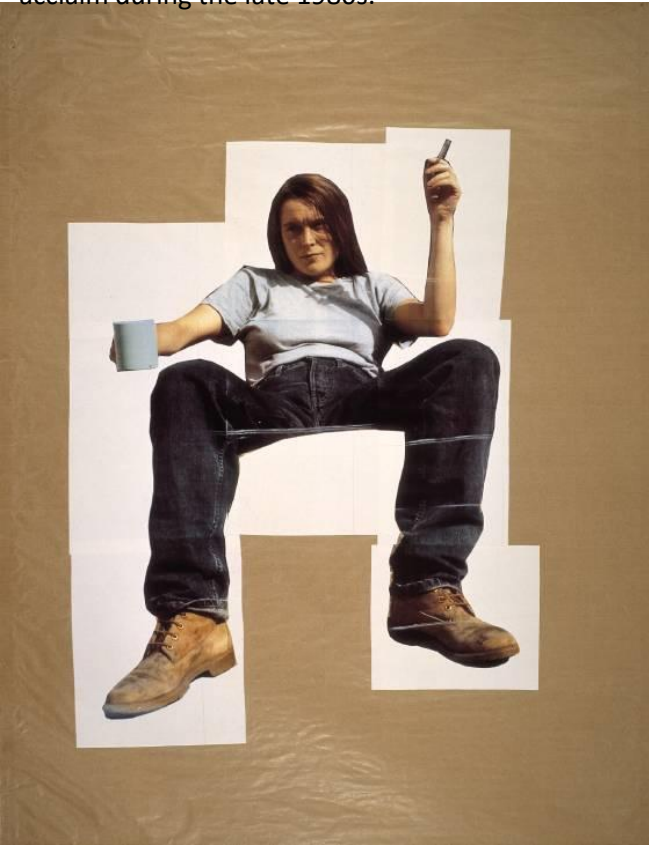


[Sarah Lucas](#)

Self Portrait with Fried Eggs
1996

Self Portrait with Fried Eggs 1996 ([P78447](#)), Lucas appears in the macho pose she has claimed as her own. Clad in old jeans and heavy footwear, she sits with her legs wide apart and her feet planted firmly on the ground. Androgynous t-shirts and leather jackets feature in many of the images.
<https://www.tate.org.uk/art/artworks/lu>

Sarah Lucas is a contemporary British artist known for her kinesthetic photographs, performances, and sculpture. Appropriating commonplace materials, the artist creates crude and often inflammatory comments on sexuality, death, and gender. She is recognized as among the most prominent members of the Young British Artists alongside [Damien Hirst](#), [Tracey Emin](#), and [Gary Hume](#). Born in 1962 in London, United Kingdom, she studied at the Working Men's College, the London College of Printing, and Goldsmith's College where she received her BFA in 1987. The artist rose to prominence and critical acclaim during the late 1980s.



[Sarah Lucas](#)

Self Portrait with Mug of Tea 1993
<https://www.tate.org.uk/art/artworks/lucas>

[Sarah Lucas](#)

Summer
1998 <https://www.tate.org.uk/art/artworks/lucas>
Summer 1998 ([P78452](#)) portrays Lucas grimacing as she is sprayed with frothing beer.
<https://youtu.be/Y2KI-tXacrY>

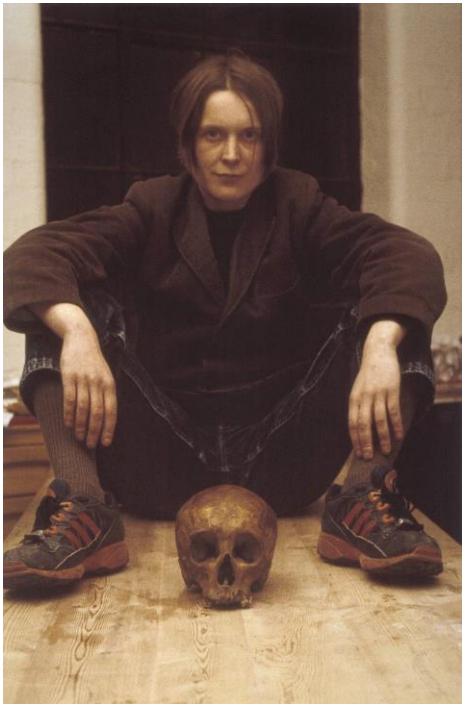
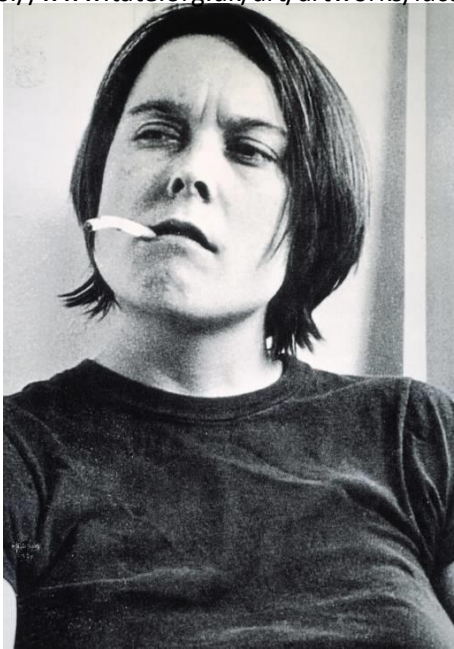


[Sarah Lucas](#)

Self Portrait with Skull
1997

Self Portrait with Skull 1997 ([P78450](#)), a photograph in which she sits on the floor with her legs apart and a skull positioned between her feet.

[Sarah Lucas](#) *Fighting Fire with Fire* 1996
<https://www.tate.org.uk/art/artworks/lucas>



Edward Burra



Edward Burra The Snack Bar 1930
<https://www.tate.org.uk/art/artworks/burra>

An odd tension exists between the barman, the customer and the slicing of the ham in Burra's painting. The woman eats distractedly, while the man cuts with enjoyment and asideways glance at her. Violence and sexual tension seem to be at play. Burra was an acute observer of the everyday, often exaggerating it into caricature in order to comment on society.



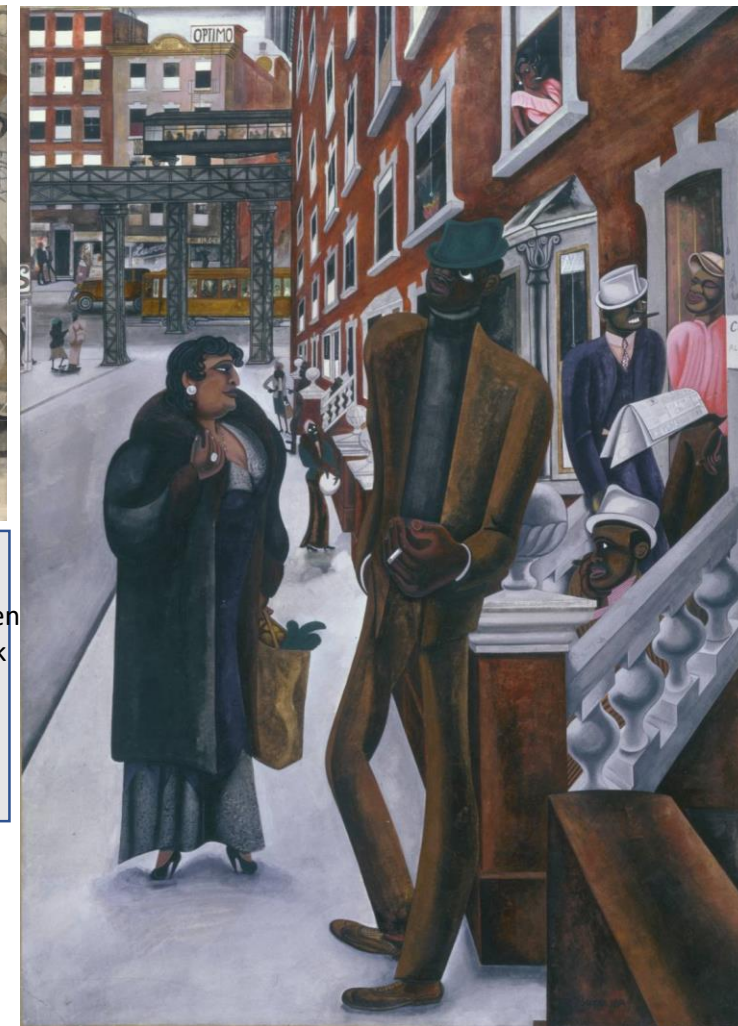
Edward Burra Soldiers at Rye 1941
Rye, a picturesque town near the south coast, was Burra's life-long home. During the war it became a centre for military activity. Soldiers are turned into nightmarish birdmen that recall the [Surrealist paintings](#) of the German artist Max Ernst and Burra's own work of the early Thirties. The artist was interested in sixteenth-century English poetry, and the bright colours and stylised dress might suggest courtly combat. Such ideas of brutality and heroism are offset by the attention to the figures' buttocks that creates a homosexual frisson through the scene. <https://www.tate.org.uk/art/artworks/burra>

Edward Burra was a British painter and printmaker best known for his large-scale watercolor paintings, as well as for his landscapes and still lifes. The artist depicted scenes of the seedy urban underbelly and African-American culture during the 1930s in Harlem, NY.

Burra was an avid traveller, but following the outbreak of World War II found himself unable to leave the country. During this period, the artist found success designing scenery and costumes for opera, ballet, and theater. The artist died on October 22, 1976 in Hastings, United Kingdom.



Edward Burra
Balcony
c.1928-9

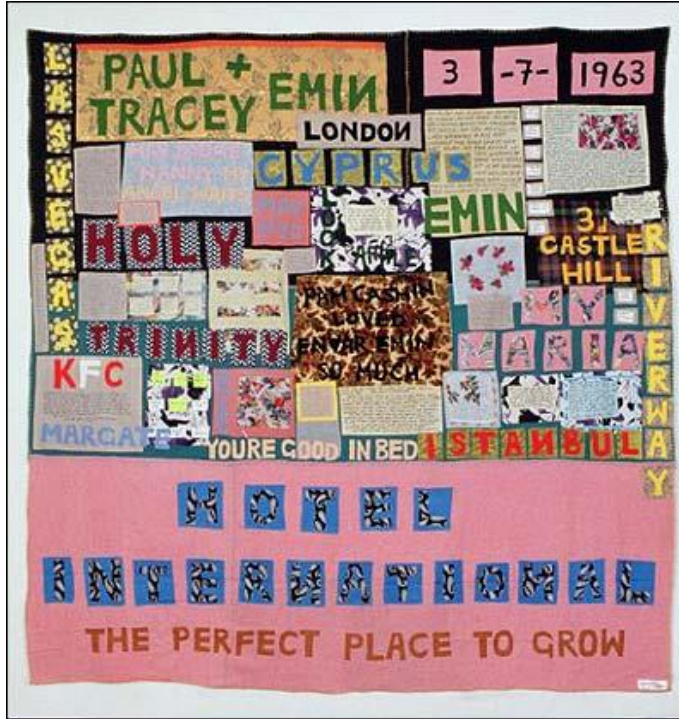


Edward Burra Harlem 1934
Edward Burra's paintings of Harlem fall into two groups – street scenes and scenes of night-time entertainment. This painting, Harlem, depicts the area's daytime street life. Several men and women are shown in front of a row of brownstone tenements, with New York's elevated railway visible in the background. The street is shown as a place of social interaction: people linger on their doorsteps to smoke, talk and read newspapers. In contrast to the glamour and exuberance of Harlem nightlife, this painting presents a more downbeat scene of uncertain, possibly illicit & employment

Tracey Emin

A prominent member of the [Young British Artists \(YBAs\)](#), Emin works in a wide range of mediums, including film, painting, [neon](#), [embroidery](#), drawing, installation, and sculpture. Her work is intensely personal, revealing intimate details of her life with brutal honesty and poetic humor.

Hotel International, 1993, © Tracey Emin
The largest ever presentation of her most famous appliquéd Blankets, 12 are double hung in, including *Hotel International* (1993) and *Psycho Slut* (1999). Perhaps comprising Emin's most personal works, the Blankets examine themes of love and desire, faith and trust, rather famously documenting her sexual misadventures. With signature phrases such as 'Planet Thanet' and 'Psycho Sluts' featuring heavily, the blankets come up Emin at her most iconographic.



Tracey Emin

I've Got It All 2000

Ink-jet print 124 x 109 cm

Tracey Emin is almost always portrayed as a Diana-esque *femme tragique*. It's rare to get a glimpse of the happy, successful, confident person she's become. *I've Got It All* is a transient crowning glory: a shameless, two-fingers up to her critics.



<https://youtu.be/qbEKXlgsJmg>

<https://youtu.be/jLf3ou9HU-U>

Tracey Emin

My Bed 1998

Stewn around the **bed** is a clutter of personal effects: empty vodka bottles, slippers and underwear, crushed cigarette packs, a candle, condoms and contraceptives, a cuddly toy and several Polaroid self-

portraits. **Emin** presented her **bed** exactly how it looked like during a difficult period in her life.



The Mother 2017 Bronze

104 3/4 x 69 11/16 x 92 1/2 in. (266 x 177 x 235 cm). © Tracey Emin



I love you 2016 Acrylic on canvas

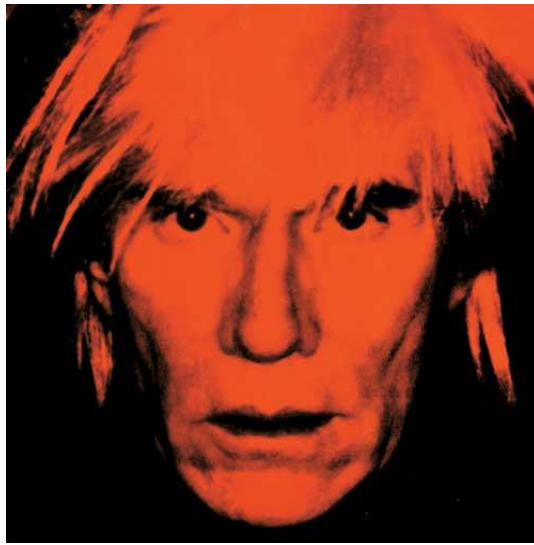
8 1/8 x 10 1/16 in. (20.6 x 25.5 cm) 8 9/16 x 10 9/16 x 1 1/4 in. (21.8 x 26.8 x 3.2 cm) (framed)

© Tracey Emin https://whitecube.com/artists/artist/tracey_emin

<https://www.tate.org.uk/art/artworks/warholAndy Warhol>

Self-Portrait. 1986

Self-Portrait is an acrylic paint and screenprint work on canvas by the American artist Andy Warhol. It is a large portrait of Warhol and employs an arresting colour scheme in which the artist's vivid red head floats against an empty black background. The artist's neck, shoulders and torso have been excluded from the portrait, focusing the attention on his face, expression and hair. Warhol stares directly out at the viewer with an intense gaze, his lips slightly parted and his expression blank. The most animated part of the portrait is the artist's hair, which sweeps strikingly across the canvas in a strong, diagonal movement from the top-left corner down towards the lower-right.



[Andy Warhol](#)

Marilyn Diptych

1962

Marilyn Monroe died in August 1962, having overdosed on barbiturates. In the following four months, Warhol made more than twenty silkscreen paintings of her, all based on the same publicity photograph from the 1953 film *Niagara*. Warhol found in Monroe a fusion of two of his consistent themes: death and the cult of celebrity. By repeating the image, he evokes her ubiquitous presence in the media. The contrast of vivid colour with black and white, and the effect of fading in the right panel are suggestive of the star's



When [John F. Kennedy](#) was assassinated on November 22, 1963, the whole nation became enthralled by the media coverage—including artist [Andy Warhol](#). "He was handsome, young, smart, but it didn't bother me that much that he was dead," [Warhol once said](#). "What bothered me was the way television and radio were programming everybody to feel so sad. It seemed like no matter how hard you tried, you couldn't get away from the thing." Warhol found himself most affected by the face of Kennedy's widow [Jacqueline Bouvier Kennedy](#)—from her smile before gunshots rang out at Dallas's Love Field to her devastated look at the president's funeral. The following February, he began what would eventually become a series of over 300 portraits of the first lady, appropriated from images in the media.





RAISE THE LEVEL
Canvas : Mixed Media
Painting
Mixed Media
58 inches by 88
inches 2020

<https://youtu.be/Npd5sLbwedQ>

<https://youtu.be/c8wEMkfPHzg>



The Barack Obama "Hope" poster is an image of [Barack Obama](#) designed by artist [Shepard Fairey](#), which was widely described as iconic and came to represent his [2008 presidential campaign](#).^{[1][2]} It consists of a stylized [stencil](#) portrait of Obama in solid red, beige and (light and dark) blue, with the word "progress", "hope" or "change" below (and other words in some versions).

Shepard Fairey
<https://obeygiant.com/>

New World Odor, 2005
Spray paint stencil
and collage on paper
44 3/4 x 30 in
113.7 x 76.2 cm

EMBRACE JUSTICE
Screen Print
18 inches by 24 inches
Edition of 475
January 16, 2018



FRAGILE PEACE. Canvas : Mixed Media Painting
Mixed Media on Canvas
56 inches by 54 inches 2017

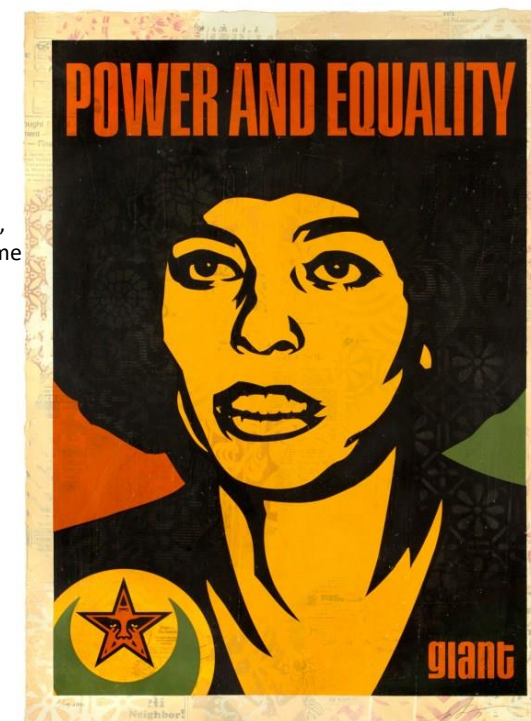


<https://youtu.be/rcSBr4ZKmrQ>

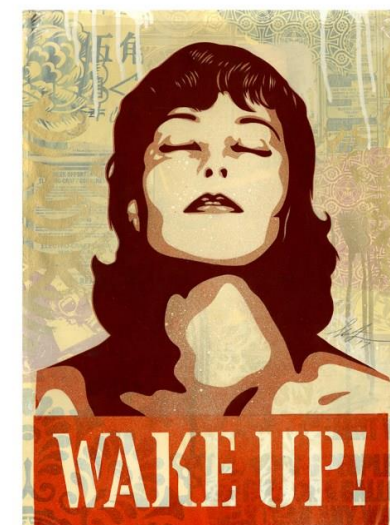


OCCUPY PROTESTER
Screen Print 18 x 24 inches

WAKE UP. Rubylith
Handcut Rubylith Illustration DAMAGED
17 3/8 inches by 23 1/8 inches 2017



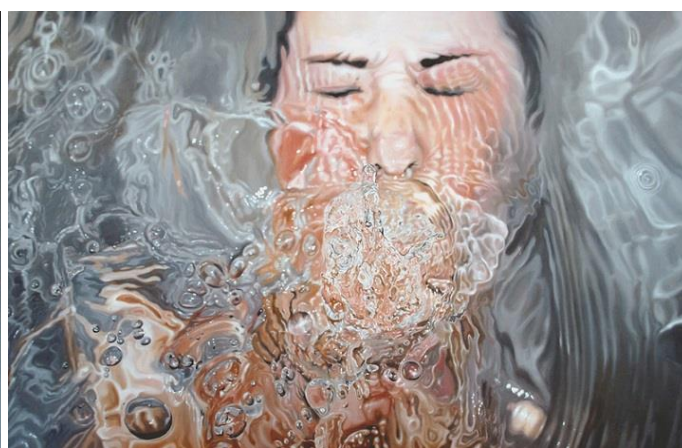
ANGELA POWER AND EQUALITY
Paper : Fine Art Edition
Silkscreen and Mixed Media Collage on Paper
Facing the Giant: 3 Decades of Dissent
30 inches by 41 inches 2020



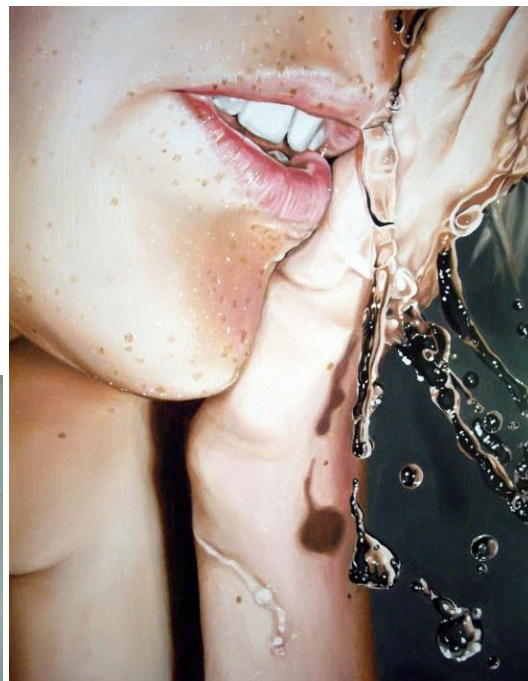


A glimpse of the future February 4, 2010

Oil on plywood, 55 x 40,5 cm.



The Drowning Artist November 21, 2013

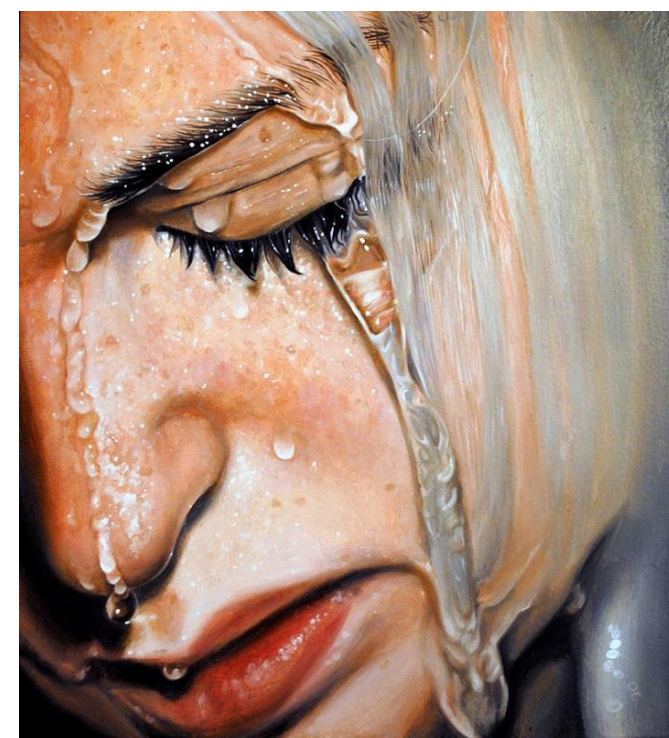


Cry you a River 2009

<https://www.linneastrid.se>

Linneastrid

A Swedish artist Linnea Strid paints unbelievably realistic oil paintings. She is strongly inspired by human emotions and the tedious details in everyday routine. Most of her pieces are like snap shots of her or someone else's ordinary life. There is a small twist added to her artworks, like some sort of underlying irony and unpredictable feelings. The artist explores the darker side of the human psyche conveyed through water, thereby revealing our most private moments and personal stories. <https://featherofme.com/linnea-strid->



Tear me apart January 21, 2011

Glass of water

Oil on plywood, 38 x 33 cm

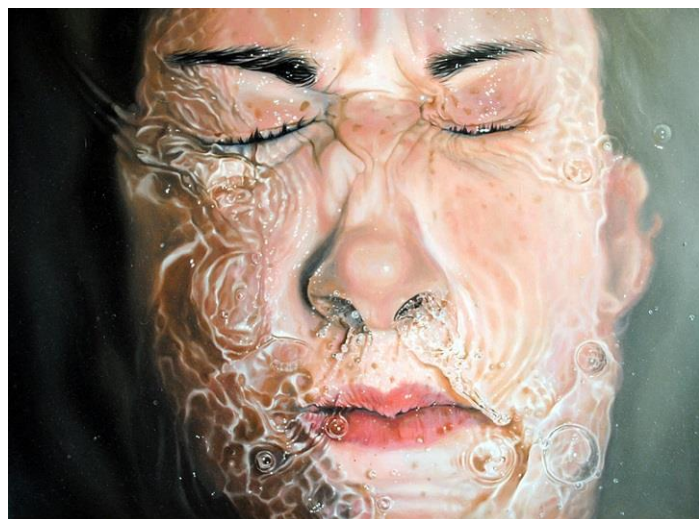


Rinse and exhale

April 5, 2010

Oil on plywood, 55 x 40,5 cm.

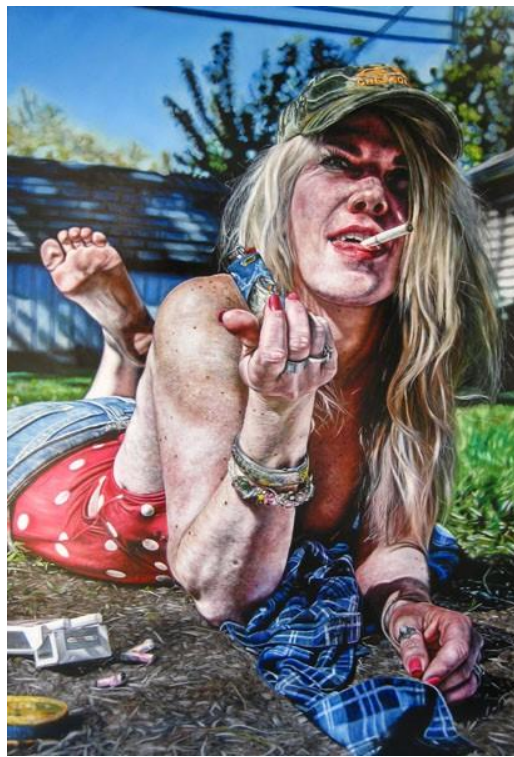
<https://www.linneastrid.se>



Oil on wood panel, 55 x 41 cm. <https://www.linneastrid.se>

Amanda Elizabeth Joseph

The way I draw and paint is something that has developed over the years and I expect to continue to evolve slowly, but I don't imagine I'll ever totally depart from it. It's a bit rough admitting that the way I exaggerate the skin and figures in my work is a reflection of how I tend to see myself, yet it's a driving force for why the art I make will likely always have a similar style. I'd like to continue to push and explore the role of composition in my drawings and paintings. It seems fairly natural to look at the work of other artists and fantasize about what it would be like to have their style and aesthetic. However, at the end of the day, it's important to embrace what comes out of you instead of aspiring to make someone else's work.



"If You Got a Gal Bring Her and We'll Have a Humdinger," oil on panel, framed, 26" x 38"



"Lady," oil on panel, 36" x 24"

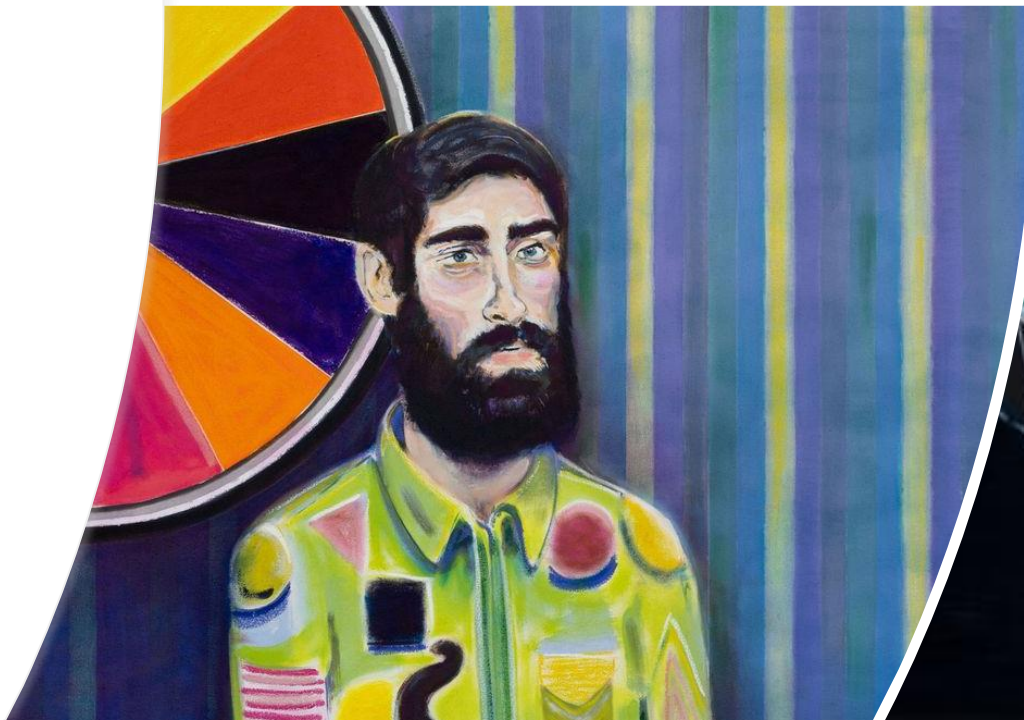


Ryan Mosley.

Ryan Mosley is a Sheffield based artist.



- Born in Chesterfield, he went to Chesterfield College before training at the University of Huddersfield. He then went on to the Royal College of Art in London. Before coming back up to Sheffield. He's a local lad doing well in the world of modern art..



He doesn't sketch his paintings beforehand, instead treating his paintbrush as a pencil to build large-scale images through layers of translucent washes.



- The Saatchi Gallery described his work as.....
- 'Motivated by a sense of the carnivalesque, his canvases offer up a surreal world of invented characters and rituals that are simultaneously archaic and futuristic.'



- Follow the link to see a video of him talking about his work and artistic process.
- <https://youtu.be/F-UobhrewLs>

