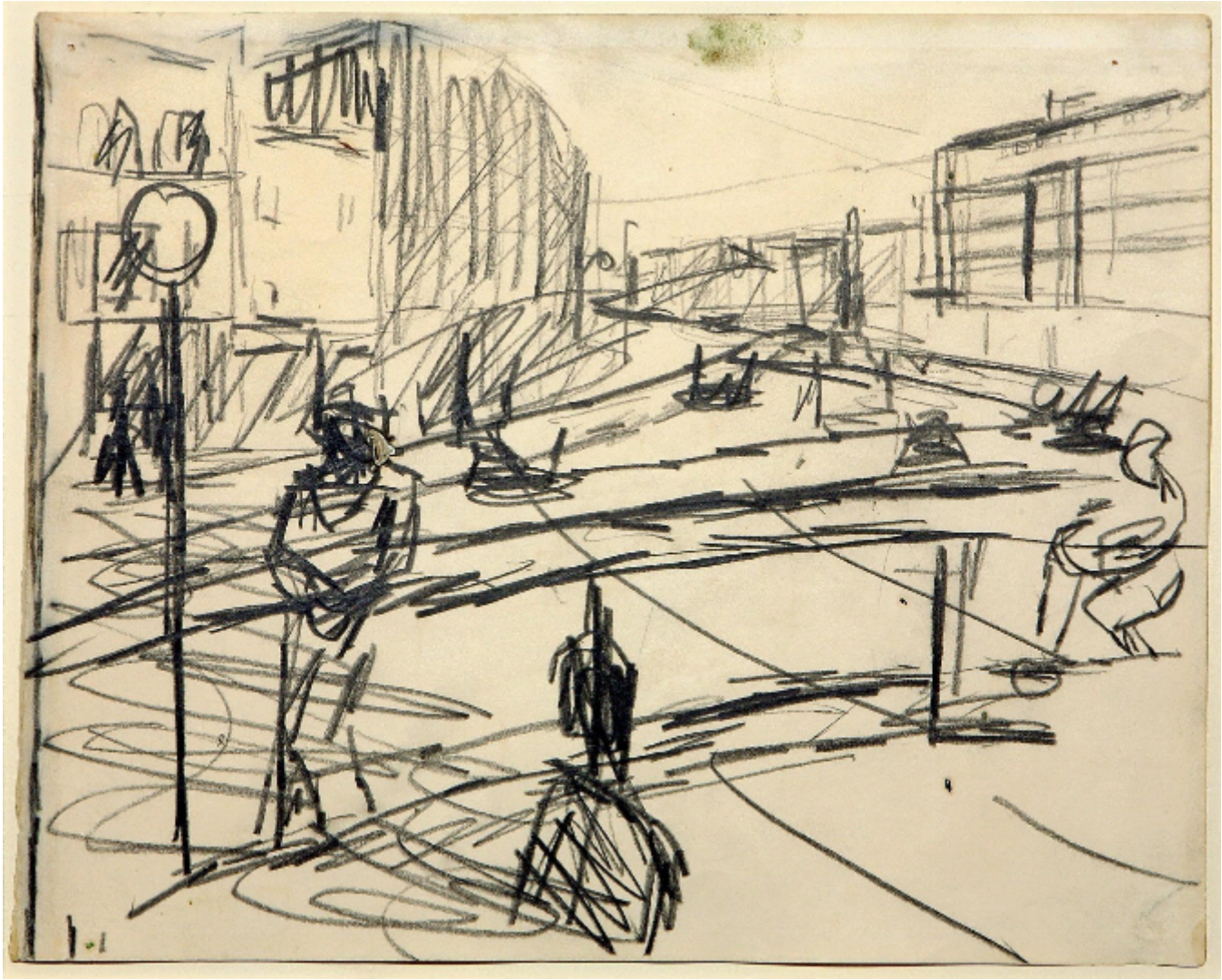
Study for Mornington Crescent

Frank Auerbach

Sold



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REF: 10720

Height: 25.1 cm (9.9")

Width: 31.4 cm (12.4")

Description

FRANK AUERBACH (B. 1931)
Study for Morington Crescent
Charcoal and oil on paper
Executed in 1970

Sheet Height 25.1 cm., 9 7/8., Width 31.4 cm., 12 3/8in.
Floated in a black, polished pearwood, 'L' section frame
Frame Height 41 cm., 16 in., Width 47 cm., 18.50 in.,

People used to talk about the aleatory and luck and so on and chance in painting, well it's all chance if you go out and draw, you don't know anything's going to be... buses come across and people move and then you do more drawings and all sorts of sensations about pace and speed and the plastic coherence of the material that you're dealing with, and people walking across begin to appear in space and you just make these drawings and take them back to the studio and it gives you an impetus.
Frank Auerbach in an interview with John Tusa, BBC Radio 3, October 21st 2001

FRANK AUERBACH (British, German born, 1931)

Alongside Bacon and Freud, Auerbach is regarded as one of Britain's preeminent postwar figurative painters. His work typically portrays either one of a small group of mainly female models, or scenes around London, especially Camden Town.

Auerbach was born in Berlin of Jewish parents; his father was a lawyer and his mother a former art student. In 1939 he was sent to England to escape Nazism. His parents, who remained behind, died in concentration camps. He spent his childhood at a progressive boarding school, Bunce Court, at Lenham near Faversham, Kent, a school for Jewish refugee children. During the war years the school was evacuated to Shropshire. He attended St Martin's School of Art, London, from 1948 to 1952, and studied with David Bomberg in night classes at Borough Polytechnic. It was during this period that he developed a friendship with fellow student Leon Kossoff. Auerbach studied at the Royal College of Art from 1952 to 1955.

Auerbach moved to his first studio in Camden Town, North London, in 1954 and has painted there ever since. The urban landscapes of the surrounding area have been a constant source of inspiration. Recurring subjects in his Camden landscapes are Mornington Crescent (located nearby, between Camden and King's Cross) and the adjacent Art Deco former Carreras cigarette factory and nearby Camden Palace dance club (originally a music hall); the most pastoral setting is nearby Primrose Hill. In his portrait work, he has used three principal models throughout his career: his wife Julia, who first posed for him in 1959; Juliet Yardley Mills, a professional model whom he met in 1957; and his close friend Estella West, the model for most of his nudes and female heads prior to 1973.

Auerbach does not prepare underpaintings, nor does he use outline sketches for portraits, and he relies on his sitters being able to reassume the same pose session after session. In contrast, he sketches landscapes in the field and brings the sketches back to the studio, sometimes using as many as 200

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sketches for a single painting.

His work might broadly be described as expressionist. Many of his paintings display an extremely thick impasto, something which he was criticised for at his 1956 Beaux Arts solo show, where some of the paintings were displayed fl...

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