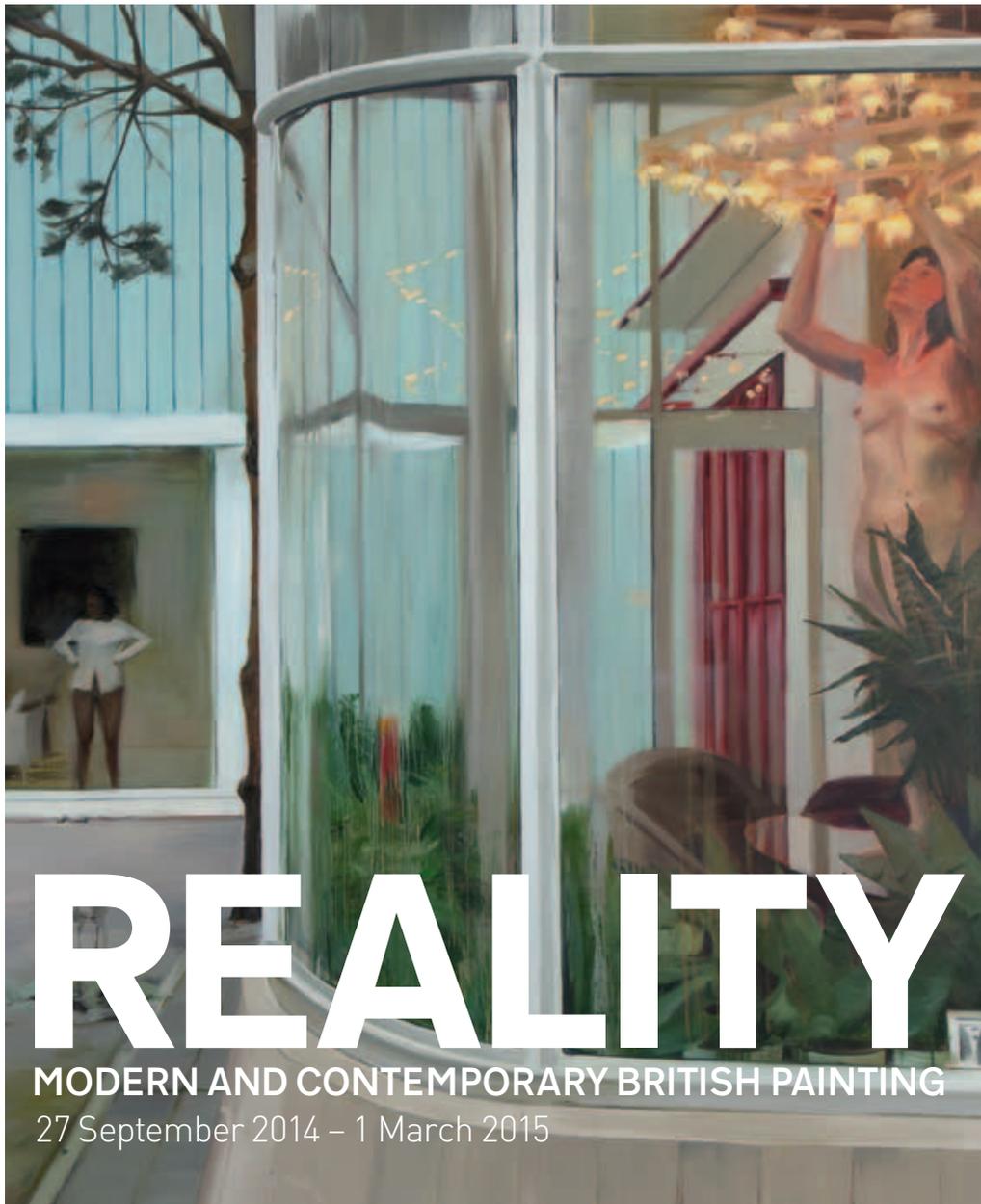


**SAINSBURY
CENTRE**
for Visual Arts

Gallery Guide

University of East Anglia
Norwich NR4 7TJ
www.scva.ac.uk



REALITY

MODERN AND CONTEMPORARY BRITISH PAINTING

27 September 2014 – 1 March 2015

REALITY

Modern and Contemporary British Painting

In an environment saturated with polychrome printed media and ephemeral, disposable digital images, painting has a very particular power. Painting requires a direct experience of the work as a physical object – an encounter with the scale of the canvas and the texture of the paint. Paintings like these are slow to make, the result of hours of labour, invested with discipline and skill.

REALITY is curated by artist Chris Stevens and brings together 54 works by 33 artists spanning more than 90 years. The exhibition is not intended as a comprehensive survey but is a selection of work by artists whose paintings relate to Stevens' life-long preoccupations as a painter. With a strong emphasis on the contemporary, the exhibition testifies to the tenacity of the British figurative painting tradition and the impact of painting today.

The exhibition features key figures of the 20th century – Walter Sickert, LS Lowry, Francis Bacon, Lucian Freud and David Hockney – bringing their work alongside works by artists such as Ken Currie, Philip Harris, Jenny Saville, George Shaw, Alison Watt and Caroline Walker. Uncompromising and direct, the work of each artist represented retains a strong reference to the real world, 'the stuff of life'. While, to an extent, painting has been eclipsed in recent decades by the Minimal and Conceptual art movements, installation, photography and film, REALITY testifies to the survival of painting as a medium.

The artists in REALITY tackle a diverse range of subjects, referencing the body, relationships, history, politics, war, the urban environment and social issues. Despite these different references, the works are all united by two things: the harsh realities that have concerned key British artists over the decades and the simple act of painting.

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Walter Sickert's *Ennui*, painted in 1917, captures the banality of everyday life at the beginning of the 20th century. David Hockney's *My Parents* beautifully complements Sickert's work painted over 60 years previously. Hockney has instilled the painting with symbolic references and has created a dedication to love and commitment, to the reality of relationships and growing old, to the differences and similarities that unite and separate us.

John Bratby is known for a harsh brand of social realism and is associated with the Kitchen Sink group of artists who emerged in the 1950s, depicting the working-class domesticity of the everyday environment. Bratby recorded the apparently simple reality of the dustbins in his studio with vitality and humour. Carel Weight draws us to take a closer look at a scene from what might be an ordinary British park in his work *Fury* – his painting reminds us that the titles of work by many artists play a significant role in our understanding of the paintings and are a very deliberate lead towards the artists' intentions.

LS Lowry is best known for paintings of crowded city scenes with distinctive 'matchstick' figures depicting the hustle and bustle of everyday urban life. However, his bleak enigmatic landscapes, such as the painting of the Welsh colliery town of *Bargoed*, are devoid of humanity, suggesting isolation and emptiness. George Shaw's dedication to the depiction of his home town, Coventry, reveals the mystery of the mundane, the absence of human life and the unfamiliarity of the familiar. Shaw portrays the narrative in his paintings with great subtlety, almost tenderness; his streets and buildings are deserted, allowing his own emotional response to the ties of suburbia to creep in and take hold. David Hopper's expansive urban landscapes capture the hopelessness and decay that emanates from these buildings, capturing the lives of the inhabitants, who he has chosen to omit from the canvas. Lone figures occupy Ray Richardson's urban landscapes, which are similarly steeped in

a sense of memory and reflection. Clive Head takes a very different approach to the cityscape, recording an almost bewildering conflation of perspectives, making a familiar café scene dizzyingly complex.

John Keane uses transposed documentary photography to make paintings that question how we understand war and the aftermath of conflict. *Grosvenor Square* is a fine example of Dexter Dalwood's preoccupation with memorial and a description of historic people, places and moments, both real and imagined. Grosvenor Square, home to the American Embassy, was painted as events leading up to the Iraq War began to escalate, and captures an eerie calmness before the reality of war unfolded.

Terry Setch and Graham Crawley made a series of large-scale works in the 1980s and early 1990s that dealt with the politics of social and environmental neglect in their immediate communities. Both Jock MacFadyen and Tony Bevan captured the figures taken from the streets of their urban environment in the same period, painting with unexpected tenderness a punk culture more often associated with dissent and violence. The figures in Chris Stevens's works challenge the preconceptions we have about people, exploring identity, class, race, gender and the environment.

Philip Harris uses detailed realism to describe compelling scenarios and his works in REALITY show figures both mysteriously trapped behind a door and, equally mysteriously, liberated in a vast desert landscape. The invitation to the viewer to create for themselves a story that is only first suggested by the painting becomes, with the work of Alan Macdonald, an invitation to let imagination take flight in the worlds of his glorious *Spam Dragon* and *Candy Man*.

Both Sam and Luke Jackson bring a certain psychological intensity to their small, intimate figures and portraits – an intensity that is amplified in Ken Currie's sombre compositions, such as the exposed vulnerability of his *Dirty King*. Other artists have focused on domestic interiors: the works of Cecily Brown, Anthony Green and Paula Rego allow strange glimpses of the emotional complexity of our lives at home. And Caroline Walker's paintings are voyeuristic: her women appear to be in limbo and seem unaware that they are being observed in their extraordinary architectural environments.

Lucian Freud, Gwen Hardie, and Alison Watt bring us close to the textures, folds and traces of the body with a cool, close scrutiny, while Chantal Joffe captures with broad, immediate brushstrokes a portrait that reveals an ambiguous physical exchange between three close figures. Jenny Saville conjures a complex and highly charged sequence of entwined figures, presenting simultaneously multiple perspectives and moments in time.

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The artists included in REALITY are all distinguished by a determination to make figurative work that powerfully communicates a narrative. Beyond the pleasure and trickery of paint and the intrigue of looking, REALITY draws us towards the more gritty substance of both everyday occurrences and strange imagined scenarios, each one of them leading us to an experience that is every bit real.

Amanda Geitner
Chief Curator

Gallery 1

Tate Moss 2010
Jock McFadyen (b.1950)
Oil on canvas
200 x 300 cm
Collection of the artist

Hopeless in Gaza (Road to Settlement)
2002
John Keane (b.1954)
Oil on linen
137 x 183 cm
Flowers Gallery, London and New York

Untitled (Face) 1994
Chantal Joffe (b.1969)
Oil and acrylic on canvas
132.5 x 109.1 cm
Royal College of Art Collection

Study for a Portrait of P.L. No.2 1957
Francis Bacon (1909–1992)
Oil on canvas
159.6 x 126.7 cm
Robert and Lisa Sainsbury Collection,
Sainsbury Centre for Visual Arts,
University of East Anglia

Arizona Bloom 2014
Philip Harris (b.1965)
Oil on linen
152.5 x 305 cm
Philip Harris

Illuminations 2012
Caroline Walker (b.1982)
Oil on linen
240 x 305 cm
The Franks-Suss Collection

Esprit de Corps 2011
Chris Stevens (b.1956)
Oil on canvas
170 x 180 cm
Courtesy of the artist

Standing by the Rags 1988–89
Lucian Freud (1922–2011)
Oil on canvas
181 x 150.5 cm
Tate: Purchased with assistance from
the Art Fund, the Friends of the Tate
Gallery and anonymous donors

Link Bay 1

*Scenes from the Passion
(The Path on the Edge)* 1997
George Shaw (b.1966)
Humbrol enamel on board
43 x 53 cm
Royal College of Art Collection

Fury 1956
Carel Weight (1908–1997)
Oil on canvas
92 x 122 cm
Herbert Art Gallery & Museum Cov-
entry

Our Side of the Water 2012
Ray Richardson (b.1964)
Oil on linen
137 x 127 cm
Courtesy of the artist and Beaux Arts
London

Looking Glass 2014
Clive Head (b.1965)
Oil on canvas
195.6 x 208.3 cm
Marlborough Fine Art, London

The Street 1980
Jock McFadyen (b.1950)
Oil on canvas
173 x 173 cm
Collection of the artist

Owls 1956
Francis Bacon (1909–1992)
Oil on canvas
74 x 65 cm
Private Collection

Vas Defrens 2009
Sam Jackson (b.1977)
Oil on panel
60 x 60 cm
Kind permission of Theresa Roberts

Querelle 2009
Sam Jackson (b.1977)
Oil on panel
60 x 60 cm
Private Collection

Young Gorbachev 2009
Sam Jackson (b.1977)
Oil on panel
50 x 50 cm
Kind permission of Theresa Roberts

Link Bay 2

My Mother Alone in Her Dining Room
1975–76
Anthony Green (b.1939)
Oil on board
181.5 x 181.5 cm
Robert and Lisa Sainsbury Collection,
Sainsbury Centre for Visual Arts,
University of East Anglia

The Bathroom at Number 29 1979
Anthony Green (b.1939)
Oil on board
215.5 x 139.5 cm
Robert and Lisa Sainsbury Collection,
Sainsbury Centre for Visual Arts,
University of East Anglia

Link Bay 3

Black Star 2012
Alison Watt (b.1965)
Oil on canvas
183 x 183 cm
Ingleby Gallery, Edinburgh

Hollow 2009
Alison Watt (b.1965)
Oil on canvas
183 x 183 cm
Ingleby Gallery, Edinburgh

Gallery 2

My Parents 1977

David Hockney (b.1937)
Oil on canvas
194 x 194.1 cm
Tate: Purchased 1981

Consulting the Oracle 2013

Caroline Walker (b.1982)
Oil on linen
193 x 175 cm
Private Collection

Body 03.30.09 2009

Gwen Hardie (b.1962)
Oil on oval canvas
91.4 x 76.2 cm
Courtesy of Gwen Hardie

Body 06.29.11 2011

Gwen Hardie (b.1962)
Oil on tondo
d. 76.2 cm
Courtesy of Gwen Hardie

Body 03.20.12 2012

Gwen Hardie (b.1962)
Oil on tondo
d. 76.2 cm
Courtesy of Gwen Hardie

Maid's Day Off 2005

Cecily Brown (b.1969)
Oil on linen
200.7 x 198.1 cm
Courtesy of the Hiscox Collection

Odalisque 2012–14

Jenny Saville (b.1970)
Oil and charcoal on canvas
217 x 236.5 cm
Private collection

A Hunting Lodge 2011

Ken Currie (b.1960)
Oil on canvas
244 x 366 cm
Flowers Gallery, London and
New York

The Candy Man 2013

Alan Macdonald (b.1962)
Oil on canvas
190.5 x 215.9 cm
Courtesy of the artist

Spam Dragon 2013

Alan Macdonald (b.1962)
Oil on canvas
190.5 x 215.9 cm
Courtesy of the artist

The Age of Reason or Salem's Lot

2011
Chris Stevens (b.1956)
Oil on canvas
170 x 180 cm
Courtesy of the artist

S.P. Behind a Glass Door 2001

Philip Harris (b.1965)
Oil on linen
132 x 305 cm
Private Collection

Tender Possessions 1986

Tony Bevan (b.1951)
Charcoal and pigment medium on
canvas
210.5 x 119.5 cm
Courtesy British Council Collection

Snow in the Rain 2012

Luke Jackson (b.1979)
Oil and mixed media on canvas
30 x 25 cm
Courtesy of the artist

Time Regained 2012

Luke Jackson (b.1979)
Oil and mixed media on canvas
21 x 21.5 cm
Courtesy of the artist

Adapter 2012

Luke Jackson (b.1979)
Oil and mixed media on canvas
15.5 x 15.5 cm
Private Collection

Mining 2012

Luke Jackson (b.1979)
Oil and mixed media on canvas
20 x 20 cm
Private Collection, Paris

Everything is Everything 2005

Ray Richardson (b.1964)
Oil on linen
106 x 97 cm
Courtesy of the artist and
Beaux Arts London

Snare 1987

Paula Rego (b.1935)
Acrylic on paper mounted on canvas
150 x 150 cm
British Council Collection

Dustbins in the Studio 1954

John Bratby (1928–1992)
Oil on panel
112 x 101 cm
Royal College of Art Collection

Ennui 1917–18

Walter Sickert (1860–1942)
Oil on canvas
76 x 56 cm
Ashmolean Museum,
University of Oxford

Gallery 3

Bargoed 1965

L.S. Lowry (1887–1976)
Oil on canvas
122.2 x 151.7 cm
The Lowry Collection, Salford

Once Upon a Time there was Oil I

(Central Panel) 1981
Terry Setch (b.1936)
259 x 427 cm
Acrylic on encaustic wax on canvas
Courtesy of the artist

Grosvenor Square 2002

Dexter Dalwood (b.1960)
Oil on canvas
268 x 347 cm
Courtesy of the Saatchi Gallery,
London

Tree 2010–11

David Hepher (b.1935)
Oil, acrylic, inkjet and concrete on
canvas
208 x 810 cm
Flowers Gallery, London and
New York

No Such Thing 1993

Graham Crowley (b.1950)
Oil on canvas
168 x 240 cm
Courtesy of the artist

The Chain Store 1987

Graham Crowley (b.1950)
Oil on canvas
203 x 254 cm
Middlesbrough Council

Les Souvenirs du Café Anglais 2014

Clive Head (b.1965)
Oil on canvas
198.1 x 210.2 cm
Marlborough Fine Art, London

Inconvenience of History II 2003

John Keane (b.1954)
Oil and inkjet on viscose on linen
86 x 122 cm
Flowers Gallery, London and New
York

Dirty King 2011

Ken Currie (b.1960)
Oil on canvas
275 x 198.5 cm
Flowers Gallery, London and
New York

Scenes from the Passion: Late 2002

George Shaw (b.1966)
Humbrol enamel on board
91.7 x 121.5 cm
Tate: Presented by the Patrons of
New Art Special Purchase Fund
through the Tate Foundation 2003

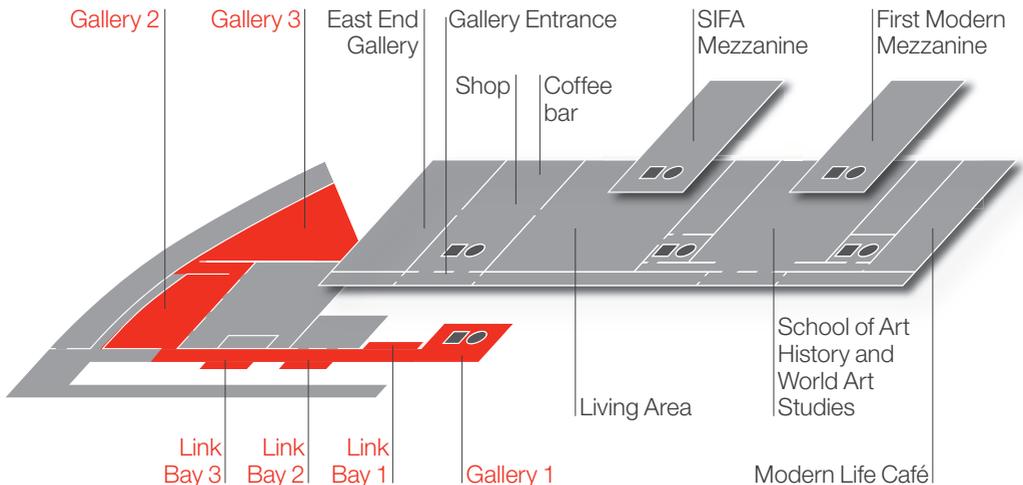
Admiralty Road 2 2012

Katarzyna Coleman (b.1954)
Acrylic and charcoal on canvas
80 x 100 cm
Courtesy of the artist

Admiralty Road 1 2012

Katarzyna Coleman (b.1954)
Acrylic and charcoal on canvas
80 x 100 cm
Courtesy of the artist

REALITY exhibition



Events

Visit www.scva.ac.uk for details.

Gwen Hardie in conversation with Chris Stevens

Thursday 9 October

6.30pm
Sainsbury Centre Lecture Theatre
£8, £6

Booking: essential, call 01603 593199

New York-based artist Gwen Hardie in conversation with Chris Stevens, curator of REALITY: Modern and Contemporary British Painting, discussing her work and the importance of painting in the digital age.

Anthony Green lunchtime lecture

Thursday 20 November

1.15pm–2.15pm
Education Studio
Free

Booking: essential, call 01603 593199

Join artist and senior Royal Academician Anthony Green for a talk about his work in the exhibition Reality: Modern and Contemporary British Painting. Since 1960, Anthony Green has held more than 100 solo exhibitions in cities around the world, including London, Tokyo, New York, Berlin and Sydney.

The work of Clive Head and the new aesthetics in painting

Dr Michael Paraskos

Thursday 27 November

6.30pm
Sainsbury Centre Lecture Theatre
£8, £6

Booking: essential, call 01603 593199

Is art a mirror of our world, or a doorway to another reality? Drawing on discussions with Clive Head and other artists, Dr Michael Paraskos uses an unexpected combination of theories from anarchist writers and Greek Orthodox theologians to explore the idea that, rather than reflecting aspects of the world around us, artists create new realities which viewers experience through their interaction with the work of art.



Clive Head (b.1965)
Looking Glass,
2014
Oil on canvas
195.6 x 208.3 cm
Marlborough Fine Art, London



TIME
AND
PLACE



Gallery Information

Gallery and shop open

Tuesday – Friday, 10am–6pm
Weekends, 10am–5pm
Closed on Mondays, including bank holiday Mondays

Admission

Free to the Sainsbury Centre Permanent Collections.
For temporary exhibition prices, please see our website for details.

Advance tickets

Advance tickets can be purchased online at www.scva.ac.uk or call 01603 593199.

Bookings – group visits

The Sainsbury Centre welcomes visits by schools, colleges and adult groups. Booking is essential. Schools and colleges contact: Becca Sturgess, becca.sturgess@uea.ac.uk or 01603 593936
Adult groups contact: Lisa Blowers, lisa.blowers@uea.ac.uk or 01603 591033.

Modern Life Café

Open Monday – Friday, 9am–5pm
Weekends, 10am–5pm
Enter via School entrance outside gallery opening hours.

Coffee bar open

Tuesday – Sunday, 10am–4pm

Front cover: *Illuminations*, 2012, Caroline Walker (b.1982)
Oil on linen, 240 x 305 cm
The Franks-Suss Collection

The Sainsbury Centre for Visual Arts is supported by

The  Gatsby Charitable Foundation

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MUSEUM

UEA is striving to be a low carbon campus. We encourage you to use public transport wherever possible – see bus and train info.

By bus

Bus number 25 runs from Norwich city centre to UEA – ask for the Sainsbury Centre stop. Costessey Park and Ride buses run weekdays every 20 minutes at peak times direct to the UEA campus.

By train

The main station at Norwich is the nearest to the Sainsbury Centre. From there, take a number 25 bus or taxi to the Sainsbury Centre (see above).

By bicycle

There are racks outside the Sainsbury Centre and covered racks between P3 and P5.

Information

Call 01603 593199
Sainsbury Centre for Visual Arts, Norwich Research Park, University of East Anglia, Norwich, NR4 7TJ
www.scva.ac.uk

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