

**LIFE, LEGEND, LANDSCAPE
VICTORIAN WATERCOLOURS AND DRAWINGS
17 February to 15 May 2011**

Lost from view for many years and recently presented to The Courtauld Gallery, *The Old Farm Garden* by the much admired artist Frederick Walker (1840-1875) sets the scene for



Frederick Walker (1840-1875)
The Old Farm Garden, 1871
Watercolour and gouache over preliminary drawing in
graphite on paper, 30.3 x 40.5 cm
© The Courtauld Gallery, London

a wide ranging exploration of Victorian drawings and watercolours from The Courtauld's collection. The exhibition includes numerous unpublished works and covers the broad range of Victorian draughtsmanship from life studies to landscapes, genre scenes and subjects from literature and legend. It features works by many of the major artists of the age, stretching from the early years of Victoria's reign to works of the 1890s by Whistler and Beardsley.

The Pre-Raphaelites are magnificently represented by Dante Gabriel Rossetti's portrait study for his celebrated painting *Venus Verticordia*. The theme of female

portraiture is further developed by Rossetti's small pencil sketch of Elizabeth Siddal, his wife and muse, seated at her easel; Whistler's portrait of the young Elinor Leyland, daughter of one of his major patrons; and George Watt's sensitive depiction of Emily Tennyson, wife of the great poet.

The exhibition features a splendid selection of landscapes, painted both abroad and at home, ranging from works by J.M.W. Turner and Samuel Palmer to John Frederick Lewis's view of a Cairo bazaar. Millais's jewel-like *The Parting of Ulysses* introduces a series of drawings and watercolours designed as illustrations. The exhibition concludes with a little known group of works by artists of the Aesthetic movement, including Aubrey Beardsley's humorous *Servant carrying slippers on a tray* and Charles Conder's *Les Incroyables* (The Incroyables), a depiction of Paris's decadent gilded youth in the years after the French Revolution.



John Everett Millais (1829-1896)
The Parting of Ulysses, c.1862
Watercolour on paper
11.8 x 10.3 cm
© The Courtauld Gallery, London

This is the first exhibition to be organised as part of The Courtauld's new IMAF Centre for the Study and Conservation of Drawings. The accompanying catalogue has been developed in collaboration with the University of Bristol and aims to provide young scholars of this period with an opportunity to publish their work.

*Supported by the International Music and Art Foundation
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11/11/2010

**TOULOUSE-LAUTREC AND JANE AVRIL
BEYOND THE MOULIN ROUGE
16 June to 18 September 2011**



Henri de Toulouse-Lautrec
(1864-1901)
Jane Avril, 1893
Colour lithograph, 125 x 90 cm

Nicknamed 'La Mélinite' after a form of explosive, the dancer Jane Avril was one of the stars of Moulin Rouge in the 1890s. Known for her alluring style and exotic persona, her fame was assured by a series of dazzlingly inventive posters designed by the artist Henri de Toulouse-Lautrec (1864-1901). Jane Avril became an emblematic figure in Lautrec's world of dancers, cabaret actors, musicians and prostitutes, but she was also one of the artist's closest friends. Organised around The Courtauld's painting *Jane Avril in the Entrance to the Moulin Rouge*, this exhibition brings together an exceptional group of paintings, posters and prints from international collections. It explores a remarkable creative partnership which captured the excitement and spectacle of bohemian Paris.

Avril took her first dance steps at the *Salpêtrière* hospital where she was treated for a nervous disorder. She was taken on by the Moulin Rouge at the age of twenty and was determined to make her mark as a solo dancer. Instantly recognisable by her red hair, angular features and distinctive dress, she devised her own choreographic routines. The sensuality and ethereal detachment of her performances captured the imagination of artists and writers alike. Lautrec's friend, Paul Leclercq, described the scene:

'In the midst of the crowd, there was a stir, and a line of people started to form: Jane Avril was dancing, twirling, gracefully, lightly, a little madly; pale, skinny, thoroughbred, she twirled and reversed, weightless, fed on flowers; Lautrec was shouting out his admiration.'

Lautrec's relationship with Avril was closer than with any of his other Montmartre subjects, and she remained the artist's loyal friend until his death. This friendship is reflected in a series of remarkable portraits in which the star is shown as a private individual, contrasting with her exotic poster image and performances at the Moulin Rouge.

The exhibition celebrates Avril's inspirational role as Lautrec's muse. As one observer noted in 1893, Lautrec and Avril 'created a true work of art of these times'.

Sponsored by The Gabrielle Jungels-Winkler Foundation

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Henri de Toulouse-Lautrec
(1864-1901)
Jane Avril, c.1891-92
Oil on cardboard, mounted on panel
63.2 x 42.2 cm
© Sterling and Francine Clark Art
Institute, Williamstown

THE SPANISH LINE: DRAWINGS FROM RIBERA TO PICASSO
13 October 2011 to 15 January 2012



Jusepe de Ribera (1590-1652)
Man Tied to a Tree, c.1630
 Red chalk on paper
 24.2 x 15.1 cm
 © The Courtauld Gallery, London

The Courtauld Gallery holds one of the most important collections of Spanish drawings in Britain. This exhibition is planned to coincide with the publication of the complete scholarly catalogue of the collection, which has been in preparation for the past three years. Comprising some 120 works, the collection ranges from the 16th to the 20th centuries and features examples by many of Spain's greatest artists including Ribera, Murillo, Goya and Picasso.

Highlights of the exhibition include the Renaissance artist Juan de Juanes's rare double-sided *St Stephen led to his Martyrdom*, a study for a painting now in the Museo del Prado in Madrid. The largest part of the collection covers the 17th century, the Golden Age of Spanish art. Drawings such as Jusepe de Ribera's *Man Tied to a Tree* and works by Murillo and Alonso Cano testify to the quality and diversity of the draughtsmanship of this period. Also of great interest are drawings of striking quality by lesser known artists whose contributions are only now coming to be understood.

From the 18th century, Francisco de Goya y Lucientes's drawing *Cantar y Bailar (Singing and Dancing)* is outstanding for its energy and freedom of execution. This image of an old woman singing and playing the guitar originates from one of Goya's celebrated private albums. The exhibition concludes with a group of works by Pablo Picasso. These include a delightful early drawing of pigs, executed around 1906 and once owned by the American writer Gertrude Stein, a close friend of the artist.



Pablo Picasso (1881-1973)
Pigs, c.1906
 Charcoal on paper, 21.3 x 27.3 cm
 © The Courtauld Gallery, London/
 Succession Picasso/DACS 2003

This is the first substantial exhibition on the tradition of Spanish drawings to take place in London and it captures the excitement and importance of this rapidly developing field of study.

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