

# The Courtauld

## **From the Baroque to Today:**

## **New Acquisitions of Works on Paper**

23 Feb – 27 May 2024

Gilbert and Ildiko Butler Drawings Gallery and Project Space

Since its founding in 1932, The Courtauld's collection has continued to grow through gifts, bequest and purchases, chiefly of drawings and prints. This display presents a selection of works on paper acquired since 2018, when the Gallery closed for a major renovation. Spanning the late 17<sup>th</sup> to the early 21<sup>st</sup> centuries, it shows artists working across a wide range of techniques, media and subject matter.

The earliest works include an animated battle scene by Giovanni Battista Foggini and a majestic cityscape by British watercolourist Jonathan Skelton, as well as several Victorian watercolours and prints. Modern and contemporary sheets range from the figurative, including an important late study by Paul Gauguin, to the bold abstraction of Frank Bowling.

Nearly half of the works on display were produced by women artists. Historically underrepresented in the collection, works by women artists have constituted a key area of growth in recent years. From talented amateurs whose careers were curtailed by the societal restrictions of the past, like Adélaïde-Marie-Anne Moitte and Elizabeth Batty, to respected contemporary practitioners of drawing such as Linda Karshan, Maliheh Afnan, Deanna Petherbridge and Susan Schwalb, these recent additions to The Courtauld's holdings of works on paper now allow us to present a more balanced view of the history of art. One of the most exciting new entries is a pair of prints by Mary Cassatt, the only major Impressionist artist not previously represented in the collection.

The programme of displays in the Drawings Gallery is generously supported by the International Music and Art Foundation, with additional support from James Bartos.

We wish to thank all donors for their generous gifts to The Courtauld's collection.

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Giovanni Battista Foggini (1652-1725)  
***A battle scene outside a walled city; and  
A battle scene***

1673-1695

Black chalk, graphite, pen and brown ink,  
grey wash, on laid paper, partly incised for  
transfer

Sir Robert Witt bequest 1952; and  
Acquired by The Samuel Courtauld Trust,  
2018

Composed in a semi-circular format, this  
battle scene by the sculptor Giovanni  
Battista Foggini may relate to a commission  
from the Florentine Medici court for a series  
of elaborate silver plates.

At some point, the drawing was divided,  
with both halves owned by Sir Robert Witt.  
Witt only bequeathed the left-hand half to  
The Courtauld. The right-hand portion of the  
sheet appeared on the market in 2018 and  
both halves are here reunited for the first  
time.



Jonathan Skelton (active 1754- died 1759)  
***View of Rome with Saint Peter's Basilica  
and Castel Sant'Angelo***

Around 1758

Graphite, pen and grey ink, grey wash and  
watercolour on laid paper

Spooner Charitable Trust gift, 2020

Arriving in Italy in 1757, Jonathan Skelton  
was among the earliest British  
watercolourists to depict the sites  
associated with the Grand Tour. In this  
work, Skelton uses watercolour to create  
delicate variations of light and shade. The  
darker foreground lends depth to the  
composition, framing the river Tiber, Saint  
Peter's Basilica, and Castel Sant'Angelo in  
a quintessential depiction of Rome. Skelton  
painted in the open air, applying  
watercolour directly to paper. This method  
marked an important step in the  
development of English watercolour  
painting.

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Adélaïde-Marie-Anne Moitte (1747-1807)  
***The artist's daughter Louise playing the fortepiano***

1797

Pen and brown ink on laid paper

Acquired by The Samuel Courtauld Trust, 2023

Captured in the midst of playing, Adélaïde Moitte's adopted daughter may be performing at one of the family's fashionable musical salons. Although she received professional training, Moitte's artistic career was cut short by her marriage. She continued to draw, sharing her work only with friends and family. A revolutionary and a passionate advocate of education for girls, her drawings and the diary she kept between 1805-1807 offer a compelling glimpse into the realities of middle-class life in Paris during the Revolution and the early days of the First Empire.

Most of Moitte's known drawings were made on the pages of account books; she skilfully incorporated the ruled lines into her compositions, here using them to give the impression that we are looking at Louise through a doorway.



Johann Zoffany (1733-1810)

***Allegory of Fortitude***

1783-89

Black and white chalk on laid paper

Gift of Charles Booth-Clibborn, 2023

Athena, the Goddess of Wisdom and War, stands victorious at the centre of this drawing, while, below her, the figures of Envy and earthly Vices perish at the hand of Hercules steadily holding his club. In the upper right corner is a sketch with three figures possibly intended for an unrelated composition.

The drawing was one of twenty produced for Major General Claude Martin, a Frenchman in the East India Company Army. Zoffany, whose career was based in England, spent six year in India, meeting Martin while there.

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Elizabeth Frances Batty (1791-1875)  
***Aiguebelle; Pass of Bramante; and Lans Le Bourg***

1817

Graphite, pen and brown and black ink, brush and brown and grey wash on wove paper

Spooner Charitable Trust gift, 2022

A talented amateur artist, Elizabeth Batty drew these finely observed views of the French Alps while undertaking a tour of France and Italy with her father in 1817. Remarkable for their delicate detail and subtle use of wash, they form part of a group of 44 drawings that were engraved and published to critical acclaim in London in 1820.

Batty's marriage in 1822 brought her artistic career to a premature end. The Italian tour drawings – the only ones by her hand that survive – have only recently been rediscovered.



Robert Hills (1769-1844)

***A farmyard scene with cattle and pigs***

Around 1812

Watercolour over graphite, with scratching out, on wove paper

Spooner Charitable Trust gift, 2022

This ambitious and meticulously detailed composition, depicting one of Robert Hills's favourite subjects – a farmyard – is typical of the watercolours he made for exhibition. So renowned was Hills for his skill at rendering animals that he is known to have drawn animals in the works of other artists.

One of the founders of the Old Watercolour Society in 1804, Hills exhibited some 600 watercolours there over the course of his career; this rural scene may be the work he showed in 1812.

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William Bell Scott (1811-1890)

***To Mary in Heaven; and Study for To Mary in Heaven***

1871

Etching; pen and black ink over graphite with a touch of brown wash on wove paper  
Donato Esposito gift, 2023

William Bell Scott was commissioned to illustrate an edition of Robert Burns's poetry in 1885. The preparatory drawing he made for the illustration accompanying the poem 'To Mary in Heaven' has been preserved together with the finished etching.

Primarily a painter, Bell Scott made few prints over the course of his career. Both drawing and print reflect the fine detail found in his paintings and sensitively evoke a meditative nocturnal scene. Bell Scott wrote poetry himself; the care with which he approached this commission suggests that it was a subject close to his heart.



William Henry Hunt (1790-1864)

***Fast asleep***

1832

Watercolour and opaque watercolour over graphite with scratching out on wove paper  
Spooner Charitable Trust gift, 2023

The 1820s-style dress and bonnet worn by the young girl drowsing in a church pew was already somewhat old-fashioned by the time William Henry Hunt made this watercolour, lending a sweetly nostalgic atmosphere to the scene.

Hunt was well known for his charming depictions of children, which enjoyed great popularity during the Victorian period, and this large and highly finished watercolour would have been made for the market. It displays Hunt's vivid palette and hallmark delicate stippling technique, which was much admired and imitated.

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Helen Allingham (1848-1926)

***Sandhills, Witley (Master Hardy's)***

Around 1881-88

Watercolour with scratching out on wove paper

Spooner Charitable Trust gift, 2023

This cottage in Surrey, the home of a labourer named Hardy, was a favourite subject of Helen Allingham during the seven years she lived in the area, and she painted it several times. This confident composition, made without a preliminary drawing, showcases her mastery of watercolour. Rather than use white opaque watercolour to achieve highlights, she scratched the surface to reveal the bare paper, creating an impression of cloud-shadowed light.

Allingham was the first woman to be admitted as a full member to the Royal Watercolour Society. Her illustrations, published in magazines, were admired by other artists, including Vincent van Gogh.



Mary Cassatt (1844-1926)

***Quietude***

1891

Drypoint

Richard Mansell Jones gift, 2023

Mothers and children, depicted in a matter-of-fact and unsentimental manner unusual for the period, were Mary Cassatt's favourite subject. A committed and highly experimental printmaker, Cassatt often produced several different states, or versions, of her drypoints.

In this impression of *Quietude*, Cassatt deliberately left traces of the previous states on the printing plate, here particularly apparent in the woman's arm and hand and the baby's legs.

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Mary Cassatt (1844-1926)

***The Parrot***

Around 1891

Drypoint (proof impression)

The Courtauld, London (Samuel Courtauld Trust). Purchased with funding from the Rick Mather David Scrase Foundation, 2023

Mary Cassatt posed her model – likely to be her maid, Mathilde – with an unusual companion, an Amazon yellow parrot. Depicting the woman's skirt and chair with great economy, she lavished detail on her head, hands and enigmatic, pensive expression.

Cassatt was one of three women artists, and the only American, to exhibit with the Impressionists. She was also, until recently, the only Impressionist artist not represented in The Courtauld's collection; this print, as well as *Quietude*, are her first works to enter the collection.



Paul Gauguin ( 1848-1903)

***Man seen from behind holding a stick***

1900-1902

Brush and black ink over graphite on wove paper

Acquired by The Samuel Courtauld Trust, 2022

This simple drawing of a man offers an important insight into Paul Gauguin's creative process. By using transfer drawing, a process he pioneered, Gauguin was able to transfer motifs from one sheet to another, reversing, repositioning or reproducing them at will. This figure appears in a few other drawings and prints by the artist. The spare quality of the drawing, which focuses on the figure with no reference to a setting, suggests that it represents Gauguin's initial idea.

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Archibald Standish Hartrick (1864-1950)  
**Portrait of Paul Gauguin**  
1913

Red and black chalk, watercolour and opaque watercolour over graphite on wove paper

Samuel Courtauld Trust purchase, 2020

The Scottish artist Archibald Standish Hartrick lived and worked in Paris and Brittany from 1886 to 1887. There he befriended Paul Gauguin, Vincent van Gogh, and Henri Toulouse-Lautrec, later producing portraits of all three from memory.

In this watercolour, Hartrick depicts Gauguin as he remembers him, wearing a blue jersey and a beret, looking sideways. This watercolour is one of few extant portrayals of Gauguin by a contemporary. Hartrick borrowed the backdrop, the coast at Le Pouldu, Brittany, from Gauguin's 1889 masterpiece *The Green Christ*.



Maliheh Afnan (1936-2016)  
**The Calligrapher**  
1992

Mixed media on paper

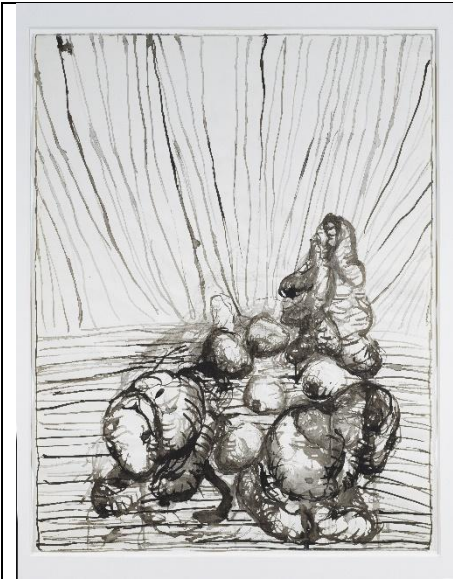
Gift of the artist's estate, 2023

Maliheh Afnan's artwork was influenced by the flowing lines of Arabic and Persian script. A pattern of calligraphic marks outlines the face, suggestive of the subject's internal dialogue, whilst creating a gauze-like screen which veils the features.

The use of dry pigments and ink on paper replicates the colours and texture of ancient parchment. By alluding to the materiality of archaeological remains, the artist explores the cultural history of her Palestinian homeland. This haunting portrait evokes a complex inner landscape of thought and emotion.



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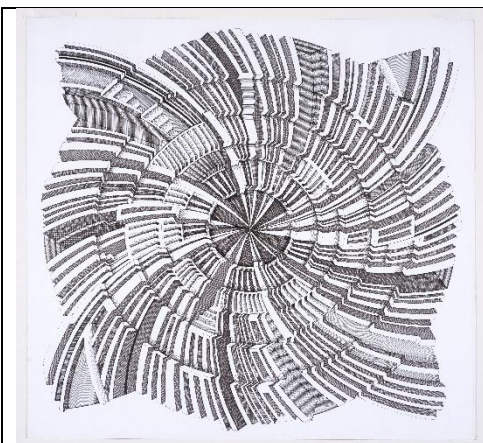


Georg Baselitz (b. 1938)  
**Untitled (Animal Piece)**  
1965

Brush and black ink on laid paper  
Presented by Linda Karshan in memory of  
her husband, Howard Karshan, 2020

This drawing presents an amorphous pile of what seem to be bulbous body parts, or 'animal pieces' as the title suggests. Two female figures emerge in the upper and lower right. Some of the other forms have the appearance of eyeballs or breasts.

Georg Baselitz used the stark contrast of black ink on white paper to give this unsettling image greater drama. Perhaps this is the tragic aftermath of a violent episode, or a vision of life as monstrous and tortured.

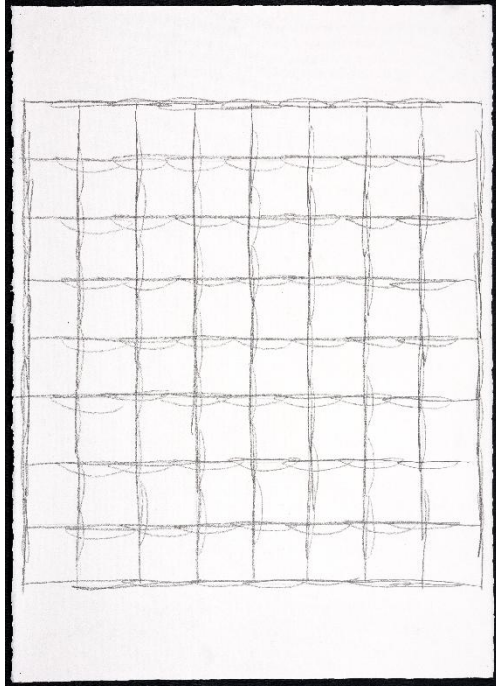


Deanna Petherbridge (1939-2024)  
**Mary Mandala**  
1973

Pen and black ink on wove paper  
Gift of the artist, 2021

In the 1970s, when Deanna Petherbridge worked primarily in pen and ink, she explored the threshold between figuration and abstraction and perspective and patterning, taking inspiration from the geometries of Islamic architecture and Asian mandalas (geometric configurations of symbols used in various spiritual traditions). The repetitive pen work produced forms which spin outward from the centre and which could be hung in any orientation. Adopting such imagery allowed her to experiment with an alternative to the narrow formal preoccupations of Pop Art and Minimalism, which dominated British art at the time.

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Linda Karshan (b. 1947)

***Loopy***

2022

Graphite

Gift of the artist in honour of Professor Deborah Swallow, 2023

Linda Karshan's artistic practice is concerned with the fundamental qualities of draughtsmanship: structure, rhythm, balance and harmony. Though her approach has evolved gradually over time, *Loopy* is still very much informed by the movement and types of rhythmic mark-making that characterise her oeuvre. Of this work the artist has said, "These quick 'loops' hark back to loops from 1996. In this piece, the loops fall at the intersections, and NOT between the intersections. It's a case of dynamism, and embodied knowledge. The rhythmic, downward movements swept me along. They had their own momentum. I did not interfere."

Karshan gifted this drawing to mark the retirement of Professor Deborah Swallow, Director of The Courtauld from 2004-2023, and as a pendant to her own drawing *Untitled* (1995), also in the collection.



Susan Schwalb (b. 1944)

***Harmonizations #5***

2016

Copper; aluminium, gold, silver and platinum metalpoints on paper prepared with black and red gesso

Acquired by the Samuel Courtauld Trust with the support of the Tavolozza Foundation, 2020

Susan Schwalb is one of the leading practitioners today of metalpoint, a drawing technique that originated during the

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Renaissance. Here, she uses five different metals to create a grid of blocks of parallel or layered, crosshatched lines. Each block seems to shimmer or pulsate against the dark gesso ground. This visual vibration evokes the idea of sound or even music, an idea echoed in the drawing's title. Schwalb has stated that she wants viewers 'to experience the effect of an abstract universe composed of lines and reflections of light.'



Grayson Perry (b. 1960)

***Animal Spirit (pink)***

2016

Etching with chine collé (two superimposed pieces of paper, glued together)

Gift of Charles Booth-Clibborn, 2018

Although best known for his ceramics, Grayson Perry is also an accomplished printmaker. The fantastical beast in this etching – half-bear and half-bull – embodies the irrationality at the heart of the 2008 financial crisis. The beast's tangled innards allude to the ancient theory of the four humours, in which emotions or faculties were located in different organs. As Perry notes of the male-dominated financial sector, 'There seemed to be an idea ... the market was entirely rational but we found out in the crash that it was just as prone to emotional weather as any human system.'

Perry printed the etching on different coloured papers. The use of pink paper here imitates the colour of the *Financial Times*, Britain's leading business

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newspaper.



Frank Bowling (b. 1934)

***October Bloom II***

2022

Polymer gravure print

Gift of Charles Booth-Clibborn in honour of  
Professor Deborah Swallow, 2022

In his recent prints, Frank Bowling translates the intense colour and surface texture of his 'poured paintings' into a different medium. Based on Bowling's painting *Octoberbloom II*, first shown at the Royal Academy in 2011, this print reflects on notions of illness and healing, as Bowling found himself needing to work on a smaller scale whilst recovering from illness.

This rich and technically complex polymer gravure was made on two plates with relief printing and deep etching, sixteen colours of ink and hand-finished with varnish. The technique gives the layered ribbons and pools of dazzling colour that span the centre of the sheet a palpable physical presence, allowing them to stand proud of the surface of the paper like a cascade of spilled paint.