



***Large Vine Pergola No.2*** (poster)  
by Graham Sutherland

Graham Sutherland (b.1903, London – 1980) graduated from Goldsmiths' College School of Art in 1925. His real development as a painter dates from the mid-1930s. In 'moments of vision' he felt that things were taking on a life of their own, and undergoing a metamorphosis from a static, fixed shape, to an undefined, indeterminate form. In 1940, he was appointed an Official War Artist. In 1947 he made his first visit to France, and from then on spent part of each year there, buying a house in Menton. The landscape and vegetation, together with the bright Mediterranean sun, changed Sutherland's palette to one of brilliant colour – pinks, yellows and blues. The palm palisades and vine pergolas replaced the spiky thorns of the previous decade. He later established a reputation as a portrait painter. His sitters included Helena Rubenstein, Somerset Maugham and Winston Churchill. His work was shown at the 1952 Venice Biennale and at the 1955 Bienal de São Paulo.

159 words



***The Camden Theatre*** (poster)  
by Frank Auerbach

Frank Auerbach (b.1903; Berlin, Germany – 1980) studied at St Martin's School of Art in London and later undertook postgraduate studies at the Royal College of Art. When he first moved to London in 1947, aged 16, Auerbach's dreams of being an actor were superseded by art classes at the Hampstead Garden Suburb Institute and at Borough Polytechnic. As an artist his process was to have all the rigour of method acting. Starting with morning drawings on the spot, he paces through lines of charcoal, crayon or pencil just as actors pace through their lines each evening, in an attempt to make each performance new. He limbers up for the act of painting, a performance reserved for the studio, establishing an image then scraping it off, maybe many times in a single session, for up to eight hours. Auerbach chooses a deliberately narrow range of subjects - his immediate environment and portraits of close friends. His work was shown at the Venice Biennale in 1986 where he was awarded the Lion'Or jointly with Sigmar Polke.

174 words



***Afro Lunar Lovers I*** (poster)  
by Chris Ofili

Chris Ofili (b. 1968; Manchester, England) studied Fine Art at St Martin's School of Art in London and later undertook postgraduate studies at the Royal College of Art. A British Council sponsored visit to Zimbabwe brought him into contact with the rich dot paintings found in the cave paintings in the Matopos Hills. Since the mid-1990s, he has become well known for his densely orchestrated paintings where he employs racial stereotypes in order to challenge them. His works explore the relationships between antonymous meanings and ideas such as the sacred and the profane, the private and the public, the high and low culture. Ofili won the Turner prize in 1998 and has exhibited in many international institutions over the past decade. His work was shown in the British Pavilion at the 2003 Venice Biennale.

134 words



**'The Roast Beef of Old England' Teapot** (poster)  
by Stephen Dixon

Stephen Dixon (b. 1957; Peterlee, England) studied Fine Art at the University of Newcastle-upon-Tyne, and Ceramics at the Royal College of Art, graduating in 1986. Over the past 20 years, Dixon has developed a distinct visual language of abominable kitsch; producing grotesque, semi-sculptural pieces that could be mistaken for wedding cakes designed by Goya. This work was commissioned by the British Council to accompany the touring exhibition *Time for Tea*, a look at our tea drinking habits during the 20<sup>th</sup> century. The title is taken from the Hogarth painting in the collection of the Tate. The Hogarth painting has a puny central figure struggling under the weight of a large joint of beef, which serves as an emblem of English health and strength. This teapot was made at a time when the British herds were devastated by 'mad cow' disease (BSE). Here the cow is no longer a symbol of British health and wellbeing, and she carries a crown on her back as an allusion to seeming 'madness' caused by the disease. The British Isles are isolated on the spout of the teapot, whilst two characters in full protective clothing keep guard.

192 words



***Preserve Beauty (New York)*** (poster)

by Anya Gallaccio

Anya Gallaccio (b. 1963; Paisley, Scotland) studied at Kingston Polytechnic, London, 1984 - 1985, and Goldsmiths College, University of London, 1985 - 1988. Gallaccio's work is concerned with constant change and the effects of time. Using a wide range of materials such as cut flowers, fruit, chocolate, ice, burning candles and salt, there is an inevitable impermanence about her work. Her approach most commonly involves setting up an installation which then evolves through the process of decay and disintegration. The process-based aspects of the work are completed by a combination of time and a site's natural atmospheric conditions, including light, heat, moisture and bacteria. Although the short life of much of her work has meant that her installations now live on in memory and through photographic records, over the last decade and a half she has created a major body of work which has given her an important and unique place in British art. Works can be repeated, as has been the case with her pieces using cut flowers and for which she is perhaps best known. A short film showing this work being installed at the Whitechapel Gallery can be viewed on the Collection website at <http://visualarts.britishcouncil.org/watch-and-listen/exhibitions-30495/installation-of-anya-gallaccios-preserve-beauty-new-york#!autoplay>

198 words



**Betty Lee** (poster)  
by Laura Lancaster

Laura Lancaster (b.1979; Hartlepool, England) studied at Northumbria University and lives and works in Newcastle upon Tyne. Lancaster's work is about memory and loss. Her paintings take their starting point from found imagery in the form of slides, Polaroid snapshots and photographs, uncovered from a variety of sources including charity shops, flea markets or online bidding websites. Often discarded, ownerless and without sentiment, these pictures are re-awakened by Lancaster on canvas and enlarged as part of the process of abstraction. What was once a personal memento captured for posterity and reflection becomes ambiguous and haunting; there is a literal blurring of the boundaries between history, memory and imagination. In recent works Lancaster turns her attention to the reverse of found photographs, where names, dates and descriptions have been carefully handwritten. Detached from their related images, the words hint at particular memories and scenes that the viewer can only imagine.

149 words



***Untitled*** (poster)  
by Simon Ling

Simon Ling was (b.1968 ) studied at Chelsea College of Art & Design and then at the Slade School of Art in London. Ling produces richly textured oil paintings on canvas which focus in on details of both urban and natural landscapes, often littered with the detritus of human lives. The tight angle and slight distortion with which the works are framed, causes a sense of disorientation in the viewer, making it impossible to grasp senses of scale or context. Ling's work reflects and exploits a tension between the represented image and its material construction through paint. Ling paints both in the open air and in the studio from constructed tableaux of everyday objects such as fruit, food, carrier bags and plastic boxes.

122 words

***Chimney and Ferns Lumb Valley*** (poster)

by Fay Godwin

Fay Godwin (b.193; Berlin, Germany – 2005) took up photography in the mid-1960s when she started to take photographs of her children; she was largely self-taught. By the early 1970s she was working professionally: in public relations, social documentary and making a series of portraits of writers for book jackets. Godwin's early work was often seen in the context of a then resurgence of landscape photography in Britain, but her approach was distinct from that of other photographers in this field. Whereas many had chosen to isolate small features of the landscape (water, rocks, vegetation and so forth) as 'equivalents' for states of mind, Godwin's work was essentially descriptive, recording the specific and objective: the man-made landmark, groups of buildings, the characteristic lines of a particular stretch of land. The power of her photographs lay in her instinct for picture-making and the patience with which she waited for the exact accidents of weather and light to complete the composition, so fixing an image of a place beyond mere topography. This work is taken from *Remains of Elmet*, a sequence of poems by Ted Hughes with photographs by Fay Godwin. The Calder Valley is in Yorkshire and in the 1800s was at the centre of the textile industry in England.

208 words





***Convoy Passing an Island*** (poster)

by Eric Ravilious

Eric Ravilious (b. 1903; Eastbourne, England – 1942) studied at Eastbourne School of Art and the Royal College of Art, London. His talents for design were many: he produced wood engravings for book illustrations, designed pottery and engraved glass, and through each of these media he insinuated a wry innocence, a sense of slight strangeness that characterises all of his work. In his watercolours he brought his 'innocent eye' to English rural subjects, bending rules so to speak to produce delicate fantasies out of well-known entities such as greenhouses and watering cans. At the outbreak of war in 1939, he was appointed an Official War Artist, and produced an outstanding body of work from then until his death three years later in an air-crash off Iceland. The bizarre quality of war is made to look almost normal in Ravilious' strange juxtapositions of rainbows and mooring posts, dazzle-camouflage and piebald skies, coastal defences and stars appear to shoot from the ground rather than from the sky. The scene here shows the merchant fleet gathering off the Island of May, Scotland for the transatlantic convoys.

182 words



***Maquette for Winged Figure*** (poster)  
by Barbara Hepworth

Barbara Hepworth (b. 1903, Wakefield, England – 1975) won a scholarship to study at Leeds School of Art in 1920, where she first met Henry Moore. The following year she was awarded a county major scholarship to study sculpture at the Royal College of Art, London. Her early work was concerned with the human figure, developing through abstraction in the early 1930s into sculpture exploring the relationship between the figure and the landscape. Other major developments in her work were in her exploration of colour and in the use of strings for sculpture. She had begun to use bronze in the mid-1950s, and for the remainder of her career she divided her work between direct carving in wood or stone and creating sculpture to be cast in bronze. The use of bronze also enabled Hepworth to work on an increased scale and during the 1960s she embarked on an ambitious programme of sculpture series and major public commissions. Hepworth represented Britain at the XXV Venice Biennale in 1950. In 1961 John Lewis commissioned the Yorkshire-born artist to create *Winged Figure*, a work that evoked common interest and ownership to be placed on their department store in Oxford Street, London. This work is the model for that sculpture.

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