

An investigation into the artist's process in relation to the intensity between subject
and artist.

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Table of Contents

List of Illustrations	1
Summary	2
Introduction	3-5
Chapter 1 – Gwen John	5-10
Chapter 2 – Frank Auerbach	10-16
Chapter 3 – Celia Paul	16-22
Evaluation	22-24
Reference list	25-28
Bibliography	29

List of Illustrations

Figure 1: John, G. (1910-20) *Girl Holding a Cat* [Oil on canvas]. Available at: <https://i.pinimg.com/736x/5b/61/cd/5b61cdb25b9360be7bcf7f06222d393c.jpg> (Accessed: 10 December 2019).

Figure 2: John, G. (1907-9) *The Artist in Her Room in Paris* [Oil on canvas]. Available at: <https://pixels.com/featured/the-artist-in-her-room-in-paris-gwen-john.html> (Accessed: 11 November 2019).

Figure 3: John, G. (1907-9) *A Corner of the Artist's Room in Paris* [Oil on canvas]. Available at: <https://www.wikiart.org/en/gwen-john/a-corner-of-the-artist-s-room-paris> (Accessed: 10 December 2019).

Figure 4: Auerbach, F. (1984-5) *Head of J.Y.M II* [Oil on canvas]. Available at: <https://images.huffingtonpost.com/2015-11-11-1447236177-9204555-AuerbachHeadofJYMI.jpg> (Accessed: 19 November 2019).

Figure 5: Paul, C. (2012) *Painter and Model* [Oil on canvas]. Available at: <http://www.painters-table.com/sites/default/files/images/link-posts/inset/paul1.jpg> (Accessed: 10 December 2019).

Figure 6: Paul, C. (2004) *Self-Portrait* [Watercolour]. Available at: <https://i.pinimg.com/736x/00/05/71/0005714c12a5cb060beee435cb0714dd--shadow-of-genetics.jpg> (Accessed: 10 December 2019).

Figure 7: Auerbach, F. (1980-1) *Reclining Head of Gerda Boehm* [Oil on board]. Available at: <https://news.artnet.com/art-world/frank-auerbach-dedicated-master-360221> (Accessed: 5 December 2019).

Summary

Through investigation into the artist's process I will consider how through time, context, subject and method the artist can create something which connections to the idea of commemorating something which is real. As artists we face uncertainty in the time we live, and we can also face it in our art. Through allowing materials and the artist to respond in their method of working to something which touches upon on the present, I want to explore a process which can become significantly insightful, challenged and organic. How can a process connect deeper into humanity and reveal something from within?

There has to be an initial impulse which might be an image, it might be a phrase and it has to be enough to get the first drawing done and then the hope is that in the physical activity of making drawings new ideas emerge.

(Tate, 2018,
https://www.youtube.com/watch?time_continue=4&v=Dnweo-LQZLU&feature=emb_title)

The purpose of this essay is to explore and investigate the process of making and what may be revealed along the journey. Through development, the artist can adapt and accept how a thought or material can adjust. This takes place through experimentation and gaining an understanding of the process in greater depth. Sometimes, allowing the action to organically develop.

The statement above demonstrates to us how something as small as a word, an image, a conversation can allow the artist to be inspired and initially create something that has a potential to be developed. Although as artists we may face uncertainty in our process, it is important to allow our method of working to be almost natural. Phyllida Barlow discusses process and materials in this context “at some point things are going to collapse and then they will become something else.” (‘When Lynn Barber Met Phyllida Barlow’, 2017). We may be unaware of where an outcome will take us, but it is in ‘the physical activity of making that new ideas emerge.’

According to the Collins dictionary, process is defined as “a series of actions intended to achieve a particular result or change.” (Collins, 1999). As artists I think it is important to accept that we will not always reach a particular result. This essay will consider how these actions can become diverted in the process through breaking

down and understanding a thought or material down to its core. Through endurance and challenging our limits through a process, one may not reach the original direction/idea but still have the potential to grab something of great significance.

Something I feel which may be of relevance is reference to the context with in which we live and acknowledging that there will always be uncertainty. This may be politically, socially, geographically etc. In a book titled *Failure* it states “uncertainty and instability characterise these times” (Le Feuvre, 2010, pg. 12). What is substantial is the structure in which we position ourselves as individuals; there will always be change, but where we can respond to this change is where we can find opportunities. As an artist, how can we visually challenge this?

An example of this would be artists using process in a way to respond to something which is relevant. For example, in the works of Rachel Whiteread we see how material reflects upon the domestic, architectural and historical context that we live in. Her work uses contemporary ideas of material practice but reflects upon relevance in history and the idea to do with remaining and memory. Whiteread says in conversation “that was really the challenge: to see if I could come up with some sort of humane and poetic way of dealing with such tragedy” (Cork, 2015, pg. 238). We also see Frank Auerbach responding to the human condition with allowing his process to unfold over decades. How can we respond to a world that is forever changing? These artists allow this to occur in their practice.

In investigating process and the artist’s vision I am fascinated by how uncertainty and instability can influence the way we work. William Kentridge discusses how we become aware of true meaning and process to construct a thought. He says “certainty of knowledge of making ambiguity and contradiction it’s central lifeblood

showing that these are not just mistakes at the age of understanding but the way in which our understanding is constructed.” (Tate, 2018). I feel that the word ‘ambiguity’ is something which is crucial, through the artist allowing different aspects in their process to unfold they can explore and commemorate what it is to experience something that is real.

Gwen John is an artist who demonstrates not uncertainty, but the potential of what we may explore if we step back and separate ourselves from our ego. Alicia Foster describes Gwen John as a “withdrawn figure” (Foster, 1999, pg. 6), when researching I found a list of words associated with the word withdrawn such as *detached, removed, inward-looking* and *eliminate*. These words I feel give us more insight into the works of John which we can research in greater depth. Connections of these words and descriptions such as in-ward looking allow us into the painting process and her sense of character. The associated words have a connection to the notion of separation and detachment, what I find interesting here is that we are able to explore not just one layer of John, but multiple. Her work reveals to us that her process is more than just a surface, but a connection, an emotion, a state of mind and an interior of what it is to be present. Indeed, as writers Cecily Langdale and David Jenkins say “by concentrating so much upon the people and interiors that surround her, she engrossed herself spiritually”. (Langdale and David, 1985, pg. 7).

When introducing John, I mentioned that she does not appear to be connected to uncertainty. This is because when looking at the work of John the mark making indicates that the unpainted untouched areas of the canvas suggests that works are not so much just left ‘unfinished’ as it were; but that maybe the artist has reached the optimum expression of confidence that she is able to communicate through the unpainted areas. She is almost so certain that she becomes extraordinary

considerate with every mark as this represents a thought, a considered qualifying gesture. It is evident that there is more to learn and research in the works of John. Within the context of this essay an investigation into the working process, both practical and intellectual allows us to consider how a process can reveal and demonstrate something far more real. In this case, her connection between process, humanity and conscience. What I am interested in is understanding John's process not just around the surface but within the painted image itself.

John's work invites us to continually search for more. Perhaps the untouched areas in her paintings allow us to enter her state of mind. As a viewer we are enabled to enter a raw connection with the figure that is presented in front of us. A philosopher talks about the inward appearance in relation to art "The aim of art is to represent not the outward appearance of things, but their inward significance." (Aristotle, N.D).

John's process is intriguing in the context of application and her process can be explored further with the hope to search and discover more. John's work invites the viewer to contemplate with the open-ended quality featured in her paintings. The surface of the work is disrupted in the sense it has not closed itself off and it is the disruption in John's work where there is a subtle dynamic between process, surface, language and paint.



Fig. 1: *Girl Holding a Cat*

The surface of John's work may appear tentative or on other occasions there is almost a sense of irruption with large areas of exposure to the canvas see works such as *Girl Holding a Cat* (John, 1910-20). What is consistent is the process that John takes with this certain light touch allowing the continuous remain of a non-definitive outcome. It has just arrived; the paint and canvas are almost not there.

What we have previously discussed is the layers of her surfaces and character.

Considering John's withdrawal, I don't sense a disconnection between the viewer and John. "She was not entirely reclusive" (Langdale and David, 1985, pg. 17). Her work does not hold a barrier, it encourages the viewer to come to their own understanding of what she leaves in front of them. This allows us to explore multiple perspectives further in her work. Although she is described as a 'withdrawn' figure which may initially make us feel intrigued to search beneath the surface, we can also stand and observe John's surroundings. This starts with looking at where she is positioned in a space.

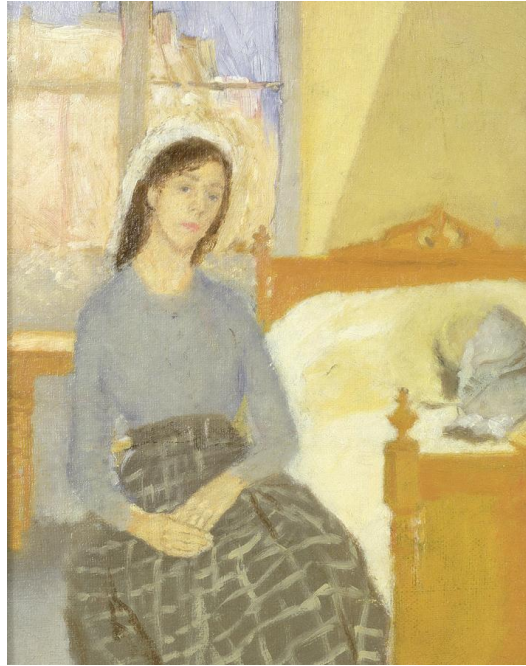


Fig. 2: *The Artist in Her Room in Paris*

What is important to note is that John positions herself not only in a withdrawn inclusive space which may be beneath the paint, but in addition, her subject - she captures herself as a seated figure in a room. What I find interesting is that on closer inspection and reflecting on works such as *The Artist in Her Room in Paris* (John, 1907-9) we discover that we are not just presented with John's discrete character. We can begin to make relevant connections with the outward appearance. Referring to the titled work above, we find John sitting in her room. Although this begins to fall into the exterior of her figure, she is still contained within an architectural place which is an interior. What is exciting about this is that we can now begin to deconstruct John's physical surroundings and placement. We see objects in her paintings such as a book, a candle, a chair which gives us a glimpse further into her character.

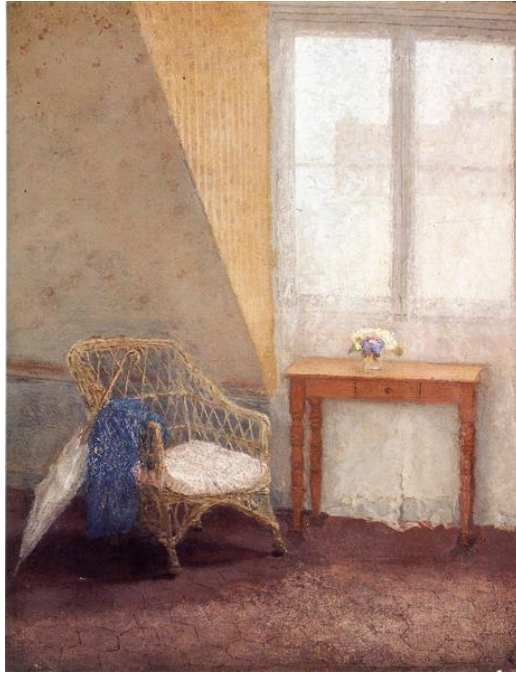


Fig. 3: *A Corner of the Artist's Room in Paris*

We also see John's surroundings in *A Corner of the Artist's Room in Paris* (John, 1907-9). The room is organised which gives us an insight into the type of person she was. Although there is no figure present on the chair there is an intrigue of presence with imagining how John would be captured in that given space. If we look towards the window and light, we see a building which is just about emerging onto the surface as it is faded in the background. I feel that this is how she appears in her paintings, although 'withdrawn' we are invited to find out more information by looking, in this case through the window which is a transparent surface. I feel that there is an association here with John's surroundings and her character which creates a narrative. There is a dynamic with the inward process of feeling, yet the containment of a space which she is surrounded by in her paintings.

"There is no such thing as an empty space or an empty time. There is always something to see, something to hear" (Le Feuvre, 2010, pg. 166). The 'quiet areas' in her paintings arguably indicates that although there is nothing painted on that area of

canvas there is still something. The untouched areas in her paintings speak to the viewer almost as much as the painted areas. In the context that they are not just necessarily empty spaces but, in the sense, the fact that they have not been closed off the viewer can find out more. It also allows the paint around it to breathe and have a sense of placement. How important is it to deconstruct the unpainted qualities in John's work and consider what we may develop in search beneath the surface or around it? John's work allows this to occur. We are invited to carry on with the process ourselves.

Pushing the surface to its limits, Frank Auerbach is an artist who explores the full potential of a process. *The Last Art Film* (2018) We see the surface in Auerbach's work is explored further to every possible extreme. In John's process there are areas of unpainted canvas which allow the surface to breathe, however, in contrast Auerbach deconstructs his process to reveal. A suggested statement by Lyotard enables a discussion of process and belonging 'to learn to see is to unlearn to recognise' (Tamboukou, 2015, pg. 5). Auerbach's approach to painting is an example of where on depiction of Lyotard when you *really* look at something, you question the preconception of what you think it is, and in that moment, you discover something that is perhaps not anticipated. The viewer can explore, look and understand what is in front of them, not what they perceived it to be on first glance.



Fig. 7: *Reclining Head of Gerda Boehm*

As seen in Auerbach's paintings such as *Reclining Head of Gerda Boehm* (Auerbach, 1980-1) the viewer requires extreme concentration and time before understanding what Auerbach has discovered over time. Auerbach explores this in his process as he seeks to understand the experience and presence of those who are sat in front of him daily.

He is constantly renewing and revisiting to see. Through his approach Auerbach continually researches and investigates into identifying the presence of a figure in a space. He states that he spent "60 years trying to paint" (Adam, 2015). Time is something which is key in Auerbach's work, through revisiting the same canvas repeatedly, he is taking away layers and then adding new perspectives on how he is capturing the person sat in front of him. "Intense persistence" (Spalding, 2001, pg. 1465).

Perhaps that this is his way of saying that 'this what a human is, this is the reality and it was not what I thought it was'. To break this down further, Auerbach is simply questioning his assumptions through unlearning, undoing and unrecognising a

definitive process, he is responding to the now. Through scraping back his canvas, he is responding to the figure sat in front of him. Through obsessive reworking of his painted surface he seeks to get closer and closer to a heightened reality. He is exploring the language of looking, seeing and altering and how through observation it can inform a way of process and working. Allowing him to capture the energy and essence of who is sat in front of him. It is not just a figure, it is the emotion, the existence of a person captured as they are in that moment in time.

Auerbach talks about 'pinning down a moment', I feel he can do this proficiently.

Auerbach talks a lot about pinning and capturing something before it disappears. As Thomas Wright states 'uncover something unexpected about its everyday subject, and pin down forever in paint a fleeting moment.' (Wright, 2016). His work is not just a face, a figure, but an insight into humanity. He captures the moment through revisiting and reworking using the physicality of paint to create something that emerges out of the surface. It is almost as if the paint is breathing and capturing the essence of life, "I do want them to be alive" Auerbach states. (Cork, 2015, pg. 69).

The impasto creates dense layers which some viewers could find uneasy to manoeuvre through unlike with the work of John. This is not Auerbach creating a barrier, perhaps by nature of his working method because of the layering and obsession of work, eventually when the painting is revealed for observation as viewers, we become aware that the surface has been fought for. It allows traces of the journey to emerge onto the surface. What we encounter is the point that Auerbach has said what he wanted to say through material and time.

"To paint the same head over and over leads to unfamiliarity. Something there wasn't before." (British Council, 2018).



Fig. 4: *Head of J.Y.M II*

I believe Auerbach has a different approach in his figurative paintings in comparison to his landscapes. This is because in his landscapes he draws through observation and then takes these drawings back to the studio to work from to paint “they emerged during months of working on the canvas and through sheaves of preparatory drawings done on the spot.” (Clark and Lambert, 2015, pg. 13).

Although Auerbach is returning to the landscape in the process of painting them, he is not always directly observing and painting, he is separated from the landscape back in his studio. When he returns to the studio his painted gestures rely on his observational marks made alongside his intellectual memory of when he was in the landscape. “one knows more about them. The thing is after all done from the mind, and the accrued information enriches the content” (Clark and Lambert, 2015, pg. 146).

Whereas in contrast when he paints figuratively, he has direct communication and observation with the person he is painting. In his figurative paintings he is aiming to establish a truth, no painted gestures are made without the presence of the model. Auerbach states "every single mark and shape come from something. They are never just marks" (Dunne, 2016). Auerbach recognises that through the slight movement of a figure; breathing and blinking, there is a conversation between time and change 'something there wasn't before'. It is about the given moment; every day is a new day and Auerbach follows this in his working process. Auerbach returns to capture the figure who is alive and growing. Auerbach is committing himself to the person, it is observed. He continually works with the same sitters working on the same paintings over a long period of time. Auerbach wants to discover how marks and gestures can reflect the character of those who are sat in front of him. If time and process were something that Auerbach did not commit to, he would not be able to construct a narrative that is fought for over time. We see Auerbach challenging his perspective of the human figure alongside paint in the process to discover and unpick. Through persevering and beginning fresh when he scrapes down his canvas "After each session he scrapes off the paint and begins again" (Tate, 2019). We as viewers have a painting that is fought through materials, time and thought. It is a hard one process.

The importance of time and relationship in Auerbach's process is paramount. Through allowing time, Auerbach can return to his process and marks to capture the essence of the figure. He is able to search through built up layers of scraped back paint of this journey of time, in this case between 1984 and 1985. In *Head of J.Y.M II* (Auerbach, 1984-5) we see a large mark vertically down the neck. Without this mark the painting would not appear the same. The mark gives structure and allows the

head to rest just above the shoulders “the head tips back in space and settles on its neck more securely” (Clark and Lambert, 2015, pg. 16). This connects back to the previous statement where Auerbach mentions that his ‘marks come from something. ‘They are never just marks’; we see this in the painting of J.Y.M where Auerbach has explored the painted surface to create a mark that appears to construct the painting as a finished journey.

Discussing the importance of time in Auerbach’s work, it is important to note that his commitment towards painting J.Y.M did not just stop with the painting above. From 1963 to 1997 on records of his work in William Feaver’s book on Auerbach we can see multiple works of J.Y.M such as *J.Y.M. in the Studio I* 1963, *J.Y.M. Seated in the Studio* 1987-88 and finally *Head of J.Y.M. III* 1997 (Feaver, 2009, pp. 255, 306, 328).

‘To paint the same head over and over leads to unfamiliarity. Something there wasn’t before’. Is this Auerbach’s way of continually searching and revisiting a connection and intimacy into his relationship with J.Y.M? Auerbach never stops he is always returning and responding. In paintings of J.Y.M we see the intimacy through marks and gestures on the surface. Auerbach is absorbed into the character and presence of J.Y.M. This can be seen in the paintings he produces over decades. Auerbach is not painting a subject that is unfamiliar, but with the constant longing to capture the truth he is discovering daily how marks can become significantly closer and closer to the soul of the sitter.

Mary McCartney talks about Auerbach’s work “some of the reclining heads are quite beautiful and quite sculptural and elegant but they’re very uncompromising (Tate, 2015). We can see this statement above unfold in the paintings of J.Y.M. As viewers we can see how the paint is almost like an armature and structure. Although it is on a

2D surface, the paint becomes sculptural and the viewer is faced with a 3D experience of time. We see how these marks are merged and pushed into each other as he constructs and deconstructs his response to the figure sat in front of him. There is not just a conversation between Auerbach and the sitter, but these marks which are intertwined on a surface. Auerbach's work is a discovery into how materials such as paint can visually encounter and capture the core personality and soul of the figure who is sat in front of the artist.

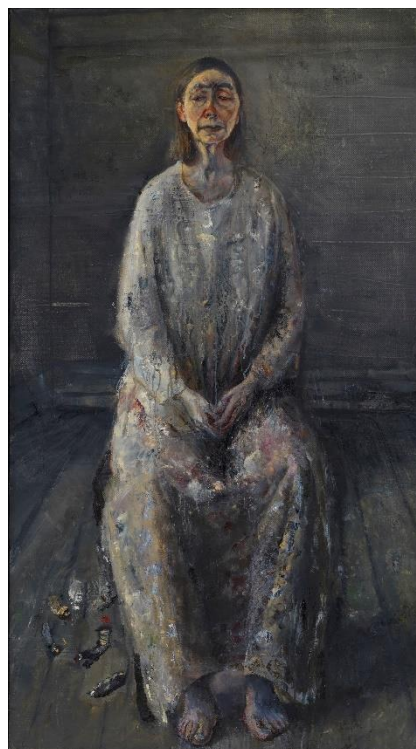


Fig. 5: *Painter and Model*

“ Her self-portraits open up a painterly and conceptual dialogue between the dual role of subject and artist – caught between self-possession and self-scrutiny.”
(Victoria Miro, 2019).

Celia Paul reveals to us how painting can invite a directness and honesty between self, feelings and audience. As a viewer we can respond to the honesty in Paul's paintings which to some extent reveals a conscious vulnerability. This is because we

can virtually see how the paint can correspond and reflect these feelings of self-scrutiny. There is an internal search which appears externally on her surface. Her work becomes all the more real and alive as if through the action and process of painting there is a certain openness and tentativeness that is revealed on the surface. There is a fractured nature of application which we can read in her paintings. "Paul allows the traces of something unfinished to mark her canvases, trails of paint, untenanted space, a certain rawness of isolation or vulnerability". (Williams, 2012, pg. 4).

Contemplating her self-portraits, we see a personal struggle and strength where she reveals to us her own personal investigation into one's feelings and state of mind. On closer inspections of her work such as *Painter and Model* (Paul, 2012) her face and body posture alongside the use of light and shadow allow these feelings to be almost transparent and readable. The opening statement discusses how Paul's work is 'caught between self-possession and self-scrutiny.' We see a mixture of the artist both searching to unpick how she is feeling, yet we also discover this inner strength where her paintings have a maturity in the handling of paint. She has a visual literacy and capability with exploring her feelings. She is unafraid to reveal and so her paintings allow us to come face to face with the artist.

Paul shares a connection to the work of John where both artists depict the female figure. They both use self-portraiture in their practice alongside the use light and surroundings which can become almost as important as the figures in the paintings themselves. As a viewer we can see how these artists share similar subject matters such as the female form, but this is not an idealised form, more a self-reflective. There is an honesty 'this is me' it is self-assured. William Kentridge discusses how self-awareness is deeply built into the process of an artist (Tate, 2018).

Although both artists have similarities they very much communicate in different ways. On comparison of Paul and John's work we can instantly see that the palette is very different. In Paul's paintings she uses darker less saturated colours. The paintings have dark subdued surroundings where there are glimpses and areas of emerging light which appears around or upon the figure. In *Painter and Model* (Paul, 2012) we can see this when viewing the face. There are yellow tones that sit upon the face and the wall. These areas of emerging light suggest to the viewer that there is some life and hope remaining in the presence of the figure, this perhaps relating back to being self-assured where the artist has accepted who she is. In John's work there are also more subtle tones of colour, but these are of a light hue. We see tones such as blue, pink and yellow which portray a quiet warm atmosphere, this is slightly different to what visually there is in the works of Paul. The atmosphere appears lonely with bare floorboards and walls in a cast of darkness. John's paintings also have elements of light and shadow which in some way is a reminder of life. The light emerges into the rooms of both these artists and what is interesting here that the light almost appears to give strength. It may not always be there, but it is captured in the process.

When viewing Paul's paintings, I mentioned that there is a connection to the subject and audience. This is because when viewing a painting by Paul we see an isolated figure in a room sat directly in front of us. It is almost like the paintings open up and become a portal of awareness, inviting the viewer to connect to an extreme sense of vulnerability and intensity. I use these words because her paintings create such a presence and reflect the reality of being human. They are intense and as a viewer we can come to an understanding of the feelings that she conjures from the use of paint. Paul creates a surface which exposes her emotions. Her clothes are full of paint which brings us back to the notion of longing to create artwork. The fabric is not bare

or empty, but shares a glimpse of her process and commitment to art. There is a wooden floor with nothing besides paint tubes and her feet which are bare. She is nonmaterialistic, the focus is just on her art. There is a silence between the artist and her art. The paintings are intense. Paul mentions in an interview “I work in silence, I’m not really that aware of what I am doing... painting is a response to what I am seeing” (Victoria Miro, 2014).

This is an indicator into the working process of Paul. We could almost imagine the silence through looking her paintings. She talks about painting what she sees, is this a reflection of her life? She is aware of her surroundings when she paints. We can see this in works such as *Painter and Model* (Paul, 2012). Paul is sat in an empty dark bare room, despite her paint tubes. The viewer can look directly at a figure which is disconnected with everything apart from her surroundings - her studio. Paul looks down or away from the viewer which shows us the vulnerability of her character. Paul has a different presence to the way John would appear where she is looking at the viewer.

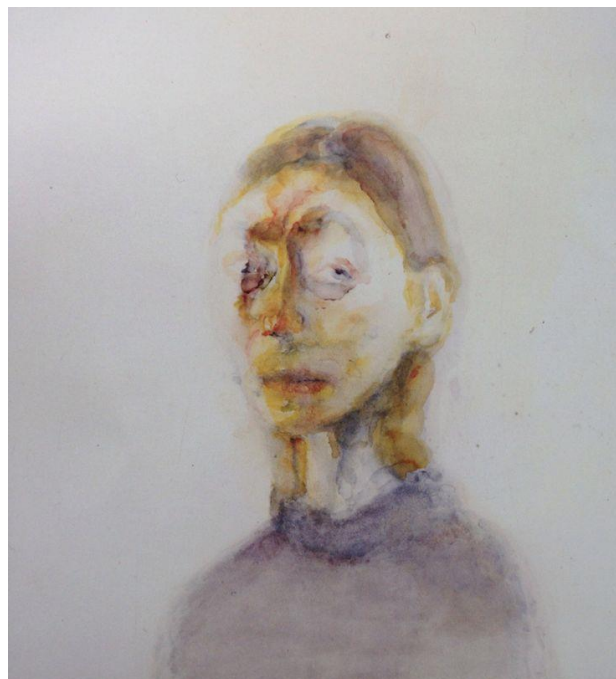


Fig. 6: *Self-Portrait*

In other works, such as *Self-Portrait* (Paul, 2004) we also see this silence in Paul's work where the figure is captured with no surroundings. The figure is disintegrating and there are sections of the face which are not visible. It is as if she is being engulfed by her surroundings. We see a breakdown.

Paul's work was featured in *All Too Human*, Johnathan Jones comments "Here are works of art that truly matter, in their humanity, courage, feeling, truth" (Tate, 2019). Collectively, with other artists such as Auerbach. I feel that this exhibition is crucial to mention as it reflects upon many elements from love, connection, pain, reality and presence. All which Paul combines in her paintings. We can see this through her mark-making, paint and composition of the figure.

I question, is it through giving up everything to pursue art that her paintings are reflected and influenced by the isolation of presence? Paul captures herself in her the interior of her studio. This corresponds with the work of John. Earlier in this essay we discussed John being in her room. We see the detachment that these artists have to the outside world. There is a sense of familiarity in the spaces that they occupy. I use the word isolation for Paul because in several works she is in the same surroundings which is her studio space. She also paints the same people such as herself and her family. Like Auerbach who returns to the same sitters.

"I can't paint people I don't love" Paul states (Adam, 2019). Does this include herself? Is there an unaware inward love towards herself that does not appear on the surface through all the pain she has gone through to lose connection with the outside world to pursue her art?

Her studio invites us to see this loss of connection through objects “studio is empty expect for her easel and piles of discarded paint tubes and rags and a mirror” (Adam, 2019). The discarded material and rags could be a signifier of the empty sense of nothing and loss. The mirror becomes a surface where Paul can be aware of her own presence as she contemplates her own self-reflection. She does not have anything. Through getting rid of everything she is alone with herself and her easel. I see a relationship between Paul and Michael Landy’s *Breakdown*, a work in which we witness the deconstruction of everything and loss of giving away. We notice how objects can acquire sentiment as they share an attachment with us. Paul in this sense has her mirror and paint which she can unleash her inward emotions onto a surface which she can reflect upon. In the piece *Breakdown* we are faced with machinery that deconstructs objects as they are anticipated by the artist. In the works of Paul, there is a delicate painting. The differences between the notion of deconstruction is interesting. On one hand we have something which is mechanical and on the other we have a delicately painted surface, yet what is the same is the physicality and presence in both processes. We see both artists contemplate and reflect on the loss of giving everything away. We see both Landy and Paul stop and reflect upon these decisions.

Pauls says “I see connections between my work ... and Gwen John and Frank Auerbach.” (Adam, 2019). I found this statement to be intriguing as after selecting John, Auerbach and Paul and seeing a greater connection between all three artists I discovered this statement. If Paul can make a connection with both artists, I wonder what she sees. Through unpicking and investigating their process from a viewer’s perspective, I feel that all three artists discover this longing to capture more than just a painting but an echoed surface of truth. These artists reveal to us how

surroundings and the figure can become alive to the viewer and in some way share a personal insight. The figure to some extent becomes humble and invites the viewer to see more than just a surface but the interior of a process. It is honest and captivating to the audience. This echoed sense of being present in that moment in time when the viewer is looking at the work of John, Auerbach or Paul. Although these artists are from different decades, they reflect how they all can share something which is real. The experience of being human, despite the time, age or background. The works can connect to everyone and become a constant reminder that this is who we are.

In this essay I have explored the artists' process through investigating the works of Gwen John, Frank Auerbach and Celia Paul. In John's process I discussed the interior of her work including her character alongside the exterior of her figure such as the architecture and her surroundings. In the works of Auerbach, I investigated the relationship between mark-making and subject. In Paul's process I explored how the intensity of perception between one's self and feelings can become almost transparent on a painted surface.

Reflecting on this essay it is interesting how at different stages my writing and thoughts became lead into other areas that I had previously not thought about. In my introduction I spoke about how an undefined, uncertain and non-definitive way of working can allow growth and emerging ideas to come through the surface. What is interesting is that through my research and writing, my essay has gone through the same process. Although I started with a certain point, I realised that as the artists' process unfolded, and I discovered more, my essay became more organic in writing. Just as I mentioned in my introduction, as artists we can find tangents and aspects which take us on a journey. My thought process during this essay has adapted and

through allowing this to naturally occur I have been able to think differently and more insightfully into the works of Gwen John, Frank Auerbach and Celia Paul.

Having gotten to this point, I have been able to reflect upon how art can become a platform and be reachable and relatable for not just one, but many. The work that John, Auerbach and Paul create is relatable. We as a viewer can stand in front of a surface and appreciate the material, process and reflection of thoughts that have been anticipated in their journey of making. We can become aware of the time we live in and share a sense of connection even after looking back at a painting by John which was made decades ago. Although the work is from the past it is still relatable. Even so that the work will still be relevant in the future because it is to do with the expression of humanity, and we do not change. Jenny Saville discusses her work displayed between the work of Titan

The basic impulsive of nature is the same and we do this again and again as humans. We just blow buildings up, we kill each other, we have children that are dying in our arms... we just repeat this cyclic pattern.

(National Galleries, 2018,
https://www.youtube.com/watch?v=i1Ga4TSriu&feature=share&fbclid=IwAR2Vw3mOMPh_lqdj13dn-zkWDX0DYIB5KfEZbLa8nc14Mo9WS0vrBPAUPO4).

We live in a world which faces instability and even in the 21st century we still face the reality of being human through facing wars, death and crime. Due to the nature of the

works I feel that with time to come people will still be able to look at a surface which has gone through struggle and uncertainty which corresponds with humanity. As Auerbach states "the placing of everything both in the surface is a matter of life and death." (*The Last Art Film*, 2018).

Although I was surprised with Paul's quote " I see connections between my work ... and Gwen John and Frank Auerbach." It makes perfect sense. Although a coincidence, once we spend time reflecting on these artists we can discover and unpick a personal connection between viewer and surface.

Even though I do not respond directly to the human figure in my work in the same way that these artists do I feel this engagement between the connection of humanity and the world we live in. I feel this longing to capture our positioning in the world and how we all as individuals have a platform which can enable a discussion. The time we live in may be 'uncertain' but through the artists process we can really discover meaning and reflect the intensity of connection between subject and time.

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