|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Rina | [Middle name] | Arya |
| [Enter your biography] | | | |
| University of Wolverhampton | | | |

|  |
| --- |
| **Your article** |
| Freud, Lucian (1922-2011) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Lucian Freud was a British painter and draughtsman whose work is characterized by his intense figure studies and muted palette. Born in Berlin on 8 December 1922, Freud was the grandson of Sigmund Freud; he moved to England in 1932, where he would remain for the rest of his life. In 1939, Freud acquired British citizenship; in the same year, he studied under Welsh-born painter Cedric Morris. Freud’s work is characterized by a realism of the flesh, as seen in his portraits and nudes, and by dramatic charge. From the late 1950s, the work became freer in Freud’s handling of paint, which is conveyed by the exploration of the spatial contours of faces and bodies. His interiors are stark, simultaneously mundane and also eerie. Freud was part of the postwar generation of British painters that was preoccupied with the human figure. He is frequently grouped with painters Francis Bacon, Michael Andrews and Leon Kossoff, termed the ‘School of London,’ but this grouping was based on social affiliations rather than on shared artistic preoccupations, with the exception of their common interest in the human form. |
| Lucian Freud was a British painter and draughtsman whose work is characterized by his intense figure studies and muted palette. Born in Berlin on 8 December 1922, Freud was the grandson of Sigmund Freud; he moved to England in 1932, where he would remain for the rest of his life. In 1939, Freud acquired British citizenship; in the same year, he studied under Welsh-born painter Cedric Morris. Freud’s work is characterized by a realism of the flesh, as seen in his portraits and nudes, and by dramatic charge. From the late 1950s, the work became freer in Freud’s handling of paint, which is conveyed by the exploration of the spatial contours of faces and bodies. His interiors are stark, simultaneously mundane and also eerie. Freud was part of the postwar generation of British painters that was preoccupied with the human figure. He is frequently grouped with painters Francis Bacon, Michael Andrews and Leon Kossoff, termed the ‘School of London,’ but this grouping was based on social affiliations rather than on shared artistic preoccupations, with the exception of their common interest in the human form.  Lucien Freud’s artistic training was minimal. He spent a few months at the Central School of Arts before moving on to the East Anglian School of Painting and Drawing at Dedham in Essex, studying with founder Cedric Moss. From 1948-1958, Freud taught at the Slade School of Fine Art. Among his subjects were still lifes, interiors, and cityscapes but his central subjects were portraits and nudes. His work is characterized by its realism, especially the attention paid to the tone and texture of flesh. Weighty, meaty bodies lie against surfaces in poses that enhance their nakedness. They appear uninhibited, and Freud paints their every imperfection. Another characteristic of his work is its dramatic charge, as evidenced in *Interior in Paddington* (1951). The painting was commissioned for the Arts Council exhibition *Sixty Paintings for 51* as part of the Festival of Britain. It features the photographer Harry Diamond in a raincoat; one hand holds a lit cigarette and the other is clenched. Looking into space, he is dwarfed by the presence of a huge potted plant.  File: freud1.jpg  'Interior in Paddington' (1951). Owned by Walker Art gallery in Liverpool. http://www.liverpoolmuseums.org.uk/picture-of-month/displayPicture.aspx?id=171  Freud’s later work, from the late 1950s onwards, is markedly different in its broader handling and application, which he achieved by using hog brushes instead of sable. His rougher brushwork was suggestive of space, structure, and texture. This work stood in contrast to earlier work that was more concerned with optical and surface qualities — the cultivation of an intricate and meticulous surface.  Freud preferred to paint people who were known to him, including his mother and daughters, his wife Kitty Garman (1901-1979), and the performance artist Leigh Bowery (1961-1994). However, in spite of Freud’s intimacy with his sitters in real life, his depictions of them convey a blankness and objectivity, and his subjects rarely meet the gaze of the viewer. His portrayals can be described as existentialist insofar as they involve the individual in a bare, often stark, interior that is not defined nor explained by the often random and isolated objects in the room, which contribute to the surreal atmosphere. This setting increases the sense of alienation and the intensity of the dynamic that the viewer has with the sitter as there is little to distract from the raw details.  In 2002, Tate Britain held a major retrospective of Freud’s work. Freud continued to paint until his death on July 20th 2011 in London, leaving an unfinished painting of his assistant and close friend David Dawson and Dawson’s whippet Eli. This final painting was displayed in the National Portrait Gallery’s 2012 blockbuster show devoted to Freud’s portraits. |
| Further reading:  (Fever)  (Gowing)  (Lampert) |