

GLUCK



# GLUCK

6th - 28th February 2017

**The Fine Art Society**  
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148 New Bond Street London W1S 2JT  
+44 (0)20 7629 5116 | [art@thefineartsociety.com](mailto:art@thefineartsociety.com)  
[www.thefineartsociety.com](http://www.thefineartsociety.com)

Enquiries: Pippa Stockdale: [pippa@thefineartsociety.com](mailto:pippa@thefineartsociety.com)  
Cheska Hill-Wood: [cheska@thefineartsociety.com](mailto:cheska@thefineartsociety.com)





## FOREWORD

Pippa Stockdale

In looking at what we are going to show in the future at The Fine Art Society I often find myself stepping back in to our 140 years of exhibitions looking for inspiration that can be translated into an exhibition for today.

I began going through the archive when I started working here and found the list of past exhibitions quite astonishing. There is a lot to engage with within that list and I found the work of Gluck in her exhibitions fascinating. There were quite a few of the images that I could not get out of my head.

A few days after my initial discovery of Gluck's work I saw a book on the artist by Diana Souhami and bought a copy. Within a day I had read the book and decided to attempt an exhibition of Gluck's work at The Fine Art Society, some thirty six years after her Memorial Exhibition in 1981.

I began by calling our Deputy Chairman, Andrew McIntosh Patrick, who met Gluck in 1972 his account of her appearance at 148 New Bond Street and his memories of the resulting show follow.

Andrew introduced to me to some of the collectors of Gluck's work and everyone I contacted was incredibly helpful and excited at the prospect of another exhibition. Their generosity has resulted in the exhibition of pictures that is on the following pages, my thanks go to all of them.

All of us at the gallery have enjoyed reading Diana's book 'Gluck' and it is this account of her life together with some of our old exhibition catalogues in the library that inspired us to put this collection of works together.





## INTRODUCTION

Andrew McIntosh Patrick

I don't think I had ever seen an original Gluck painting at that time – this was probably in May 1972 – but I was fully familiar with the archive photographs of her work and the installation shots of her FAS exhibitions in the '30s, and, of course, I was very much aware of the reports of her special appearance.

So, when the diminutive but very handsome figure came through the door wearing a Sherlock Holmes tweed overcoat complete with cape, deer stalker hat and carrying a shooting stick, I was in no doubt who was in the gallery. She marched straight across to Jack Naimaster's desk (Managing Director from 1966–1974) and introduced herself. She said that she had not had an exhibition since 1937 and thought the time was right for a new one. I imagine Jack said something like 'I'm not sure the time is right, now'. At that time there was a long, fitted plan-chest on the north wall of the entrance gallery for storing unframed drawings and watercolours. It also had drawers for the extensive collection of photographs of works sold by the FAS.

When Gluck came into the gallery that day I was sitting on top of the chest and I leant down, opened the drawer and pulled out the file containing many photographs of her work and the shots of the installation of her pre-World War II exhibitions. I passed them to my colleague Tony Carroll (1927–1994) and he was as impressed as I was, and we arranged to visit Gluck a few days later. She lived in Steyning and the set-up was pretty grand with a cook, secretary in residence and, of course, the actual owner of the house Edith Heald.

My memory of Gluck's arrival in our lives is quite clear though some 45 years ago but memories of the preparations for the exhibition, which took place the following year, are not.

I do recall that the many meetings that took place in London and Steyning were very pleasant and enjoyable. Gluck was hugely professional, very ambitious and very demanding. Diana Souhami's biography (Gluck: Her Biography, Quercus 1988) tells the whole story brilliantly and she quotes some of the letters we exchanged and in particular how I 'banned' her from taking part in the hanging! (I have always said that anyone more or less can hang an exhibition but if more than one person is involved the job takes longer and longer).

I learned from my 1972 appointments diary that the night before the Private View, Tony and I dined with Nesta Obermer and Gluck at the Westbury Hotel and another night during her show we dined there with her brother Sir Louis Gluckstein. Sadly I have no memory of what we talked about, I do recall that the publicity and attendance and sales were very, very satisfactory. I suppose the most celebrated visitor was the actress Katherine Hepburn who spent a couple of hours with Gluck. I think it was Whistler who said 'art is not superceded, it is added to' and this is essentially where Gluck fits.

I don't think she was in the least interested in cubism or abstract art and indeed I don't recall anything she said to suggest what art interested her. However, 'Medallion,' 'Nifty Nat's' and many other of her pictures stand up to comparison with anything produced by her contemporaries.





## GLUCK 1895-1978

### GLUCK 1895-1978

The artist Gluck was the daughter of Joseph Gluckstein, the co-founder of J Lyons & Co, and the American Opera singer, Frances Halle. Going against family convention, Gluck decided to become an artist. She also decided to become Gluck with ‘no prefix, suffix or quotes’ (Gluck was born Hannah Gluckstein).

In 1916 Gluck went to Lamorna in West Cornwall where the Newlyn artists were based. Here she met Romaine Brooks, Elizabeth and Stanhope Forbes, Harold and Laura Knight, Alfred Munnings and Dod and Ernest Proctor.

*(The portrait of Gluck by Munnings is illustrated above)*

In 1924 Gluck had her first solo show at the Dorien Leigh Gallery. In 1926 The Fine Art Society had its first exhibition of Gluck’s paintings ‘Stage and Country’, followed by two further shows in 1932 and 1937.

Through her exhibitions in the 1920’s and 30’s and her

paintings of glamorous women and captivating floral studies Gluck became quite a well known figure. During this time Gluck worked closely with Constance Fry, one of her many lovers. Constance introduced Gluck to many socialites including Molly Mount Temple, the actress Terrie Gerrard, costume designer Margaret Watts (*see page 16*) and Nesta Obermer, the woman with whom Gluck would fall in love with and who is the main focus of the ‘WeYou’ picture, Medallion (*see page 20*).

In the late 1930s Gluck gave up painting to spearhead a campaign to improve the quality of artist’s paints, claiming the paint manufacturers were altering the composition of artist’s materials.

Gluck finally returned to painting using the special handmade paints supplied by a manufacturer who had taken Gluck’s standards as a challenge and she had another show with The Fine Art Society in 1973. The show was a triumph and re-established Gluck and her painting. It was the last exhibition before her death in 1978.



### Sir Alfred James Munnings 1878 – 1959

#### Gluck on a Hillside , 1916

Pencil on paper, signed, A. J. Munnings, lower right, inscribed, A. J. Munnings Drawing of Gluck done in Cornwall in 1916. Bears inscription on backboard, *The caravan did not exist, but I did smoke a tiny pipe as shown*, verso  
9 ½ x 13 ¼ inches (24.4 x 33.5 cm)  
*Illustrated opposite*

Provenance: Private collection

#### 1. Sketching on the Moors, 1919

Oil on board, signed, *Gluck 1919*, lower right  
10 ¼ x 13 ¼ inches (26 x 36 cm)

Provenance: Private collection





## 2. Before the races, St Buryan, Cornwall, 1924

Oil on canvas, signed, *Gluck*, lower right  
9 1/4 x 13 1/2 inches (23.2 x 24.2 cm)

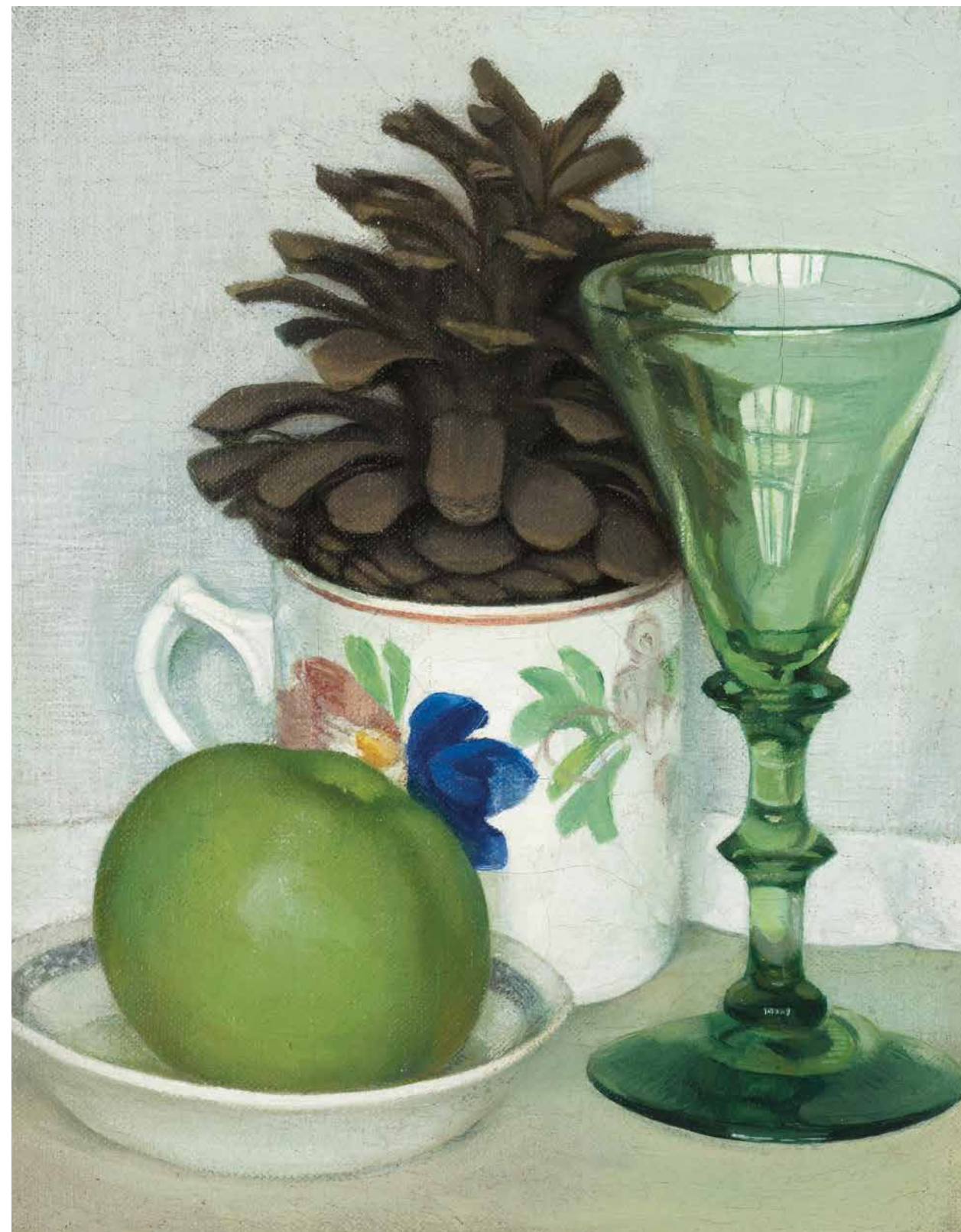
Provenance: Private collection

## 3. The Pine Cone, 1919

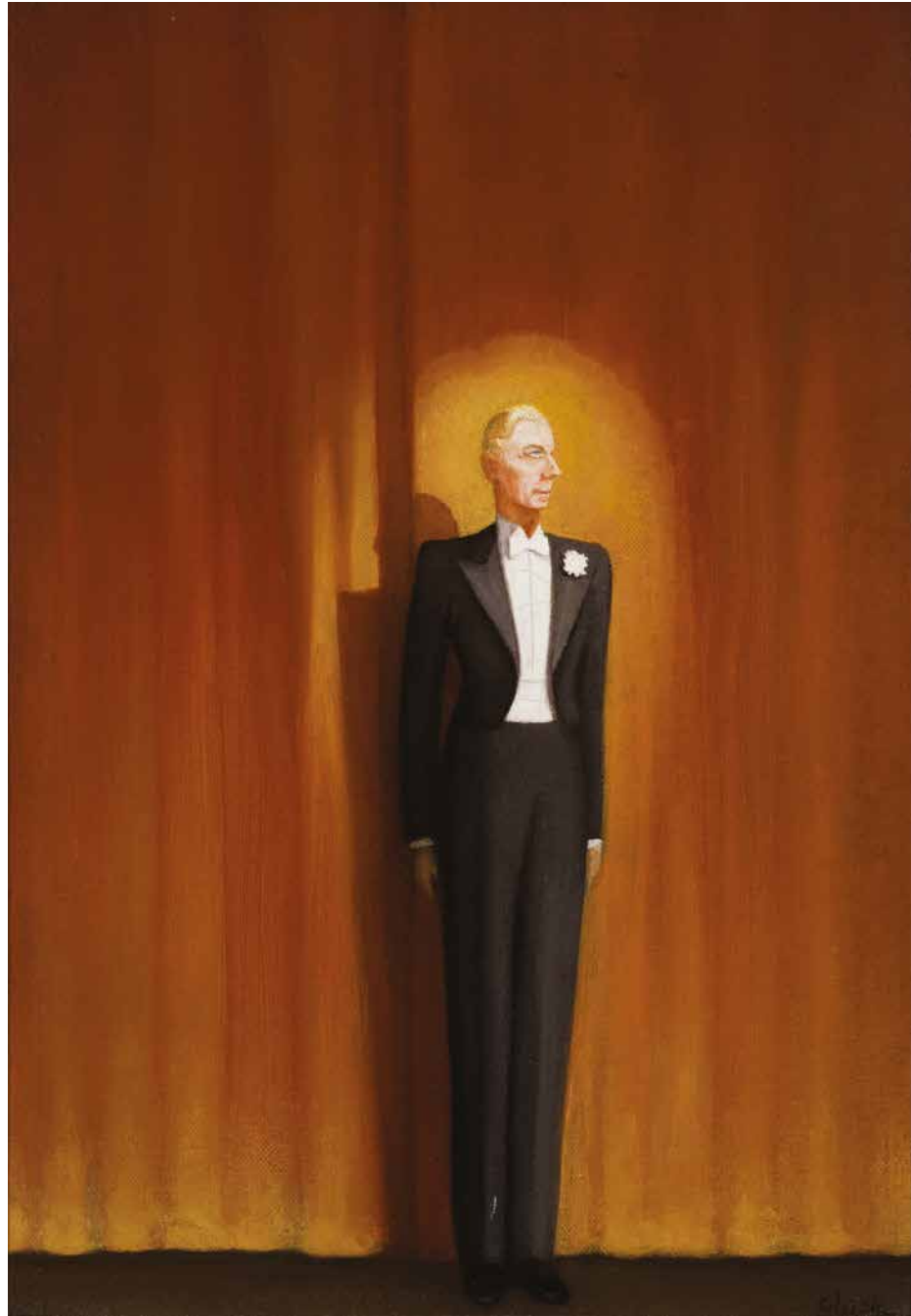
Oil on canvas, signed, *Gluck*, lower left  
10 x 7 7/8 inches (25.5 x 20 cm)

Provenance: Private collection

Exhibited: London, Dorian Leigh Galleries, *Gluck*, 1924 (11);  
London, The Fine Art Society, *Gluck*, 1973 (7)







#### 4. Ernest Thesiger, 1925/6

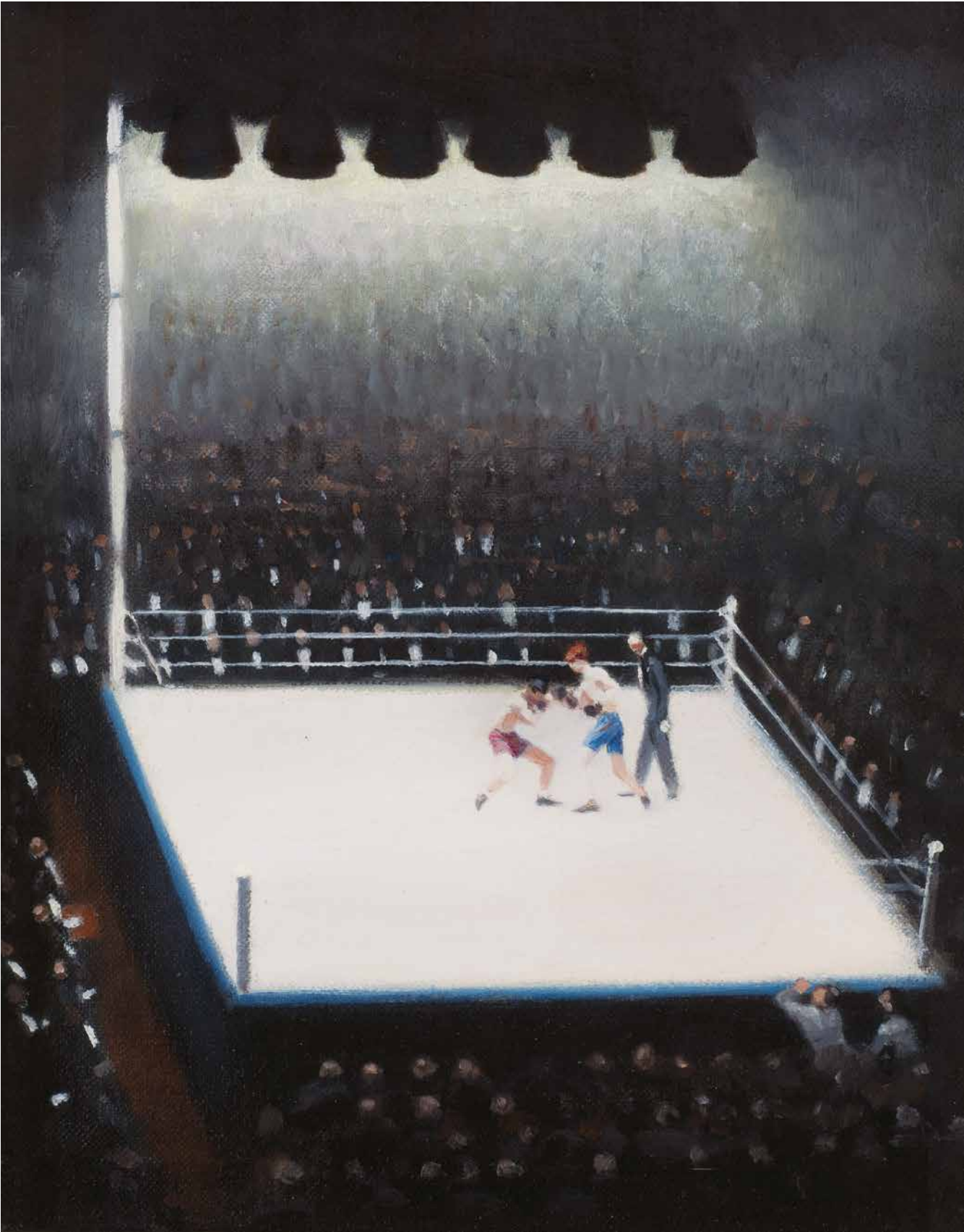
Oil on canvas, signed, *Gluck*, lower right, twice inscribed, *Thesiger* by *Gluck* 1925/6, verso  
 14 1/4 x 10 1/8 inches (36 x 25.7 cm)

Provenance: Private collection  
 Exhibited: London, The Fine Art Society, *Stage and Country*, 1926 (32);  
 London, The Fine Art Society, *Gluck*, 1973 (8);  
 London, The Fine Art Society, *Gluck Memorial Exhibition*, 1980 (13)

#### 5. Baldock vs. Bell at the Royal Albert Hall, 1927

Oil on canvas  
 10 1/3 x 8 1/4 inches (26.7 x 21 cm)

Provenance: Private collection  
 Exhibited: London, The Fine Art Society, *Diverse Paintings by Gluck*, 1932 (24);  
 London, The Fine Art Society, *Gluck*, 1973 (29);  
 London, The Fine Art Society, *Gluck Memorial Exhibition*, 1980 (26)





6. Spiritual, 1927

Oil on canvas  
15 5⁄8 x 15 5⁄8 inches (40 x 40 cm)

Provenance: Private collection  
Exhibited: London, The Fine Art Society, *Diverse Paintings by Gluck*, 1932 (5);  
London, The Fine Art Society, *Gluck*, 1973 (22);  
London, The Fine Art Society, *Gluck Memorial Exhibition*, 1980 (22)

In her biography of Gluck, Diana Souhami wrote about how *Spiritual* came into being:  
*At a party, when talking about painting and light, a friend had remarked to Gluck how impossible it would be to paint a black face against a black background. Gluck advertised in the paper for a black person to model and her picture of him proved this was not true. The title reflected his inner world, and the use of light in the painting.*

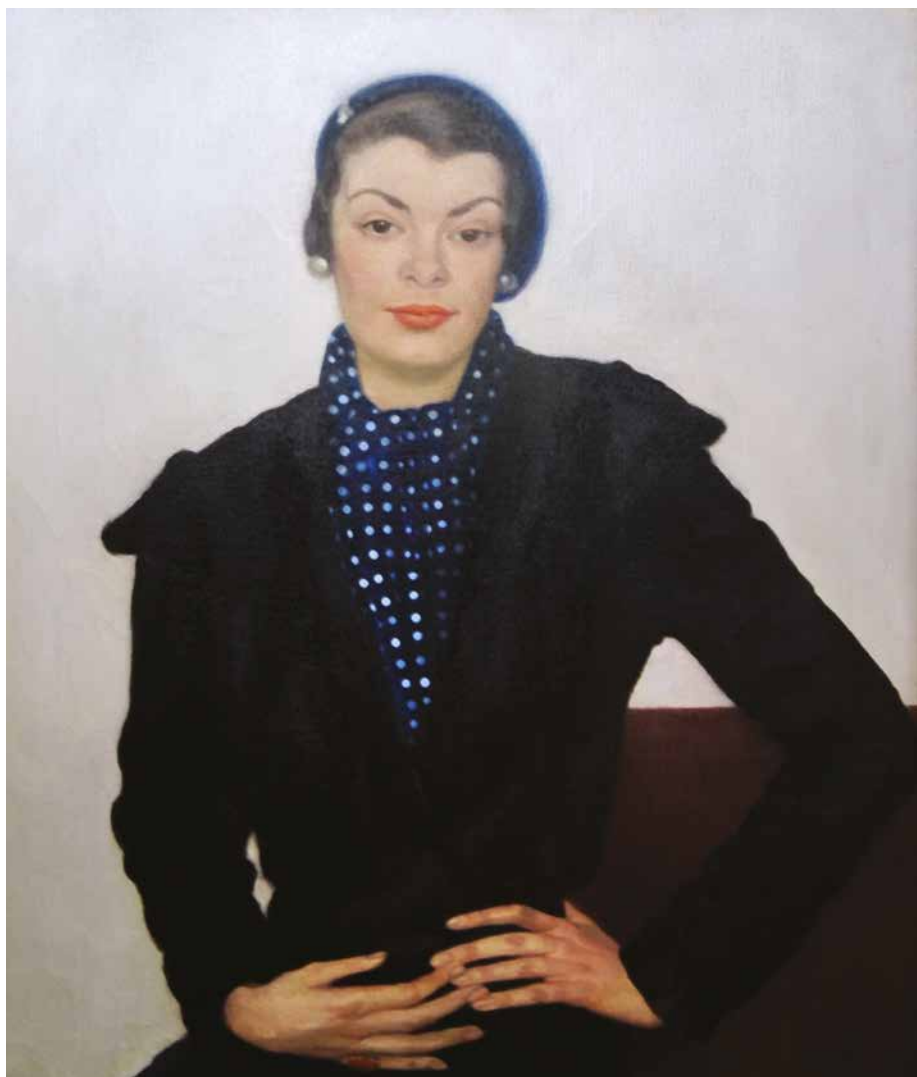
7. Sardine Factories, St. Jean de Luz, 1926

Oil on board, signed and dated, *Gluck* 1926, lower right  
4 3⁄8 x 8 1⁄8 inches (11 x 21.7 cm)  
*Not illustrated*

Provenance: Private collection  
Exhibited: London, The Fine Art Society, *Gluck*, 1973 (12)







**8. Portrait of Miss Margaret Watts, 1932**

Oil on canvas  
 24 x 20 inches (61 x 51 cm)

Provenance: Private collection  
 Exhibited: London, The Fine Art Society, *Diverse Paintings by Gluck*, 1932 (26);  
 London, The Fine Art Society, *Gluck Memorial Exhibition*, 1980 (38)

**9. Lilies, c. 1932–6**

Oil on canvas, signed *Gluck*, lower left  
 42 ½ x 27 ½ inches (107.4 x 69.8 cm)

Provenance: Private collection  
 Exhibited: London, The Fine Art Society, *Gluck*, 1973 (17)

This was commissioned by Bob Lebus, a friend of Constance Spry.







#### 10. The Punt, c. 1937

Oil on canvas, signed, *Gluck*, verso  
7 1/4 x 9 5/8 inches (18.5 x 24.5 cm)

Provenance: Private collection  
Exhibited: London, The Fine Art Society, *Gluck*, 1973 (5);  
London, The Fine Art Society, *Gluck Memorial Exhibition*, 1980 (7)

#### 11. Lords and Ladies, c. 1936

Oil on canvas  
30 x 30 inches (76.2 x 76.2 cm)

Provenance: Private collection  
Exhibited: London, The Fine Art Society, *Gluck*, 1937 (33);  
London, The Fine Art Society, *Gluck*, 1973 (18)

"I feel like a bee...penetrating them for their sweetness"  
Gluck wrote whilst painting these arum lilies







## THE GLUCK FRAME

Pat. No. 402567

Regd. Design No. 776573

*The following note on the frame used in many on Gluck's works appeared in the catalogue of her 1937 exhibition GLUCK, held at The Fine Art Society.*

The essential feature of the Gluck frame is that it becomes part of any wall whatever its character, colour or period.

The frame consists of specially designed steps, imitating the costly panelled effect for setting pictures into a wall, but the Gluck frame is the cheapest that can be made, and is not a fixture.

It can be painted the same colour as the wall, or covered with the same wall-paper, or made in any wall material. Thus the uniform colour and tex-

ture of the wall and frame enable any picture to harmonise with any room. The panelled effect is the secret of its suitability for all types, including Old Masters. etchings, prints, water colours, look equally well in the narrower version .

The frames were used at the Exhibition of British Industrial Art at Dorland Hall in 1933, and by all the shops at the Exhibition of British Art in Industry in 1935 at Burlington House. According to Mr. John de la Valette, its Hon. Organising Secretary: "It is the best frame I have ever seen."

It is being used extensively in private houses and is fully patented and registered as a design.



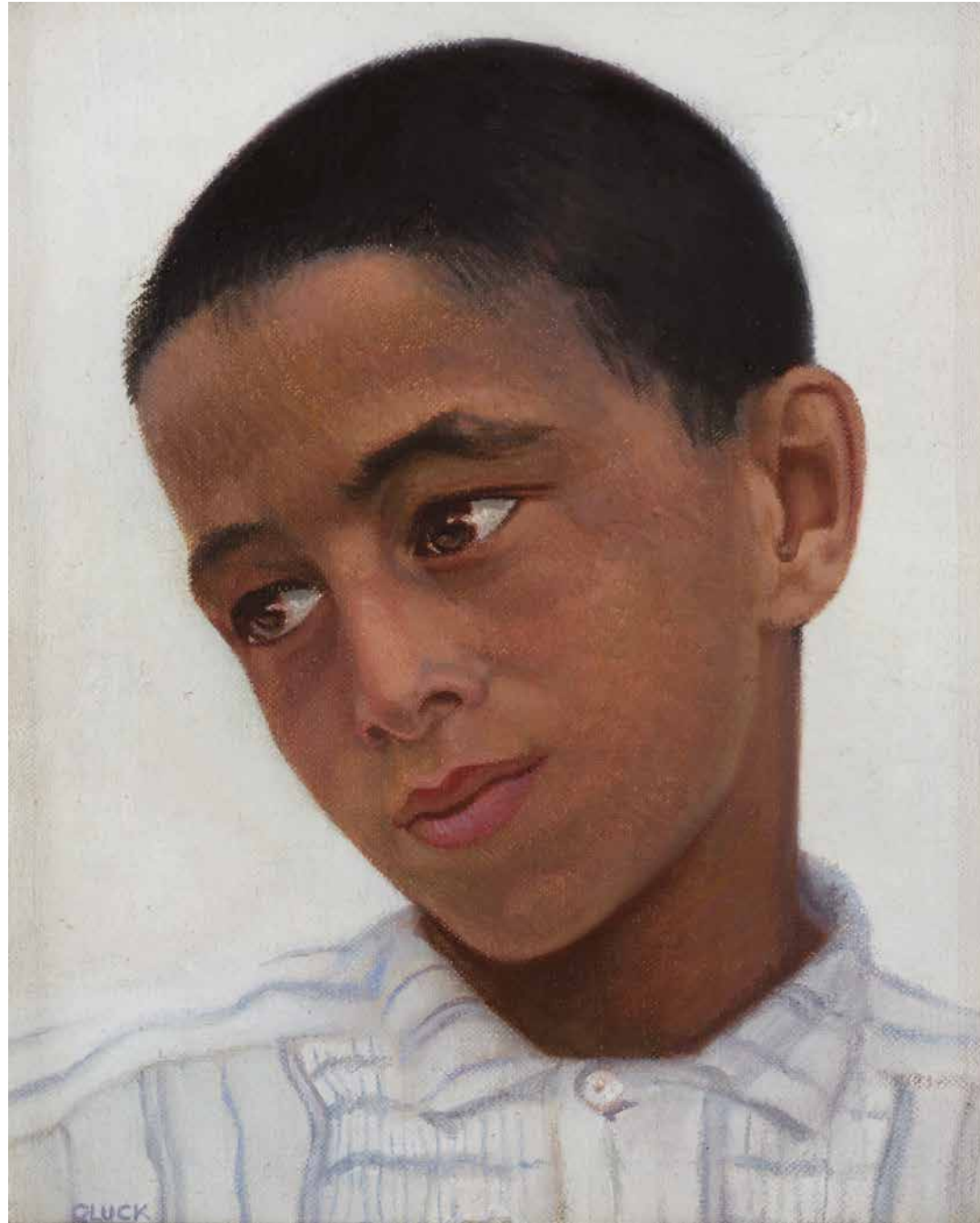
### 12. Medallion (YouWe), 1936

Oil on canvas, signed, *Gluck*, lower right  
12 x 14 inches (30.5 x 35.6 cm)

Provenance: Ömer M. Koç Collection  
Exhibited: London, The Fine Art Society, *Gluck*, 1937 (10);  
London, The Fine Art Society, *Gluck*, 1973 (27);  
London, The Fine Art Society, *Gluck Memorial Exhibition*, 1980 (30)

*'My darling own wife. ...my divine sweetheart, my love, my life. I made straight for the studio and tried to be busy and have more or less succeeded, except that everything seems so utterly unimportant that isn't us or connected with us. I am interested now only in you and my work, a vast interest really and it doesn't leave time or energy for anything else.'*  
- Gluck to Nesta Obermer, 1936





**13. Ephebe - a Tunisian Boy**

Oil on canvas, signed, *Gluck*, lower left  
 9 ½ x 7 ½ inches (24 x 19 cm)

Provenance: Private collection  
 Exhibited: London, The Fine Art Society, *Gluck*, 1937 (6)

**14. Convolvulus, 1940**

Oil on canvas, signed, *Gluck*, lower right  
 15 ¾ x 12 ¾ inches (40.2 x 32.4 cm)

Provenance: Private collection

“One of my best flower paintings” - Gluck



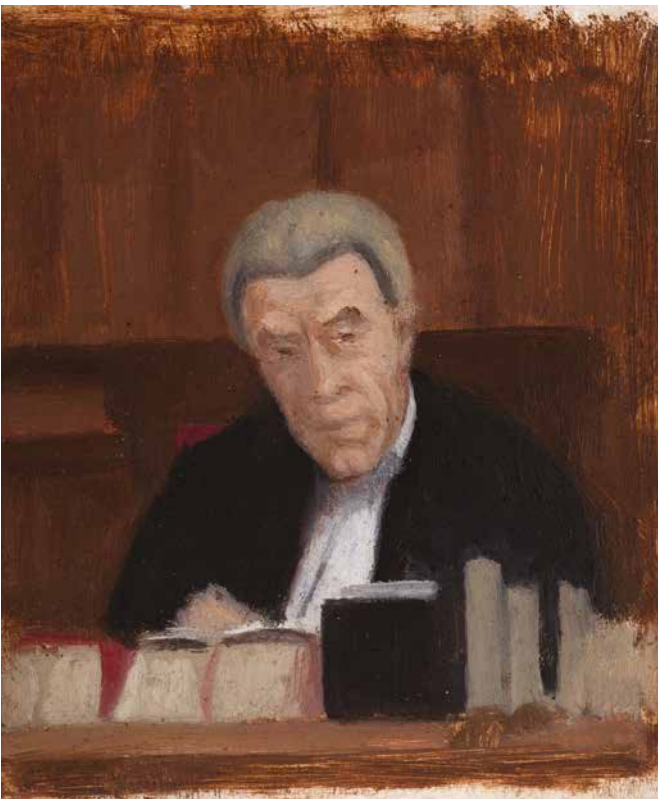




### 15. Judge Greene

Oil on panel  
3 9/16 x 2 3/4 inches (9 x 7 cm)

Provenance: Private collection



### 16. The Judge

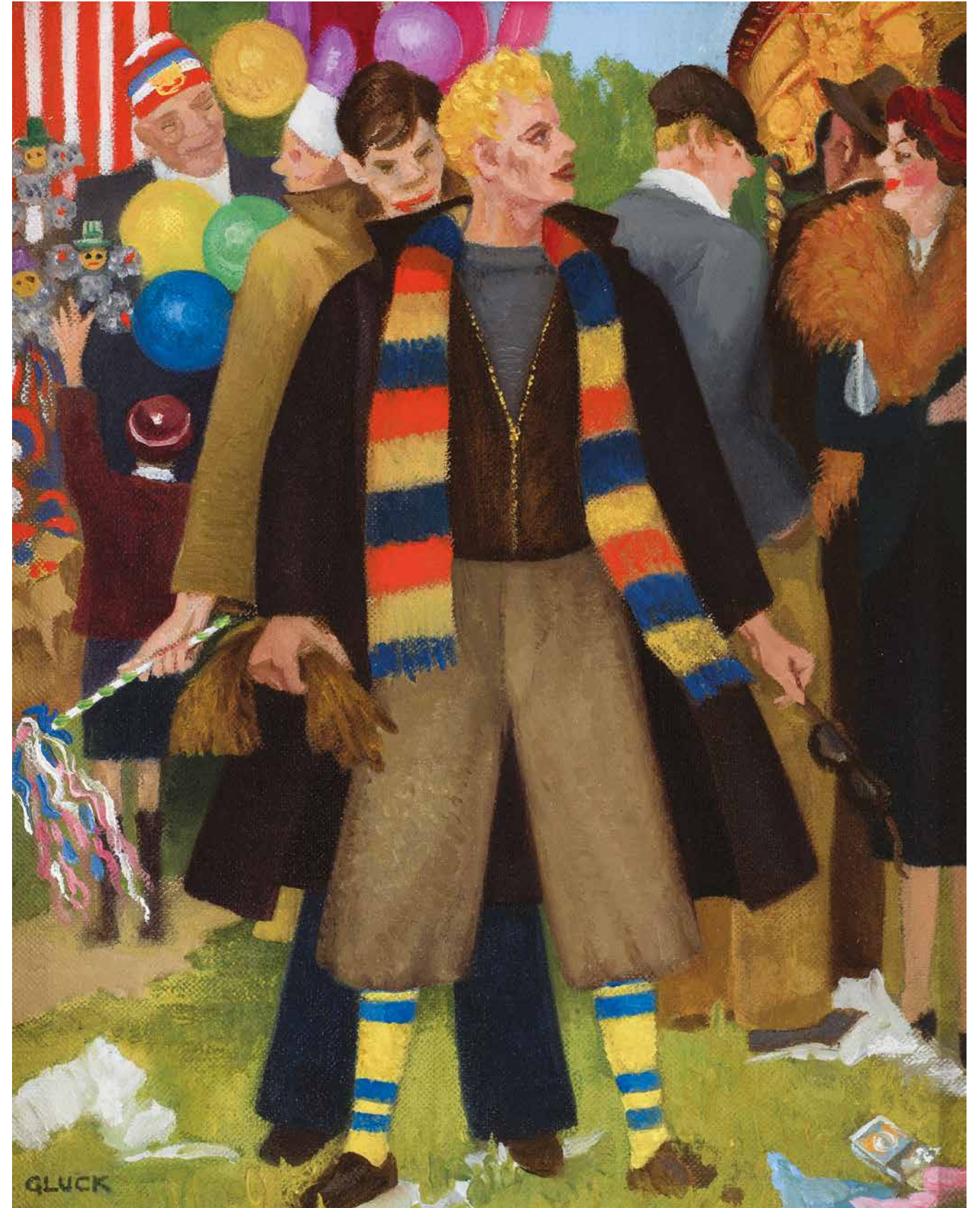
Oil on board  
3 1/2 x 3 1/2 inches (9 x 8.5 cm)

Provenance: Private collection

### 17. Bank Holiday Monday, c.1937

Oil on canvas, signed, *Gluck*, lower left  
9 1/2 x 7 1/2 inches (24.3 x 19.3 cm)

Provenance: Private collection  
Exhibited: London, The Fine Art Society, *Gluck*, 1937 (28);  
London, The Fine Art Society, *Gluck*, 1973 (31)







### 18. Edith Craig in Uniform, 1949

Oil on canvas  
5 1/8 x 7 inches (13 x 17.8 cm)

Provenance: Private collection  
Exhibited: London, The Fine Art Society, *The Andrew McIntosh Collection*, 1997 (59)

### 19. Nevermore, 1964

Oil on board, signed, *Gluck 1964*, lower left  
4 5/8 x 9 1/4 inches (11.8 x 23.4 cm)

Provenance: Private collection  
Exhibited: London, The Fine Art Society, *Gluck*, 1973 (52)

### 20. Cottages in a Field, 1966

Oil on board, signed, *Gluck*, lower right  
7 5/16 x 10 1/4 inches (18.5 x 26 cm)

Provenance: Private collection







## 21. Nesta Obermer, 1966

Pencil and crayon on paper, signed and dated, *Gluck 30/5/66*, lower left  
5 1/8 x 17 1/2 inches (13 x 17 cm)

Provenance: Private collection



## 22. The Wave, 1966

Oil on board, signed and dated, *Gluck 1966*, lower right  
4 1/2 x 6 1/2 inches (11.5 x 16.7 cm)

Provenance: Private collection  
Exhibited: London, The Fine Art Society, *Gluck*, 1973 (50)



### 23. Worthing, 1969

Pencil and crayon on paper; signed, dated and inscribed, *Worthing Gluck Sept/69*, lower right  
 2 3/4 x 4 7/8 inches (7 x 12.5 cm)

Provenance: Private collection



### 24. Cornwall, 1968

Pencil and crayon on paper; signed, dated and inscribed, *Gluck Cornwall 1968*, lower right  
 4 x 7 1/16 inches (10 x 18.2 cm)

Provenance: Private collection



### 25. Worthing, 1969

Crayon on paper; signed, dated and inscribed, *Gluck Worthing 1969*, lower left  
 4 x 7 1/16 inches (10 x 18.2 cm)

Provenance: Private collection

### 26. St. Buryan, 1968

Oil on board, signed and dated, *Gluck 1968*, lower left  
 4 5/8 x 6 5/8 inches (11.5 x 17 cm)

Provenance: Private collection

Exhibited: London, The Fine Art Society, *Gluck*, 1973 (51)



### 27. Cornwall Landscape, 1968

Oil on board, signed, *Gluck*, lower right  
 9 1/2 x 13 1/2 inches (24.3 x 34.3 cm)

Provenance: Private collection



### 28. Cottages Below the Downs, 1968

Oil on board, signed, *Gluck*, lower left  
 10 1/4 x 14 1/8 inches (26 x 36 cm)

Provenance: Private collection







**29. Still Life with Scallop Shell and Blossom, 1972**

Oil on canvas, signed and dated, *Gluck 1972*, lower left  
 10 5⁄8 x 8 3⁄8 inches (27 x 22 cm)

Provenance: Private collection  
 Exhibited: London, The Fine Art Society, *Gluck*, 1973 (51)



**30. Orchestra, 1967**

Oil on canvas, signed and dated, *Gluck 1967*, lower left  
 10 x 7 7⁄8 inches (25.5 x 20 cm)

Provenance: Private collection  
 Exhibited: Rochdale Art Gallery, *Looking into the Eyes of Flowers*, 1967 (288);  
 London, The Fine Art Society, *Gluck*, 1973 (41)

For months she painted a jug of pansies on a marble slab. 'Feel so happy and centred', she noted in a rare expression of joy. 'This group of pansies never existed except in my inner vision and was built up by inner harmonies'. Mrs Lovett [her house keeper] picked fresh pansies each day from the garden. In January 1967 she finished and signed it.



Reflections after a day painting ...  
 "Rage, rage against the dying of the light".

I am living daily with death + decay,  
 and it is beautiful + calming. Something  
 vital emanates — All is movement and  
 transubstantiation. Iridescent + nacreous  
 colours seem to float on my palette, and  
 then on to the canvas where they tremble  
 between opacity and translucence.

All order is lost; mechanics have gone  
 overboard — A phantasmagoric irrelevance  
 links shapes and matter — A new world  
 evolves with increasing energy + freedom  
 soon to be invisibly reborn within our  
 airy envelope.

Gluck



31. Credo (Rage, Rage Against the Dying of the Light),  
 1970/3

Oil on canvas, signed and dated *Gluck 1970/3*, lower right, inscribed, *Rage, Rage Against the Dying of the Light - by Gluck 1970/3*, verso  
 14 ½ x 21 ½ inches (37 x 55 cm)

Provenance: Private collection  
 Exhibited: London, The Fine Art Society, *Gluck*, 1973 (53);  
 London, The Fine Art Society, *Gluck Memorial Exhibition*, 1980 (45)

Howard Coster (1885-1959)

32. Gluck, c.1926

Gelatin print, signed in pencil, *Howard Coster*, lower right  
 11 x 8 ⅞ inches (28 x 20.6 cm)

Illustrated on the title page and in detail on the front cover

Provenance: Private collection



Published by The Fine Art Society  
for the exhibition *GLUCK*, held at  
148 New Bond Street, London from  
6th to 28th February 2017

ISBN 978 1 907052 74 3

Catalogue © The Fine Art Society  
Text © The authors 2016

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Designed by Patrick Duffy  
Printed in Belgium by Albe De Coker

Photography cat. 8 courtesy of the owner

All other photography by Justin Piperger Photography

Front and inside cover: Portrait of Gluck, c.1926 (detail)

Howard Coster 'Photographer of Men'

## The Fine Art Society

148 New Bond Street · London W1S 2JT

+ 44 (0)20 7629 5116 · [art@thefineartsociety.com](mailto:art@thefineartsociety.com)

[www.thefineartsociety.com](http://www.thefineartsociety.com)