

A Life in Art:

The Muriel Wilson Bequest

David Hockney b. 1937

Celia

1973

Lithograph on paper

Muriel Wilson Bequest (2019)

Often considered Hockney’s muse, having sat for him over 80 times since meeting him in the early Sixties. Celia is most famously captured beside, her then husband, Ossie Clarke in *Mr and Mrs Clark and Percy* (1970-71). However, for Celia, it is the series of drawings produced in Paris between 1973 and 1975 that, ‘just like perfume can transport you to another place, looking at these works takes me right back to that moment when we were all so young.’

Edouard Manet

Portrait of Charles Baudelaire, after a photograph by Nadar

1865

Etching on paper

Muriel Wilson Bequest (2019)

This etching is based on a photograph by the French photographer Nadar, of the art critic and poet Charles Baudelaire. Nadar took a direct approach to his portraiture preferring natural daylight and plain backdrops. Manet produced a number of etchings during the 1860s and his approach was equally focused. His prints were part of the so-called Etching Revival that occurred in France in the latter-half of the ninetheeth century.

William Nicholson 1872 - 1949

James McNeil Whistler from Twelve Portraits, First Series

1899

Lithograph on paper

Muriel Wilson Bequest (2019)

Nicholson was a prolific artist, working across a variety of media including printmaking, poster design, and woodcut publications. This striking image of the artist James McNeill Whistler (1834 – 1903) was part of a portfolio published under the title ‘Twelve Portraits by William Nicholson’ by William Heinemann in 1899. Other sitters include Queen Victoria and Sarah Bernhardt.

Walter Richard Sickert 1860 - 1942

Noctes Ambrosianae

1910

Etching and aquatint

Muriel Wilson Bequest (2019)

Sickert was a frequenter music halls, including the Middlesex Music Hall, also known as the The Old Mogul Tavern, Drury Lane or the The Old Mo. Sickert often turned his attention to the audience that crowded into the gallery for an evening’s entertainment. The title *Noctes Ambrosianae* was the title of a series of imaginary conversations that were supposed to have taken place in the convivial atmosphere of Ambrose's Tavern in Edinburgh.

David Hockney b. 1937

Corbusier Chair and Rug

1969

Lithograph on paper

Muriel Wilson Bequest (2019)

This lithograph depicts ‘Le Grand Confort Armchair’ known as the LC3, which was designed by Le Corbusier in 1929. This ‘absent portrait’ depicts a chair that belonged to Muriel Wilson’s then husband, the architect Colin St John Wilson, who was a great admirer of the French architect. The chair also appears in the Howard Hodgkin painting *Granchester Road* (1975) part of the Wilson Loan (Pallant House Gallery).

Richard Hamilton 1922 - 2011

Just what is it that makes today's homes so different ?

1992

Digital print on paper

Muriel Wilson Bequest (2019)

Using a computer, Hamilton decided to recreate his famous 1956 collage *Just what is it that makes today’s home’s so different, so appealing?* from the group exhibition ‘This is Tomorrow’ at the Whitechapel Art Gallery in London. In applying the same approach of collaging together contemporary images, from all aspects of society and visual culture, Hamilton continues to comment on issues around body image, domestic life and political events.

Derek Boshier b. 1937

Dollars

1991

Etching on paper

Muriel Wilson Bequest (2019)

As a student at the Royal College of Art in the early 1960s alongside David Hockney, Boshier responded to the ‘invasion’ of American consumer products as well as wider political and social observations of contemporary life. Boshier’s social activism continues throughout his career, mixing of high and low culture to confront issues of political control, technology and culture with a subversive dark humour.

Michael Craig-Martin b. 1941

Postcard with hand collaged elements

Undated

Mixed media

Muriel Wilson Bequest (2019)

John Davies b. 1946

Two Figures with Sticks

1978

Pastel and pencil on paper

Muriel Wilson Bequest (2019)

Sir Peter Blake b. 1932

Boy with Paintings

1957-9

Oil and enamel paints on board

Muriel Wilson Bequest (2019)

This self-portrait makes reference to Renaissance portraiture, in which sitters are shown face-on with objects that symbolise their status or virtue. Blake combines this format with his fascination of popular culture as shown by the collection of badges that adorn his jacket. The boy (also a self-portrait) in the background holds a painting of a love heart, which was a Valentine’s gesture (albeit unrequited) from Blake to fellow pop artist Pauline Boty.

Michael Andrews 1928 - 1995

House in Colegate, Norwich

c.1950

Oil on canvas board

Muriel Wilson Bequest (2019)

This is one of Andrews’ earliest paintings, produced at the Slade Slade School of Fine Art, where it was praised at a Sketch Club led by Graham Sutherland. Andrews attended the Slade between 1949 and 1953 where his main influences were William Coldstream, the Principal and Lucian Freud, who was a visiting lecturer. This work refers back to his childhood home of Norwich, where he attended Saturday morning classes at the Norwich School of Art.

Leon Golub 1922 - 2004

Chimera

1960

Collage and lithograph on paper

Muriel Wilson Bequest (2019)

This collage was bought in Chicago whilst visiting the architect Peter Carter, who was working for Mies van der Rohe. Muriel Wilson and her husband Colin St John Wilson were in the USA as he was teaching at Yale University. Golub was a politically engaged American artist whose work explores power, war and human suffering. In his early works he combined references to late classical sculpture with hybrid and mythical themes.

Laura Ford B. 1961

Indifference

Undated

Etching on paper

Muriel Wilson Bequest (2019)

Richard Deacon b. 1949

Stepping Out in Style

1992

Etching on paper

Muriel Wilson Bequest (2019)

This was one of a number of gifts from appreciative artists when Muriel Wilson retired from her role as Director of Visual Arts at the British Council in 1992. During her career she had organised many international exhibitions of British artists, including the British Pavilion at the Venice Biennale. On retirement she was awarded an OBE, which she declined to accept because it “came with the job” rather than through personal merit.

Prunella Clough 1919-I999

Shadow Play 10

c.1950

Etching on paper

Muriel Wilson Bequest (2019)

Clough is primarily known as a painter, often of industrial and urban environments. However, in the 1940s and 1950s, Clough experimented with the process of lithography. She described how, ‘I taught myself lithography from books. I was young and hopeful then; I thought you could paint all day and print all night. I soon realised this was not so.’ Printing remained an important aspect of Clough’s work throughout her career.

Tess Jaray b. 1937

Untitled

Coloured etching on paper

Muriel Wilson Bequest (2019)

Jaray is a painter and printmaker who studied at St Martin's School of Art between 1954 and 1957 and the Slade School of Art between 1957 and 1960, where she later taught for many years. Through examining the geometry of pattern, repetition and colour within her surroundings, Jaray’s works suggest a spatial ambiguity and illusion of space, that she has explored throughout her career.

Richard Long b. 1945

Roisin Dubh, A Slow Air

1976

Lithograph on paper

Muriel Wilson Bequest (2019)

Long is a highly regarded land artist and his work is often associated with walks he has undertaken, through which the landscape has been changed in some way. This intervention or performance is often recorded through documentary photographs, and these image are the only evidence that remains of the event. In this way, Long questions the boundaries of sculpture, the use of non-traditional materials, and what trace is left as a record.

Rita Donagh b. 1939

Aerial View

1970

Collage and gouache on paper

Muriel Wilson Bequest (2019)

Donagh applies a meticulous observation to the social and political times. This work depicts the aftermath of a terrorist bomb in Belfast during the Troubles. Using selective media images she integrates them into her work, placing the different elements on the canvas or paper and letting ‘the multiple subjectivities’ and visual details from the images create a dialogue.

Aaron Kasmin b. 1963

Escalier V

1996

Mixed media and monoprint on paper

Muriel Wilson Bequest (2019)

Aaron Kasmin has an artistic lineage: he is the great-grandson of William Nicholson, grandson of textile designer EQ Nicholson and son of the pop art dealer John Kasmin. He has said, ‘My work at first glance appears to be very simple, just bands of colour; but these bands are imbued with subtlety and balance. I use a variety of textures; flatness, depth, shiny and matt surfaces, opacity and clarity to try to achieve a certain balance and harmony.’

Stephen Willats b. 1943

Wall Print

1980

Letterpress block on cloth paper with Letraline applied by hand

Muriel Wilson Bequest (2019)

During a residency in Berlin, Willats photographed images, drawn by children of idealised homes and smiling children. He contrasted these images with a photographs of the tower block on which it was made. Produced during the separation of Berlin, when he tried to carry the works across the border into East Berlin they were confiscated by the guards. As he wryly put it, ‘the work is about a wall and suffered at the hands of a wall’

David Hockney b. 1937

The Hypnotist

1963

Etching and aquatint in black and red on paper

Muriel Wilson Bequest (2019)

Print making is central to Hockney’s creative expression. He first experimented with etching as a student at the Royal College of Art, where he studied from 1959 until 1962. As a student, fellow artist R. B. Kitaj encouraged Hockney to look to his own environment and situation as sources for inspiration. A significant aspect of this was Hockney’s homosexuality, which he began to reference in his work from the early 1960s.

David Hockney b. 1937

Rocks, Nevada USA

1968

Lithograph on paper

Muriel Wilson Bequest (2019)

David Hockney b. 1937

Europulia

1973

Lithograph on paper

Muriel Wilson Bequest (2019)

In 1973 Hockney moved to Paris. The artist commented, ‘In the paintings and drawings I’ve done here there is more of Paris than there is of London in all I’ve been able to do in London. The reason is simple: it is easier for me to get the necessary detachment in Paris because I don’t understand much of the French character or the language. But on the other hand I know how to use my eyes.’

Display Case:

Ian Breakwell 1943-2005

Two works from the series:

10 Diary Pages 1968-82

1983

Screenprint on paper

Muriel Wilson Bequest (2019)

Breakwell was part of a generation of artists producing work from the 1960s onwards who worked across many different media - painting, drawing, printmaking, photography, film, collage, video, digital, and performance - selecting the means most suited to the idea. This series of screenprints is based on pages from diaries the artist kept from1965 onwards in which he recorded 'the side-events of daily life’.

Marc Camille Chaimowicz b. 1947

Portrait Qualified No. 3

1978

Mixed media

Muriel Wilson Bequest (2019)

Chaimowicz explores the space between the public and private. In the 1970s he created works that explore ideas of domestic life through fully realized life-size room installations that he fills with furniture, ceramics, collages, wallpaper, textiles and sculptures, many of which are his own design. These photographs are part of this staged environment in which objects, images and colours unfold as a mediation on remembrance, déjà-vu and time.

Display Case:

Contemporary Jewellery

Top Shelf: Left to Right

Wendy Ramshaw

Ring set, 1987

Enamel, silver and gem set

Anna Gordon

Brooch, 1999

Oxidised silver and gold leaf

Grainne Morton

Brooch, Undated

Oxidised silver and mini shells

Kayo Saito

Ring (flower), 2004

fabric and silver

Anna Lewis

Ring, 2002

Feathers and silver

Jane Adam

Brooch, 2000

Anodised aluminium, gold leaf and stainless steel

Jane Adam

Brooch, 2004

Anodised aluminium, 9ct gold and stainless steel

Ute Decker

‘Muriel’s ring’, 2010

Silver square wire

Ute Decker

Ear studs, Undated

Silver round wire

VARANC

Brooch, Undated

Mixed metals

Display Case:

Contemporary Jewellery

Bottom shelf: Left to Right

Jelka Quintellier

Necklace, Undated

Black rubber

Corolla Jurguos

Necklace, Undated

Sewn fabric

Karen Elizabeth Donovan

Necklace, 2014

Titanium

Zoe Arnold

Pendant / Brooch, Mixed media

The piece was commissioned to mark Wilson’s retirement from editing *Findings*, the Magazine of the Association for Contemporary Jewellery in 2013. Wilson noted: ‘I have been intrigued by her idiosyncratic choice of materials and components, her skill in composing these into unique and evocative expression’.

Display Case:

Sculpture

Kim Lim 1936 - 1997

Chess Knight

Marble

Muriel Wilson Bequest (2019)

Born in Singapore, Lim initially studied under Anthony Caro at Saint Martin’s School of Art, before transferring to the Slade School of Fine Art to focus on her interest in sculpture and printmaking. As a student, she was fascinated by the work of Constantin Brancusi, claiming that he represented ‘the kind of sculptural experience that until then [she] had only encountered in earlier periods of art’. She later married William Turnbull, who was part of the Independent Group together with Wilson’s husband Colin St John Wilson.

Eduardo Paolozzi 1925 - 2005

Small Head

1953

Bronze

Muriel Wilson Bequest (2019)

In 1955 the critic Reyner Banham reproduced a photograph of this sculpture in Architectural Review as an example of ‘sophisticated primitivism’ alongside an action painting by Jackson Pollock, an abstract by Alberto Burri, a photograph of Hunstanton School, Norfolk, by Alison and Peter Smithson, a photograph os sgraffiti by Nigel Henderson, a sculpture of a figure by Magda Cordell, and an installation view of the exhibition ‘Parallel of Art and Life’.

Eduardo Paolozzi 1924 - 2005

Standing Figure

c. 1954

Bronze

Muriel Wilson Bequest (2019)

During 1954 and 1955, Paolozzi modelled a series of small figures in wax and cast into bronze. He set up a rudimentary furnace in the back garden of Dorothy Morland, the then director of the Institute of Contemporary Arts, as he could not afford to have his figures cast by professional foundries. Muriel Wilson and her husband Colin St John Wilson were good friends of Paolozzi and his wife Frida, and she curated a number of exhibitions of his work at the Arts Council Gallery in Cambridge in the 1950s.