

Twelve UK Museums Come Together with Art UK and Sotheby's To Stage Month-Long Exhibition Celebrating the UK's Central Role In the Creative Lives of Leading International Artists

Exhibition Runs From 25 May to 5 July
In Sotheby's New Bond Street Galleries



Left to right:
Yomi Adegoke, Author & Journalist; Gus Casely-Hayford OBE, Director, V&A East; Lily Cole, Writer, Model & Filmmaker; Francesca Hayward, Principal Dancer with The Royal Ballet; Bella Freud, Designer; Rejina Pyo, Designer; Claudette Johnson, Artist

“ In its own unique way, the UK has for centuries been a magnet for artists, thinkers and writers from around the world, attracted both by a broad spectrum of patronage - from royal to mercantile - and a tradition of open mindedness. The exhibition at Sotheby's will shine a light on this fascinating narrative, telling the tale of some of the artists who found inspiration, refuge, patronage and like-minded creative spirits in the UK. Their time here has often been marked by moments of exceptional artistic flourishing that underpin the rich, multicultural and innovative art scene that is as much a characteristic of the UK today as it always has been. ”

ANDRÉ ZLATTINGER, DEPUTY CHAIRMAN UK, SOTHEBY'S

“ The UK holds arguably the greatest public collection of art in the world. Art UK brings together this collection, spread across nearly 3,500 institutions, and shares it online with a global audience of millions. To inaugurate our partnership with Sotheby's, this exhibition brings together a dozen stunning artworks primarily from museums outside London, highlighting the treasures to be found in our regional collections. It powerfully illustrates how the UK's rich cultural heritage draws on creators and influences emanating from well beyond our shores. All of us at Art UK greatly look forward to further collaborations with Sotheby's that showcase the UK's national art collection. ”

ANDREW ELLIS, CHIEF EXECUTIVE, ART UK

LONDON, 24 MAY 2024: For centuries, the UK's creative energy, cultural diversity, rich heritage and culture of patronage have acted as compelling magnets for visitors and creatives alike. The nation has long been a cultural melting-pot for artists from around the world who, in their own unique ways, have revealed with each touch of brush, the impact of the dynamic environment in which they found themselves.

From Hans Holbein, who was called from Germany to paint at the court of Henry VIII, to Sir Peter Paul Rubens and Sir Anthony van Dyck, both knighted by Charles I, and their contemporaries Orazio and Artemisia Gentileschi; from Angelica Kauffman and Canaletto to Théodore Géricault, James McNeil Whistler, Walter Sickert and John Singer Sargent; from Claude Monet, André Derain, Piet Mondrian, Dame Lucie Rie and Dame Paula Rego - who found inspiration under the tutelage of another ex-patriot, Lucian Freud at the Slade School of Art in the 1950s - to Frank Auerbach, Francis Bacon, R.B. Kitaj, Sir Frank Bowling and Dame Magdalene Odundo. As a result, our vision of Britain today is largely informed by the imagery of artists from across the ages and across the globe, each of whom enjoyed a moment of creative flourishing here, informing the tradition of image making we now define as 'British' and creating the images that inform our visual library.

In celebration of its role in the artistic journeys of so many, Sotheby's, in partnership with Art UK and twelve museums across the country, will stage a month-long exhibition, open to the public and free of charge, shining a spotlight on the UK as a centre of creative cross-pollination.

“ *It is tremendously exciting to mark the beginning of Summer at Sotheby's with this exhibition, hosted together with Art UK. We have long admired the work that Art UK do to shine a light on our national art collection worldwide, and we share in their goals to make art accessible to all – for learning, research and, above all else, enjoyment.* ”

CÉCILE BERNARD, MANAGING DIRECTOR EUROPE, SOTHEBY'S

The exhibition, [London: An Artistic Crossroads](#), will bring together an assemblage of remarkable works by artists who passed through or settled in the UK during their lifetime. The earliest of the works is a vivacious portrait by Flemish artist Marcus Gheeraerts the Younger, who became one of the most sought-after portraitists in England during the 16th century. It is joined by a vibrant landscape by André Derain, for whom London was a place of explosive transformation, as well as an iconic *Composition* by Piet Mondrian who, out of fear of German invasion and encouraged by Ben Nicholson, left Paris for Hampstead in 1938. Lucian Freud, Francis Bacon and Dame Lucie Rie are included in the line up, all émigrés, Freud from metropolitan Germany, Bacon from rural Ireland and Rie from Vienna, in addition to Frank Bowling, R.B. Kitaj and Dame Magdalene Odundo, among others.

The exhibition coincides with NG200 - the Bicentenary celebrations of London's National Gallery - which it is intended to complement. As the National Gallery launches its [National Treasures](#) programme, where twelve of the nation's most iconic and well-loved paintings from the collection are lent to twelve venues across the UK, this exhibition does the reverse: bringing twelve works from major regional collections together in the capital city.

The National Gallery has long provided a source of inspiration for creatives, who look to its rich collection to further enhance their own practices. Many of the artists presented in Sotheby's exhibition publicly acknowledged the museum's influence over their own styles and practice, including Bacon, Freud (the subject of a landmark National Gallery exhibition – 'New Perspectives' – in 2022/23), Kitaj (who selected paintings for 'The Artist's Eye' exhibition at the National Gallery in 1980), Bowling and Auerbach, who was even invited to show his interpretations of some of the National Gallery's paintings in 1995.

London: An Artistic Crossroads will run from 25 May through to 5 July at Sotheby's New Bond Street, and will be complemented by a rolling series of adjacent exhibitions and auctions, including material that further illuminates the central theme. An innovative audio guide, created by Bloomberg Connects, will be available to all visitors, and there will also be a programme of free events, including a late night preview on the 24 May (6.30-9.30pm BST; book your free ticket [here](#)), as well as a series of panel discussions, drawing on the voices of some of the UK's leading creatives, many of whom have shared their thoughts on the artworks and the UK's ever-long commitment to culture, which are available to read in the attached 'In Quotes' document. Please also find below further details on the events and key dates for your diaries.

London: An Artistic Crossroads is the latest in a series of annual summer exhibitions staged by Sotheby's, preceded, in recent years, by *Portraits from Chatsworth – A Loan Exhibition*, staged in celebration of the reopening of The National Portrait Gallery, and *Jubilee Arts Festival*, marking Elizabeth II's 70 years on the throne and including the UK's largest Tiara exhibition in two decades.

A Look Inside the Exhibition

Marcus Gheeraerts the Younger BORN 1561, BELGIUM

Frances Howard (1578–1639), Duchess of Richmond and Lennox, c.1621

COMPTON VERNEY, WARWICKSHIRE

“We are excited to have this opportunity to shine a spotlight on Gheeraerts, an artist not often focused on, and to be able to showcase one of the earliest portraits in Compton Verney’s collections. We are especially excited to support this exhibition as it’s our 20th anniversary year..”

GERALDINE COLLINGE, CEO, COMPTON VERNEY



Marcus Gheeraerts the Younger
(1561/1562-1635/1636)
*Frances Howard (1578–1639),
Duchess of Richmond and Lennox, c. 1621*

© Compton Verney,
photo by Prudence Cuming Associates Ltd.

Marcus Gheeraerts the Younger was among thousands of Flemish protestants who fled to England from the Netherlands in the late 1560s, driven from their homeland by the Duke of Alba’s persecution against those daring to defect from the Catholic faith. Gheeraerts was just six or seven years old at the time, arriving in London with his father, while his mother stayed in his hometown. Upon arriving in the capital city, the pair settled in a house near Cannon Street, surrounding themselves with fellow European artists and refugees.

Despite being raised in England, Gheeraerts the Younger’s artistic style remained distinctly Dutch. Speaking to his influence, art historian Roy Strong proclaimed that Gheeraerts initiated a “revolution” in English portraiture, introducing increased naturalism, tonality, and enhancing the modelling of his sitters, just as we see in this charming and intimate portrait of *Frances Howard*. Considered one of the great beauties of the Jacobean Court, she was 43 years old when this portrait was painted in 1621 - the year of her third marriage, this time to Ludovic Stewart, Duke of Lennox, cousin of King James I. It was rumoured that they had been lovers for years, often visiting her in “disguises” while she was married to the Count of Hertford. The pendant she wears of a heart and half moon is associated with the Lennox family and might have been a wedding gift.

In Gheeraerts’ distinct style, he captures every detail: from the fabric of her dress to the sparkle of her jewels, hinting to her bold personality and commanding presence - both off and on the canvas. Despite being married before, he portrays her here as a novice in love and almost in the style of an unmarried woman at the court of James I - her hair falling freely and her skin exposed. Howard’s marriage to Stewart would be cut short by his death in 1624, after which she vowed to never marry again unless, she added, the King of England himself were to ask her, though he never did.

Johann Zoffany BORN 1733, GERMANY

Charles Towneley and Friends in His Library at Park Street, Westminster, 1782

TOWNELEY HALL ART GALLERY & MUSEUM, BURNLEY

“I am an Englishman, because in that country I found protection and encouragement.”

JOHANN ZOFFANY

“Towneley Hall is thrilled to be contributing to such a dynamic exhibition covering many years of creativity in the UK. The painting Charles Towneley and Friends in His Library at Park Street, Westminster depicts a very early example of museum collectors in the UK. After the death of Charles Towneley his collection was transferred to the British Museum providing a strong link between early museum collectors and East Lancashire where the painting now resides.”

SALLY SMITH, MANAGER, TOWNELEY HALL ART GALLERY & MUSEUM



Johann Zoffany (1733-1810)
Charles Townley and Friends in His Library at Park Street, Westminster, 1782

© Towneley Hall Art Gallery & Museum,
 Burnley Borough Council / Bridgeman Images

Johann Zoffany arrived in London in 1760, after completing his artistic training in Germany and Italy. Upon his arrival in the city, Zoffany worked as a clock decorator, but quickly sought new artistic opportunities. London offered Zoffany access to wealthy patrons among British aristocracy and royalty, and he soon established himself as a portrait painter. His talent for capturing the likeness and character of his sitters led to commissions from prominent figures, among whom were Queen Charlotte and King George III. Yet it wasn't just the aristocracy who graced Zoffany's studio, which also became a hub of artistic creativity for other painters and intellectuals who flocked there, drawn to his skills and techniques.

Painted in 1782, *Charles Townley and Friends in the Library at Park Street, Westminster* depicts Charles Townley, a renowned collector of ancient art, engaged in conversation with three fellow connoisseurs: Charles Astle, Charles Francis Greville, and Pierre-François Hugues d'Hancarville - a self-taught expert on the art and mythology of the classical past, but with a chequered past having risked imprisonment after publishing pornographic texts, thinly disguised as works of classical history. Yet, despite this, Townley, so impressed by "le Baron" became his principal patron, giving him a generous annuity so that he might continue to develop his unusual views. Chief among those was the idea that the phallic cults of antiquity contained the key to a lost mystic theology, proposing therefore that the eroticism of Greek and Roman sculpture should not be frowned at for its indecency but admired. Zoffany may not have been able to resist hinting to these ideologies here, depicting a room which at first glance may appear as a traditional repository for sculpture, but on closer inspection, appears as a space in which the mass of stone figures seem out of control - touching, posing and writhing almost as if on the verge of coming back to life.

André Derain BORN 1880, FRANCE

Barges on the Thames, 1906

LEEDS ART GALLERY, LEEDS

"This painting is no mere depiction of London, but a declaration of love: the painter's affirmation that the city had become his muse."

ANDREW GRAHAM-DIXON



André Derain (1880-1954)
Barges on the Thames, 1906

Credit: Leeds Museums & Galleries
 © ADAGP, Paris and DACS, London 2024

Barges on the Thames was painted during one of Derain's three visits to London over the span of ten months between the spring of 1906 and early 1907. Derain was a mere 25 at the time, encouraged to make the journey from Paris to London by his dealer, Ambroise Vollard. The painting forms part of a seminal series comprising views of the city that rivalled Claude Monet's London paintings of 1899 to 1901. The previous year, Derain was named one of the most radical artists in Paris after his ground-breaking inclusion in the exhibition at the Salon d'Automne with Henri Matisse, where they were dubbed the Fauves, or "Wild Beasts", in response to their use of vivid pure colour and free brushwork. In complete contrast to Monet's smog filled landscapes, Derain offered a different view of London with this series; the paintings are menacingly bright and fantastically colourful, capturing in the artist's own inimitable way the full vibrancy of the city.

Derain painted some thirty canvases during his time in London. Most of these compositions depicted recognisable sites such as the Palace of Westminster, St. Paul's Cathedral, Charing Cross and Tower Bridge.

Walter Richard Sickert BORN 1860, GERMANY

Reclining Nude (Le lit de cuivre), 1906

ROYAL ALBERT MEMORIAL MUSEUM & ART GALLERY, EXETER

“The fact that Sickert spent time in the UK is perhaps a lesser known aspect of their beloved careers. Sickert returned from painting in Venice and Dieppe to seek inspiration in Britain. He found it in Camden Town. Not only in the dilapidated slum tenements and their occupants but in a group of enthusiastic artists determined to lead a renaissance in English painting. Sickert’s nudes captured an unsettling aspect of Edwardian society and encouraged a generation of painters to expose the realities of life in contemporary London.”

JULIEN PARSONS, COLLECTIONS AND CONTENT MANAGER, ROYAL ALBERT MEMORIAL MUSEUM & ART GALLERY



Walter Sickert (1860-1942)
Reclining Nude (Le lit de cuivre), c. 1906

Royal Albert Memorial Museum & Art Gallery,
Exeter, Devon, UK / © Royal Albert Memorial
Museum / Bridgeman Images

Born in Munich to an artist father, Sickert moved to England at eight years old, and though he initially trained as an actor, his love of theatrical subjects soon channelled into painting - as he captured society in raw depictions of domestic, everyday settings. This work from 1906, depicting a naked figure on a bed with brass bedsteads, takes on the age-old motif of the 'reclining nude' and gives it a completely modern, rougher edge. At this time, the Royal Academy still insisted on the perfect realisation of the female body, just as the classical Greeks had. Sickert rallied against this status quo, introducing a dark palette, dappled light, and models with more of a chequered background.

Sickert was at the forefront of key avant-garde groups in the early 20th century, from the London Impressionists to the Camden Town Group. His legacy continued after his death, with many of the leading names in British contemporary art, from Francis Bacon and Lucian Freud to Lynette Yiadom-Boakye, influenced by Sickert's radical take on portraiture.

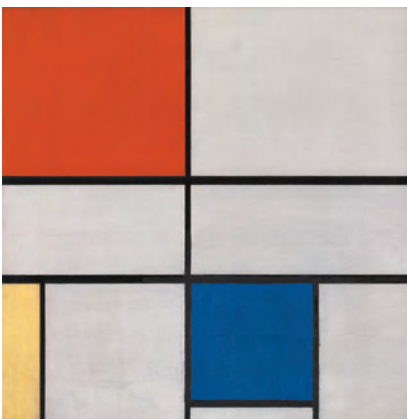
“Sickert’s Le lit de cuivre places the viewer in an uncomfortable situation. Stepping into an intimate space as a voyeur, it forces you to address the reclining figure of the nude woman, and yet her face is indistinct and shadowed in contrast to the details of the shiny brass bedstead picked out by the light. The painting is a window into the dark side of city life set within a familiar domestic setting.”

JULIEN PARSONS, COLLECTIONS AND CONTENT MANAGER, ROYAL ALBERT MEMORIAL MUSEUM & ART GALLERY

Piet Mondrian BORN 1872, NETHERLANDS

Composition C (No. III) with Red, Yellow and Blue, 1935

TATE MODERN, LONDON



Piet Mondrian (1872-1944)
*Composition C (No. III) with Red,
Yellow and Blue*, 1935

Tate: Lent from a private collection 1981

Piet Mondrian's decision to move to London, prompted by the looming threat of a German invasion, marked a significant shift in his life and creative output. Encouraged to move here by fellow artists Naum Gabo and Ben and Winifred Nicholson, Mondrian took up residence in a flat in Hampstead, where he transformed the interior into a three-dimensional realisation of his iconic style - white walls adorned with patches of vibrant red.

During his time in London, Mondrian's productivity surged as he drew inspiration from the city's architecture and urban landscapes. The broad streets of Belsize Park and Hampstead, alongside historic landmarks like the Tower of London, left an indelible imprint on his evolving artistic vision.

Composition C (No. III) with Red, Yellow and Blue, painted by Mondrian in 1935, is a pivotal work that foreshadowed the artist's subsequent move to London just three years later, and symbolises his evolving artistic journey during a transformative era. Notably, the painting featured in the 1936 pioneering exhibition 'Abstract & Concrete,' the first international exhibition of abstract art in Britain, which brought together the works of 16 artists from nine different countries, including Alexander Calder, Naum Gaubo and Mondrian - all of whom were living in London at the time. It is understood that *Composition C (No. III)* was acquired by Helen Sutherland, who sponsored the exhibition, and subsequently became one of the first British collectors to own a work by Mondrian. Sutherland was also a key patron of Nicholson.

Lucian Freud BORN 1922, GERMANY

John Minton, 1952

ROYAL COLLEGE OF ART, LONDON

“ The reason I accepted [The Order of Merit] is because I’m a naturalised British subject and if my country of adoption gives me an honour I can’t refuse it. ”

LUCIAN FREUD

“ When I first saw this painting, I was immediately struck by the elusive and restrained emotion in the subject’s face. Freud’s use of sedate colours and warm shadows creates an intimate portrait evoking a rich inner world of turmoil and play. ”

PROFESSOR CHRISTOPH LINDNER, PRESIDENT AND VICE-CHANCELLOR, ROYAL COLLEGE OF ART



Lucian Freud (1922-2011)

John Minton, 1952

Royal College of Art, London, UK

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/Bridgeman Images.

Lucian Freud arrived in London with his family in 1933, aged just ten years old, to escape the rise of Nazism. His earliest love was drawing, and he began to work full time as an artist after being invalided out of the Merchant Navy in 1942. In 1951, his painting, *Interior at Paddington*, won a prize at the Festival of Britain, and after this he built up a formidable reputation as one of the most powerful contemporary figurative painters.

Painted in London in 1952, Freud’s portrait of his friend John Minton - a teacher and an artist himself - is a significant work produced during a crucial period in the artist’s career. For the most part, it was Freud who selected the sitter for his paintings, but in this case, it was Minton who commissioned the artist to paint his portrait, deeply impressed by a small-scale portrait of Francis Bacon, completed just a few months before.

Minton was a lively man, but those who knew him recognised that behind the absurdist sense of humour there lurked genuine despair, born of a deep conviction of personal failure. With his large eyes seemingly staring in different directions, a strained facial expression and slumped shoulders, Minton gives the impression of a haunted man. Its profound sense of angst also roots its very much in the immediate post-war period. Tragically, five years after this portrait was painted, he died of suicide after battling depression his entire life. Shortly before doing so, he bequeathed this portrait to the Royal College of Art, a gesture which not only indicated his approval of the picture but also displayed a considerable degree of bravery.

Francis Bacon BORN 1909, IRELAND

Pope I (Study after Pope Innocent X by Diego Velázquez), 1951

ABERDEEN ART GALLERY, ABERDEEN

“ We are delighted to have been invited by Sotheby’s and Art UK to be one of the 12 distinguished UK institutions lending masterpieces to the forthcoming exhibition celebrating London: An Artistic Crossroads. Pope I - Study after Pope Innocent X by Velázquez by Francis Bacon is indeed one of the highlights of Aberdeen’s outstanding collection. We’re pleased that Sotheby’s is showcasing the quality of Aberdeen’s collection by including this important work by Francis Bacon in this loan exhibition of 12 masterpieces, and that the portrait will be enjoyed by new audiences in London this summer. ”

HELEN FOTHERGILL, ABERDEEN ART GALLERY & MUSEUMS

Born in Dublin, Francis Bacon left home in 1925 at the tender age of 16 and moved to London, where he worked initially as an interior decorator. Travelling to Berlin and Paris, he returned to the city in 1929, at a crucial time in his career. He had no formal training as an artist but used London as a source of inspiration and creativity. In the 1930s, he started to exhibit in commercial galleries; dissatisfied, he destroyed much of his work and avoided any public attention until 1945, when he exhibited *Three Studies for Figures at the Base of Crucifixion* (painted in 1944, now in Tate London) and overnight became the most controversial artist in the country.



Francis Bacon (1909-1992)
*Pope I (Study after Pope Innocent X
by Diego Velázquez)*, 1951

Aberdeen City Council (Aberdeen Archives, Gallery & Museums collections).
Presented in 1956 by the Contemporary Art Society
© The Estate of Francis Bacon. All rights reserved. DACS 2024

Bacon's *Pope I (Study after Pope Innocent X by Diego Velázquez)* from 1951 takes the Spanish master's portrait of Pope Innocent X from 1650 as its inspiration. Although Velázquez's portrait was hailed for its realism and accurate portrayal of an ageing man, Bacon's painting embodies the trauma and anguish of the post-war years. Bacon's portrait was based entirely on reproductions: haunted and obsessed by the original work, the artist never saw Velázquez's painting (held in the Galleria Doria Pamphilj in Rome) in the flesh. However, it seems more than likely that the artist was familiar with another version of Velázquez's painting, one that has resided in Apsley House, the seat of the Duke of Wellington in London, since the beginning of the 19th century. Using the portrait as a template for his radical and unrelenting reinvention, Bacon worked on multiple versions for over 20 years.

Pope I (Study after Pope Innocent X by Diego Velázquez) was first exhibited in 1952 at The Hanover Gallery on Saint George Street in London, one of the most influential art establishments of its era, established by Erica Brausen, another German national. Coincidentally, that same year, the gallery also exhibited Freud's portrait of John Minton, though as part of a different exhibition.

Sir Frank Bowling BORN 1934, GUYANA

Big Bird, 1964

THE VICTORIA GALLERY AND MUSEUM, LIVERPOOL

"We are honoured to be able to contribute to this important exhibition at Sotheby's celebrating the major contribution that artists of African diaspora heritage have made to the British cultural landscape, and recognising how London has had such a pivotal role in that process."

DR AMANDA DRAPER, CURATOR OF ART & EXHIBITIONS, THE VICTORIA GALLERY AND MUSEUM



Frank Bowling (1922-2011)
Big Bird, 1964

The Victoria Gallery and Museum, University of Liverpool. The Bowling was gifted by the Contemporary Art Society in 1975
© Frank Bowling. All Rights Reserved, DACS 2024

Born in Guyana (then known as British Guiana) in 1934, Frank Bowling moved to London when he was just 19. It was a visit to the National Gallery in London that first sparked his interest in art: *"I was very struck by the British painters like John Constable, J.M.W. Turner and William Gainsborough, whose marvellous touch I was engaged by."* Studies at various London art schools soon followed, culminating in a scholarship to the Royal College of Art to study painting.

Bowling was deeply inspired by Francis Bacon, and fellow students including R.B. Kitaj, Derek Boshier, Peter Blake and David Hockney. He graduated from the RCA in 1962 with a silver medal (Hockney won the gold) and would soon be recognised as an assured force in London's art scene.

Bowling painted *Big Bird* in 1964. The influence of Bacon can be felt in its diptych structure, while the flat planes of colour laid out in a grid formation pay homage to Mondrian. The principal motif, of a swan with a bloodied beak, was based on an actual

dying swan that he had seen one day while walking the shore of the Thames. For Bowling, swans came to symbolise the different aspects of his life: despite achieving success in his career early on, his personal life was complicated, feeling *"the stresses of domestic life"*. So, like a healthy swan he appeared serene on the outside, but inside he struggled like a distressed or injured swan.

In 1966, *Big Bird* was submitted to the 'First World Festival of Negro Arts' in Senegal, where it won the grand prize for painting. Bowling was dispirited by the accolade, commenting that he would prefer to be known as a painter, not a Black painter. 54 years later, in 2019, having developed his work in multiple directions, Bowling was granted a retrospective at Tate Britain, with *Big Bird* fittingly taking pride of place in the very first gallery.

Frank Auerbach BORN 1931, GERMANY

Head of Gerda Boehm, 1964

SAINSBURY CENTRE, NORWICH

“The first time I saw this painting it blew me away with how it captures the intensity of the dedication and meditative process of painting.”

JAGO COOPER, EXECUTIVE DIRECTOR, SAINSBURY CENTRE, NORWICH



Frank Auerbach (b.1931)
Head of Gerda Boehm, 1964

© The artist, courtesy of Frankie Rossi Art Projects

Head of Gerda Boehm depicts one of Frank Auerbach's principle subjects: his older cousin, Gerda Boehm. Having escaped Nazi Germany under the Kindertransport scheme when just eight years old, Frank Auerbach arrived in England in 1939. Gerda and her husband had emigrated the year prior and became the artist's only surviving relatives.

Between 1948 and 1955, Auerbach studied at St Martin's School of Art and the Royal College of Art, though it was the artist David Bomberg's evening classes at Borough Polytechnic which ultimately instilled his deep passion for painting. Auerbach would soon emerge amongst a new generation of painters - Francis Bacon, Lucian Freud and R.B. Kitaj among them - who built their reputations amidst the embers of war-torn London during the 1950s.

It wasn't until the following decade, in 1961, that Gerda Boehm first sat for Auerbach, although she would continue to do so every week until 1982. As in all of his portraits, Auerbach aimed to capture the raw essence, or rather the presence, of Boehm. Here, Auerbach builds layer upon layer of paint before the final form is fixed, quite literally as if the very essence of the subject becomes trapped in thickly worked impasto. In doing so, the boundaries of realism, expressionism, figuration and abstraction blur into one.

Dame Lucy Rie BORN 1902, AUSTRIA

Bowl & Vase, 1972 & 1975

CRAFTS STUDY CENTRE, UNIVERSITY FOR THE CREATIVE ARTS, FARNHAM

“Lucie Rie showed great tenacity and determination to succeed in London. With only a handful of contacts when she arrived, Rie developed a distinct language for her ceramics drawing from an acute knowledge of glazes and surface techniques. She earned great admiration from her adopted homeland. The Crafts Study Centre is honoured to loan two of her standout pieces to London: An Artistic Crossroads, as representatives of Britain's rich history of studio craft.”

STEPHEN KNOTT, DIRECTOR, CRAFTS STUDY CENTRE



Lucie Rie was born and trained as a potter in Vienna, but fleeing the rise of Nazism moved to London in 1938. In the wartime years, as she found her feet, she showed her resourcefulness by crafting ceramic buttons for the fashion trade. She was able to pursue her overriding ambition to return to making pots once the war ceased, creating in full force from her home-studio at Albion Mews in the centre of London (bucking the trend among potters to retreat to more rural climbs). Albion Mews became a meeting-place for the burgeoning post-war studio pottery movement. Hans Coper was one her assistants at the time, and Bernard Leach became a regular visitor. Rie enjoyed great acclaim for her work in her lifetime, from a retrospective exhibition at the Arts Council in 1967 to her Damehood in 1991, and today ranks among Britain's greatest artists.



Rie's work had an enormous impact on the landscape of British ceramics, inspiring a generation of potters that followed. The ingenuity of her practice lies in her masterful combination of modernist aesthetic and innovative decorative techniques. Her creative spirit is encapsulated by this 'spiral' vase and footed bowl, dating to 1972 and 1975 respectively, which showcase the characteristic richness of her glazing technique and the elegant shapes of her forms.

Dame Lucy Rie (1902-1995)
Vase, 1972; Bowl, 1975

© Estate of Lucie Rie. From the Crafts Study Centre,
University for the Creative Arts, Farnham (P.74.112 / P.76.3)

R.B. Kitaj BORN 1932, USA

The Architects, 1981

PALLANT HOUSE GALLERY, CHICHESTER



R.B. Kitaj (1932-2007)
The Architects, 1981

Pallant House Gallery, Chichester (Accepted in lieu of Inheritance Tax by HM Government from the estate of MJ Long / Wilson and allocated to Pallant House Gallery, 2021) © Estate of R.B Kitaj

R.B. Kitaj lived in England for over 40 years, first moving to London in 1959 after serving time with the US army. He studied at the Royal College of Art alongside David Hockney, with whom he remained lifelong friends. He engaged passionately with London and extended the tradition of Americans who for varying periods made it their home, and in 1982, became the first American Royal Academician since John Singer Sargent.

The Architects by Kitaj is a family portrait of MJ Long and Colin St John Wilson, best known for their work as principal architects of the British Library. It was painted by Kitaj in 1979, during the period in which Long remodelled the artist's studio in Chelsea, forming the setting for the portrait.

Kitaj and Wilson were impressive bibliophiles and it quickly became apparent to Long that Kitaj's space would have to be altered to include as many books as possible. In 2010, MJ Long described sitting for Kitaj's portrait, which she attributed to altering their friendly relationship. Kitaj found the work frustrating, Long often felt intimidated by the sittings, and the artist would often become irritable. However, when this painting was finished, which Kitaj described as a transitional work, he could boast a new era to his oeuvre.

Dame Magdalene Odundo BORN 1950, KENYA

Tall Bottle, 2010

ABERYSTWYTH UNIVERSITY ART MUSEUM, ABERYSTWYTH



Dame Magdalene Odundo (b. 1950)
Tall Bottle, 2010

School of Art, Museum and Galleries,
Aberystwyth University

Magdalene Odundo was brought up in Nairobi and Mombasa, moving to the United Kingdom in 1971 to study graphic and commercial arts. It was here that she discovered a love of making pots, making studio visits to Bernard Leach and then Matthew Cardew before going on to hone her skills at the Pottery Training Centre in Abuja, Nigeria. Having trained in the pottery traditions of both England and Kenya, Odundo also takes inspiration from a wide range of references – from ancient Egyptian and Greek vessels to modernist sculptures by Constantin Brâncuși - enriching British art with this wealth of cross-cultural inspiration.

This elegant long-necked, hand-built in 2009, was fired in an oxidising atmosphere to give a brilliant gleaming terracotta surface, and takes the form of an amphora, with a beautifully poised flaring neck.

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Images are available to download [here](#).

www.sothebys.com/artisticcrossroads

ABOUT ART UK

Art UK is an art education charity and the online home for every public collection of art in the United Kingdom. It is making the UK's national collection of art accessible to everyone online – for enjoyment, learning and research. Art UK brings together art from almost 3,500 British institutions in one of the UK's largest ever arts partnerships and showcases this art to a global audience of 5.5m users p.a. Approaching 60% of its audience is outside the UK.

Art UK provides significant support to museums and galleries in the UK, by providing them with a shared digital platform to showcase their art collections, reach new audiences, and to generate vital income. Most of these collections would not be able to show their art online without Art UK. The Art UK platform shows the artworks of 55,000 artists. It is rich in story content, learning resources for teachers and students, and public engagement opportunities. A shared e-commerce infrastructure helps collections generate much needed commercial income.

Art UK currently has two significant initiatives underway. The Museum Data Service is a collaboration with the University of Leicester and Collections Trust, to build digital infrastructure for sharing tens of millions of object records (not just art) across UK museums whilst growing significantly the number of artworks on Art UK. The second is the national roll-out of The Superpower of Looking. Using the world of art and images, Superpower will give primary school teachers resources and confidence to teach the Art and Design curriculum and sharpen their pupils' visual literacy. In short, The Superpower of Looking will endow children with invaluable life skills, helping them to observe, question and understand the world around them, while also encouraging a love of art.

In brief, the work of Art UK is democratising access to art – economically, collaboratively and imaginatively. The charity has a track record of delivery and is trusted and respected by the museum sector. No other country has such a resource. For more information, please visit artuk.org.

ABOUT BLOOMBERG CONNECTS

The Bloomberg Connects app is a free digital guide to cultural organizations around the world that makes it easy to access and engage with arts and culture from mobile devices, anytime, anywhere. The app offers information about current exhibitions at a portfolio of hundreds of participating cultural partners through dynamic content tailored to each organization. Participating collections currently include botanical gardens, performance venues, outdoor sculpture parks, and world-class museums. Features include expert commentary, video highlights, pinch-and-zoom capability and exhibition maps. The app can be downloaded for free via Google Play or the App Store.

www.bloombergconnects.org

ABOUT SOTHEBY'S

Established in 1744, Sotheby's is the world's premier destination for art and luxury. Sotheby's promotes access to and ownership of exceptional art and luxury objects through auctions and buy-now channels including private sales, e-commerce and retail. Our trusted global marketplace is supported by an industry-leading technology platform and a network of specialists spanning 40 countries and 70 categories which include Contemporary Art, Modern and Impressionist Art, Old Masters, Chinese Works of Art, Jewelry, Watches, Wine and Spirits, and Design, as well as collectible cars and real estate. Sotheby's believes in the transformative power of art and culture and is committed to making our industries more inclusive, sustainable and collaborative.

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