



## **From the Baroque to Today: New Acquisitions of Works on Paper**

23 Feb – 27 May 2024

Gilbert and Ildiko Butler Drawings Gallery and Project Space

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bequest and purchases, chiefly of drawings and prints. This display presents a selection of works on paper acquired since 2018, when the Gallery closed for a major renovation. Spanning the late 17<sup>th</sup> to the early 21<sup>st</sup> centuries, it shows artists working across a wide range of techniques, media and subject matter.

The earliest works include an animated battle scene by Giovanni Battista Foggini and a majestic cityscape by British watercolourist Jonathan Skelton, as well as several Victorian watercolours and prints. Modern and contemporary sheets range from the figurative,



Giovanni Battista Foggini (1652-1725)



	<p>Adélaïde-Marie-Anne Moitte (1747-1807) <i>H YUfghg XU [ \ hf' @i ]gYd'Uhjb[ 'H Y</i> <b>fortepiano</b> 1797 Pen and brown ink on laid paper Acquired by The Samuel Courtauld Trust, 2023</p> <p>Captured in the midst of playing, Adélaïde 0 0 0 0 0 fashionable musical salons. Although she received professional train artistic career was cut short by her marriage. She continued to draw, sharing her work only with friends and family. A revolutionary and a passionate advocate of education for girls, her drawings and the diary she kept between 1805-1807 offer a compelling glimpse into the realities of middle-class life in Paris during the Revolution and the early days of the First Empire.</p> <p>0 made on the pages of account books; she skilfully incorporated the ruled lines into her compositions, here using them to give the impression that we are looking at Louise through a doorway.</p>
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Johann Zoffany (1733-1810)

***Allegory of Fortitude***

1783-89

Black and white chalk on laid paper

Gift of Charles Booth-Clibborn, 2023

Athena, the Goddess of Wisdom and War,  
stands victorious at the centre of this  
drawing, while, below her, the figures of  
Envy and earthly Vices perish at the hand



Elizabeth Frances Batty (1791-1875)





Helen Allingham (1848-1926)

***GubXl j`gžK JhYmifA Ughyf < UFXmDyL***

Around 1881-88

Watercolour with scratching out on wove paper

Spooner Charitable Trust gift, 2023

This cottage in Surrey, the home of a labourer named Hardy, was a favourite subject of Helen Allingham during the seven years she lived in the area, and she painted it several times. This confident composition, made without a preliminary drawing, showcases her mastery of watercolour. Rather than use white opaque watercolour





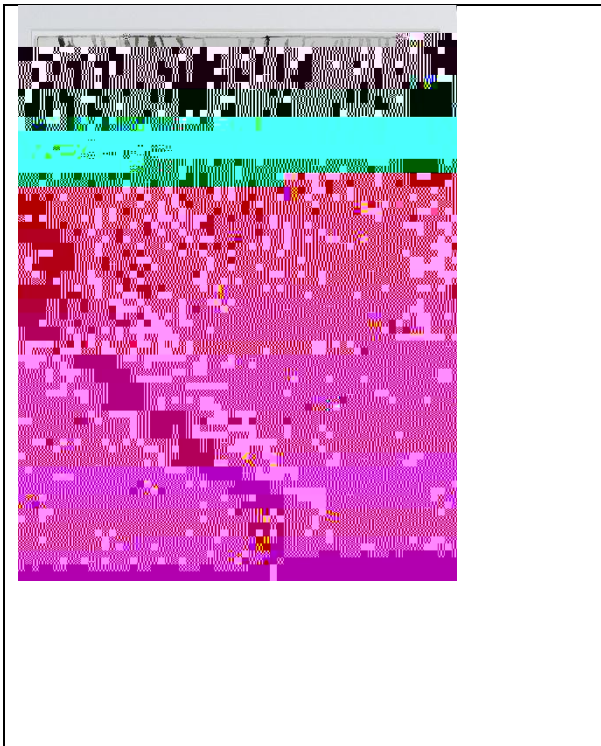
Archibald Standish Hartrick (1864-1950)

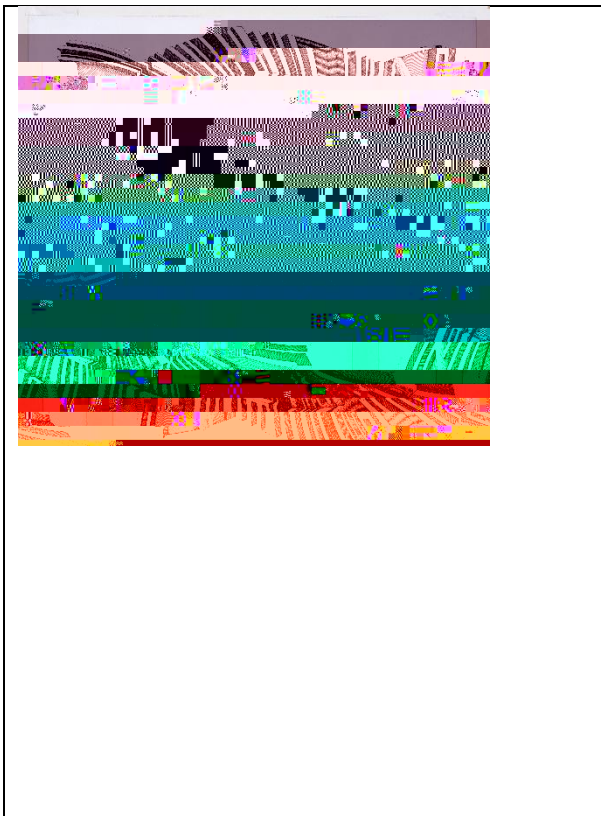
***Portrait of Paul Gauguin***

1913

Red and black chalk, watercolour and



	<p>Georg Baselitz (b. 1938)  <b>Untitled (Animal Piece)</b>          1965          Brush and black ink on laid paper          Presented by Linda Karshan in memory of her husband, Howard Karshan, 2020</p> <p>This drawing presents an amorphous pile of what seem to be bulbous body parts, or 'animal pieces' as the title suggests. Two female figures emerge in the upper and lower right. Some of the other forms have the appearance of eyeballs or breasts.</p> <p>Georg Baselitz used the stark contrast of black ink on white paper to give this unsettling image greater drama. Perhaps this is the tragic aftermath of a violent episode, or a vision of life as monstrous and tortured.</p>
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	<p>Deanna Petherbridge (1939-2024)  <b>Mary Mandala</b>          1973          Pen and black ink on wove paper          Gift of the artist, 2021</p> <p>In the 1970s, when Deanna Petherbridge worked primarily in pen and ink, she explored the threshold between figuration and abstraction and perspective and patterning, taking inspiration from the geometries of Islamic architecture and Asian mandalas (geometric configurations of symbols used in various spiritual traditions). The repetitive pen work produced forms which spin outward from the centre and which could be hung in any orientation. Adopting such imagery allowed her to experiment with an alternative to the narrow formal preoccupations of Pop Art and Minimalism, which dominated British art at the time.</p>
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Linda Karshan (b. 1947)

***Loopy***

2022

Graphite



Renaissance. Here, she uses five different metals to create a grid of blocks of parallel or layered, crosshatched lines. Each block seems to shimmer or pulsate against the



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	<p>Frank Bowling (b. 1934) <b><i>October Bloom II</i></b> 2022 Polymer gravure print Gift of Charles Booth-Clibborn in honour of Professor Deborah Swallow, 2022</p> <p>In his recent prints, Frank Bowling translates the intense colour and surface 0 0 0 painting <i>Octoberbloom II</i>, first shown at the Royal Academy in 2011, this print reflects on notions of illness and healing, as Bowling found himself needing to work on a smaller scale whilst recovering from illness.</p> <p>This rich and technically complex polymer gravure was made on two plates with relief printing and deep etching, sixteen colours of ink and hand-finished with varnish. The technique gives the layered ribbons and pools of dazzling colour that span the centre of the sheet a palpable physical presence, allowing them to stand proud of the surface of the paper like a cascade of spilled paint.</p>
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