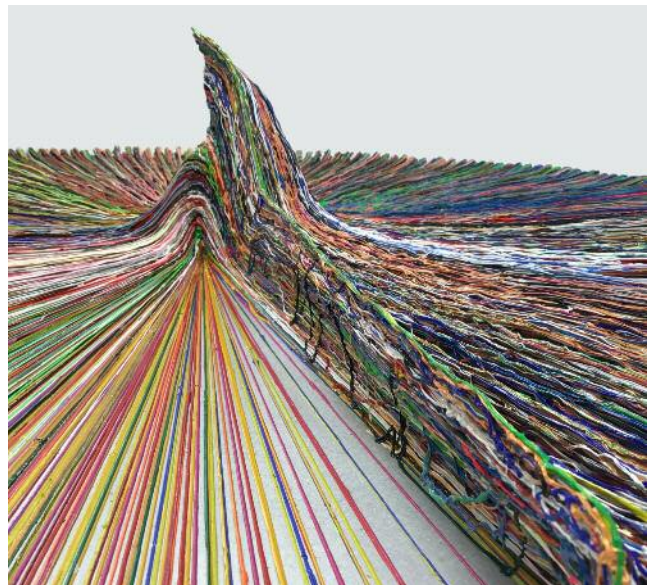


MERVILLE GALLERIES

NEWSLETTER SPRING 2019

Benjamin Hannavy Cousen exhibition

Following his successful exhibition which we held at the Mall Galleries in London in September 2017, an exhibition of new paintings is planned for early 2020. An important painting to be included in the exhibition will be **Slaughterhouse-Five**. It relates to Kurt Vonnegut's satirical, anti-war, science fiction novel of the same name, published in 1969. The central figure, Billy Pilgrim, survives the Allies' fire-bombing of Dresden in World War II, an event endured by Vonnegut; indeed the novel is regarded as being in part autobiographical.



Slaughterhouse-Five, 2019, acrylic on aluminium panel, diameter 95 cm; with detail to right

Meanwhile we have recently received a wonderful earlier painting by the artist, **All Quiet on the Western Front** (illustrated on the next page) which relates to the novel by Erich Maria Remarque about the First World War and its aftermath. In the artist's own words:

'This painting incorporates an experiment with underpainting; the underpainting is not essentially part of the theoretical 'translation' of the text – rather it is a separate element, in this case a kind of bloody horizon, perhaps indicative of the Western Front itself. Actually it is an experiment to see how long an underpainting remains visible before

CONTINUES

it becomes unseen archaeology. This work has a pleasing depth of impasto at the end – with some deep channels (trenches?) that allow the strata of the built-up layers to be seen. This points towards the sedimentation and uncovering/covering of thought and memory that occurs in the process of reading a book’

PHOTO: RICHARD HANNAVY COUSEN



Benjamin Hannavy Cousen, **All Quiet on the Western Front No.2**, 2015, acrylic on canvas, 40 x 120 cm

Craigie Aitchison

We have for sale two paintings by Craigie Aitchison (1926-2009) that bookend his long and distinguished career: *Still Life with Jug and Jumper*, 1952, and *View Through Doorway, Montecastelli*, 2003. Both are illustrated on the following pages.

Still Life with Jug and Jumper, 1952 was completed shortly before Craigie enrolled as a student at the Slade in October 1952, although he had already been receiving painting lessons from Adrian Daintrey and Gerald Frankl. It was gifted by the artist to his sister-in-law, Sally Aitchison, and has been with the family ever since.

For some years this painting was known as *Still Life with Jug and Check Cloth*, but the checked area in the painting actually depicts a hand-knitted jumper made for Craigie by his mother; it is depicted here casually draped on the table.

The artist always kept the jumper, and it is offered for sale with this painting.



PHOTO: PRUDENCE CUMING ASSOCIATES

Craigie Aitchison 1926–2009

Still Life with Jug and Jumper 1952

oil on canvas board, 30.5 x 25.5 cm

PROVENANCE

Gifted by the artist to his sister-in-law, Sally Aitchison

Thence by Family descent



PHOTO: PRUDENCE CUMING ASSOCIATES

Craigie Aitchison 1926–2009

View Through Doorway, Montecastelli 2003

oil on canvas, 142.2 x 111.8 cm

PROVENANCE

Waddington Galleries, London
Private Collection, UK

EXHIBITED

Craigie Aitchison: Out of the Ordinary, Royal Academy of Arts, London,
9th October–9th November, 2003; no. 63, illus. in colour p.80 of exhibition
catalogue, text by Andrew Lambirth

LITERATURE

Cate Haste, *Craigie Aitchison: A Life in Colour*, Lund Humphries, 2014, illus. in colour p.200

NEW ACQUISITIONS

Frank Auerbach b.1931

Six Etchings of Heads

1980–1981

Joe Tilson; R.B. Kitaj; Leon Kossoff;
Lucian Freud; Gerda Boehm; Julia

The complete set comprising six etchings:
each signed in pencil, titled, dated and
numbered 14/50, on Arches paper.
Published by Bernard Jacobson, London,
with the blindstamp of Palm Tree Studios,
London, the printer; with full margins.

From an edition of 50, with 10 artist's proofs.

Each plate approx. 15.1 × 13.5 cm

Each sheet approx. 39.5 × 34.0 cm

LITERATURE

*Frank Auerbach: The Complete Etchings
1954–1990*, Marlborough Graphics,
published in 1990, numbers 9–14.

*Frank Auerbach Etchings and Drypoints
1954–2006*, The Fitzwilliam Museum,
in association with Marlborough Graphics,
published in 2007, numbers 9–14.

Six Etchings of Heads was Auerbach's
first series of portrait etchings. When
Auerbach visited his friend Joe Tilson
in Somerset in 1980 he made an etching
of him. Back in London, he etched the
rest of the set, portraits of artist friends
and family members. Interestingly some
of these were reputedly etched using
the tip of a dart he had purchased
in his local Woolworths!





William Turnbull 1922–2012

Tragic Mask 1979

bronze, 16.2 × 14.9 × 3.2 cm (excluding base); cast no. 9 from an edition of 9 plus 1 artist's cast signed with the artist's monogram, numbered 9/9 and dated '79'

PROVENANCE

The artist

Private Collection, UK, 1990–2019

EXHIBITED

William Turnbull, Waddington Galleries, London, 4–28 March 1981, cat. no.1 (illus. in b&w)

LITERATURE

The Sculpture of William Turnbull, Amanda A. Davidson, The Henry Moore Foundation in association with Lund Humphries, 2005, catalogue no.195, p.150 (illus. in b&w, p.68)

Another cast of this sculpture is in the collection of the Tate Gallery, presented by the Sainsbury Charitable Fund through the Friends of the Tate Gallery, 1981

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