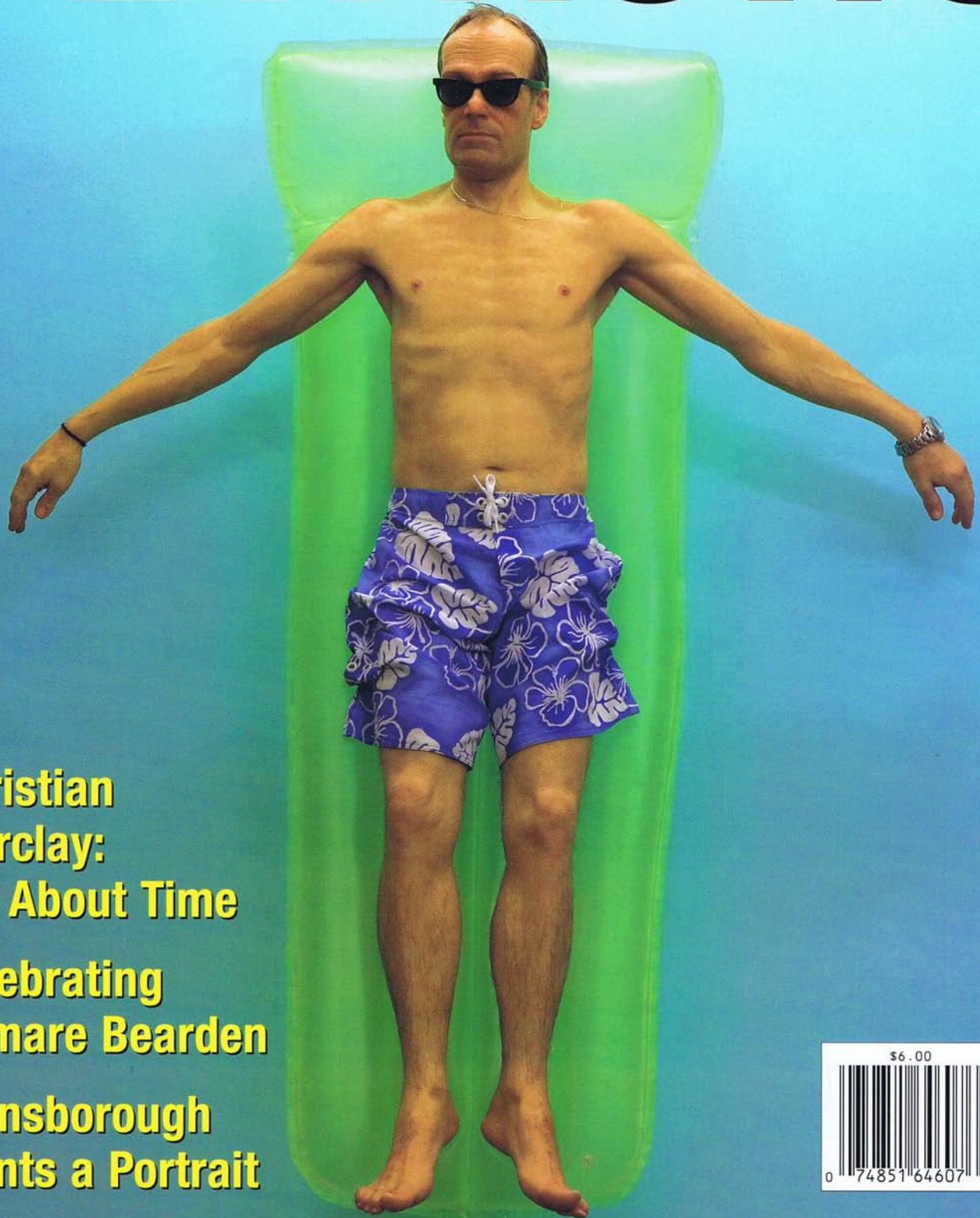


THE WORLD'S TOP 200 COLLECTORS

SUMMER 2012

ARTnews

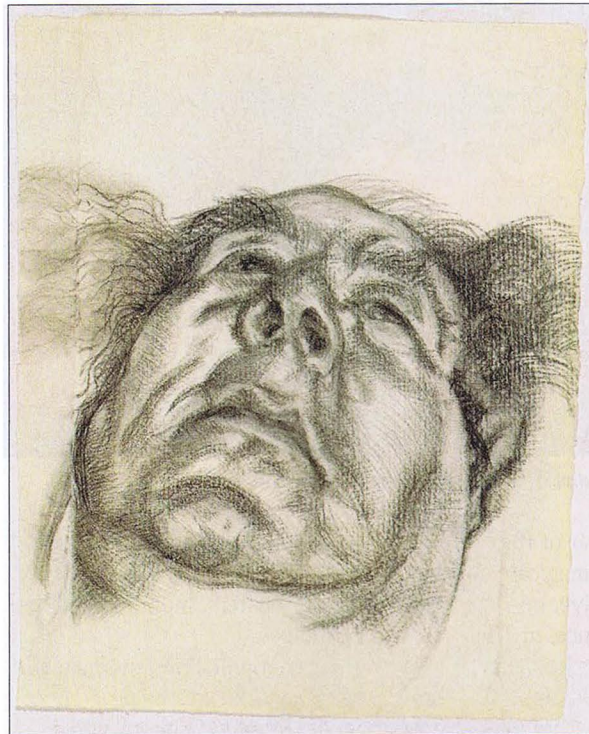


**Christian
Marclay:
It's About Time**

**Celebrating
Romare Bearden**

**Gainsborough
Paints a Portrait**





Lucian Freud, *Arnold Abraham Goodman, Baron Goodman*, 1985, charcoal on paper, 13" x 10 $\frac{1}{2}$ ". Acquavella.

Lucian Freud

Acquavella and Mitchell-Innes & Nash

Lucian Freud, grandson of Sigmund, not surprisingly began experimenting with Surrealism early in his career, before turning to more representational modes after World War II. Acquavella presented the most comprehensive survey in the United States to date of the artist's works on paper. The grouping of more than 80 pieces here, curated by William Feaver (a London correspondent of *ARTnews*), gave insight into Freud's artistic evolution, with examples ranging from charming 1930s childhood sketches to pieces made the final year of the artist's life, 2011.

Viewers were treated to a wide variety of works in pencil, ink, pastel, watercolor, chalk, and crayon. Freud was prolific throughout his career. Notable pieces included several early, emotionally rich drawings of the artist's mother along with intricate renderings of a dead monkey. A pencil-on-paper self-portrait from 1948, *Startled Man: Self-Portrait*, could be considered a kind of breakthrough work for the artist. His unlikely pose—head tilted backward, eyes cast downward, mouth gaping, and nostrils prominent—foreshadowed Freud's later painterly preoccupation with discovering

and exposing beauty from within the fundamental awkwardness of the human body.

A charcoal drawing from 1985, titled *Arnold Abraham Goodman, Baron Goodman*, depicts a presumably reclining heavysset man, who appears to be the quintessential Freud subject. His skin sags somehow gracefully and his unkempt hair and eyebrows are still dignified. One can almost read his thoughts. More to the point, the work conveys the thorny relationship between artist and sitter.

A concurrent show at Mitchell-Innes & Nash contained fewer works but was no less powerful an argument for the artist's lasting impact on portraiture. Here the etchings were dark and

detailed, and consisted mostly of head and shoulder portraits, as well as passionate depictions of Freud's dog. Etching, with its precise cross-hatching and deep shadows, seems to have been an ideal medium for the artist, who over the course of more than half a century carved out his own potent brand of realism.

—Doug McClemon