Glenn Brown

Glenn Brown

Glenn Brown
Atom Age Vampire 1991
82 x 71 cm

Glenn Brown

Serpentine Gallery, London

Contents

6 Sponsor's Foreword

8 Director's Foreword

10 Guilty: The Work of Glenn Brown Alison M Gingeras

24 Plates

94 Interview with Glenn Brown Rochelle Steiner

103 Artist's Biography

104 Bibliography

106 Works in the Exhibition

Sponsor's Foreword

I bought the first painting I ever saw by Glenn Brown in early 1997 without hesitation as I thought it was beautifully painted, in rich and satisfying colours, I loved its humour, and it was a brilliant flat rendering of a thickly painted work in the style of Frank Auerbach – a painter I admire greatly. I have followed his work since and constantly find it a visual feast.

So it was an easy decision for Hiscox plc to help mount this exhibition of Glenn's work and we are delighted to be the sponsor.

I would much rather look at art than read about it, so I will leave it up to others to write lyrically of his work. I will just wish you a very happy experience as you steep yourself in some of the most painterly paintings of our time.

Robert Hiscox

HISCOX

Glenn Brown
The Riches of the Poor (detail) 2003
134 x 82 cm

Director's Foreword

Glenn Brown has made a significant contribution to contemporary art internationally, and particularly to the field of painting, through his synthesis of visual material, both historic and current, and his references to a wide range of sources from fine art to popular culture. This important mid-career presentation features work from 1991 to the present, highlighting his figurative and abstract paintings, his fantastical science-fiction-inspired imagery, his lesser-known sculptures, and the relationships he draws between all these areas of interests.

During his career, Brown's paintings have been inspired by a diverse range of sources, including portraits by historical and modern masters such as Jean-Honoré Fragonard and Salvador Dalí, and the utopian images of leading science-fiction artists. Using reproductions (often themselves inaccurate) of original works of art, Brown subverts the source images that inspire him, transforming them into paintings that are both hauntingly familiar and, through his eyes, completely new. With the iconic works he chooses – he refers to the 'chocolate boxy' Fragonard, the 'adolescent' appeal of Dalí, and the 'sensationalist' images of science fiction – Brown injects humour into his canvases, and underlines its role within 'high art'

Brown began exhibiting in the early 1990s when the international contemporary art world was focused on the Young British Artists (YBAs). At the height of Britart, which favoured works that make reference to mass media and popular culture, Brown forged his own independent artistic practice that focused mainly on painting. Since then, he has become established as an exceptional practitioner of painting in the UK. In 2000, he was short-listed for the *Turner Prize* and he has since been included in a number of influential international exhibitions that focus on painting.

The Serpentine Gallery is privileged to present the first comprehensive survey of Glenn Brown's work, and we are indebted to the many individuals who have been involved with its preparation. First and foremost, over the past year the artist himself has given a significant amount of his time and consideration to this exhibition, as well as creating an important new work for it. We are further indebted to him for producing a special Limited Edition Print for the Gallery, and allowing us to benefit from its sale. This print, *Untitled*, 2004, is based on an earlier work of Brown's, *Dark Star*, 2003, which is in the collection of the Art Institute of Chicago. Without the kind cooperation of James N Wood, the Art Institute's Director, and Chris Gallagher, Acting Director of Imaging, this new work could not have been created.

As always, we are especially grateful to the lenders who have generously and readily allowed the Serpentine to present Brown's works to the public in London. We would also like to extend our thanks to the artist's representatives for their unfailing assistance:

Max Hetzler and Samia Saouma at Max Hetzler Gallery in Berlin; Patrick Painter and Wendy Chang at Patrick Painter Inc in Los Angeles; and Larry Gagosian and Stefania Bortolami at Gagosian Gallery in New York. Thomas Dane in London has also given his enthusiastic support throughout the project and shared invaluable knowledge about the artist's work. We could not be more grateful to them all.

This is the first collaboration between the Serpentine Gallery and specialist insurer Hiscox plc, the exhibition sponsor, and we appreciate their involvement enormously. Thanks are due to Robert Hiscox, in particular, as well as to his team: Elliot McDonald, Head of Hiscox Art Projects; Fiona Fong, Corporate Communications Director; Kylie O'Connor, Marketing Account Manager; and Karen Buckley, Communications Executive. We are also most grateful to David Teiger, whose important donation has enabled us to produce this catalogue. Many individual supporters have contributed to the successful realization of *Glenn Brown*: we wish to thank Bob Rennie and Carey Fouks as well as the Council of the Serpentine Gallery for their on-going commitment. We also wish to thank Marco Compagnoni, Partner; Lindy Golding, Partner; and Alastair Shaw, Solicitor, at Lovells for sharing their invaluable specialist knowledge with us. Gregory Eades, the Manager of the Government Indemnity Scheme at *re:source*, has provided enormous help with the insurance of this exhibition. Thanks are also due to Rosalind Horne, who has undertaken exacting research.

For this Serpentine publication, Alison M Gingeras, Curator for Contemporary Art at Musée national d'art moderne, Centre Pompidou, Paris, has written an essay that contextualizes the artist's work within the field of contemporary painting internationally and provided fresh insights about Brown's work. In addition, Rochelle Steiner, the Gallery's Chief Curator and the curator of *Glenn Brown*, has contributed an illuminating interview with the artist, as well as coordinating the catalogue itself, which adds significantly to the body of scholarship on Brown's work.

This publication was designed by Herman Lelie who, together with Stefania Bonelli, has once again created a handsome book. The catalogue has benefitted from Lorrie Mack's editorial expertise and attention to detail, the high standard of printing and production provided by Richard Foenander, Kate Grant and the team at Dexter Graphics, and the accurate colour origination overseen by Richard Deal at Icon Reproductions. We are also grateful to Bob Pain and Lorraine Sandy of Omnicolour for producing the Limited Edition Print.

Finally, my thanks, as always, are extended to the Serpentine Gallery team for their invaluable commitment and tireless enthusiasm in making this project a success, in particular Mike Gaughan, Gallery Manager; Vicki Lewis, Exhibition Organizer; and Sally Tallant, Head of Education and Public Programmes. To them and to the entire Serpentine staff, I offer my most sincere gratitude.

Julia Peyton-Jones
Director, Serpentine Gallery

Guilty: The Work of Glenn Brown

Alison M Gingeras

> 'I fell head over heels in love with painting, all of it, for better or worse.'[1] Glenn Brown

Numerous artists have been known to downplay their importance, skill or achievement. Self-deprecation – like its inverse, arrogance or self-promotion – is often part of a calculated artistic posture that echoes the strategies and conceptual conceits of the artist's practice. Andy Warhol best epitomized this tactic by constantly assuming a public persona that minimized his significance, saying he was nothing more than an illustrator, and claiming he had no ideas of his own. Artists who adopt a self-effacing stance in the construction of their public life (a stance that is not to be confused with genuine humility) tend to use similar distancing strategies in their work.

When talking about his paintings, Glenn Brown peppers his speech with sincere, humorous, apologetic remarks. Sometimes his words spill over into guilt-ridden confessions. Identifying himself as a painter, he admits, 'feels like saying: Yes! I'm dull and irrelevant'. Yet instead of trying to correct this unflattering view, he reinforces it by linking his own unique practice – one that encompasses several distinctive bodies of work – to a representational style that many perceive as irrelevant and passé. Further distancing himself from the glamorous affectations given off by many of his YBA peers, he seems to crouch behind a laconic avowal, 'I'm not a very good modernist'. Brown is perhaps best known for his 'portrait paintings', which draw their iconography from centuries of art history. He also constructs sculptures out of thick layers of oil paint, creates large-scale landscapes based on science-fiction illustration, and occasionally produces photographs. His drive to work in a field that forces him to be so self-deprecating comes from his unabashed love affair with painting. Tempered by pangs of guilt, his heterogeneous practice is entirely fuelled by his powerful passion – he is entrenched in painting's history, materiality, myths, and on-going potential.

Brown anthropomorphizes the object of his affections. This is why it is useful to approach his complex relationship with painting using emotional and psychological terminology as well as traditional analysis.

Glenn Brown
On Hearing of the Death of My Mother (detail) 2002
119 x 88 cm

John Currin
The Morrocan 2001
Oil on canvas; 66 x 55.9 cm
Musée national d'art moderne,
Centre Pompidou, Paris

Brown is enamoured with a medium whose relevance continues to be hotly contested in avant-garde circles. For him, painting has the forbidden allure of a star-crossed lover or a girlfriend from the wrong side of the tracks. Many painters of his generation have been riding a two-decade-long wave of rejection, rediscovering an on-going backlash against figurative painting. As painting is far from being the primary form of image-making in contemporary culture, Brown and his fellow painters are confronted with an audience who are no longer familiar with the formal, iconographic, and historical language of the medium. Painterly style and technical skill have become devalued and outmoded. In the realm of art-historical discourse, figuration has become synonymous with a reactionary political agenda – an agenda that harks back to the Frankfurt School debates pitting 'realism versus modernism' during the Second World War.[2] Brown's admission of guilt is due in part to this negative baggage. Nevertheless he indulges his love of painting, and attempts to turn its disfavour into an antagonistic force by embracing its loss of mainstream currency as a source of freedom from the dogmas of art history and good taste.

Brown is not alone. Many painters who came to maturity through the 1990s have grappled with fickle cycles of fashion as well as critical dismissal. Some of his successful contemporaries attempt to make compelling cases for their practice by confronting painting's obsolescence with imagery generated by the mass media. Using photographs or film as primary source material has come into vogue as one of the 'safer' veins of painting. Taking cues from German artist Gerhard Richter's critical examination of painting's history and constitutive nature, these painters claim aesthetic and critical relevance for their work by delving into the entwined relationship photography and painting have forged with representation. This unofficial 'school' has come to dominate the re-invigorated painting scene of the last few years – exemplified by the photograph-driven paintings of artists such as Luc Tuymans, Wilhelm Sasnal, Peter Doig, Elizabeth Peyton, and Eberhard Havekost. Not more than a handful have chosen to pursue a less consensual path.

Perhaps only Glenn Brown and John Currin – the artist with whom he shares the greatest affinity – have centred their practice on a hermetic, elitist, and astute engagement with painting's history. Eschewing the loopholes that have been sanctioned by the intelligentsia, Currin with his aggressive, unapologetic stride and Brown with his self-effacing irony both embrace painting despite the stigma of 'difficulty' or

Sir Edwin Henry Landseer
Dignity and Impudence 1839
Oil on canvas; 89 x 69 cm
Collection Tate, London

Luc Tuymans
Orchid 1998
Oil on canvas; 99.5 x 76.7 cm
Collection of Jay and
Marsha Seeman, New York
Photo courtesy of David Zwirner,
New York

'traditionalism'. Blinded by their love of a thousand years of art history, these artists ignore the perceived necessity to make their work easily legible. They play with art history like passionate scholars of Latin who ignore the fact that they are conversing in a dead language.

Generally, only the most erudite scholar or learned amateur can decipher their sources. When Currin paints a work such as *The Moroccan*, 2001, an absurd amalgamation of portrait and still life that references both 17th-century genre painting and 19th-century academic portraiture, or when Brown creates a work entitled *Architecture and Morality*, 2004, which combines chrysanthemum heads from a Fantin Latour still life with a man's body reworked from a portrait by Lucien Freud, both artists revel in their astute digestion of painterly iconography and style history. Currin and Brown, each in their own manner, cultivate technical skill and virtuosity equally, though sometimes to different conceptual ends. Yet even more than Currin, whose visual references combine 'high' art history, 'lower' Americana, and personal allusions, Brown expresses a daring radicalism that lies in his decision to feed visually off the upper echelons of art history.

Dead souls

Glenn Brown paints only kindred spirits, but these are not his friends, family or lovers – they are the dead souls whose images populate the canvases of great painters. Guiseppe Arcimboldo, Rembrandt, El Greco, Jean-Honoré Fragonard, Salvador Dalí, Georg Baselitz, and Frank Auerbach are some of the beloved members of his subjective pantheon. His procedure is quite systematic. He begins by choosing an existing painting: Sir Edwin Landseer's *Dignity and Impudence*, 1839, for example, was the model for *Anaesthesia*, 2001. Using this first painting as a 'skeleton', he looks for a second one to provide his palette for the subject's 'skin'[3] – in this case Luc Tuymans' *Orchid*, 1998, with its dominant putrid-green hues. While the term 'appropriation' might come to mind, it is inadequate for Brown's practice. He subjects all that he 'borrows' to a complex series of modifications, additions and distortions. And even if there's a dose of subversion as well as a dark humour in his use of the original, the end result does not embody the inherent sense of criticism that, in its artistic context, the term 'appropriation' often implies.

When Brown uses a specific source painting more than once, each obsessive revisitation gives birth to a stunningly unique creation. This diversity is particularly apparent in the work he based on Frank Auerbach's

Glenn Brown
Architecture and Morality 2004
Oil on panel; 140 x 98 cm
Musée national d'art moderne, Centre Pompidou, Paris

Frank Auerbach
Head of J.Y.M. 1973
Oil on board; 40 x 36 cm
Sheffield Galleries & Museums Trust

emotionally wrought portraits of his favourite model, Juliet Yardley Mills. *Head of J.Y.M.*, 1973, provided Brown with subject matter for seven paintings including *Atom Age Vampire*, 1991, *Kinder Transport*, *The Real Thing*, *New Dawn Fades*, *The Marquess of Breadalbane*, *Kill the Poor*, and *Little Death*, all 2000. Three very different paintings by Brown, *Secondary Modern*, 1998, *Shallow Deaths*, 2000, and *The Riches of the Poor*, 2003, were inspired by the more recent *Head of J.Y.M. II*, 1984–85. In Brown's hands, Auerbach's vigorous brushstrokes and thick impasto – intended to convey the sitter's strong physicality and the character of the artist/model relationship – are quietly muffled to create a completely smooth, illusionistic rendering of the source works' drama-laden materiality. While every reworking of Auerbach's originals involves changing the overall palette, recasting the backdrop, or tweaking facial features in order to transform the mood, Brown always retains a profound respect for the composition. Each time he returns to a portrait of *J.Y.M.*, he accomplishes more than a postmodern act of appropriation. Far from being a simple critique of the source painting, each of Brown's readaptations is a renewal of his vows of fidelity and devotion to his art.

Brown is attracted to many of these artists, not just for their shining achievements and glorious contributions to art history, but also for their weaknesses, transgressions, and guilt. Rembrandt, for instance, was a Calvinist vulgarian; unlike his rival Rubens, who was known for his discretion with his models, Rembrandt had no idea when to avert his gaze.[4] Fragonard never fulfilled his academic promise: he won the *Prix de Rome*, yet he was impatient and capricious, allowing his painting to be dominated by imagination and frivolity rather than exacting detail and classical convention. Similarly, Auerbach's work is wrought with painterly cliché, the triteness of his impasto Expressionist brushwork perfectly suiting his legendary obsession with the emotional intensity of his models. Dalí was a shameless populist who based his livelihood on self-exploitation. Just as these artists' works are transformed into fodder for Brown's iconography, he also finds nourishment in their personas. What society generally deems to be negative traits, Brown sees as useful attributes. They provide additional fuel for his own antagonistic quest for vulgarity and consensus breaking.

The artist's own words illuminate his all-consuming love of these dead souls.

> The naked flesh of the original model may be long dead, but that just aids the imagination … Fragonard, Auerbach and Rembrandt painted the living. Their flesh has become paint, so I paint paint. The paint is the crusty residue left after the relationship between the artist and his model is over. It is all there is left of real love, so I paint that.

But love can be distorted. What Brown so wryly describes as 'painting paint' might be better explained using a different metaphor. Cannibalism as practiced by a few ancient tribes (the Yanomami of the Amazon Basin in South America, for instance) involves the consumption of deceased loved ones. In this extreme ritual, the eating of the dead is seen as a means of allowing their spirit to live on. While provocatively graphic, the practice of cannibalism provides a potent metaphor that helps to explain the way Brown manifests his passion for painting's history. He consumes his painted 'sources', digesting their histories, material construction and pictorial nuances. When facing a blank picture plane, Brown uses these digested nutrients to supplement his own unique formal and iconographic processes. He consumes the dead to create new life.

Invisible hands and dematerialized brushes

The complexity of Brown's cannibalistic pictorial process is echoed in his painterly skill. The traditional craftsmanship he employs dates back to the 15th century, when Jan van Eyck perfected the technique of oil painting. Working on meticulously prepared wood panels, Brown uses tiny, fine brushes to achieve his perfectly smooth surfaces. With the exception of the occasional monochromatic background, applications of solid colour play no part in his work. Instead almost every square centimetre is composed of intricate accumulations of thin swirls of alternating colours. These perfectly flat, highly controlled pools of paint mimic the vigorous strokes of a brush as well as the sensual materiality of thickly applied paint. Brown explains that his method is as much driven by his conceptual convictions as by aesthetic preference.

> In the 'Auerbach' and other portraits … my bodily involvement is as a voyeur. It sounds dreadful, but I am perhaps only here in spirit. I could partake in the pleasure of the paint, but I prefer the *invisible hand of the dematerialized artist, making dematerialized fake brush marks* [author's emphasis]. I looked at the history of painting and couldn't see why expression should be aligned only with the brush mark. Though painters toy with it, the genuine (emotion associated with obvious brushstrokes) is something that artists are too in awe of. High modernism turned the hand of the artist into a cliché. However I like clichés.

Extravagant emotion might not be obvious in his execution, but his hands are guilty nonetheless. 'My desire to paint with detail and dexterity is due to the fact it is seen as bad taste' Brown claims. 'To use skill and craftsmanship is vulgar to the art establishment.'[5] Instead, the expressionist practice of applying coagulated paint is exchanged for a much colder brand of painterly showmanship. As his illusionism is so visually credible, his paintings are often mistaken for computer-enhanced photographs.

This kind of artistic eye-fooling has a long tradition. Invested in the science of optics and the laws of perspective, *trompe l'oeil* art with its cerebral nature stands in diametrical opposition to the emotionally charged conventions of expressionism. Brown targets the best examples of this 'camp', including Rembrandt's revolutionary anticipation of modernism in his use of a jagged impasto in his late works, and various 20th-century investments in paint's revolutionary potential (such as the work of Karel Appel and the CoBrA painters) or in its capacity to convey emotional drama and psychic turbulence (such as the work of Auerbach and Baselitz). Yet Brown does not attempt to annihilate this tradition. The trope of the brushstroke is ever 'present' through his rendering of false impasto. His use of *trompe l'oeil* is a strained homage that acknowledges painting's strengths as well as its facile superficiality. In Brown's words, 'I hope I celebrate some of painting's more clownish attributes, rather than myopically mourn its problems'.

Getting even

The clownishness that Brown refers to is most manifest in his sculptures. In opposition to the cold, smooth, flat surfaces of his paintings, they are explosions of *haut-relief*. Made by accumulating layers of oil paint on plaster and wire armatures, these hybrid objects appear to embrace all that his two-dimensional works reject. Bold, loose, exaggerated, hot-blooded, formless, caked, dripped, and gravity defying, they seem to celebrate paint's material autonomy. When working in this three-dimensional format, Brown's hands are no longer dematerialized. They become vessels for a bawdy and indulgent exploration of painting's flesh.

Even if at first, these works are overwhelmingly abstract – reminiscent of both Pablo Picasso's early sculptures and Jackson Pollock's failed

attempts to translate his dripping gestures into three-dimensional form[6] – their carefully orchestrated swells of impasto actually reveal submerged figurative references. *Three Wise Virgins*, 2003, is a primary example of Brown's Christlike transformation of paint into flesh. Art historian David Freedberg points out that this triple portrait made with various shades of thick blue, white and yellow paint mockingly refers to the 'biblical parable of the Wise Virgins who took enough oil for their lamps to watch for the coming of Christ'[7]. Walking around the sculpture, the viewer begins to recognize the features. 'Each of these Wise Virgins has a red clown's nose; one even has the horns of the devil coming out of her head … we see an awful grin, a red mouth, and frightening features all around. Thus do these Wise Virgins become mockers of Christ, not merely three faithful devotees.'[8]

The Biblical reference in this sculpture helps to explain the complex interrelationship between painting and sculpture in Brown's practice. In order for him to ridicule or subvert the sanctity of painting, he must acknowledge, and even exalt, paint's expressionist force. In the same manner that we must commit sins before we can bask in the comfort of confession, Brown's practice is built on a duality: he must indulge in the material and physical qualities of paint in his sculptures so that his two-dimensional paintings, made with 'dematerialized brushes', can have maximum ascetic impact.

His practice can be understood as a sort of personal vendetta against the Catholic Church – an institution that, over the centuries, has refined the art of inflicting guilt. Even if Brown admits he is 'an atheist in love with the history of painting and with a liking for the blackly frivolous', he goes on to concede that, 'Catholicism and the art it spawned had such a great effect on portraiture and representation that it has changed the language with which we read the world. Me, I'm just getting even'. As the primary patron of the arts for centuries, the Catholic Church instrumentalized the power of the painted image – painting was a potent didactic tool and an effective means to manipulate the emotions of the faithful. Brown explains that distorting these source images is his way of 'getting even' for this manipulation. He liberates painting from its past, not through transcendent salvation, but by investigating the medium's lugubrious depths.

'Sad songs are the best'

Naming a work of art is a far-from-neutral affair, and can even be a sectarian act; textual choice is often just as revealing as artistic practice.

Whether resorting to the ubiquitous *Untitled*, or through the invention of some other non-referential system, artists such as Clifford Still denounced 'the dangerous supplement' of text. In *Invisible Colors*, his extensive study of modern art titles, art historian John C Welchman explains that attaching a descriptive or literary title to a work only fetters its visuality and tempts the viewer to consider the work as 'an illustration or pictorial puzzle'[9]. He goes on to make the point that, parallel with this radical denial of relating word to image, other modernists indulged in 'elaborate, over-scripted or complexly metaphoric titles'. But any name – even the refusal to name – is part of an artwork's significance. 'Marcel Duchamp called the modern title an *invisible colour*' Welchman reveals, 'offering it a name that was simultaneously precise, paradoxical, ironic and impossible'[10].

Whether he is handling visible or invisible paint, Glenn Brown is a master colourist – his titling is as rich and nuanced as his actual palette. Prone to a fondness for connotative excess, he takes inspiration from a range of (mostly pop) cultural sources. He borrows the titles of films such as *The Rebel*, *Saturday Night Fever*, and *The Sound of Music*. When he uses album titles for his paintings – *Architecture and Morality* after an Orchestral Manoeuvres in the Dark record or *Death Disco*, 2004, after Public Image Limited – his tendency is to pick from romantic, gothic or punk bands of the 1970s and 80s. In an example of his more baroque nominations, Brown lifted an entire section of The Smiths' lyrics. *This is the last song I will ever sing. No, I've changed my mind again. Good night and thank you* became the name of an early Auerbach-inspired painting from 1993. When he turns to high cultural references, the disjunction between title and image reveals Brown's cheeky sense of humour. For his painting *Joseph Beuys*, 2001, Brown juxtaposed the frivolous with the serious by borrowing the original artist's own aura-filled name as the title for his rendition of Rembrandt's studio portrait *Boy in Fanciful Costume*,1633.

Some titles, such as *Dead Souls (after Chris Foss)*,[11] 1997, serve as a tribute; others act as a memorial, like the numerous paintings with the elegiac prefix 'for Ian Curtis,' referring to the lead singer of the band Joy Division, who tragically killed himself when he was only 23. Brown explains this gesture, saying, 'Joy Division's mournful yet euphoric rock music, which can still be danced to like disco, encapsulates every painting I ever wanted to make'. Beyond this specific homage to an admired artist, the theme of mourning, loss, and melancholy in Brown's work is reinforced through the associative power of his titling choices; his palette of invisible colours is dominated by every shade of elegy.

Brown's titles reveal more than just his personal taste in film, literature and music; they provide a doorway for the viewer to access the otherwise hermetic and obscure universe of visual references in his work. Average viewers who might be better versed in pop culture than in high references of painterly iconography might have their curiosity piqued by the associations and references in these titles. While they might not be descriptive, his titles open the possibility of projecting narrative content onto his work. According to Welchman,

> The title is thus a code for the hyperspace of the image. It is a plateau that opens up a thousand interactive possibilities of reading, viewing and socializing. We find the title as an identity or as an absence, as a poetic supplement and an institutional critique and as a memorial or a detour into absurdity and non-referentiality.[12]

The accessible, pop-infused title is a powerful vehicle that Brown uses to imbue his work with poignancy and emotion. Traditionally, artists bared their souls with their brushes; Brown does so by borrowing words from a few carefully chosen sad songs as well.

Guilty

While the erasure of the Expressionist hand might be a rejection of authorial conventions, Glenn Brown is an *auteur* in his own right. Resembling no other artist working today, Brown has crafted a practice replete with visual, conceptual and emotional complexity. His 'guilt' – indulging in the elitism of painting's history, possessing great technical skill and virtuosity, revealing his love for the melancholic underside of pop culture – is in fact his greatest asset. All these 'sins' play into the paradox that Brown has carved out for himself: he exists in the stratosphere of high art while simultaneously working to debase it. As his guilty soul knows too well, it is only consensus-breaking that can stop painting from becoming totally obsolete and forgotten.

Notes

1
Unless otherwise indicated, all quotations from Glenn Brown in this text are taken from an interview with the artist by Sabine Folie published in Alison M Gingeras, ed, *'Dear Painter, paint me...': Painting the Figure since late Picabia* (Paris: Musée national d'art moderne, Centre Pompidou; Vienna: Kunsthalle Wien; and Frankfurt: Schirn Kunsthalle, 2002), pp 86–89

2
For a precise overview and analysis of these debates, see Frederic Jameson, ed, *Aesthetics and Politics: The Key Texts of the Classic Debate within German Marxism* (London: Verso, 1977), pp 196–213

3
Brown employs the anthropomorphic terms 'skeleton' and 'skin' to describe his method of using source paintings. See Folie *Op.cit.* p 88

4
This characterization comes from Simon Schama, *Rembrandt's Eyes* (New York: Alfred A Knopf, 1999)

5
David Freedberg, 'Against Cliché: Glenn Brown and the Possibilities of Painting' in *Glenn Brown* (New York: Gagosian Gallery, 2004), p 12

6
For a discussion of Jackson Pollock's sculptural experiments in 1951, see Kirk Varnadoe, 'Comet: Jackson Pollock's Life and Work' in *Jackson Pollock* (New York: Museum of Modern Art, 1998), p 63

7
Freedberg, *Op. cit.* p 10

8
Ibid.

9
John C Welchman, *Invisible Colors: A Visual History of Titles* (New Haven and London: Yale University Press, 1997), pp 276–277

10
Welchman, *Op. cit.* p 8

11
Dead Souls (after Chris Foss), 1997, after an original work in *Diary of a Spaceperson* by Chris Foss, Dragon's World Ltd, 1990, ISBNs 1 85028 048 7 and 1 85028 049 5

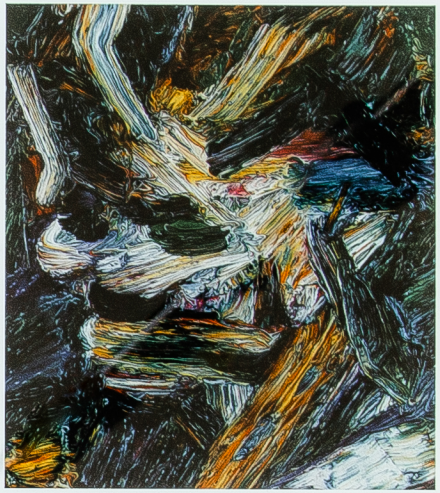
12
Welchman, *Op. cit.* p 43

Plates

Saturday Night Fever 1992
79 x 97 cm

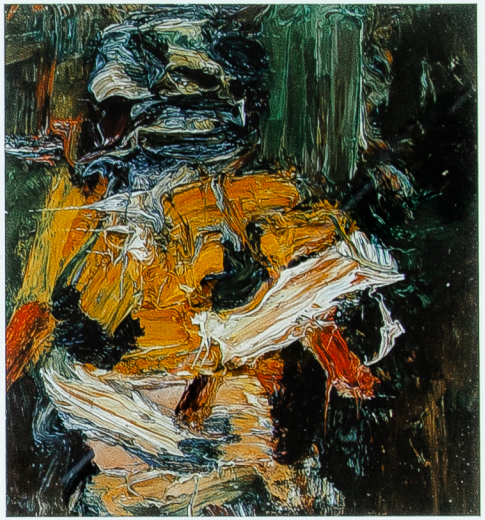
We'll Drink Through It All, This The Modern Age. 1993
48 x 69 cm

Love Never Dies 1993
70 x 49 cm
This image is a citation of the painting by Karel Appel,
titled 'People, Birds and Sun', 1954, coll. Tate Gallery, London



This is the last song I will ever sing. No, I've changed my mind again. Goodnight and thank you. 1993
53 x 47 cm

Head 1993
51 x 76.5 cm



Decline and Fall 1995
58.4 x 54.6 cm

Telstar 1995
71.8 x 58.2 cm

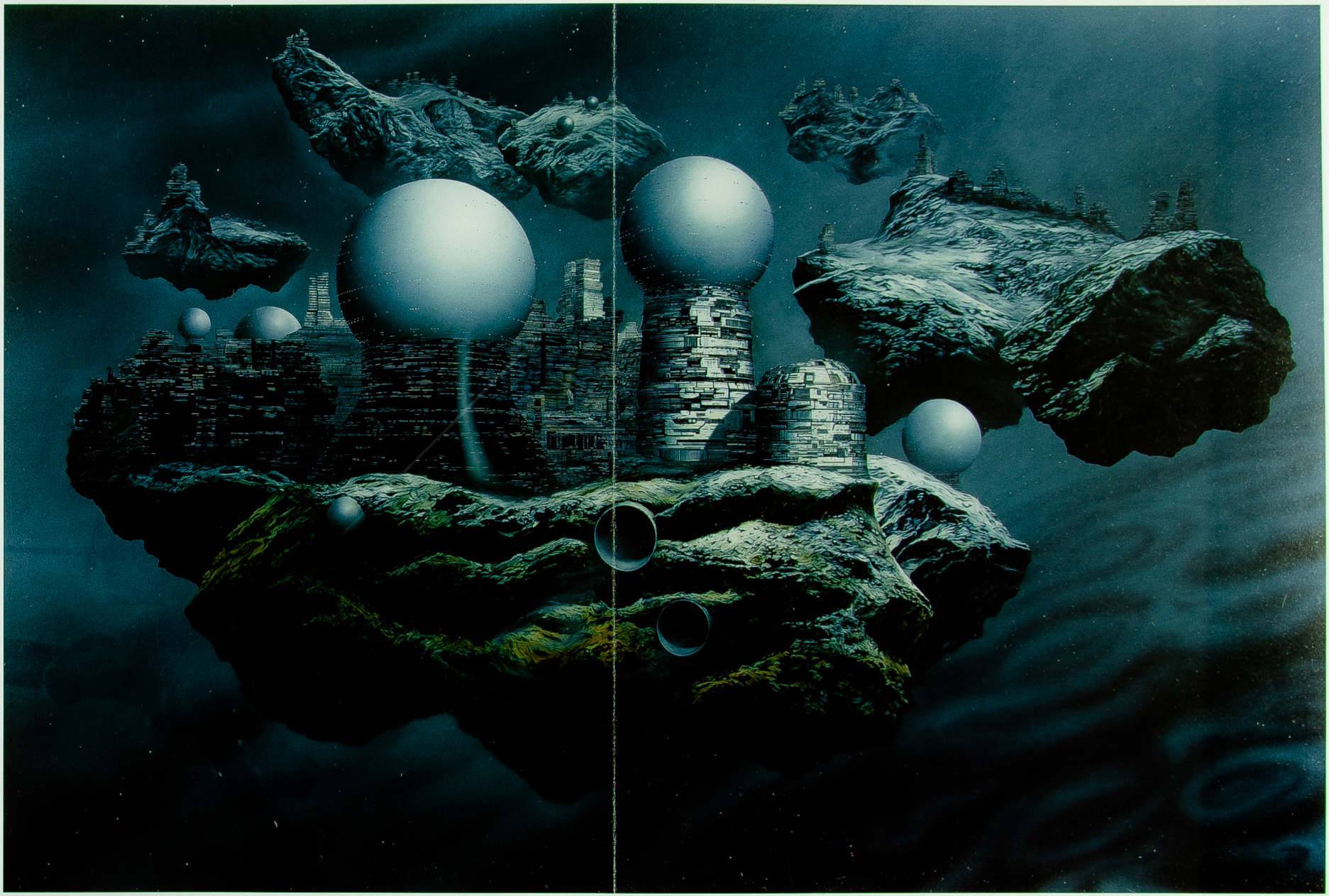
Exercise One (for Ian Curtis) after Chris Foss 1995
50 x 70 cm
After an original work in *Diary of a Spaceperson* by Chris Foss,
Dragon's World Ltd, 1990, ISBNs 1 85028 048 7 and 1 85028 049 5

The End of the 20th Century 1996
75 x 57.5 cm

Discotheque 1997
61 x 75 cm

I Lost My Heart to a Starship Trooper 1996
64.8 x 53.5 cm

Böcklin's Tomb (after 'Floating Cities', 1981, by Chris Foss) 1998
221 x 330 cm

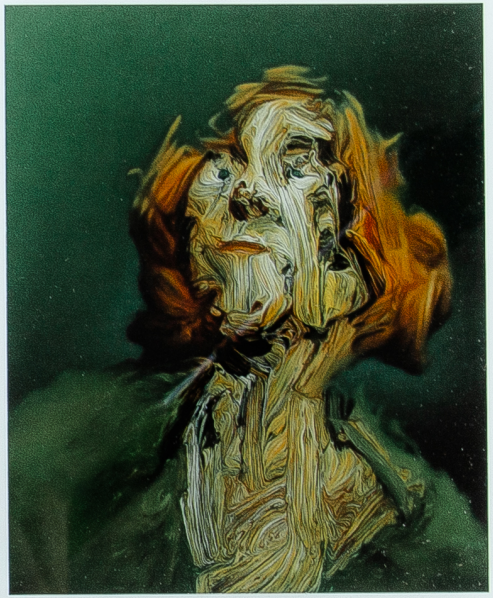


The Tragic Conversion of Salvador Dalí (after John Martin) 1998
222 x 323 cm

We No Longer Wish to Cling to the Life of the Body 1999
195 x 68.5 x 102.5 cm

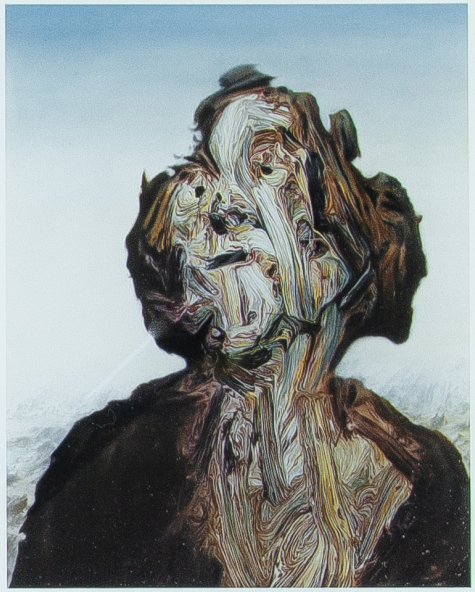
Oscillate Wildly 1999
175.5 x 391.5 cm
After *Autumn Cannibalism*, 1936, by Salvador Dalí.
By kind permission of the Gala-Salvador Dalí Foundation, Spain. All rights reserved DACS 2004.

Breaking God's Heart 1999
75.4 x 65 cm



The Real Thing 2000
81.3 x 66 cm

The Shepherdess 2000
136 x 125 x 125 cm



Little Death 2000
68 x 54 cm

The Andromeda Strain 2000
35 x 32 x 30 cm

Petrushka 2000 – 02
125 x 64 x 64 cm

The Loves of Shepherds (after 'Doublestar' by Tony Roberts) 2000
219.5 x 336 cm

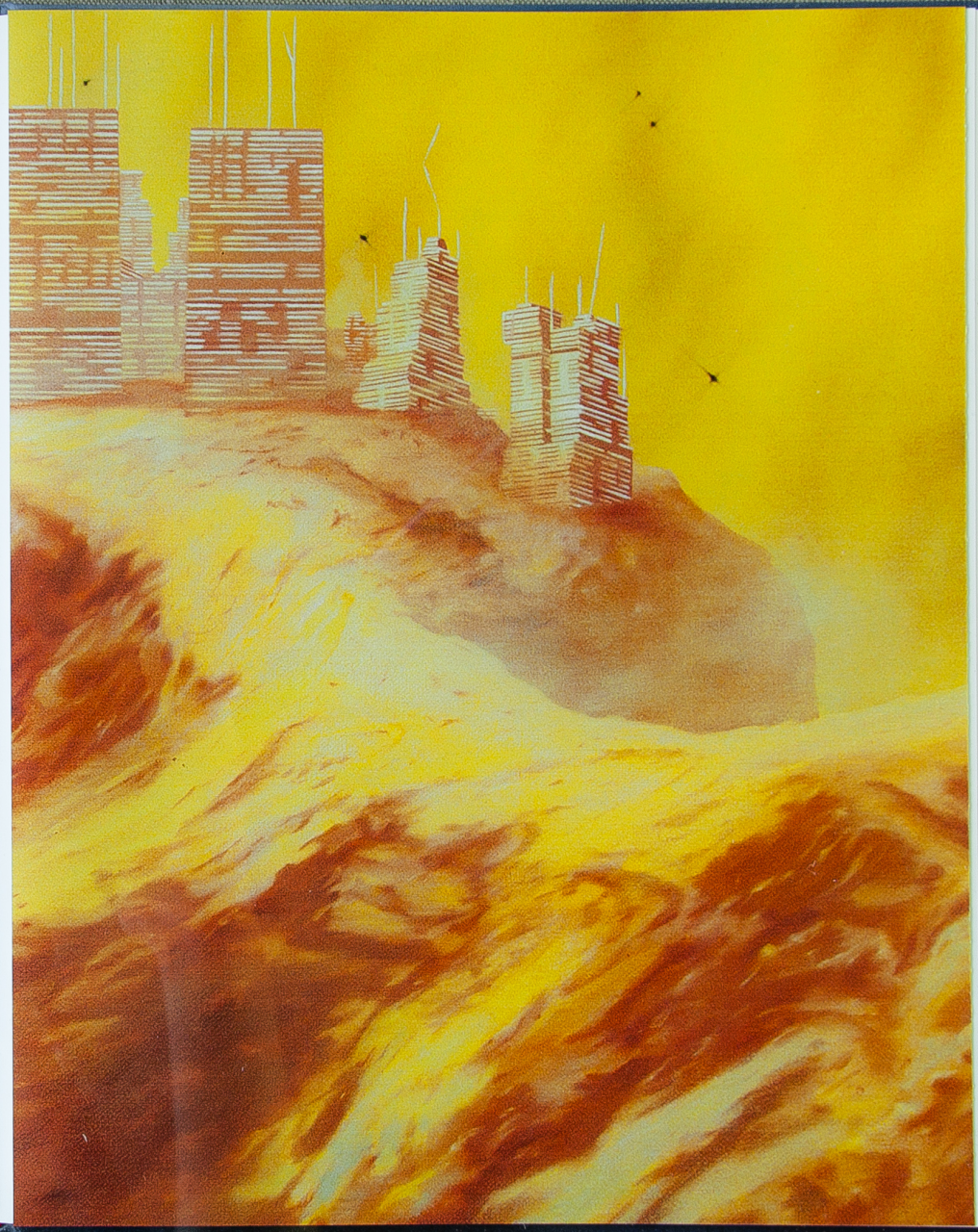
Seligsprechung 2000
85 x 67,5 cm

The Rebel 2001
84,5 x 70 cm

Joseph Beuys 2001
96 x 79.5 cm

Anaesthesia 2001
105.5 x 83 cm

Dark Angel (painting for Ian Curtis) after Chris Foss 2002
225 x 341 cm
Inspired by the works of Chris Foss



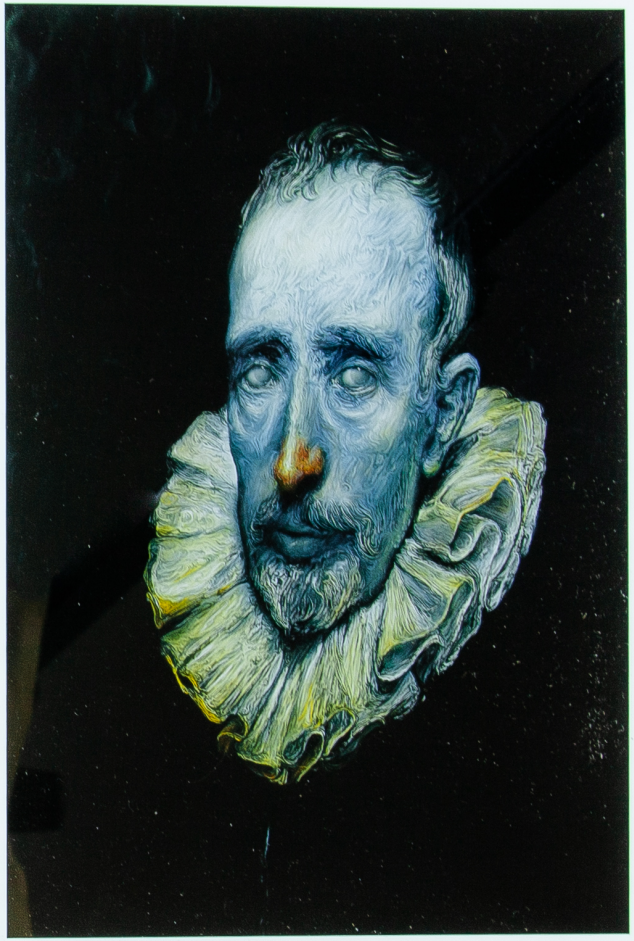
On Hearing of the Death of My Mother 2002
119 x 88 cm

The Riches of the Poor 2003
134 x 82 cm

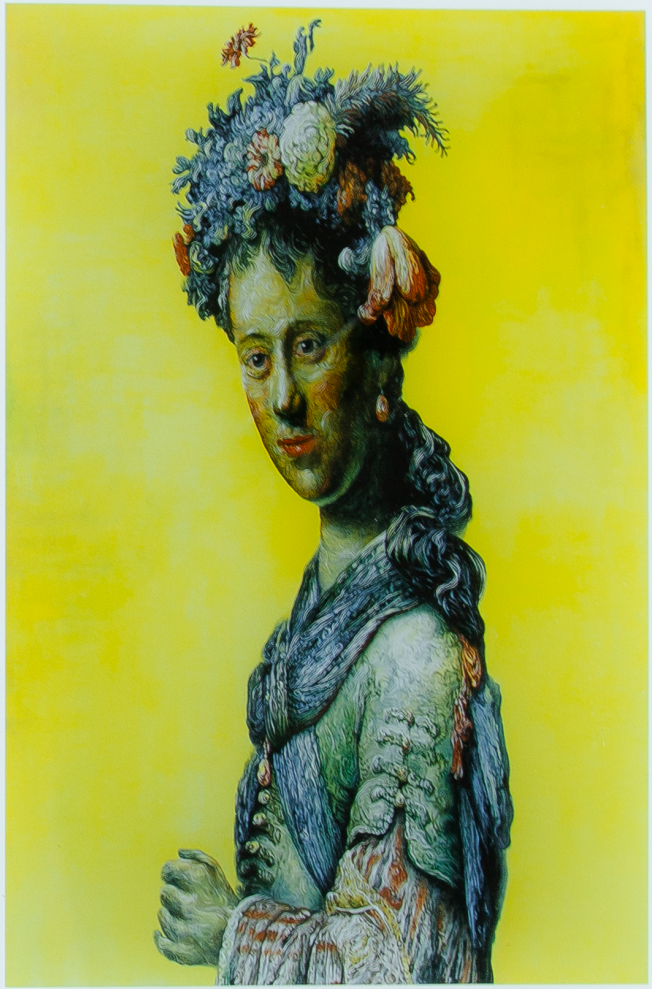
Dark Star 2003
100 x 75 cm

The Angel of Mons 2003
112 x 83 cm

They Threw Us All in a Pit and Built a Monument on Top (parts 1 and 2) 2003
Left panel 131 x 88 cm
Right panel 153.5 x 103.5 cm



Sex 2004
126 x 85 cm



Death Disco 2004
134 x 89 cm

The Osmond Family 2004
142.5 x 100.5 cm

Three Wise Virgins 2004
85 x 55 x 55 cm

International Velvet 2004
157 x 122 cm

Interview with Glenn Brown

Rochelle Steiner

Rochelle Steiner *Is there something important to you about being seen as a 'painter' rather as an 'artist'?*

Glenn Brown If I just presented myself as an artist, I wouldn't feel part of the lineage that includes Polke, Picasso, Cézanne, Rembrandt, and van Dyck. It seems unbearably vain of me to associate myself with these people – I mean how can you compare yourself to such greatness? But it is so tantalizing, and I call myself a painter because I want to see how I stand up to them. Another reason I call myself a painter is due to my use of colour. To me, being a good colourist – using colour in a complex and articulate way – is one of the highest goals I set myself.

RS *When you started working in the early 1990s, painting wasn't necessarily very fashionable in London or internationally. Was there something aggressive – almost defiant – in your impulse to work as a painter then?*

GB The first contemporary artists who had an impact on me when I was a student were quite reliant on critical theory. This, and the fact that the colleges I attended had very good cultural studies, philosophy and art history departments, made conceptual ways of approaching art the norm. I was interested in the New York Neo-Geo [Neo-Geometric] and postmodern artists, such as Heim Steinbach, Cindy Sherman, Meyer Veisman and Jeff Koons. They weren't painting – that was the last thing on their minds. Painters such as David Salle, Julian Schnabel and Sigmar Polke also had an impact on what I was doing and thinking – I was taken by their vulgarity. I also looked to older artists like Picasso and Matisse because I admired the incredible cleverness of their colour, form and contradictory sense of space. I wanted to paint like these older artists, but the younger ones were doing something equally interesting, so in a way my work is a compilation of conceptual and formal ideas.

RS *At the time, did you feel you were working in a different way from the other artists and students around you?*

GB I knew enough to realize I had to do something no one else was doing. Like many painting students, I was burdened by Gerhard Richter. He had such an overbearing presence on the way people applied paint, because of both his objection to the unmediated expressionist gesture, and his theory that painting and photography are now forever linked. I agree with Richter that photography is so prevalent that it dominates visual expression, but I hope I refer to this from a different and more expressive angle. Richter's ways of thinking still influence me to some extent, but I think I've found my own voice.

People may think that a single painting stimulates me to make a 'copy', but I never make a direct quotation. I start with a vague idea of the kind of painting I want to make, and I do small sketches of it. These will more or less determine the size of the painting, the colour, the type of background, etc, but at that point I still don't know what the subject matter will be, or which artist will inspire the work. Then I spend some time looking through books and catalogues to find a painting that fits my idea as closely as possible. I look at hundreds of images to find a reproduction I can transform by stretching, pulling or turning it upside down so it fits into my practice.

RS *Is this done with the computer?*

GB Sometimes. Technology lets me manipulate images in very bizarre and complex ways. I hope this allows me to make better compositions and to get rid of some of the trial and error that used to take place on the canvas.

RS *When you are selecting a painting by another artist to work with, how closely do you know the original? Are there paintings you have worked with that you have only seen in reproduction?*

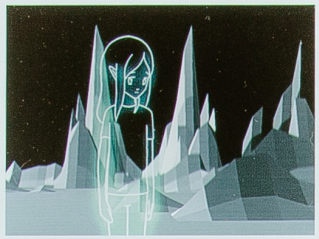
GB Whether I see the actual painting or not doesn't matter. In the end, what is important is the nature of the reproduction I work from. In fact, it is always the somewhat sad reproduction that fires my imagination, not the real painting. It allows me space to figure out ways to adapt the colour, the form, the orientation…

RS *Are you interested in original paintings at all?*

GB Even though I love looking at art, I see it in two very different ways. If I go to a gallery or an exhibition, I enjoy the physicality and the artistic gesture –

Glenn Brown
The Rebel (detail) 2001
84.5 x 70 cm

Richard Prince
Untitled (Cowboy) 2001
Ektacolor photograph; 127 x 190.5 cm
Courtesy Gladstone Gallery



Pierre Huyghe
One Million Kingdoms 2001
Animated film with sound, 6 minutes
Courtesy Marian Goodman Gallery, New York

particularly the colour and the incredible sensitivity with which some artists combine colours to create particular images. When the original painting gets translated into a photograph and then into a reproduction, so much of the sensitivity is lost that, for me, it isn't living art anymore but dead subject matter.

I'm rather like Dr Frankenstein, constructing paintings out of the residue or dead parts of other artists' work. I hope to create a sense of strangeness by bringing together examples of the way the best historic and modern-day artists have depicted their personal sense of the world. I see their worlds from multiple or schizophrenic perspectives, through all their eyes. Their sources of inspiration suggest things I would never normally see – rocks floating in far-off galaxies, for example, or a bowl of flowers in an 18th-century room, or a child in a fancy-dress costume. It's those fictions that I take as subject matter. The scenes may have been relatively normal to Rembrandt or Fragonard but because of the passage of time and the difference in culture, to me they are fantastical.

As the painterly gesture became one of the dominant attributes of Modernism, the idea of looking through a rectangle into a hidden world on the other side of the canvas was lost; surface brush marks are obviously a hindrance to the illusion of realism. Picasso, Matisse and Cézanne wanted to draw viewers back into the actual world of the painted surface. In their work, you are aware of every brush mark. You are left looking more at Picasso than his model.

RS *When appropriation became a dominant conceptual strategy for art making in the late 1970s and 80s, it was more or less confined to photography, as seen in the work of Richard Prince, Sherrie Levine and others. They took a critical position toward their sources as well as toward the possibilities for originality within a world saturated by media images. How would you compare your work to theirs?*

GB Even if on occasion my work takes the form of photographs, I always think of things in terms of making a painting. I loved Prince and Levine's sense of coolness, their critical distance, and the fact that their work was rooted in their urban context of New York. I wanted some of those things in my practice, but within what I see as the more refined and articulate world of painting. To me, photography is a rather sloppy medium when it comes to colour and line.

RS *Since then, appropriation has, of course, expanded into the realm of film and video, with artists like Douglas Gordon and Pierre Huygue in the 1990s working with similar strategies but in different formats. Do you feel a connection between what they are doing with moving images and what you are doing in painting?*

GB I like Gordon and Huygue a lot, particularly because of the association with appropriation. When I see their work I feel like I automatically understand their way of thinking. The idea of something being both familiar and hauntingly alien appeals to me. I suppose both those artists spent much of their formative years in cinemas, while I was in art museums or the art section of the library.

The same goes for music: when I hear music that is rooted in sampling, I feel I have an affinity to that as well. I go through life remembering past experiences and feeling emotions that make me want to sing a particular song. Essentially I create a daily sound track to my life by stringing together ordinary pieces of music

in my mind. In fact, songs very often come into my head when I look at my paintings. Music places me emotionally in a particular moment, and it serves as a reminder that, at some point, other people have had similar feelings and experiences. There are songs about being sad, about being rejected in love, and about other very strong emotions. They trigger a realization that you are part of the world, and yet an individual within it.

RS *With very few exceptions, all the sources you appropriate come from art history. Do your science-fiction paintings demonstrate an attempt to move into a different aspect of contemporary culture?*

GB Somehow I don't see science fiction as a separate realm. I genuinely see all these subjects as coming from the same world. Or at least, they are unified in my imagination.

I use what I consider to be the best visual material as the inspiration for my work. Chris Foss is a very inventive illustrator; I think he, like van Gogh, changed the way I see the world. When artists create something that has never been seen before, and when their creations are so clever and such a surprising alternative to what you already know, then you can never erase their visions from your mind. It's clear that even Foss has taken things from art history just as van Gogh did. That makes him something of an oddity to me. I suppose I'm saying that I see him as more than an illustrator – as part of art history.

I like the sense of claustrophobia that results from sticking fairly closely to art history. It's almost as if I'm shut in Plato's cave, seeing the world in the shadows on the walls – the shadows being my library of second-hand images and the cave being my studio, I suppose.

RS *Given the way you work, you must have developed a philosophy or position on copyright.*

GB The constraints of copyright are problematic when they disallow a person to comment on images. I see my work as a form of visual critique, and the question as one of freedom of expression. I feel compelled to comment visually on images that already exist and surround me.

My way of commenting on the world is by painting – by making further images. I'm not a writer and I don't give speeches, but I do like to make people think about things through painting.

I truly believe that if somebody creates something to be seen by others – be it a small painting or the Empire State building – I should be able to comment on it and to do so visually. Both paintings and buildings have copyrights on them, but they form part of our shared visual language and culture. We use phrases like 'as tall as the Empire State Building' or 'as enigmatic as the Mona Lisa', and it is ridiculous that as a painter I cannot use similar visual comparisons.

RS *There are two points at issue here: one is the artist's freedom of expression and right to comment on other images – and how this may interfere with someone else's copyright – which you have described. But there is also a question about originality. Are you commenting on the potential – or the lack of potential – to make new imagery in a society already overwhelmed with images?*

GB It's sometimes possible to say things in a new way, and I strive to achieve that sense of originality. I guess I'm saying that ways of expressing an individual view of the world have to reflect the myriad of other opinions that surround us. We cannot construct a rational argument outside what has become an accepted language, and the images that flood the world become the words and phrases that make up our visual language. However, I realize that artists like to push what is understandable and acceptable to its limits.

RS *How much do you want viewers to know about the way you make your work – either the paintings or the sculpture? Do you want there to be a sense of mystery about their creation?*

GB For me, it's not unlike the technology behind film making, for example the technology needed to depict a building blowing up in a movie. Of course, there are tricks going on. You don't have to know specifically how the effects are done, and most people aren't interested in the particulars. The same is true for my paintings. I like special effects but they do not, on their own, make good art. I hope my paintings are not merely about skill or craft; however I have no intention of trying to be a *faux-naïf* painter either. I simply don't align the speed at which a painting is made with its expressiveness, but the equation of the two qualities is an interesting fallacy.

It could be said that with the flatness of my paint, I am denying my physical presence – not only because actual marks cannot be seen, but also because the viewer is not sure how I have made the paintings, or even if they are painted at all. I have had people suggest that they are created digitally, so they are mysterious in this way.

Despite the flatness of my paintings, the brush mark is obviously important to me. Initially I was borrowing marks from other artists, but over time I developed certain ones with a particular curl and twist that are unique to my work. I don't like short, abbreviated brush marks; I find myself making flowing curls all over the paintings to take you visually on a journey over an image. For me this is an interesting way of moving the viewers' eyes around the canvas.

I try to get those same sliding brush marks into the sculpture, even though the process is different physically. The sculpture involves large brushes; I always use one size for the entire sculpture, whereas with the paintings, I use smaller brushes of various types.

RS *You have mentioned historic masters like van Gogh, but in terms of modern art you seem to be very interested in Frank Auerbach. Is he the artist you look to the most?*

GB He was for some time, but I have always taken inspiration from a number of artists. For me, one has never been dominant, but it is true that I have stuck with Auerbach the longest.

RS *How did you first come to be inspired by his work?*

GB It was the fact he painted directly from models. To me, his work epitomizes existentialism through his depiction of the isolated, tortured figure. His brush marks really grab the canvas. They have a sense of rhythm and timing that I find very compelling and I feel sympathetic to.

RS *What makes you return to a source you have used before? With Auerbach, particularly, you have made a group of paintings based on a single painting by him.*

GB With that group of works, I was really, genuinely, taken by Auerbach's painting *Head of J.Y.M.*[1]. At the time, I could not find any other painting that got my imagination going nearly as much. It seemed to work perfectly as a vehicle for my work. Perhaps it was because the image I had of it was so old, discoloured and blurred that it allowed me room to stretch, tilt and alter the composition and colour in seemingly infinite ways.

RS *Have you been in contact with Auerbach about your work?*

GB No, the dialogue is one way.

RS *But he knows about your practice?*

GB Yes. I don't know if he likes it or not – his approval is not my goal. I adore his paintings, their strange sense of colour and their beguiling sense of fluidity, but the reproductions that are my starting point fail to capture the excitement and detail that I get from standing directly in front of an original.

RS *How do you feel about an artist's work after you have appropriated it?*

GB The more I utilize other artists' works, the more their use of line, composition and colour become part of my way of thinking.

RS *Have you ever used one of your own paintings as a source for your work? If not, can you imagine the possibility?*

GB Well, not in painting. That would be too incestuous. I like there to be another person, another artist, another work of art involved. The Limited Edition Print I made for the Serpentine is a version of one of my own works. The colour, cropping and orientation have been heavily altered and the image stretched. I suppose I see it as altering the Rembrandt source I used in *Dark Star* still further – as another stage in the progression. It could go on *ad infinitum* but I don't want to lose Saskia, Rembrandt's wife. To me it is still a portrait of her.

RS *Do you feel as if you're having conversations with the artists who inspire you?*

GB Yes – conversations about their subjects and their colours and the type of line their brush marks create, and how much I love their inventiveness.

RS *Does your fascination with Auerbach and his models demonstrate your interest in portraiture?*

GB I admire his challenging attitude to the idea of the 'formal' portrait. I think there are ways in which my work emulates portraiture, even if only in the shape and proportions of the canvas or the relationship between the figure and the background. Representing a human being is such a competitive, inventive and bizarre form of painting that I feel I can't ignore it. To me you can't call yourself a painter without taking it on board in some way.

I particularly like the vague space that Velázquez often used in his portraits; it's not quite clear whether there is a dark room or a landscape behind his figures. I find these paintings fascinating because he invented unconventional ways of presenting the human form, which is what I am trying to do in turn.

RS *One of the things we have touched on during the development of this exhibition is the idea that there are ghosts in your work – ghosts of other artists' work, and of the reproductions you worked from. Previously you have also mentioned the ghosts of the original sitters in the portraits you have appropriated.*[2] *I like the idea of images lingering and floating through your work.*

GB Within a Fragonard painting, for example, I feel as if the artist was less involved in getting an exact likeness and more intent on making an interesting picture. When I encounter a reproduction of the work, the colours have been altered and the tone of the whole painting has changed. I am very aware that a real person was there to start with, but by the time I have finished transforming and warping the image, that person has disappeared almost completely – only a ghost remains.

This is one of the reasons I like the work of Auerbach so much. The way he represents the human figure is very radical, but for each of his paintings there was a sitter. Some of his work is almost abstract and the person is completely lost in the mass of brush strokes, but you do feel a strong presence, as if there are eyes staring back at you with a real personality. In my work, there may also be staring eyes – the model's eyes, my eyes, or the eyes of a third person. I think the feeling that a real human being was involved at some stage makes the viewer react more sharply to the painting.

RS *Some of your portraits are hard to relate to the conventional definition of the word. Are you consciously trying to expand the possibilities of what a portrait can be?*

GB Even with a very abstract head, I am taking on and exploring the conventions of portraiture. I have gone out of my way to see what is possible, such as making a portrait where the entire head is abstract and upside down. If I see a convention I try and break it.

RS *What conventions are you trying to break in your science-fiction works?*

GB Those paintings refer both to the conventions of science fiction and to the spectacle of large-scale landscape or history paintings such as those by Turner or David. I like the scale and elaborate composition that a painting, as opposed to the small scale of a book illustration, can offer. The absence of gravity in science-fiction imagery challenges traditional representations of the landscape: far distance may be represented at the bottom as well as at the top of an image, whereas in a landscape painting distance is created through the conventional rules of perspective.

RS *Lack of gravity, or weightlessness, seems to be important in your portraits and sculptures as well.*

GB This may be due, in part, to the way I work with the imagery, turning pictures on their side and stretching them out to make it appear as if an aspect is not falling the way it should. For example, I might flip a bowl of flowers on its side, so everything gets turned around and put into a weightless world. I am not happy until I have disoriented viewers by disrupting their perspective and their perceived place in the world.

I am interested in exploring the way gravity can be represented in both two and three dimensions. Originally I presented the sculptures on the gallery floor to look as abject as possible, as if they had materialized from a painting and fallen to the ground. Also, I wanted to avoid the artificial context involved in putting them on a pedestal. To view them, you had to bend or crouch down, lowering yourself to their somewhat debased position. But they were just getting destroyed, so they had to be separated from the public by putting them in vitrines. As a result, I was able to make them more delicate, and at the same time I started to use more complex supporting structures inside them. It is these supports that allow the sculptures to tilt and lean as much as they do.

RS *Do you see your sculptures as a form of painting? They are quite literally full of paint – almost caricatures of brush strokes in three dimensions.*

GB I see the sculptural brush marks as challenging the logic of paint in that they appear to defy gravity by actually staying upright. For me, they exist within a surreal world that is based on getting paint to do something it shouldn't do, and to sit in a three-dimensional world that it shouldn't be in. The vitrine allows the sculpture to exist within its own mummified world.

Like the paintings, the sculptures are always given an imaginary light source. Unlike most sculptures that rely on the light of the room to give them shadow, I paint shadow on the works so they have a light and dark side. Sometimes there will be several different light sources of various colours, for example green light coming from underneath, red coming from one angle and white coming from another. This is partly why the sculptures seem to me to exist within the world of painting; it feels like I'm reaching inside painting to make the sculpture, and because the light source remains on its sculpture, that sculpture never fully leaves the world of the painting.

Frank Auerbach
Head of Michael Podro, 1981
Oil on board; 33 x 28 cm
Private collection

In a similar way, what I battle to do in the paintings is give them sculptural presence, ensure light hits them at a certain angle, and create a sense of volume. I am trying to represent something in two dimensions that looks as if you can put your arms around it, or turn it around in three-dimensional space.

RS *In some of your previous exhibitions, the installation or environment for presenting your work has been very important. For example, you have sometimes painted the walls in very dramatic colours.*

GB Initially I became involved in painting gallery walls because I believed that, as a painter, I had to control factors like that. Just because the walls started off white, there was no reason for them to stay that way. Early on I decided to paint them bold colours like red, green or purple. Later they were a far more subtle light grey. I also wanted to refer to the fact that museums traditionally displayed paintings on coloured walls before the advent of the white cube. I like walking into a space and feeling that the artist knowingly altered it as much at possible to guide my sense of how to look at the work. I think that is why cinemas work so well: in a darkened space, the real world is pushed away, whereas in art galleries you are affected by your awareness of the surrounding space.

Painting the walls vibrant colours, like putting a picture in a gold frame, really heightens the visual experience and focuses attention on the work. The eye doesn't want to sit on a red wall, so it refocuses on the painting, although still allowing an interesting synergy between the two. White walls, in comparison, are very harsh and do not allow your eye to move in the same way.

RS *Why have you stopped using that strategy of altering the wall colours?*

GB To a large extent, I still think paintings look better on coloured walls and I particularly like bright red. However, at a certain point I realized I wanted to be seen as a painter, and I began to feel that installation tricks made it harder for viewers to focus on the paintings. I didn't want them to be distracted by optical and theatrical effects.

RS *Does your wish to help viewers see and interpret your work influence your choice of titles?*

GB The connections between my paintings and their titles are not always obvious but they are never random. Take, for instance, my painting entitled *Joseph Beuys*: it made me think of the artist Joseph Beuys in terms of sentimentality or innocence or a blind sense of optimism. It is as if the child depicted – like Beuys – is a martyr to the world: pock marked, blind and ridiculed. With each combination of title and painting I am saying to the viewer, 'I think there is a very strong connection, albeit an enigmatic one'.

I am trying to puzzle viewers. The work is supposed to stick in their heads and make them ask why. Again, that is the case with good music: something, perhaps a sense of disharmony or misalignment of timing, catches your attention but you often cannot articulate why. I think it is the same with a painting: it has to catch you by being enigmatic and intriguing – whether it is through colour or meaning, beauty or ugliness, a celebration of life or the devastation of death.

This interview took place in London on 16 June 2004.

Notes

1
The group of paintings inspired by *Head of J.Y.M.*, 1973, includes *Atom Age Vampire*, 1991, *Kinder Transport*, *The Real Thing*, *New Dawn Fades*, *The Marquess of Breadalbane*, *Kill the Poor*, and *Little Death*, all 2000. See Alison M Gingeras, p 15

2
See Glenn Brown's interview with Douglas Fogle in *Brilliant! New Art from London* (Minneapolis: Walker Art Center, 1995), p 16

Installation views
Young British Artists V, 1995
Saatchi Collection, London
Photo courtesy of the
Saatchi Gallery, London

Biography

Born Northumberland, England, 1966

B.A. Fine Art, Bath College of Higher Education, Bath, England, 1985–1988

M.A. Fine Art, Goldsmiths College, London, 1990–1992

Lives and works in London

Selected solo exhibitions

1995
Karsten Schubert Gallery, London

1996
Queen's Hall Arts Centre, Hexham, England

1997
Galerie Ghislaine Hussenot, Paris

1998
Patrick Painter Inc, Los Angeles

1999
Jerwood Gallery, London
Patrick Painter Inc, Los Angeles

2000
Galerie Max Hetzler, Berlin
Domaine de Kerguehennec, Centre d'art contemporain, Bignan, France

2001
Patrick Painter Inc, Los Angeles

2002
Galerie Max Hetzler, Berlin

2004
Gagosian Gallery, New York

Selected group exhibitions

1989
Christie's New Contemporaries, Royal College of Art, London
BT New Contemporaries 1989, Institute of Contemporary Arts, London (touring)

1990
BT New Contemporaries 1990, Arnolfini Gallery, Bristol, England (touring)

1991
Group Show, Todd Gallery, London

1992
Surface Values, Kettle's Yard, Cambridge

1992
How Did These Children Come To Be Like That, Goldsmiths Gallery, London
And What Do You Represent?, Anthony Reynolds Gallery, London

1993
Barclays Young Artist Award, Serpentine Gallery, London
Painting Invitational, Barbara Gladstone Gallery, New York
Mandy Loves Declan 100%, Mark Boote Gallery, New York

1994
Every Now and Then, Rear Window at Richard Salmon Ltd, London
Here and Now, Serpentine Gallery, London

1995
From Here, Waddington Galleries and Karsten Schubert, London
Brilliant! New Art from London, Walker Art Center, Minneapolis, Minnesota (travelled to Contemporary Arts Museum, Houston)
Young British Artists V, Saatchi Gallery, London
Obsession, The Tannery, London

1996
Glenn Brown, Peter Doig, Jim Hodges, *Adriana Varejao*, Galerie Ghislaine Hussenot, Paris
21 Days of Darkness, Transmission Gallery, Glasgow
Strange Days, The Agency, London
The Jerwood Painting Prize, Lethaby Galleries, Central Saint Martin's College, London
Fernbedienung – Does Television Inform The Way Art Is Made?, Kunstverein Graz, Austria
About Vision, New British Painting in the 1990s, Museum of Modern Art, Oxford (touring)

1997
Belladonna, Institute of Contemporary Arts, London
Treasure Island, Fundacao Calouste Gulbenkian, Centro de Arte Moderna Jose de Azeredo Perdigao, Lisbon
Sensation, Royal Academy of Art, London (travelled to Hamburger Bahnhof, Berlin, and Brooklyn Museum, New York)

1998
New Work, Patrick Painter Inc, Los Angeles
Abstract Painting, Once Removed, Contemporary Arts Museum, Houston (travelled to Kemper Museum of Contemporary Art, Kansas City, Kansas)

1999
Holding Court, Entwistle, London
Examining Pictures: Exhibiting Paintings, Whitechapel Art Gallery, London (travelled to The Museum of Contemporary Art, Chicago and UCLA Hammer Museum, Los Angeles)
John Moores 21, Walker Art Gallery, Liverpool
Day of The Donkey Day, Transmission, Glasgow
Disaster, Harris Museum and Art Gallery, Preston, England

2000
The Wreck of Hope, The Nunnery Gallery, Bow, London
British Art Show 5, Scottish Gallery of Modern Art, Edinburgh (touring)
Glenn Brown, Julie Mehretu, Peter Rostovsky, The Project, New York
Futuro – Decadent Art and Architecture, Centre for Visual Arts, Cardiff
Turner Prize 2000, Tate Britain, London
Hypermental, Rampant Reality 1950–2000, from Salvador Dali to Jeff Koons, Kunsthaus Zurich; Hamburger Kunsthalle (travelled to Rudolfinum, Prague)
Salon, Delfina Project Space, London

2001
Azerty, Centre Georges Pompidou, Paris
Passion, Galerie Ascan Crone, Hamburg and Berlin

2002
25th São Paulo Biennale, Iconografias Metropolitanas, São Paulo, Brazil
Landscape, Saatchi Gallery, London
(The World May Be) Fantastic, 2002 Biennale of Sydney, Australia
'Dear Painter, paint me…': Painting the Figure since late Picabia, Centre Pompidou, Paris; Kunsthalle Wien; Kunsthalle Frankfurt

2003
Dreams and Conflicts: The Viewer's Dictatorship – Delays and Revolutions, Padiglione Italia, 50th Biennale di Venezia, Venice
Pittura/Paintings – from Rauschenberg to Murakami 1964–2003, Museo Correr, Venice

2004
Ice Hot: Recent Paintings from the Scharpff Collection, Hamburger Kunsthalle, Staatsgalerie, Stuttgart

Bibliography

Selected books and catalogues

1989
BT New Contemporaries. Essay by Sacha Craddock. Halifax, England: New Contemporaries

1991
BT New Contemporaries. Essays by Marianne Brouwer, Franz Kaiser, Alistair McLennan. Halifax, England: New Contemporaries

1993
Barclays Young Artist Award. Essay by Sarah Kent. London: Serpentine Gallery
Mandy Loves Declan 100%. Essay by Stuart Morgan. New York: Mark Boote Gallery

1995
Shark Infested Waters: The Saatchi Collection of British Art in the 90s. Essay by Sarah Kent. London: Zwemmer
From Here. Essay by Andrew Wilson. London: Waddington Galleries and Karsten Schubert
Brilliant! New Art from London. Essays by Stuart Morgan, Neville Wakefield, Richard Flood, Douglas Fogle. Interviews by Douglas Fogle, Marcelo Spinelli. Minneapolis: Walker Art Center
Young British Artists V. Essay by Sarah Kent. London: Saatchi Collection

1996
Fernbedienung, Does Television Inform the Way Art is Made? Essays by Eva Maria Stadler, Thomas Trummer, Klemens Gruber, Jeff Rian, Lynne Joyrich, Johann Skocek, Theo Ligthart Graz, Austria: Grazer Kunstverien
About Vision: New British Painting in the 1990s. Essay by David Elliott. Oxford: Museum of Modern Art
Glenn Brown. Essay by Phil King. Interview with Marcelo Spinelli. Hexham: Queen's Hall Arts Centre, London: Karsten Schubert

1997
Treasure Island, A Ilha do Tesouro. Essays by Jorge Molder/Rui Sanches Lisbon: Fundacao Calouste Gulbenkian, Centro de Arte Moderna Jose de Azeredo Perdigao
Blimey! Matthew Collings, ed. Cambridge: 21 Publishing
Sensation. Essays by Norman Rosenthal, Richard Shone, Martin Maloney, Brooks Adams, Lisa Jardine, David Barrett. London: Thames & Hudson and Royal Academy of Art

1998
Abstract Painting, Once Removed. Essays by Dana Friis-Hansen, David Pagel, Raphael Rubinstein, Peter Schjeldahl. Houston: Contemporary Arts Museum

1999
Glenn Brown. Essay by Ian Hunt. London: Jerwood Gallery
Examining Pictures. London: Whitechapel Art Gallery and Chicago: Museum of Contemporary Art
This is Modern Art. Matthew Collings, ed. London: Weidenfeld & Nicolson
Glenn Brown. Text by Ian Hunt. London: Jerwood Gallery

2000
Glenn Brown. Essays by Terry R. Myers, Frederic Paul. Interview with Stephen Hepworth, Bignan: Domaine de Kerguehennec
John Moores 21. Essay by Richard Cork. Liverpool: National Museums and Galleries on Merseyside
High Art Lite. Julian Stallabrass, ed. London: Verso
British Art Show 5. Essays by Matthew Higgs, Tony Godfrey, Marcelo Spinelli, Helen Luckett, London: South Bank Centre, National Touring Exhibitions
Hypermental. Zurich: Kunsthaus Zurich and Hamburg: Hamburger Kunsthalle

2001
Azerty. Paris: Musée national d'arte moderne, Centre Pompidou

2002
(The World May Be) Fantastic: 2002 Biennale of Sydney. Sydney, Australia: Biennale of Sydney Ltd
'Dear Painter, paint me...': Painting the Figure since late Picabia. Paris: Musée national d'arte moderne, Centre Pompidou; Vienna: Kunsthalle Wien and Frankfurt: Schirn Kunsthalle
Art Now: 137 Artists at the Rise of the New Millennium. Cologne: Taschen
Vitamin P: New Perspectives in Painting. Texts by Tomas Bayrle, et al. Intro by Barry Schwabsky. New York and London: Phaidon

2004
Glenn Brown. Essay by David Freedberg. New York: Gagosian Gallery

Selected articles and reviews

1992
Claude Lorent. 'Quand l'attitude deviant art'. *Art et Culture*, vol 7, no 3, November, pp 7–11

1993
'Dali Dabbler'. *The Times*, Feb 28
'Glenn Brown v The Dali Estate'. *Untitled*, Spring
Francesco Bonami. 'Vitamin P: The Sound of Painting'. *Flash Art*, no 173, November/December, p 37–41
Stuart Morgan. 'Confessions of a Body Snatcher'. *Frieze*, no 12, September/October, pp 52–55
Terry R Myers. 'Painting Invitational'. *Flash Art*, no 172, October, p 120
Alex Pitt. 'Copyright issues: Noddy's Mid-life Crisis'. *Art Monthly*, no 166, May, p 17

1995
'Glenn Brown on Willem de Kooning: Paintings, Tate Gallery'. *Frieze*, no 22, May, pp 54-55
'A brush with genius: 20. Glenn Brown on George Condo's Clownmaker'. *The Guardian*, Nov 14, p 9
Catherine Cafopoulos. 'Glenn Brown at Karsten Schubert'. *Arti* (Athens), vol 27, November/December, pp 208–211
Matthew Collings. 'Welcome to our repartee'. *Modern Painters*, vol 8, no 4, Winter, pp 24–28
Mark Hooper. 'Space 1995'. *The Face*, no 86, November, pp 84–85
James Hyman. 'Presences and Spectral Traces'. *Galleries Magazine*, July, p 12
Sarah Kent. 'Glenn Brown, Karsten Schubert'. *Time Out*, July 26, p 52
John McEwen. Young British Artists V. The Sunday Telegraph, Oct 1
Andrew Wilson. 'Breaking Content from Form'. British Art Defining the 90s. *Art & Design*, no 41, vol 10, March/April, pp 6–19

1996
Brooks Adams. 'Hodgkin's subtexts'. *Art in America*, vol 84, no 5, May, pp 39–40
Adrian Dannatt. 'Brilliant'. Flash Art, no 186, January–February, pp 96–97
Melissa Feldman. '21 Days of Darkness'. *Art Monthly*, no 88, April, pp 39–40
Judith Findlay. '21 Days of Darkness'. *Flash Art*, no 189, June–July, pp 30, 99
Andrew Wilson. 'The Vision Thing'. *Art Monthly*, no 202, December, pp 7–9

1997
Rose Jennings, Libby Anson. 'Berlin; Venice'. *Untitled*, no 14, Winter, pp 16–17
Sarah Kent. 'Sensation'. *Time Out*, Sept 10–17
Londoner's Diary, 'Academy Show in Copycat Spat'. *Evening Standard*, Sept 16
Matthew Kyte, Darren Lees. 'Glenn Brown in conversation at his studio'. *The Slade Journal* (London), vol 1, Summer, pp 27–34
Richard Shone. 'Lisbon: British Art 1960–Present'. *Burlington Magazine*, vol 139, no 1129, April, pp 283–285

1999
Marina Benjamin. *Evening Standard*, May 6, Arts, pp 34–35
Glenn Brown. 'Gerhard Richter, Anthony d'Offay Gallery'. *Frieze*, no 44, January–February, p 74
Matthew Collings. 'Higher Beings Command'. *Modern Painters*, vol 12, no 2, Summer, pp 58–64
Andrew Gellatly. 'It's a Curse, It's a Burden'. *Frieze*, no 45, March–April, pp 85–86
Jennifer Higgie. 'Glenn Brown, Jerwood Gallery'. *Frieze*, no 47, June–August, pp 98–99
Jonathan Jones. 'I Thought I Was in Ulm'. *Untitled*, no 19, Summer, p 6
Jonathan Jones. 'John Moores 21 exhibition review'. *The Guardian*, Sept 28, p 13
David Musgrave. 'It's a Curse, It's a Burden'. *Art Monthly*, February, no 223, p 3–38
David Musgrave. 'We'll Drink Through It All, This The Modern Age', interview with Glenn Brown. *Untitled*, no 19, Summer, pp 4–6
David Pagel, 'Patrick Painter Inc exhibition review', *Los Angeles Times*, July 2
Keith Patrick. 'Formal Dress, Alienation and Resignation at the Millennium Ball'. *Contemporary Visual Arts*, issue 26, Winter, pp 46–51
Mark Sladen. 'Glenn Brown 'The Day the World Turned Auerbach'. *Art/Text*, no 64, February–April, pp 42–45

2000
Richard Cork. 'Farewell Then, Britart'. *The Times Arts* (London), Oct 25, pp 20–21
Richard Dorment. 'Turner Prize'. *The Daily Telegraph*, Oct 25, p 23
Simon Grant. 'Turner Prize'. *Tate Magazine*, issue 23, Winter, p 90
Peter Herbstreuth. 'Glenn Brown: Max Hetzler'. *Flash Art*, vol 33, no 215, p 110
Sarah Kent. 'Artificial Intelligence'. *Time Out*, Oct 25–Nov 1, pp 20–21
Joanna Pitman. 'Shock of the Old'. *The Times Magazine*, Oct 22, pp 41–43
Joelle Rondi. 'Bignan, Domaine de Kerguehennec' *Art Press*, 261, October, pp 77–78
Adrian Searle. 'Turner Prize' *The Guardian*, G2, Oct 24, pp 12–13
Rachel Withers. 'Intelligence: New British Art 2000/The British Art Show 5'. *Artforum*, vol 39, no 2, October, p 143

2001
William Feaver. 'Turner Prize 2000'. *Artnews*, vol 100, no 2, February, p 65
Henry Lydiate. 'Copyright: originality'. *Art Monthly*, no 243, February, p 52–53

2002
Michael Bracewell. 'History is for pissing on'. *Tate: The Art Magazine*, no 29, Summer, pp 34–39
Kate Bush. 'Dear Painter'. *Artforum*, October, p 149
Natasha Edwards. 'Cher Peintre peins-moi'. *Modern Painters*, vol 15, no 3, Autumn, p 145
Peter Herbstreuth. 'Focus Painting Part 1'. *Flash Art*, no 226, October, pp 78–85
Suzanne Muchnic. 'Glenn Brown: Patrick Painter'. *Art News*, vol 101, no 1, January, p 125
Ben Tufnell. 'Dear Painter, Paint Me'. Contemporary, September 2002, pp 90–91

2003
Brooks Adams. 'Picabia, The New Paradigm'. *Art in America*, issue 91, March, pp 84–91

2004
M Wilson. 'Glenn Brown: Gagosian Gallery'. *Artforum*, vol 42, no 10, Summer, p 248
Pablo Lafuente. 'Glenn Brown: Classic Contemporary'. *Flash Art*, vol 37, May/June, pp 101–102
Pablo Lafuente. 'Modern Classic'. *Art Review*, no 64, March, p 22

Works in the Exhibition

Atom Age Vampire 1991
Oil on canvas
82 x 71 cm
Private collection of Jeremy Lascelles
Page 2

Saturday Night Fever 1992
Oil on canvas
79 x 97 cm
Collection of Conrad and Susan DeJong
Page 24

Head 1993
Oil on canvas
51 x 76.5 cm
Private collection
Page 30

Love Never Dies 1993
Oil on canvas
70 x 49 cm
Collection of Steven and Carol Bloch, Omaha, Nebraska

This image is a citation of the painting by Karel Appel, titled 'People, Birds and Sun', 1954, coll. Tate Gallery, London
Page 27

This is the last song I will ever sing. No, I've changed my mind again. Goodnight and thank you. 1993
Oil on canvas
53 x 47 cm
Collection of Sandra and Giancarlo Bonollo
Page 29

We'll Drink Through It All, This The Modern Age. 1993
Oil on canvas
48 x 69 cm
Collection of Ian Macmillan and Andy Hitchman
Page 25

Telstar 1995
Oil on canvas mounted on board
71.8 x 58.2 cm
Private collection
Page 33

Decline and Fall 1995
Oil on canvas mounted on board
58.4 x 54.6 cm
Arts Council Collection, Hayward Gallery, South Bank Centre, London
Page 31

Exercise One (for Ian Curtis) after Chris Foss 1995
Oil on canvas mounted on board
50 x 70 cm
Private collection. Courtesy of Sprüth Magers Lee

After an original work in *Diary of a Spaceperson* by Chris Foss, Dragon's World Ltd, 1990, ISBNs 1 85028 048 7 and 1 85028 049 5
Page 35

The End of the 20th Century 1996
Oil on canvas mounted on board
75 x 57.5 cm
Collection of Byron R. Meyer, San Francisco
Page 37

I Lost My Heart to a Starship Trooper 1996
Oil on canvas mounted on board
64.8 x 53.5 cm
Collection of FRAC Limousin, Limoges, France
Page 39

Discotheque 1997
Oil on canvas mounted on board
61 x 75 cm
Private collection
Page 38

Böcklin's Tomb (after 'Floating Cities', 1981, by Chris Foss) 1998
Oil on canvas
221 x 330 cm
Sammlung Sander/The Sander Collection
Page 40

The Tragic Conversion of Salvador Dalí (after John Martin) 1998
Oil on canvas
222 x 323 cm
Private collection
Page 44

Oscillate Wildly 1999
Oil on linen
175.5 x 391.5 cm
Courtesy of Thomas Dane, London

After *Autumn Cannibalism*, 1936, by Salvador Dalí. By kind permission of the Gala-Salvador Dalí Foundation, Spain. All rights reserved DACS 2004.
Page 50

We No Longer Wish to Cling to the Life of the Body 1999
Oil paint on acrylic and plaster, vitrine
195 x 68.5 x 102.5 cm (sculpture)
Weaver Collection, Michigan
Page 48

Breaking God's Heart 1999
Oil on panel
75.4 x 65 cm
Collection of Stanley and Gail Hollander, Los Angeles
Courtesy of Stuart Shave/Modern Art, London
Page 54

The Real Thing 2000
Oil on panel
81.3 x 66 cm
The Rachofsky Collection
Page 55

The Loves of Shepherds (after 'Doublestar' by Tony Roberts) 2000
Oil on canvas
219.5 x 336 cm
Collection of Nouvion-Rey
Page 64

Little Death 2000
Oil on panel
68 x 54 cm
Courtesy of Thomas Dane, London
Page 59

The Shepherdess 2000
Oil paint on acrylic and plaster, vitrine
136 x 125 x 125 cm (sculpture)
Private collection
Page 56

The Andromeda Strain 2000
Oil paint on acrylic and plaster, vitrine
35 x 32 x 30 cm (sculpture)
Collection of Rudolf and Ute Scharpff
Page 60

Seligsprechung 2000
Oil on panel
85 x 67.5 cm (oval)
Rennie Management Corp, Bob Rennie
Page 68

Petrushka 2000–02
Oil paint on acrylic and plaster, vitrine
125 x 64 x 64 cm (sculpture)
Collection of David Teiger
Page 62

The Rebel 2001
Oil on panel
84.5 x 70 cm
Collection of Sr Leopoldo Villareal
Page 69

Anaesthesia 2001
Oil on panel
105.5 x 83 cm
Rennie Management Corp, Bob Rennie
Page 71

Joseph Beuys 2001
Oil on panel
96 x 79.5 cm
Collection of Bobbi and Walter Zifkin
Page 70

On Hearing of the Death of My Mother 2002
Oil on panel
119 x 88 cm
Private collection
Page 76

Dark Angel (for Ian Curtis) after Chris Foss 2002
Oil on canvas
225 x 341 cm
Collection of Rudolf and Ute Scharpff

Inspired by the works of Chris Foss
Page 72

They Threw Us All in a Pit and Built a Monument on Top (parts 1 and 2) 2003
Oil on panel
Left panel 131 x 88 cm (oval)
Right panel 153.5 x 103.5 cm (oval)
Rennie Management Corp, Bob Rennie
Page 82

The Angel of Mons 2003
Oil on panel
112 x 83 cm
Collection of Patrick Painter
Page 81

Dark Star 2003
Oil on panel
100 x 75 cm
The Art Institute of Chicago, through prior gift of Emily Crane Chadbourne
Page 79

The Riches of the Poor 2003
Oil on panel
134 x 82 cm
Courtesy of Thomas Dane, London
Page 77

The Osmond Family 2004
Oil on panel
142.5 x 100.5 cm
Courtesy of Gagosian Gallery
Page 89

Sex 2004
Oil on panel
126 x 85 cm
Collection of David Teiger
Page 85

Death Disco 2004
Oil on panel
134 x 89 cm
Courtesy of Gagosian Gallery
Page 87

Three Wise Virgins 2004
Oil paint on acrylic over plaster and metal armature, vitrine
85 x 55 x 55 cm (sculpture)
Courtesy of Gagosian Gallery
Page 90

International Velvet 2004
Oil on panel
157 x 122 cm
Private collection
Page 92

Trustees of the Serpentine Gallery
Lord Palumbo *Chairman*
Felicity Waley-Cohen and
Barry Townsley *Co-Vice Chairmen*
Marcus Boyle *Treasurer*
Patricia Bickers
Mark Booth
Roger Bramble
Marco Compagnoni
David Fletcher
Zaha Hadid
Rob Hersov
Isaac Julien
Joan Smith
Colin Tweedy

Council of the Serpentine Gallery
Rob Hersov *Chairman*
Mr and Mrs Harry Blain
Ivor Braka
Charles Dunstone
Amanda and Johan Eliasch
Lorenzo Grabau
Mala and Oliver Haarmann
Kim Hersov
Michael and Ali Hue-Williams
Diana and Roger Jenkins
Alexander and Ella Krasner
Jolana Leinson and Petri Vainio
Peter and Elena Marano
Matthew Mellon
Tamara Mellon
Stephen and Yana Peel
Eva Rausing
Robin Saunders and Matthew Roeser
James and Chantal Sheridan
Anders and Yukiko Schroeder
Phoebe and Bobby Tudor
Robert and Felicity Waley-Cohen
Hugh and Beatrice Warrender
Michael Watt

And members of the Council who wish to remain anonymous

Corporate Partners

Founding Corporate Benefactor
Bloomberg

Platinum Corporate Benefactors
Bovis Lend Lease Limited
Eurex
French Connection
Hugo Boss
Omni Colour Presentations
Saint-Gobain Glass
William Hare Ltd

Gold Corporate Benefactors
Bees Marquees
The BDL Group plc
Corus Construction and Industrial
Davis Langdon LLP
Derwent Valley
DP9
Fiji Water
Firmdale Hotels
Hiscox plc
John Doyle Group
Keltbray
Knight Frank
Laing O'Rourke
Lovells
Schmidlin UK Ltd
TD Securities

Trusts & Foundations
La Colección Jumex
The Henry Moore Foundation
Stanley Thomas Johnson Foundation

Special Education Projects in 2004 – 2005 supported by
Bloomberg

Education Programme supported by
Bridge House Trust
The Diana, Princess of Wales Memorial Fund
The Dr Mortimer and Theresa Sackler Foundation
The Netherlands Architecture Fund
Fondation de France
The Woo Charitable Foundation

With additional generous support from
ISC Computers plc

And kind assistance from
City of Westminster Arts Council
The Lone Pine Foundation
The Nyda and Oliver Prenn Foundation
The Worshipful Company of Grocers

Patrons and Benefactors

Emeritus Benefactor
Edwin C Cohen and
The Blessing Way Foundation

Honorary Patron
Anthony Podesta,
Podesta/Mattoon.com, Washington DC

Honorary Benefactors
Gavin Aldred
Mark and Lauren Booth
Ralph I Goldenberg
Noam and Geraldine Gottesman
Catherine and Pierre Lagrange
Stig Larsen
George and Angie Loudon
Lord Rothschild
Peter Simon
Debby and Peter Weinberg

Patrons
Thomas Ammann Fine Art Zurich
Charles Asprey Esq
Tiqui Atencio and Ago Demirdjian
Simon Bakewell and Cheri Phillips
Dr Bettina Bahlsen
Marianne Boesky
Charles and Léonie Booth-Clibborn
Frances and John Bowes
Sir Ronald and Lady Cohen
Thomas Dane Ltd
Frank and Lorna Dunphy
Gagosian Gallery
Marian Goodman Gallery
Richard and Judith Greer
Mr and Mrs Karsten Greve
Sir Ronald Grierson
Richard and Odile Grogan
Jennifer and Matthew Harris
Galerie Max Hetzler, Berlin
Dorian Jabri
Tim Jefferies
Gallery Koyanagi
Anthony and Elaine Lassman
Vincent and Elizabeth Meyer
Paul and Alison Myners
Ophiucus SA
Catherine Orentreich
Patrick Painter Gallery
Katherine Priestley and David Pitblado
Bob Rennie and Carey Fouks
Kadee Robbins
Ruth and Richard Rogers
Andrea Rosen
Alan and Joan Smith
John A Smith and Vicky Hughes
Sonnabend Gallery
Lord Edward Spencer-Churchill
Stan Stalnaker

Howard and Donna Stone
Ian and Mercedes Stoutzker
David Teiger
Laura and Barry Townsley
John and Anabeth Weil
Rosina Lee Yue and Bert A Lies, Jr
Poju and Anita Zabludowicz

Benefactors
Heinz and Simone Ackermans
Shane Akeroyd
Max Alexander and Anna Bateson
Alan and Charlotte Artus
James M Bartos
Anne Best
Roger and Beverley Bevan
Lavinia Calza Beveridge
David and Janice Blackburn
Anthony and Gisela Bloom
John and Jean Botts
Marcus Boyle
Vanessa Branson
Mrs Conchita Broomfield
Benjamin Brown
Mr and Mrs Charles Brown
Ossi and Paul Burger
John and Susan Burns
Marlene Burston
Mr and Mrs Philip Byrne
Jonathon P Carroll
Andrew Cecil
Monkey Chambers
Mr and Mrs Giuseppe Ciardi
Michèle Claudel-Maier
Dr and Mrs David Cohen
Sadie Coles
Louise-Anne Comeau
Carole and Neville Conrad
Sulina and Matthew Conrad
Simon Copsey
Alexander and Xenia Corcoran
Gul Coskun
Loraine da Costa
Thomas Croft
Mr and Mrs Cuniberti
Joan Curci
Linda and Ronald F Daitz
Helen and Colin David
Ellynne Dec and Andrea Prat
Neil Duckworth
Denise Dumas
Adrienne Dumas
Lance Entwistle
Mike Fairbrass
Mr and Mrs Mark Fenwick
Harry and Ruth Fitzgibbons
Ruth Finch
David and Jane Fletcher
Bruce and Janet Flohr
Joscelyn and Edwin Fox
Eric and Louise Franck
Honor Fraser
James Freedman and Anna Kissin
Albert and Lyn Fuss
David Gill
Barbara Gladstone
Glovers Solicitors
Dimitri J Goulandris
Francesco Grana and Simona Fantinelli
Mrs Marcia Green
Richard and Linda Grosse
The Bryan Guinness Charitable Trust
Philip Gumuchdjian
Sascha Hackel and Marcus Bury
Abel G Halpern and Helen Chung-Halpern
Louise Hallett
Mr and Mrs Rupert Hambro
Mr and Mrs Antony Harbour
Susan Harris
Michael and Danah Hatt
Mr and Mrs Rick Hayward
Thomas Healy and Fred Hochberg
Jennifer Hirschl
Florian von Holstein
Marianne Holtermann
Mrs Martha Hummer-Bradley
Montague Hurst Charitable Trust
Mr Michael and Lady Miranda Hutchinson
Iraj and Eva Ispahani
Nicola Jacobs and Tony Schlesinger
Susie Jubb
John Kaldor and Naomi Milgrom
Howard and Linda Karshan
James and Clare Kirkman
Tim and Dominique Kirkman
Mr and Mrs Charles Kirwan-Taylor
Mickey and Jeanne Klein
The Landau Foundation
Mr and Mrs Simon Lee
Barbara Lloyd and Judy Collins
Peder Lund
Steve and Fran Magee
Claude Mandel and Maggie Mechlinski
Karim Manji
The Lord and Lady Marks
Mr and Mrs Stephen Mather
James and Viviane Mayor
Warren and Victoria Miro
Susan and Claus Moehlmann
Jen Moores
Crissij van den Munckhof
Richard Nagy and Caroline Schmidt
Andrei Navrozov
Marian and Hugh Nineham
Georgia Oetker
Tamiko Onozawa
Mr and Mrs Nicholas Oppenheim
Linda Pace
Desmond Page and Asun Gelardin
Maureen Paley
Dominic Palfreyman
Midge and Simon Palley
Kathrine Palmer
William Palmer
Andrew and Jane Partridge
Julia Peyton-Jones
Trevor Pickett
George and Carolyn Pincus
Ben and Georgie Pincus
Nyda and Oliver Prenn
Sophie Price
Mathew and Angela Prichard
Adam and Pilar Prideaux
Michael Rich
John and Jill Ritblat
Jacqueline and Nicholas Roe
Victoria, Lady de Rotnschild
James Roundell and Bona Montagu
Rolf and Maryam Sachs
Nigel and Annette Sacks
Michael and Julia Samuel
Isabelle Schiavi
Joana and Henrik Schliemann
Glenn Scott Wright
The Lily and Marcus Sieff Charitable Trust
Martin and Elise Smith
Sotheby's
Bina and Philippe von Stauffenberg
Robert Suss
The Thames Wharf Charity
Christian and Sarah von Thun-Hohenstein
Britt Tidelius
Suzanne Togna
Melissa Ulfane
Constanze von Unruh
Ashley and Lisa Unwin
David and Emma Verey
Mr and Mrs Ludovic de Walden
Audrey Wallrock
Pierre and Ziba de Weck
Anthony Weldon
Lord and Lady John Wellesley
Katherine Wenning and Michael Dennis
Alannah Weston
Helen Ytuarte White
Charles and Kathryn Wickham
Robin Wight and Anastasia Alexander
Martha and David Winfield
Richard and Astrid Wolman
Chad Wollen and Sian Davies
Nabil N Zaouk
Andrzej and Jill Zarzycki

And Patrons and Benefactors who wish to remain anonymous

This catalogue is published to accompany the Serpentine Gallery exhibition
Glenn Brown
14 September – 7 November 2004

Exhibition curated by Rochelle Steiner, Chief Curator
Organized by Vicki Lewis, Exhibition Organizer
Julia Peyton-Jones, Director

Catalogue designed by Herman Lelie
Typeset by Stefania Bonelli
Colour origination by Icon Reproductions
Printed by Dexter Graphics, Dartford

Prepared and published by the Serpentine Gallery, London

Serpentine Gallery
Kensington Gardens
London W2 3XA
T +44 (0)20 7402 6075
F +44 (0)20 7402 4103
www.serpentinegallery.org

© 2004 Serpentine Gallery, London and the authors
All works by Glenn Brown © 2004 the artist

Cover: *Dark Star* (detail), 2003
Photo credits: Joshua White, pages 69, 70, 71, 81;
Rob McKeever, pages 85, 87, 89, 90; Marcus Leith, page 92
© 2004 John Currin, © Photo CNAC/MNAM Dist. RMN/Georges Meguerditchian, page 12;
© 2004 Tate, London, page 13 (top); © 2004 Luc Tuymans, page 13 (bottom);
© 2004 Frank Auerbach, page 15; © 2004 Richard Prince, page 96 (top)
© 2004 Pierre Huygue, page 97 (bottom); © 2004 Frank Auerbach, page 100

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publisher.

ISBN 1-870814-15-0

Sponsored by

HISCOX

With additional generous support from

David Teiger

And kind assistance from

Bob Rennie and Carey Fouks

The Serpentine Gallery is funded by

ARTS COUNCIL ENGLAND
SUPPORTED BY CITY OF WESTMINSTER