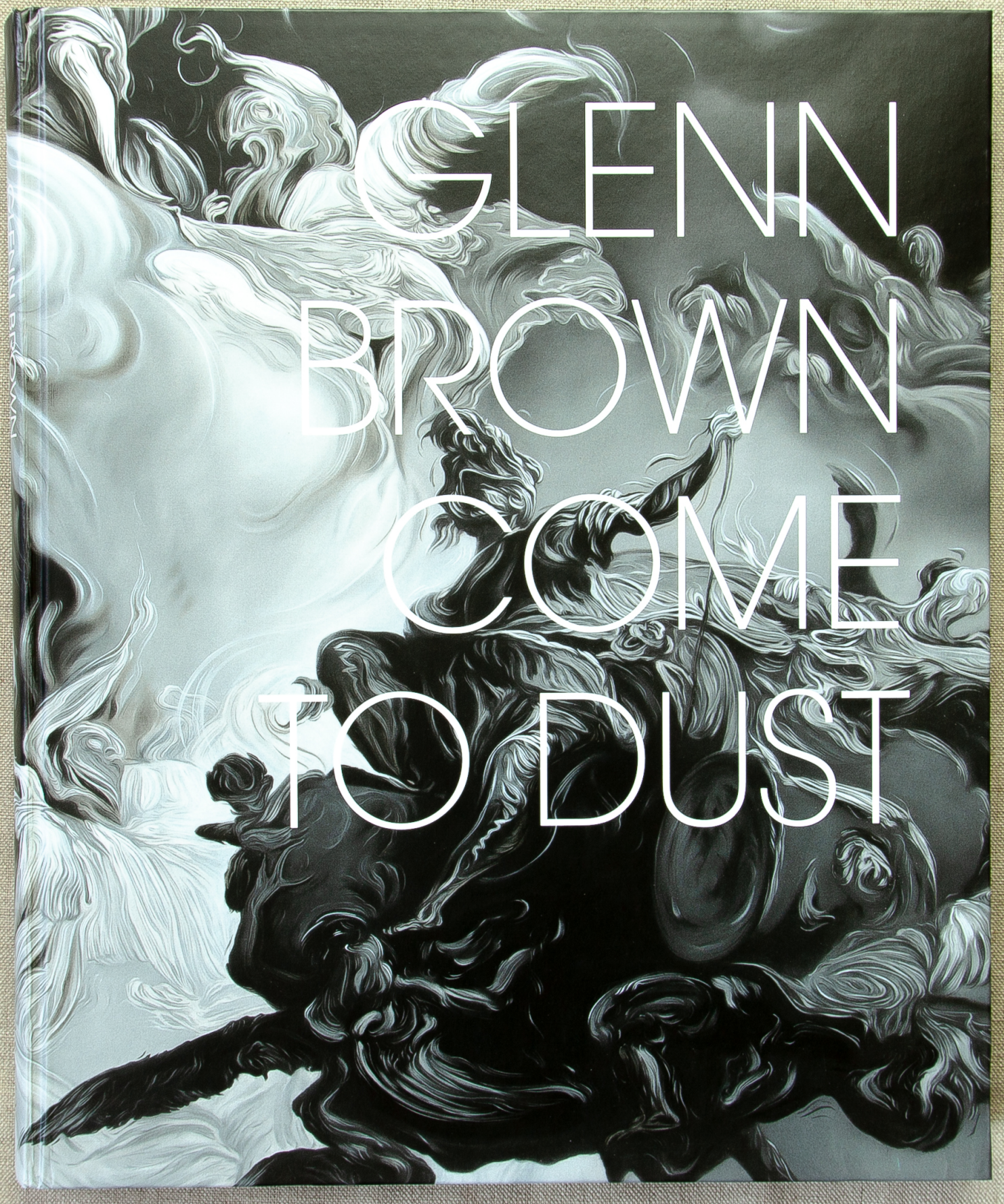
GLENN
BROWN
COME
TO DUST


GLENN
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TO DUST
GAGOSIAN LONDON

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Fear no more the heat o'th'sun,
Nor the furious winter's rages.
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages.
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o'th'great,
Thou art past the tyrant's stroke.
Care no more to clothe and eat,
To thee the reed is as the oak.
The sceptre, learning, physic, must
All follow thee and come to dust.

Fear no more the lightning flash,
Nor th'all-dreaded thunder-stone.
Fear not slander, censure rash,
Thou hast finished joy and moan.
All lovers young, all lovers must
Consign to this and come to dust.

No exorciser harm thee,
Nor no witchcraft charm thee.
Ghost unlaid forbear thee,
Nothing ill come near thee.
Quiet consummation have,
And renownèd be thy grave.

(*from* Cymbeline)
WILLIAM SHAKESPEARE



– 1 –

Dungeness B, 2016
India ink and acrylic on panel
52 × 37⅜ × 1⅛ inches (132 × 95 × 2.8 cm)



– 2 –

Hubcap Diamond Star Halo, 2017
Acrylic on panel
53⅛ × 37⅜ × ⅞ inches (135 × 95 × 2.2 cm)





– 3 –

The Music of the Mountains, 2016
India ink and acrylic on panel
53 1/8 × 37 3/8 × 1 1/8 inches (135 × 95 × 3 cm)

– 4 –

Ain't No Flies on the Lamb of God, 2017
Oil on acrylic, fiberglass, and stainless steel, on bronze bases, in 3 parts
Left: 86⅛ × 19⅝ × 15¾ inches (219 × 50 × 40 cm)
Center: 92½ × 24⅛ × 23⅝ inches (235 × 62 × 60 cm)
Right: 81⅛ × 23⅝ × 16½ inches (206 × 60 × 42 cm)







– 5 –

Fat Boy (1945), 2018
India ink and acrylic on film over panel, in frame
Framed: 51⅛ × 40½ × 2⅜ inches (130 × 103 × 6 cm)





– 6 –

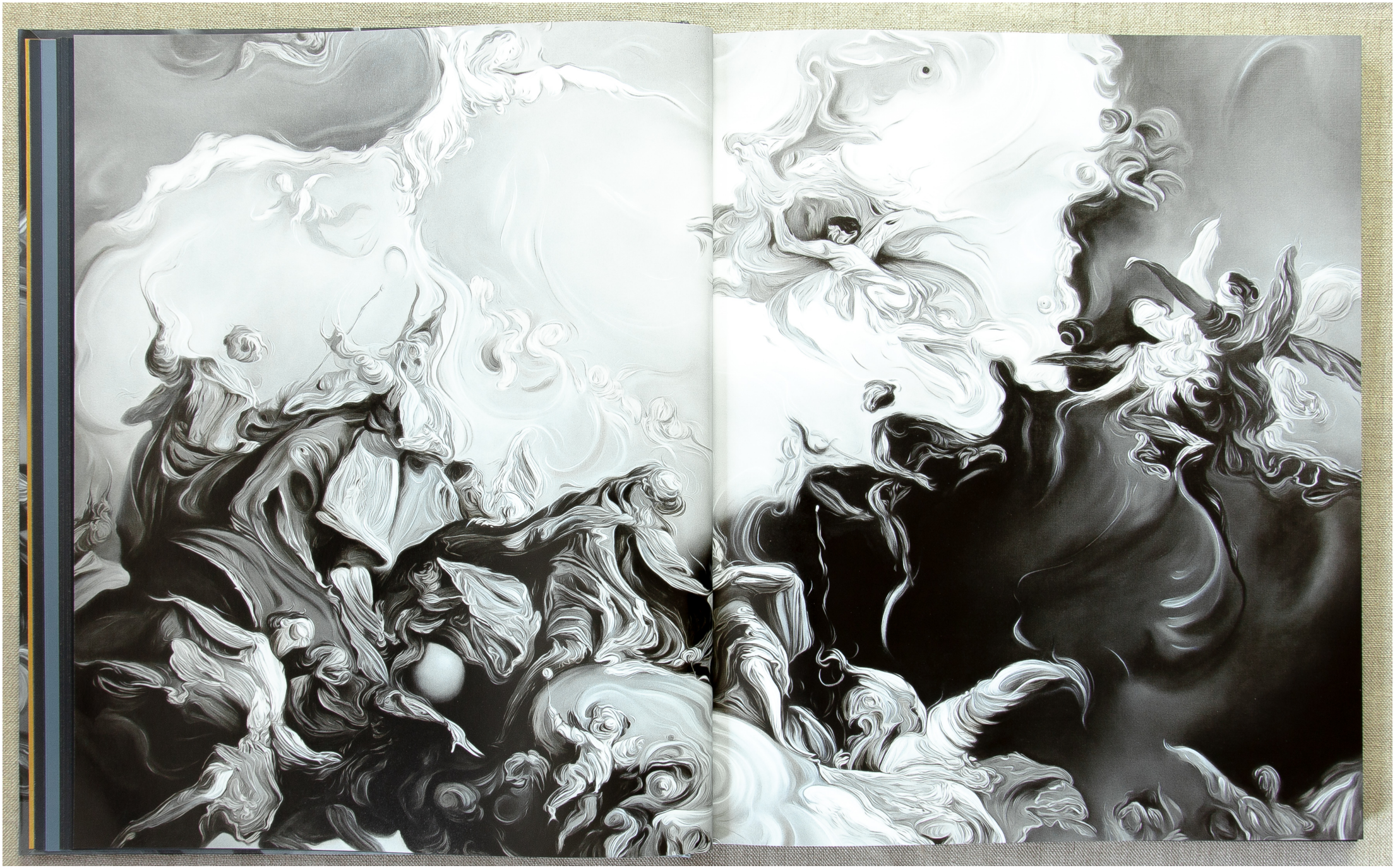
This Island Earth, 2017
Oil on panel
107⅞ × 72⅛ × ⅞ inches (274 × 183 × 2.2 cm)



– 7 –

Mother's Tongue, 2017
Acrylic on panel, in frame
Framed: 37 × 32¼ × 5½ inches (94 × 82 × 14 cm)





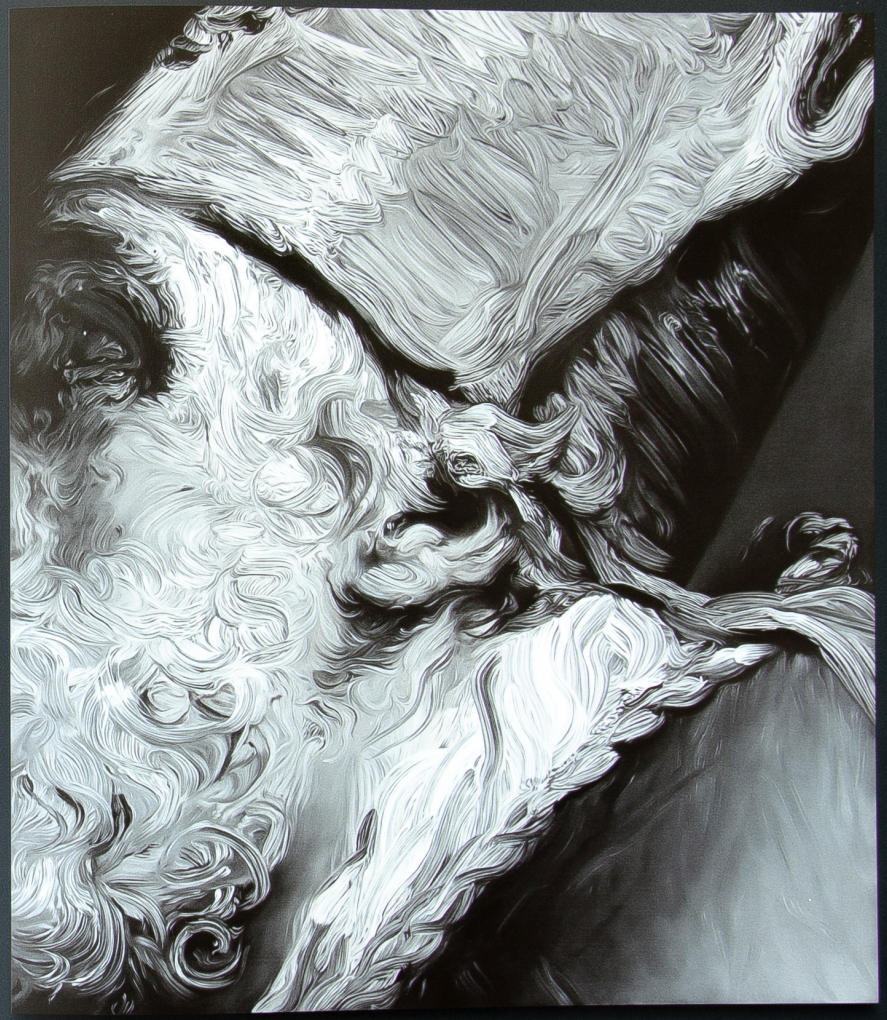


– 8 –

Let's Make Love and Listen to Death from Above, 2017
Oil on panel
91 × 75⅝ × 1⅛ inches (231 × 192 × 2.8 cm)

– 9 –

Hot Love, 2017
Oil on panel
49¼ × 43¼ × ⅞ inches (125 × 110 × 2.2 cm)





– 10 –

Life on the Moon, 2016
Oil on panel
39⅜ × 30⅞ inches (100 × 78.5 cm)





FRÀ PANDOLF'S HAND

HARI KUNZRU

THE PAINTING is a container of spirit and labor. A mirror, a membrane, a misty window at which spectral figures appear. People think they see the artist too, reflected there, under the flickering torchlight. And of course people think they see *her*:

> *That's my last Duchess painted on the wall*
> *Looking as if she were alive. I call*
> *That piece a wonder*

Captured alive! Whisper it, the first unspeakable dream of the collector. Everybody knows, but it isn't done to say so out loud. There she is, sentimental rapture lighting up her face as her green hair undulates like kelp, its red silk bow floating in zero g, ascending toward a rococo heaven. She is an aristocrat of mutability: nothing about her is stable. The alien marbles of her eyes, her icy skin, streaked with veins of–I stutter, because who can really settle that question? Her skin is deceiving. She is deceiving.

Under all that whorish paint, you would expect to see the skull. Anything else would be a scandal. This duchess could only ever be acceptable to the salon as an example, a moral illustration. The whited sepulchre, the corruption beneath the powder and patches, a temple built on a sewer. *Brother, place the torch here, that his affrighted eyeballs may start upon those hollows.* The

duke's religion warns that at the end of life there is no more seduction, just bare white bone. There can be no more pretense, no more hiding from the judgment of God. The bone cannot lie, and this makes it a respectable object of spiritual contemplation. *The skull, my study's ornament, my shell of death.* But the duchess is oddly, uncannily immune to such moralizing. As his guest, you stare, but you can't find anything fixed or final under her face. You could not flay or anatomize it and expect to uncover the truth about life and death. If you tried to punish her for her scandalous beauty, tried to murder it—because to succumb, to let it seduce you, would be a form of stooping, and you choose never to stoop—your dagger would pass straight through. There is something fungal about her, about all the pictorial growths in this gray-walled gallery. The obscene morphogenesis of heads and faces, the colors that have spread beyond the spectrum of decency, the calculated insults to gravity's law are signs of a visuality that has slipped its anchor in the world of things and is vibrating in the outer space of number, the space of all possible light sources, all possible palettes.

We may look upon our traditional objects, we may try and paint our traditional subjects, but something has happened to our eyes. *For the satisfaction of academics, it is imperative that the universe take on a form. The whole of philosophy has no other goal: it's about putting a frock coat on that which is, a mathematical frock coat. To affirm on the other hand that the universe doesn't resemble anything and is nothing but FORMLESS amounts to saying that the universe is something like a spider or a gob of spittle.*

It is the struggle of our time, taking place in computer labs around the world. Wrestling the unspeakable Real into its mathematical Sunday best. *Beneath its organs, it senses there are larvae and loathsome worms, and a God at work messing it all up or strangling it by organizing it.* So what are we to make of these blurred, juddering faces, the voids made out of motion, the whirlpool Madonna and her faceless baby, the saint's halo that has sped

up and disintegrated into Krazy Kat lines of spinning force? Everything in the visual field is larval, accelerating, teetering on the verge of improbable transformation. *How mutabilitie in them doth play her cruel sports, I will rehearse.* . . . We are shown still lifes that could never ever be still. *Nature morte-vivante.* It is all busy, infected. Creep of hair and hat and ruff.

When this eternal substance of my soul did live imprisoned in my wanton flesh, each in their function serving other's need, I was a courtier in the Spanish court, so take a word of advice from one who knows about life in death, and death for life exchanged foolishly, about the flickering torches, the tricks, the poignards, the poison poured in the ear, the figures plotting in the colonnades. Beware of coldness pretending to be warmth. Notice, for example, the brushstrokes that are not single strokes of the brush. This is evidence not of the human hand, the hand of the artist (the artist, captured alive!), but of something far more sinister. There are intelligences that wish us to *think* they're human. You have to ask yourself, is all this change and movement really a sign of our own presence, yours and mine, the presence of people, of the duke looking at his picture, the dinner guest he has brought up to his gallery? Or are these painted faces just masks, worn by something that wishes to put us at our ease? The child with the red growth, the young man with his clown's nose and lips? Don't be fooled. Don't be deceived. These are no more than stabs in the dark, a machine's best guesses at how we appear to ourselves, the kinds of creatures we would find it comforting to look upon and converse with. The hand of the artist? More like the artist's severed hand, stalking Christopher Lee's murderous, snobbish critic, tapping at his window, climbing crabwise up the back of his chair. There is no guiding genius, no ghost in the machine, no one home at all. No life, just movement, animation, just a brush loaded with paint, making contact with a cold metal surface.

All the painters, the golden lads and girls, the lovers, scurry along and never once glance up at the sundial, high on the façade of the building that is now

a mosque on the corner of Brick Lane and Fournier Street. The inscription gives the date 1743 and Horace's admonition: UMBRA SUMUS. We are shadow. More fully, *pulvis et umbra sumus.* We are dust and shadow. We wander through the museum, take a million smartphone pictures of the *Mona Lisa.* A forest of hands. Yet all of us must come to dust.

So, to recap: the duchess is not a duchess. The artist has been murdered, and his hand is roaming the internet, looking for revenge. Its weapon of choice is this virulent painting. Not drip and fling, quite the opposite, a frock-coated virulence, mathematical, perversely regulated. There is technique, control, evidence of mastery, but instead of serving Daddy's system, it has scandalously opened the filing cabinets in the ministry and flung papers down into the stairwell. Now Daddy's head is ramifying into tufts and tentacles. He is subject to eruptions and arcs of tumbling flesh. Revenge is sweet.

Daddy tortured the Wilhelmine judge Daniel Paul Schreber, who was surely driven mad by his famous father, a national authority on child-rearing. Moritz Schreber took a sadistic pleasure in systems of all kinds, and built perverse mechanical devices to discipline his little son. Sit up straight, extend the arm thus, don't masturbate. The basis of family life was unconditional obedience, and one mastered a crying newborn by instilling terror. *Joined to the feeling of law, a feeling of impossibility of struggling against the law; a child's obedience, the basic condition for all further education, is thus solidly founded for the time to come.*

From the first beginnings of my contact with God, his son wrote from the asylum, *up to the present day, my body has continuously been the object of divine miracles. I may say that hardly a single limb or organ in my body escaped being temporarily damaged by miracles, nor a single muscle being pulled by miracles. . . . Even now the miracles which I experience hourly are still of a nature as to frighten every other human being to death. . . .*

If the bodies aren't yearning, racked by miracles, straining upward toward God and the king and the frescoed ceiling, what happens? The artist's mother floats, as if underwater. Other bodies deliquesce, spread out, dissolve into swirls and puffs of cloud. God's verticality is no longer here, or if it persists, the bodies have cunningly escaped it. To have done with His judgment, His mannerist tortures. To begin to refuse form. *Such a procedure is necessary only once or, at most, twice—and then one is master of the child forever. From then on one glance, one word, one single menacing gesture are sufficient to rule the child. . . .*

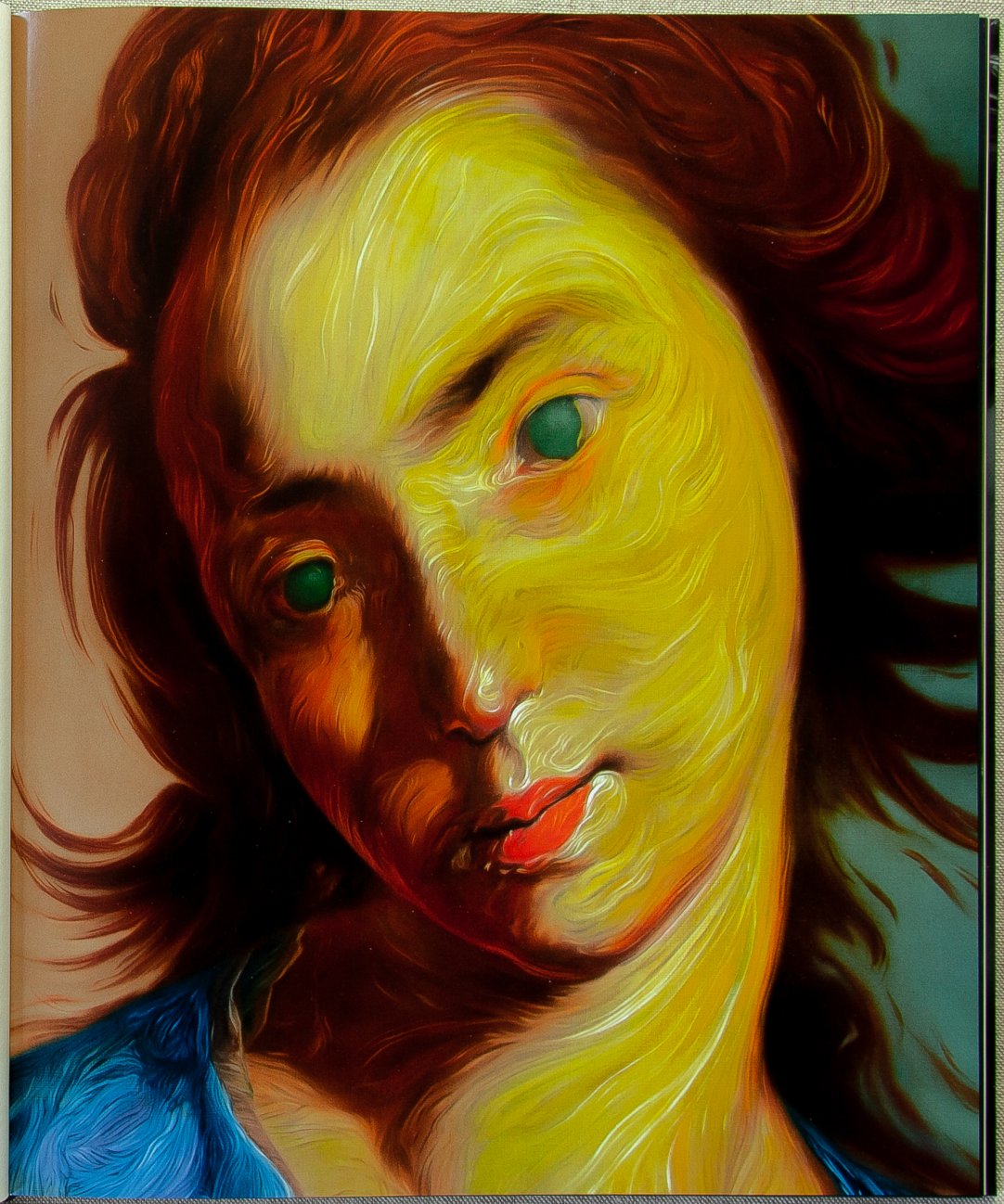
Daddy's sulfurous marshlight masquerades as the light of heaven, the light of salvation. Here it shines on defaced cherubs, an insulted Venus. Kitsch classicism has been attacked, colonized, enveloped in formlessness. Cue the outrage of the salon jury. Spiders, gobs of spittle, etc. We are not yet out of the house of horrors, not yet low enough to the ground. We are still bathed in sickly light. The ten thousand things stir about and we are among them, thoroughly distracted by the terrors of accelerated mutability, unreconciled to the sheer speed of the change, to this new world in which the dignity of bronze can collapse and the mythical creatures of our aesthetic childhood can be silted over with degenerate gobbets of oil paint, like a wreck that becomes a reef, suffering a sea change into something rich and strange.

Is this horrific? Not if we learn to be like water, to flow downward away from the sickly light, closer to the source of things. The gristle and scabs of palette scrapings reemerge as bones of coral, as viewing stones, scholar's rocks, taken from the riverbed and used for contemplation. These objects are not natural. They are made from the waste of culture, plucked out of the flow. If no one is there, not the duchess, not the artist, not the duke looking at the picture, these bodies take on the same values as landscape. They are not containers for anything. This is not to say they are innocent. We are all mired in history, even if we don't believe in ourselves anymore. *Sir, 'twas not*

her husband's presence only, called that spot of joy into the Duchess' cheek. And so what? The murderous duke, stabbing her for her promiscuous beauty, her proliferating desires. The cruel joke—though less cruel than he himself—is that the portrait he commissioned does not capture anything. He never let her out of his sight, not for a second. The door to the tower was locked and he wore the key at his belt. It's not that his surveillance was ineffective so much as that it was utterly irrelevant. She escaped because she was never there. He can pull the curtain for his visitors. She is utterly submissive, open to their scrutiny. But it is never satisfactory: he is always furious, because he now understands that this precious portrait is no more than an excrescence, an effect, a temporary and unstable configuration of something that left it behind like a snake shedding a skin and even now is running wild through the fields and streets, completely beyond his control.

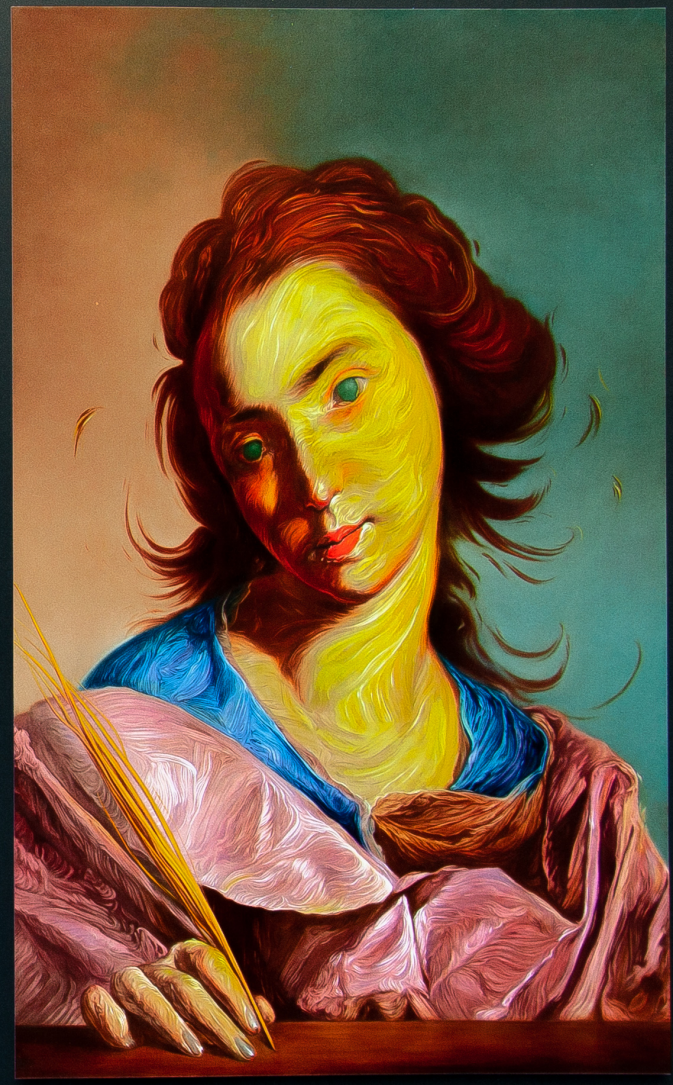
– February 2018

Robert Browning, "My Last Duchess" (1842)
Thomas Middleton, *The Revenger's Tragedy* (1606)
Thomas Kyd, *The Spanish Tragedy* (c. 1590)
Freddie Francis, dir., *Dr. Terror's House of Horrors* (1965)
Horace, *Odes* 4.7 (c. 11 BCE)
Edmund Spenser, *Two Cantos of Mutabilitie* (1609)
Georges Bataille, "Informe," *Documents* 7 (1929)
Gilles Deleuze and Félix Guattari, *Anti-Oedipus* (1972)
Daniel Paul Schreber, *Memoirs of My Nervous Illness* (1903)
Moritz Schreber, *Education towards Beauty by Natural and Balanced Furtherance of Normal Body Growth* (1858)



– 11 –

Come to Dust, 2017
Oil on panel
45¼ × 28 inches (115 × 71 cm)









– 12 –

I was here for a moment, and then I was gone, 2017
Diptych; acrylic on panel, in frames
Each framed: 37½ × 31⅝ × 1½ inches (95.4 × 80.3 × 3.8 cm)





– 13 –

They Slipped the Surly Bonds of Earth and Touched the Face of God, 2017
Oil on panel
50⅝ × 32½ × ⅞ inches (128.5 × 82.5 × 2.2 cm)



– 14 –

Sepulchre Culture, 2018
Oil over acrylic, fiberglass, and stainless steel, on bronze base
56⅜ × 17¾ × 21⅝ inches (143.3 × 45 × 55 cm)

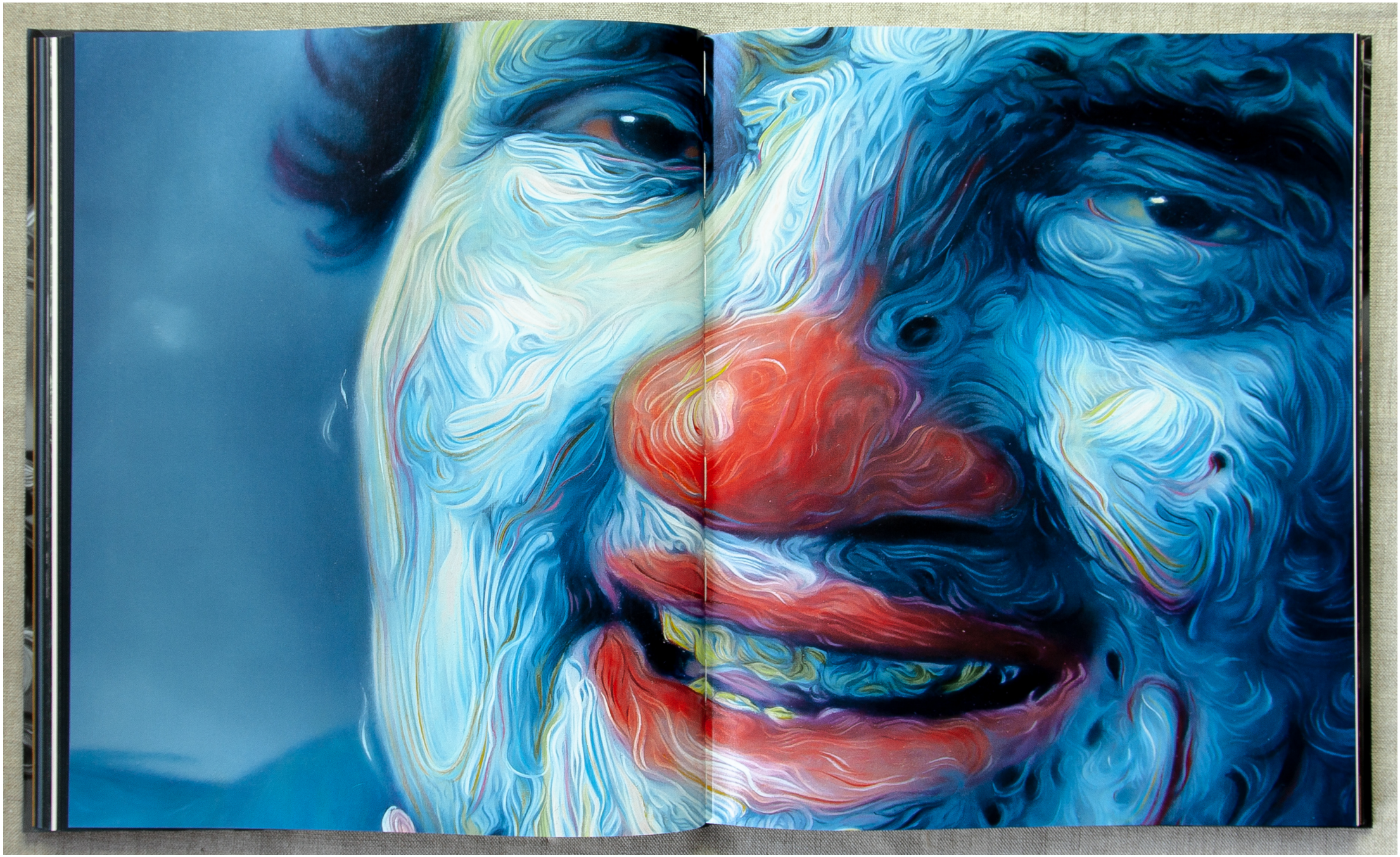




– 15 –

Poor Art, 2016
Oil on panel
42¾ × 29⅛ × ⅞ inches (108.5 × 74 × 2.2 cm)









– 16 –

Sizewell C, 2016
Diptych; India ink and acrylic on panel
Each: 29½ × 23⅝ inches (75 × 60 cm)

GLENN BROWN AND XAVIER BRAY IN CONVERSATION

XAVIER BRAY: We first met at the Wallace Collection [in London], just recently. And we had a wonderful conversation, so hopefully we can reenact that conversation we had over dinner.

GLENN BROWN: Yes [*laughs*].

XB: As somebody who's worked with the old masters, from [José de] Ribera to Velázquez to El Greco, when I walk around your exhibition, I see strong connections. And I see an artist who's looked very hard, who's gifted as a draftsman but is also able to do something very different. Perhaps it's an obvious question, but what is your relationship with the old masters?

GB: To a large extent, what I'm doing is an act of homage. I'm trying to get a contemporary audience to look at what's around them, at their history. There's so much great art to see in London or in any other great city, but people tend not to look. For me, museums are one of the most comfortable places to be.

At our earlier dinner, I remember saying that my ideal place to live would be in a house made up of parts of London museums: a bedroom from the Victoria and Albert Museum, a drawing room from the National Gallery, a dining room from the Wallace, and I think I wanted to be buried at Dulwich Picture Gallery.

If you look closely, a painting or drawing describes the way the musculature of the artist's hand worked, and obviously the relationship to their brain controlling the hand. What fascinates me particularly about drawing is that it is a language of its own. It's the handwriting of the artist and very personal. Even though I borrow images, subjects, and styles from other artists, hopefully in the end my work has a particular style and look of its own, a personality and physicality that are mine.



Jean-Auguste-Dominique Ingres
Odalisque in Grisaille, c. 1824–34
Oil on canvas
32¾ × 43 inches (83.2 × 109.2 cm)
The Metropolitan Museum of Art, New York
Catharine Lorillard Wolfe Collection, Wolfe Fund

XB: But when you walk into a museum, do you feel connected to a composition or are you more interested in the stylistic qualities? Is it the painterly that attracts you or is it the composition?

GB: To some extent, it's the style of painting more than the subject matter, though I can't claim the subject matter is not important. The brushstrokes particularly fascinate me. For instance, a Rembrandt portrait painting may be of a very engaging character, but fundamentally, you are looking at the brushstrokes and that sense of animation that the brushstrokes give a work. It's the way that the character can look as if they're breathing, because you feel each line move. Sometimes the painted lines contradict the lines that might actually occur in a face, and they start to look like musculature underneath the skin. That always fascinates me, as if you're looking through the skin into the musculature, into the bone underneath and seeing into the mind of the sitter, while at the same time looking into the mind of the artist who painted the person. There's a sense of the object not being solid anymore, [of its] being slightly gaseous or covered in a membrane of oil paint, which fascinates me—again, particularly with Rembrandt; he loves translucent surfaces.

XB: Is it fair to say you're attracted to the painterly painters? Would Bronzino, who is very highly polished, or Ingres excite you as much as, say, Velázquez or Rembrandt? What are your preferences or your dislikes when it comes to the old masters?

GB: It's the individual character that each artist brings to it. For instance, in Ingres's *Odalisque in Grisaille* [c. 1824–34], there is a sheer delight in the way the skin is painted a peculiar gray—you don't need brushstrokes. It's not about that kind of energy. There is a very different kind of feel that comes with this sexy smoothness. I try to include that in my paintings as well. I try to tell an interesting visual story in a painting: it needs different brushstrokes. It needs smooth and it needs rough. It needs quick and it needs slow. As your eye moves across the surface, it should be confronted with different textures. It should excite you. Well, it excites me, anyway.

XB: It's great to see some of your sculptures in this show as well. It's very interesting to see you bringing that sense of texture into a three-dimensional form. It's exaggerated, almost like brushworks but turned into a three-dimensional form. And you explained to me that during the preparations for this show, you [added] some last-minute touches to one of the sculptures after it was installed, to bring it back into context with the paintings hanging around it.

GB: Yes. *Sepulchre Culture* [2018, plate 14] wasn't originally meant to go in the room it's now in, but it wasn't quite working with the highly colored paintings. It needed to compete a little bit better, so I brought my paints in and added some green and blue highlights, so it matched the paintings. It is very important to me that the paintings, sculptures,

and drawings converse with each other. So you start to see narratives bounce off each other—even if it is not a literal narrative, maybe just a line or a color that interacts between a painting and a sculpture.

XB: Is it more interesting for you when a collector of your work buys a sculpture to go with a painting, so they can live with each other in perpetuity?

GB: It's always very interesting to see how collectors combine things together. A painting should be part of an environment, and objects that argue with each other or cancel each other out don't help. But a bit of a clash can be an exciting conversation, either with the work of other artists or [with] my own.

We redesigned the space for this show. We changed the architecture and the shape of the openings. There is something slightly baroque going on with my work that didn't fit the square modernism of the space, so we changed the doorways throughout the exhibition to be more vertical, and this very dark gray wall color came from the Rijksmuseum [in Amsterdam].

XB: So you installed the show?

GB: Yes, we planned it for over a year, working with a scale model. We fussed endlessly over the arrangement of rooms and the colors and the placing of the works.

XB: I am particularly intrigued by how you frame your pictures. You vary from simple black frames that really bring out the composition to baroque frames that create a much more intimate atmosphere around some of your drawings. They remind me of the Palazzo Pitti frames that you see in Florence [Italy], which are these over-the-top, very highly gilded and carved baroque frames. Most people would shy away in terms of showing contemporary art in such frames, but you just completely go for it, which is very pleasing to see.

GB: Well, until a year ago, I would have shied away from it myself. I was asked to do an exhibition in the Museo Stefano Bardini in Florence, and they have a wonderful collection of Renaissance frames. They have two walls hung with these empty gilt frames. Sometimes it's a frame within a frame within a frame. It was suggested that I make work for some of the frames. So I tried to fill nearly every frame on these walls with drawings, which meant that I made drawings specifically for the frames. In some cases, that was a real challenge, because they were Florentine frames, very florid, with a lot of movement in them, and you really have to change the character of the drawing to suit the frame. The starting point for a lot of the drawings in the present exhibition, also, is the frame, and I love the idea of having that relationship turned on its head. I'm not finding a frame or making a frame for the drawing; it's the other way around. And obviously, most of these frames would have had paintings in them previously.

XB: Or perhaps mirrors, actually.

GB: Well, you can kind of tell a frame made for a mirror, and they tend not to suit having art in them. Through this process I've become a little bit of an expert on frames. We traveled through Italy finding frames, learning the difference between Roman frames, Bolognese frames, and Genovese frames. There is a difference of character based on the regions and time periods. It is really fascinating.

XB: It sounds as if you're turning into a connoisseur. Presumably, when you go to a place like the National Gallery, you get quite excited by the wonderful frames.

GB: Well, unfortunately you can get slightly critical as well. A lot of museums have changed the frames that the artworks were originally in. For instance, a lot of the frames in the Wallace Collection were changed in the nineteenth century, by the look of them, and I am not sure they fit the work as well as they could.

XB: Yes, it's true that in the nineteenth century they wanted to make the collection look more homogeneous, and the frame was the first thing to change in an effort to make the pictures all fit together. In the 1960s and 1970s, particularly for key pictures like the Frans Hals or the Rembrandts, they were put back into Dutch frames, though original frames are very expensive, so presumably these are not totally authentic. But it does mean that the frames vary in terms of the nineteenth-century French regency frame versus the more original seventeenth-century frames.

You seem to use the more ornate frames mainly for drawings. Is that a fair comment?

GB: I haven't used any [with] paintings as yet. The drawings are very graphic. I don't use any shading in them. The frames work well with them.

XB: There's no preparation underneath? You draw directly onto the canvas on panel?

GB: If I draw in pencil, it gets rubbed out. So while there is preparation that goes on underneath, it's not meant to be seen. I'm trying to produce a very graphic, iconographic image that's meant to be quite clean. They're not meant to look like working drawings. They are made as finished works in their own right.

The paintings are all about brushstrokes. They're taking the brushstrokes of the original artist, flattening them out, and making them more highlighted. Nearly all of my paintings from the last twenty years have been about the brushstroke, so I was trying to create drawings that are very much about the line and how the line becomes a very graphic element. The line almost becomes a subject in itself in a lot of drawings. A line can have a sense of storytelling; you can literally follow the line across the surface. I wanted to make drawings that had no shading, where all the depth had to be created just from line.

XB: There's a contrast between one line and the other, is that what you mean?

GB: Yes.

XB: There is a vibration you get by placing one line next to the other.

GB: "Vibration" is a very good way of putting it. If you get two lines crossing over each other, you can get a clash and an interesting sense of movement.

XB: Your drawings sometimes remind me of Dürer, even woodcuts, particularly the way you zoom in, as they tend to be portrait heads and sometimes slightly foreshortened. Where do those foreshortenings come from? Does that happen as you're drawing, or is it because you're looking at examples from the past that you readapt?

GB: I'm adapting—the computer is quite important. I will take an image and play around with it, stretching, pulling, and then drawing on top of it in Photoshop. That is done before I start drawing.

I think that Rembrandt and Frans Hals would have loved Photoshop. Imagine what they could have done with these tools. The program encourages you to do peculiar things. And even though all of my work is hand drawn, and most of the drawing involves me making the line up as I go along, usually the starting point is something that comes out of a computer.

XB: I used to love looking at drawings in the British Museum [in London], getting very close to them, so I could start seeing how an artist changes his mind. And actually, in your show there's a wonderful drawing after [Bartolomé Esteban] Murillo's [1670] *Assumption of the Virgin* [*Drawing 23 (after Murillo)*, 2017, plate 26], and if you look really carefully, you can see her looking down and then you see her looking up. Was that you making a change or was it because you saw something, two *Immaculate Conceptions* by Murillo that you superimposed? How did that come about?

GB: That is two superimposed, one over the other. Of course there's a lot of further redrawing and then color added on top as well. And there is a mass of cherubs underneath, or actually you start to see cherublike shapes but nothing you can quite put your finger on; it's more like you get a little arm sticking out now and again. So it's layering one on top of the other and then a lot of freehand drawing on top of that.

XB: As an art historian, I get very excited by the process, the idea that you can see the artist making those changes as something develops. That's in your drawings. There's a sense of working things through. But actually, the more you talk about it, the more I understand that you've planned very carefully and meticulously.

GB: Well, it is planned, but it is equally about the evolution through my process. Of course, some are more planned in advance, but with most of the work, a lot of what you're seeing I didn't know was going to be there. And sometimes a whole new element will get added at the last stages.

XB: Would you consider yourself an academic artist, or would you say that there is an academic side to your painting? In terms of your training, what are the roots of your art?

GB: I suppose in terms of my training, the word *academic* was always rather a dirty word. If your work was referred to as academic, then you'd failed in something. It lacked sincerity or emotion. Which is a bit preposterous, really. My starting point was at the Norwich School of Design, where John Lessore was head of the life drawing class, which was drawing from plaster casts and from the model. But even when I was younger, maybe fourteen or fifteen, I would draw from life. I was quite obsessive about it.

Later, I went to Bath School of Art and Design, which was more focused on abstraction and nature. And at Goldsmiths [College], it was philosophy and cultural studies. So I passed through a wide range of academic interests in terms of the visual arts. And the educational system left me far more conceptual as a painter. Gerhard Richter was probably one of my biggest influences, yet he's an artist who doesn't draw. His work is based on photography and the printed image. Sigmar Polke, too. But slowly, over the past twenty or twenty-five years, I've been drifting back toward the aesthetic. You can't tell a good story without learning the language of good composition, how to create depth, how to use color properly. I had a professor at college who would say that painting is all about edges. He obsessed over Matisse. If you look at Matisse's paintings, it's fascinating how the colors or tones meet each other in different ways. You can have a soft edge, a jagged edge, a sharp edge, a fluffy edge, so that one color can come over the top of the other. And Matisse's paintings, specifically, are really all about edges, with flat bits in between. These are things you have to learn and that need to be taught.

I suppose what I'm trying to say is that while I like conceptual art and the concept of appropriation, it wasn't enough for me in the end. I had to learn how to paint.

XB: That's very interesting to hear, particularly when I consider your wonderful paintings of nudes; they're grand paintings. They'd hold their own on the walls of the Wallace Collection. And you are able to create a space around them, almost a vacuum around them. Of course, you decapitate quite a few of your large nudes. May I ask why you do that? Is that a way of introducing a sense of violence to the picture, or perhaps a narrative, or is it something more psychological?

GB: It's more about trying to create something grotesque. That happens a lot with the art of the past. It was only after hanging this show that I realized how grotesque and depressing the whole thing was. There are not a lot of laughs in this exhibition. It's macabre: death is mentioned a lot, in the titles and the subject matter, and many portraits appear to be of people who are half-dead. So the idea of decapitating a figure

seemed quite natural within this rather macabre scenario. But again, if you look at artists from the past that I love, you find similar themes. Goya is extremely dark. If you look at Velázquez or Rembrandt—there's a darkness in there. Our mortality is writ large throughout art history, so I don't apologize for being repugnant in terms of my subject matter. Matisse, Cézanne, Modigliani, Picasso would all take the eyes out of their subjects. It's a way of saying, "Don't look at the subject, don't have a conversation with the person that's being painted, have a conversation with me, the artist." This is especially true with Picasso, who wanted you to look at him and how clever he was, not at his sitter.

And removing the head is just taking that a step further. You are looking at the body and the way it's painted. And it becomes far more abstract.

XB: You mentioned the grotesque, which includes an element of shock. What about narrative—I mean, there's a narrative in the compositions that you borrow. But do you try to introduce a narrative around your pictures, or do you expect people to think up a narrative?

GB: To some extent, yes, but it's more a narrative that's visual, about the way your eye moves around the surface of the painting or in and out of the painting. I'm not expecting the viewer to know which particular saint is being taken up to heaven or why they're having a meeting with their maker. It's more that I want your eye to move over the surface and be entertained by the lines and the flow and the baroque movement that's in the work. Color plays within it as well: is it beautiful, is it repugnant? Does it remind you of fresh flowers or rotting flesh? My narrative is, I hope, open-ended and abstract. Often my titles lead you to an odd narrative within a work as well.

There's a painting in this show called *Die Mutter des Künstlers* [2016, plate 18], and it's one of the headless figures. Well, it's the artist's mother as Christ—she has stigmata in her hands and feet. She has a bloody wound in her side that she's just dipped her finger in and she's holding it out accusingly to you, but you have to allow yourself to read it in a little more complex and poetic way.

XB: There's a still life I keep thinking about, in which there's a sense of—not decadence, but more like rotting [*Darsham Songs*, 2016, plate 41]. There's a sense of decay in it. Is that more about the transient nature of life? Is that a possible narrative?

GB: The starting point for that work was a painting I made a few years ago based on a Bernardo Strozzi painting. The drawing was specifically created to fit in paneling above a fireplace in a house from the early eighteenth century.

Flowers are often at their most beautiful just at the point when they start to die, when their petals are about to drop. Whenever you cut flowers, to appreciate them in your house, you have to kill them; the seeds won't grow again next year. You're stopping them from reproducing. You're killing them for your own pleasure. The flowers are

rotting and falling toward the ground, yet I've introduced these floating lines of smoke or scent rising from them, as if they're turning to gas and rising up to heaven, like the wood burning in the fireplace beneath the work.

XB: Let's talk more about your use of monochrome. In these grisailles, these monochrome pictures that you paint, do you want to take color out of the compositions, or are you interested in the contrast between light and dark?

GB: It was partially the rich history of the monochrome, or the grisaille, that interested me. A lot of my paintings are very colorful. The color is heightened as much as possible, to the point of being grotesque and rather repugnant. When you do one thing to the extreme, you want to push the other extreme, too, so I took all the color out. And I like questioning: is it a drawing or is it a painting? Is it a sculpture or is it a painting? I like works crossing between different media to try out ideas in the studio.

XB: You talk about repugnance and I wonder how much that has to do with taste. For instance, many works in the Wallace Collection are examples of eighteenth-century French rococo, which a lot of people nowadays find very kitsch, over-the-top, too colorful, too emotional. Would you say that—because your work has these incredible heightened colors and a slightly over-the-top baroque approach—would you say that your pictures are part of today's taste? Do you care about that, or do you just forget about taste and have fun in your studio, as you say?

GB: Taste is very much part of it, but you are right that tastes change, and that the rococo does go against contemporary ideas of good taste and relevance. I don't necessarily look at the subject matter; I prefer to look at the way it's painted. Look at [François] Boucher's brushstrokes and see how elegant they are. It's also worth mentioning that modernism is about male rigidity and dominance over nature, creating structures that have nothing to do with nature. It's about cubes and straight edges, which are the opposite of baroque flowing lines. But we're ruining the world. We can't continue to dominate nature anymore. We're creating plastics, we're creating cities that are destroying nature, and we'll destroy our own sense of self in the process. So I think the baroque and rococo have a lot to say for our present age; we need to look at nature. The fluidity of nature needs to come back into our lives; we need to be more open to understanding the world around us and [recognize] that we can't dominate and destroy [it]. We need to look at artists like Boucher and consider a different sensibility. And accept a more "feminine" understanding of our world as well.

XB: That's very true. And I try to convince people to come to the Wallace, to appreciate Boucher and the great French eighteenth-century collection, but also to spend time looking at the frames, the furniture, the porcelain, the gilt mounts that make these beautiful objects even more beautiful. Those gilt mounts are a bit like your sculptures;

they almost melt before you. And you have to take it all in at once, to just relax and enjoy this sensory moment. And you're right: nature is the root for it, but just look at the way nature is manipulated and turned into these splendid forms.

GB: Oh, it's a heady experience being in the Wallace Collection, with all of the gilt and silk. It is a form of escapism. It's a fantasy world, but a fantasy world that's based on nature.

XB: How do you react to realist paintings like Caravaggio and Ribera, for example, where you have that very full-on realism, where anything that's artificial or slightly dreamy is pushed out?

GB: Well, I'm interested that you consider Ribera a realist artist. His work is so dramatic. The colors and the brushstrokes are so intense. He's trying to paint in a style that has to do with movement and sensuality—it's the real dirty world but it's very heightened, they're very camp. It's the real world with the volume turned fully up.

He's an artist [whom] a lot of classicists can't bear. So I like him very much. There is a fluidity in the way he paints, a sense of movement and a feeling of baroque drama that divides audiences. To many, Ribera is too vulgar. I suppose it's that overly dramatic vulgarity that I want in my work. Not everyone is going to like it.

This text has been excerpted from a public conversation that took place on February 28, 2018, at Gagosian Grosvenor Hill, London.





– 17 –

Let me ferry you out to sea
To see who you could have been
When the time comes to row back in
You'll be in the place you should have been, 2017
Oil and acrylic on bronze
33⅛ × 29⅛ × 26 inches (84 × 74 × 66 cm)





– 18 –

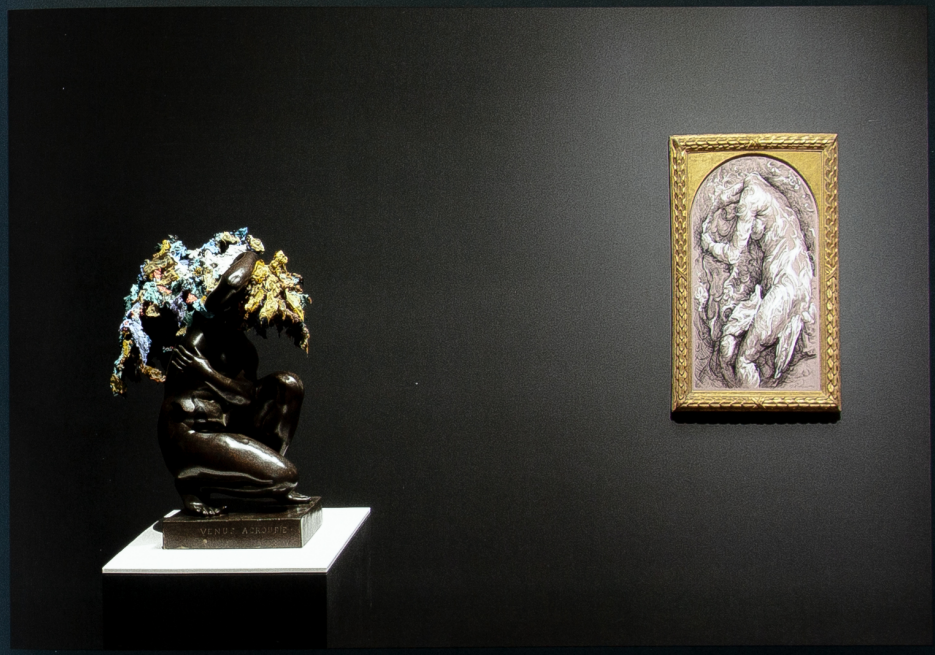
Die Mutter des Künstlers, 2016
Oil on panel
78¾ × 63¾ inches (200 × 162 cm)



– 19 –

Drawing 18 (after Boucher), 2017
India ink and acrylic on film over panel, in frame
Framed: 19¼ × 15 × 2⅛ inches (49 × 38 × 5.4 cm)

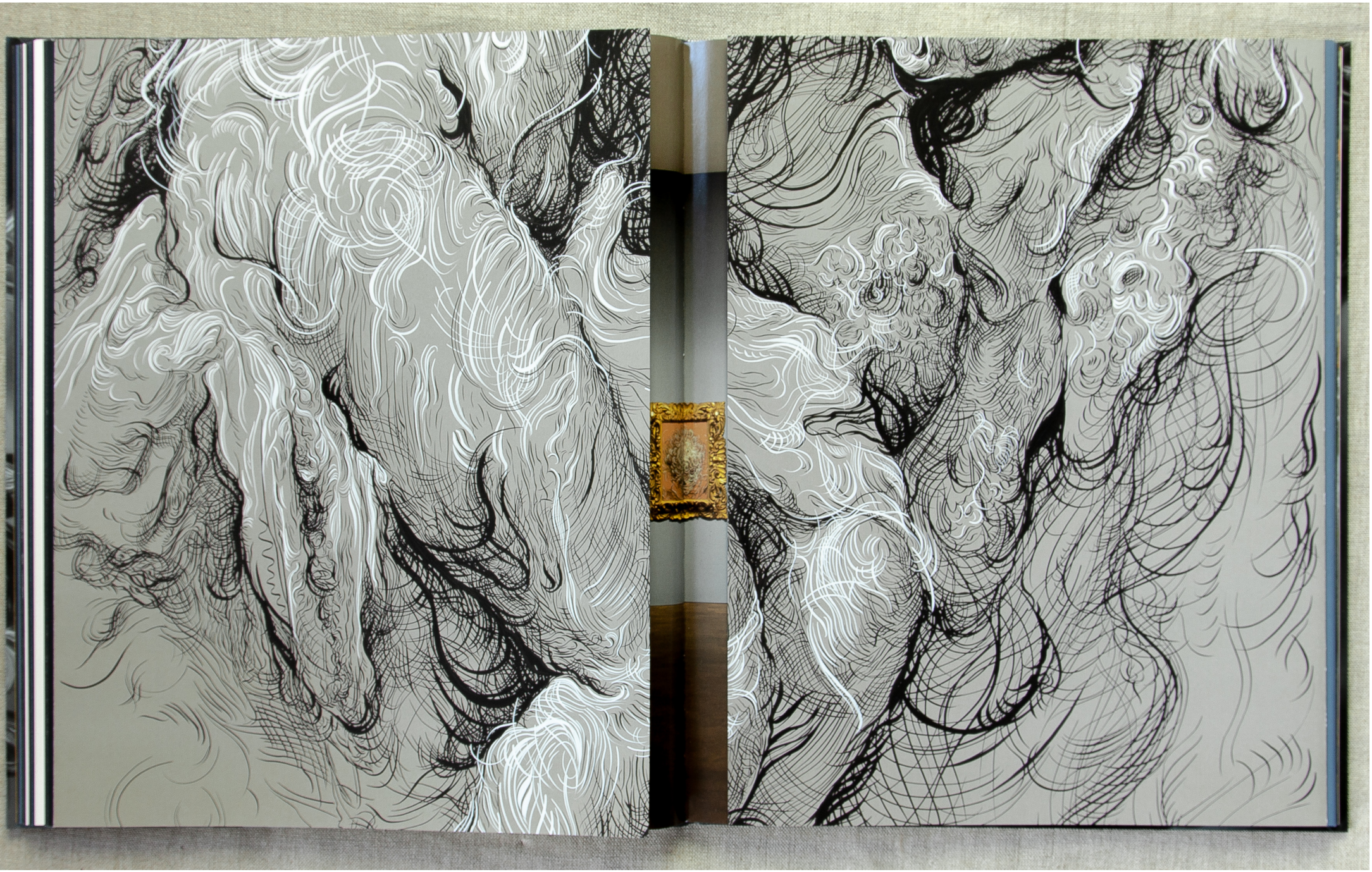




– 20 –

Children of the Revolution (after Rembrandt), 2017
India ink and acrylic on polyester film over cardboard, in frame
Framed: 42¾ × 27¾ × 2⅛ inches (108.5 × 70.5 × 5.4 cm)









– 21 –

Drawing 11 (after Tiepolo), 2017
India ink and acrylic on polyester film over cardboard, in frame
Framed: 24⅛ × 20½ × 2⅛ inches (61.3 × 52 × 5.4 cm)



– 22 –

Torness One, 2016
India ink and acrylic on panel
44⅛ × 31½ × ⅞ inches (112 × 80 × 2.2 cm)



– 23 –

Drawing 3 (after Tiepolo/Tiepolo), 2017
India ink and acrylic on polyester film over cardboard, in frame
Framed: 21⅝ × 17⅛ × 2⅛ inches (54.8 × 43.6 × 5.4 cm)



– 24 –

Get It On, 2017
Acrylic on panel
52 × 37⅜ × ⅞ inches (132 × 95 × 2.2 cm)





– 25 –

Drawing 1 (after Bloemaert), 2017
India ink and acrylic on polyester film over cardboard, in frame
Framed: 24¾ × 20⅝ × 1⅞ inches (63 × 52.5 × 4.9 cm)



– 26 –

Drawing 23 (after Murillo), 2017
India ink and acrylic on film over panel, in frame
Framed: 38⅝ × 30¼ × 1⅝ inches (98 × 77 × 4 cm)



– 27 –

Drawing 4 (after De Gheyn II/Greuze), 2017
India ink and acrylic on polyester film over cardboard, in frame
Framed: 21¼ × 18⅞ × 2 inches (54 × 48 × 5 cm)



– 28 –

Europa (after Bloemaert), 2018
India ink and acrylic on film over panel, in frame
Framed: 36 × 26¾ × 1⅞ inches (91.5 × 68 × 4.8 cm)



– 29 –

Drawing 12 (after Batoni/Del Sarto), 2017
India ink and acrylic on polyester film over cardboard, in frame
Framed: 21⅝ × 18⅛ × 2½ inches (55 × 46 × 6.3 cm)



– 30 –

Oh well, enough said, bring on the dead, 2018
India ink and acrylic on drafting film over panel, in frame
Framed: 56⅞ × 45⅞ × 1¾ inches (144.4 × 116.5 × 4.5 cm)





– 31 –
Harpoon, 2018
Acrylic on panel, in frame
Framed: 31¼ × 25⅛ × 2 inches (79.3 × 64 × 5 cm)



– 32 –
Drawing 13 (after Grimaldi/Reni), 2017
India ink and acrylic on polyester film over cardboard, in frame
Framed: 25 × 21½ × 3¼ inches (63.5 × 54.5 × 8.3 cm)



– 33 –
Drawing 2 (after Bloemaert), 2017
India ink and acrylic on polyester film over cardboard, in frame
Framed: 23¼ × 18¾ × 1¼ inches (59.2 × 47.5 × 3.3 cm)



– 34 –
Stimulate the Beaded Hamster, 2017
Acrylic on panel, in frame
Framed: 32¼ × 27⅜ × 1⅜ inches (82 × 69.5 × 3.5 cm)



– 35 –
Drawing 1 (after Bloemaert), 2018
India ink and acrylic on film over panel, in frame
Framed: 30¾ × 35⅛ × 2⅜ inches (78 × 89.3 × 6 cm)



– 36 –
Drawing 2 (after Bloemaert), 2018
India ink and acrylic on film over panel, in frame
Framed: 22½ × 27⅜ × 1⅝ inches (57 × 69.5 × 4 cm)



– 37 –

Drawing 5 (after Bloemaert), 2016
India ink and acrylic on polyester film over cardboard, in frame
Framed: 27⅛ × 21⅝ × 1¼ inches (69 × 55 × 3.3 cm)



– 38 –

Drawing 6 (after Grimaldi/Greuze), 2017
India ink on polyester film over cardboard, in frame
Framed: 21½ × 17⅞ × ⅞ inches (54.5 × 45.5 × 2.2 cm)



– 39 –

Drawing 15 (after Gandolfi), 2017
India ink and acrylic on film, in frame
Framed: 26⅛ × 20½ × 1⅜ inches (66.5 × 52 × 3.5 cm)



– 40 –

Drawing 5 (after Goltzius), 2017
India ink and acrylic on polyester film over cardboard, in frame
Framed: 30⅛ × 24⅜ × 1⅝ inches (76.5 × 62 × 4.2 cm)



– 41 –

Darsham Songs, 2016
Oil, India ink, and acrylic on panel
32¼ × 51 inches (82 × 129.5 cm)





– 42 –
Drawing 19 (after Van Noordt), 2017
India ink and acrylic on film, in frame
Framed: 17⅛ × 13¼ × 2½ inches (43.5 × 33.8 × 6.3 cm)



– 43 –
Drawing 14 (after Castiglioni), 2017
India ink and acrylic on polyester film over cardboard, in frame
Framed: 22⅞ × 22⅝ × 2⅛ inches (58 × 57.5 × 5.4 cm)

– 44 –

Ride a White Swan, 2017
India ink and acrylic on panel
74¾ × 59½ × 1⅛ inches (190 × 151 × 3 cm)





– 45 –

Drawing 24 (after Jordaens/Jordaens), 2017
India ink and acrylic on film over panel, in frame
Framed: 23⅜ × 20⅝ × 1⅞ inches (59.3 × 52.3 × 4.8 cm)



– 46 –

Nostalgia, 2016
India ink and acrylic on panel
33⅛ × 23⅝ inches (84 × 60 cm)

– 47 –

Bread and Circus, 2018
Acrylic on panel, in frame
Framed: 49¼ × 41¾ × 3⅞ inches (125 × 106 × 9.8 cm)





– 48 –
Drawing 16 (after Van Dyck/Van Dyck), 2017
India ink and acrylic on film over panel, in frame
Framed: 26⅜ × 20 × 2 inches (67 × 50.8 × 5 cm)



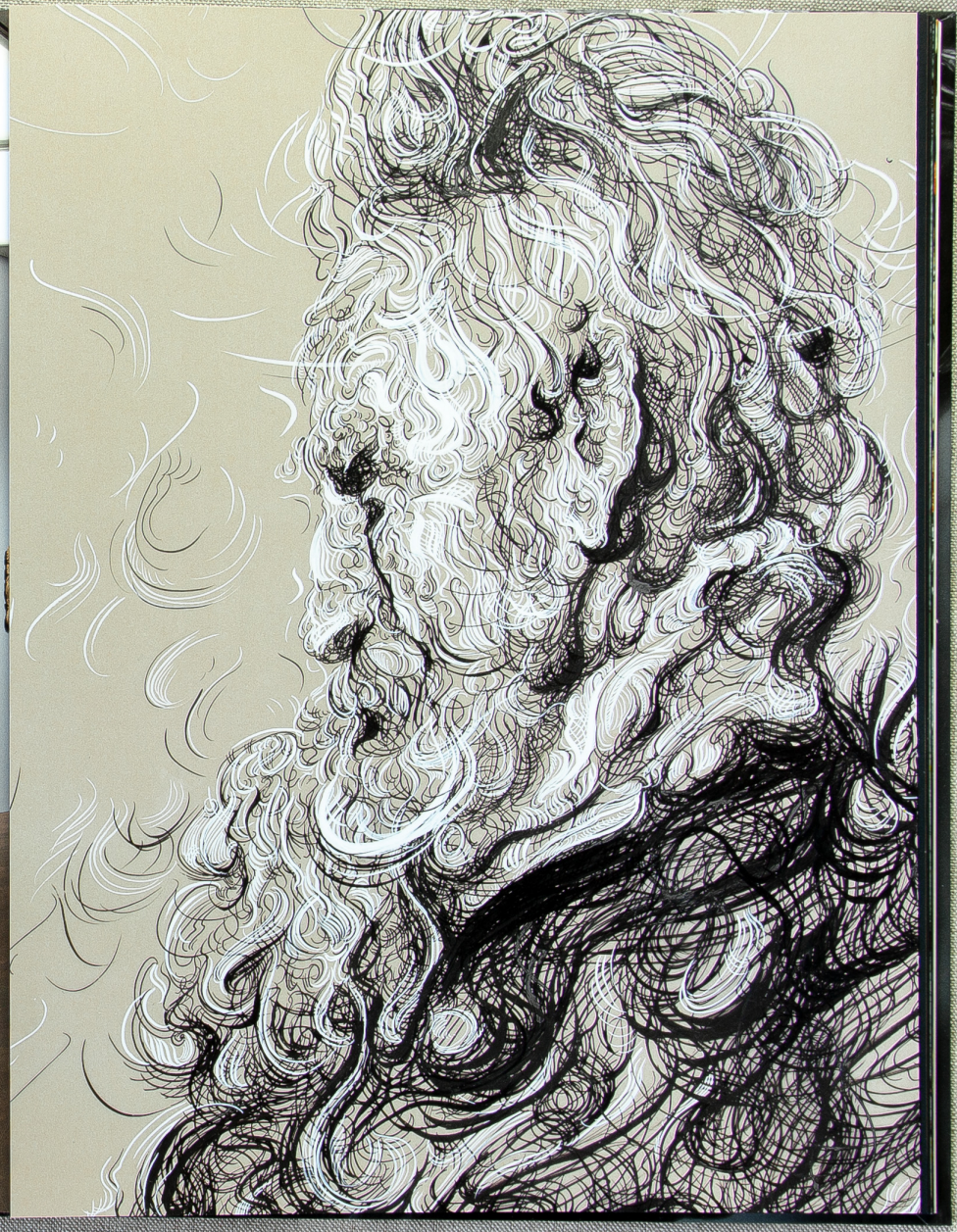
– 49 –
Poor Moon, 2016
India ink and acrylic on panel
36¼ × 29 × ⅞ inches (92 × 73.5 × 2.2 cm)

– 50 –

Drawing 17 (after Rembrandt), 2017
India ink and acrylic on film over board, in frame
Framed: 33⅞ × 28⅝ × 1⅜ inches (62.8 × 52.4 × 3.5 cm)













– 51 –

Unknown Pleasures, 2016
Oil on panel
64⅝ × 41½ × ⅞ inches (164 × 105.5 × 2.2 cm)



– 52 –

Passchendaele, 2017
Oil on panel
80¼ × 54⅜ inches (204 × 138 cm)







– 53 –
Un piccolo divertimento, 2017
Oil on bronze
29⅛ × 18⅞ × 17¾ inches (74 × 48 × 45 cm)



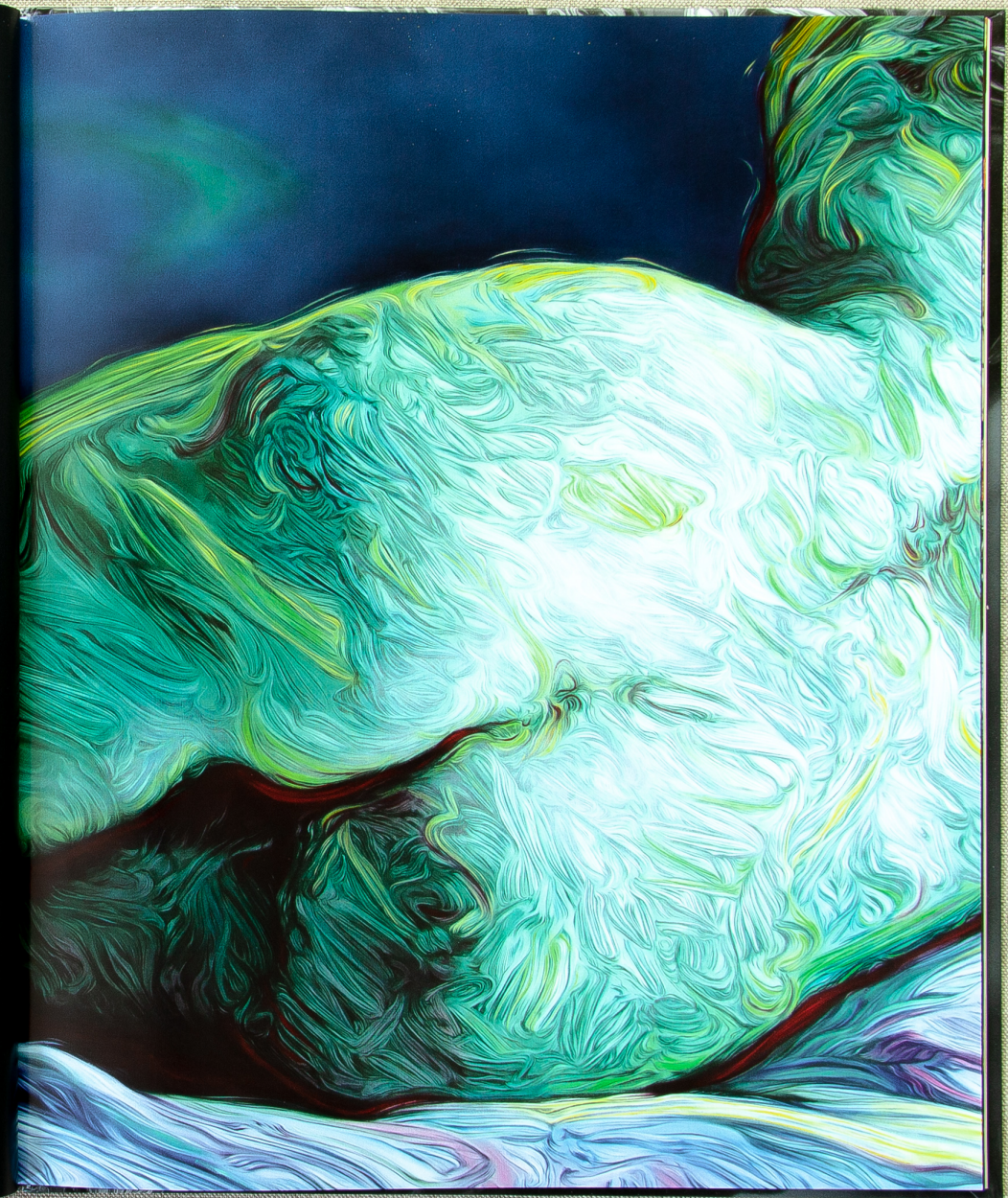




– 54 –

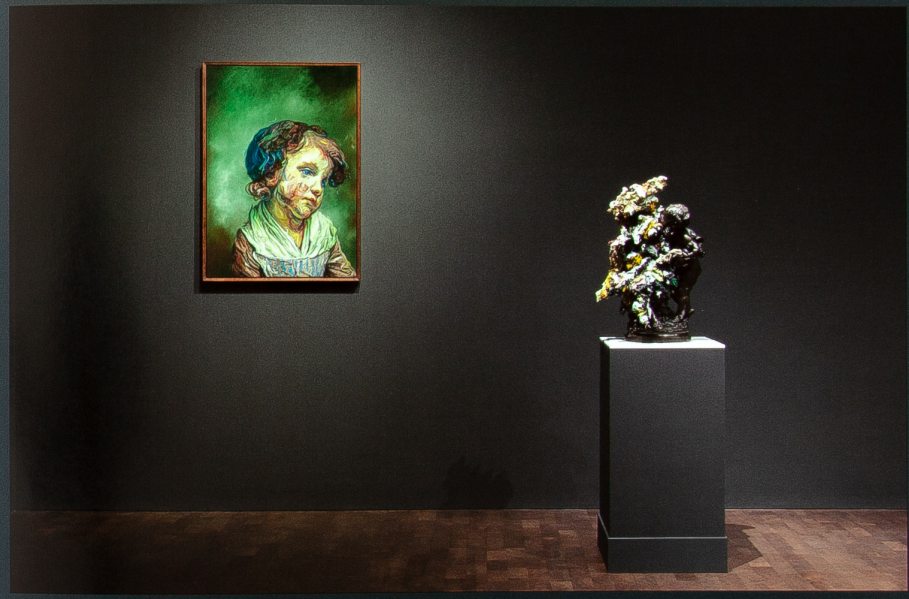
Will you kiss me when I'm gone, 2018
Oil and acrylic over bronze and metal
46⅞ × 23¼ × 19¾ inches (119 × 59 × 50 cm)







– 55 –
On the Way to the Leisure Centre, 2017
Oil on panel
48⅛ × 96⅛ × ⅞ inches (122 × 244 × 2.2 cm)



– 56 –

Daydream Nation, 2017
Oil on panel
44⅛ × 31½ × ⅞ inches (112 × 80 × 2.2 cm)







– 57 –
Trivial Pursuit, 2017
Oil and acrylic on bronze
29⅞ × 19¾ × 18⅞ inches (76 × 50 × 48 cm)



– 58 –

American Sublime, 2017
Oil and acrylic on bronze
38¾ × 24⅜ × 23⅝ inches (98.5 × 62 × 60 cm)







– 59 –

Luscious Apparatus, 2017
Oil on silvered and parcel-gilt bronze
38⅝ × 18⅛ × 13 inches (98 × 46 × 33 cm)



– 60 –

L'Arlésienne, 2016
Oil on fiberglass and stainless steel, on bronze base
34⅞ × 29⅞ × 28¾ inches (88.5 × 76 × 73 cm)





LIST OF WORKS

1 *Dungeness B*, 2016
India ink and acrylic on panel
52 × 37⅜ × 1⅛ inches
(132 × 95 × 2.8 cm)

2 *Hubcap Diamond Star Halo*, 2017
Acrylic on panel
53⅛ × 37⅜ × ⅞ inches
(135 × 95 × 2.2 cm)

3 *The Music of the Mountains*, 2016
India ink and acrylic on panel
53⅛ × 37⅜ × 1⅛ inches
(135 × 95 × 3 cm)

4 *Ain't No Flies on the Lamb of God*, 2017
Oil on acrylic, fiberglass, and stainless steel, on bronze bases, in 3 parts
Left: 86⅛ × 19⅝ × 15¾ inches
(219 × 50 × 40 cm)
Center: 92½ × 24⅜ × 23⅝ inches
(235 × 62 × 60 cm)
Right: 81⅛ × 23⅝ × 16½ inches
(206 × 60 × 42 cm)

5 *Fat Boy (1945)*, 2018
India ink and acrylic on film over panel, in Italian Baroque scrolling leaf frame
Panel: 28 × 21¾ inches (71.1 × 55.1 cm)
Frame: 51⅛ × 40½ × 2⅜ inches
(130 × 103 × 6 cm)

6 *This Island Earth*, 2017
Oil on panel
107⅞ × 72⅛ × ⅞ inches
(274 × 183 × 2.2 cm)

7 *Mother's Tongue*, 2017
Acrylic on panel, in Italian, part-antique (c. 16th/17th century) Tabernacle frame
Panel: 22⅛ × 16⅛ inches (56.3 × 41 cm)
Frame: 37 × 32¼ × 5½ inches
(94 × 82 × 14 cm)
In frames of this type, some elements are clearly old but may have been adapted to a freestanding frame, probably for a relief sculpture.

8 *Let's Make Love and Listen to Death from Above*, 2017
Oil on panel
91 × 75⅝ × 1⅛ inches
(231 × 192 × 2.8 cm)

9 *Hot Love*, 2017
Oil on panel
49¼ × 43¼ × ⅞ inches
(125 × 110 × 2.2 cm)

10 *Life on the Moon*, 2016
Oil on panel
39⅜ × 30⅞ inches (100 × 78.5 cm)

11 *Come to Dust*, 2017
Oil on panel
45¼ × 28 inches (115 × 71 cm)

12 *I was here for a moment, and then I was gone*, 2017
Diptych; acrylic on panel, in Italian 17th-century-style painted reverse section frames, with foliate centers and corners
Each panel: 29½ × 23⅝ inches
(75 × 60 cm)
Each frame: 37½ × 31⅝ × 1½ inches
(95.4 × 80.3 × 3.8 cm)

13 *They Slipped the Surly Bonds of Earth and Touched the Face of God*, 2017
Oil on panel
56⅝ × 32½ × ⅞ inches
(128.5 × 82.5 × 2.2 cm)

14 *Sepulchre Culture*, 2018
Oil over acrylic, fiberglass, and stainless steel, on bronze base
56⅜ × 17¾ × 21⅝ inches
(143.3 × 45 × 55 cm)

15 *Poor Art*, 2016
Oil on panel
42¾ × 29⅛ × ⅞ inches
(108.5 × 74 × 2.2 cm)

16 *Sizewell C*, 2016
Diptych; India ink and acrylic on panel
Each: 29½ × 23⅝ inches
(75 × 60 cm)

17 *Let me ferry you out to sea*
To see who you could have been
When the time comes to row back in
You'll be in the place you should have been, 2017
Oil and acrylic on bronze
33⅛ × 29⅛ × 26 inches (84 × 74 × 66 cm)

18 *Die Mutter des Künstlers*, 2016
Oil on panel
78¾ × 63¾ inches (200 × 162 cm)

19 *Drawing 18 (after Boucher)*, 2017
India ink and acrylic on film over panel, in Spanish 17th-century carved reverse section frame, original size and with original, typically Spanish, thick gold leaf
Panel: 11⅝ × 7⅝ inches (29.4 × 19.4 cm)
Frame: 19¼ × 15 × 2⅛ inches
(49 × 38 × 5.4 cm)

20 *Children of the Revolution (after Rembrandt)*, 2017
India ink and acrylic on polyester film over cardboard, in Italian 17th-century carved and gilded overlapping leaf frame with later gilded arch-topped spandrel
Panel: 38 × 22⅝ inches (96.4 × 57.4 cm)
Frame: 42¾ × 27⅞ × 2⅛ inches
(108.5 × 70.5 × 5.4 cm)

21 *Drawing 11 (after Tiepolo)*, 2017
India ink and acrylic on polyester film over cardboard, in Italian 18th-century carved and gilded full sight Carlo Maratta frame
Panel: 15⅛ × 11⅝ inches (38.2 × 29.5 cm)
Frame: 24⅛ × 20½ × 2⅛ inches
(61.3 × 52 × 5.4 cm)

22 *Torness One*, 2016
India ink and acrylic on panel
44⅛ × 31½ × ⅞ inches
(112 × 80 × 2.2 cm)

23 *Drawing 3 (after Tiepolo/Tiepolo)*, 2017
India ink and acrylic on polyester film over cardboard, in German 19th-century carved and gilded corner pattern frame with later arch-topped spandrel
Panel: 16½ × 11¾ inches (42 × 29.8 cm)
Frame: 21⅝ × 17⅛ × 2⅛ inches
(54.8 × 43.6 × 5.4 cm)

24 *Get It On*, 2017
Acrylic on panel
52 × 37⅜ × ⅞ inches
(132 × 95 × 2.2 cm)

25 *Drawing 1 (after Bloemaert)*, 2017
India ink and acrylic on polyester film over cardboard, in English 18th-century carved and gilded Carlo Maratta frame
Panel: 19⅝ × 14⅞ inches (49.8 × 37.9 cm)
Frame: 24¾ × 20⅝ × 1⅞ inches
(63 × 52.5 × 4.9 cm)

26 *Drawing 23 (after Murillo)*, 2017
India ink and acrylic on film over panel, in Spanish 17th-century reverse frame with carved centers and corners, all gilded and with punched ornamentation
Panel: 32¾ × 25 inches (83.3 × 63.4 cm)
Frame: 38⅝ × 30¼ × 1⅝ inches (98 × 77 × 4 cm)
A good example of a Spanish reverse center and corner frame, very "bony" and thin, with punching between the areas of bold carved ornament; original dusty gilding and size.

27 *Drawing 4 (after De Gheyn II/Greuze)*, 2017
India ink and acrylic on polyester film over cardboard, in Spanish/Italian 18th-century Salvator Rosa section frame with carved leaf sight edge
Panel: 15⅝ × 11¾ inches (39.7 × 29.7 cm)
Frame: 21¼ × 18⅞ × 2 inches (54 × 48 × 5 cm)

28 *Europa (after Bloemaert)*, 2018
India ink and acrylic on film over panel, in Italian 17th-/18th-century carved reverse ogee section frame with centered overlapping leaf top edge and ribbon-twist back edge
Panel: 29¾ × 20⅜ inches (75.5 × 51.8 cm)
Frame: 36 × 26¾ × 1⅞ inches (91.5 × 68 × 4.8 cm)

29 *Drawing 12 (after Batoni/Del Sarto)*, 2017
India ink and acrylic on polyester film over cardboard, in Italian 17th-century black-and-gold sight Carlo Maratta frame
Panel: 15⅞ × 11⅝ inches (40.2 × 29.6 cm)
Frame: 21⅝ × 18⅛ × 2½ inches (55 × 46 × 6.3 cm)

30 *Oh well, enough said, bring on the dead*, 2018
India ink and acrylic on drafting film over panel, in Italian 17th-century-style painted and parcel-gilt reverse cassetta frame with punched foliate centers and corners
Panel: 44⅛ × 33⅛ inches (111.9 × 84 cm)
Frame: 56⅞ × 45⅞ × 1¾ inches (144.4 × 116.5 × 4.5 cm)

31 *Harpoon*, 2018
Acrylic on panel, in Italian 19th-/20th-century carved and gilded frame
Panel: 24⅛ × 18¼ inches (61.6 × 46.4 cm)
Frame: 31¼ × 25⅛ × 2 inches (79.3 × 64 × 5 cm)
This frame was possibly made in France, and is in the Florentine 17th-century style.

32 *Drawing 13 (after Grimaldi/Reni)*, 2017
India ink and acrylic on polyester film over cardboard, in 20th-century carved oak tabernacle frame with stripped wood finish
Panel: 15⅜ × 11¾ inches (39.2 × 29.8 cm)
Frame: 25 × 21½ × 3¼ inches (63.5 × 54.5 × 8.3 cm)

33 *Drawing 2 (after Bloemaert)*, 2017
India ink and acrylic on polyester film over cardboard, in French 18th-century neoclassical frame
Panel: 18¼ × 13½ inches (46.3 × 34.3 cm)
Frame: 23¼ × 18¾ × 1¼ inches (59.2 × 47.5 × 3.3 cm)

34 *Stimulate the Beaded Hamster*, 2017
Acrylic on panel, in Italian 17th-century carved and gilded bunched-fruit-and-leaf frame; original gilding and size
Panel: 28⅛ × 23⅜ inches (71.2 × 59.5 cm)
Frame: 32¼ × 27⅜ × 1⅜ inches (82 × 69.5 × 3.5 cm)
A very beautiful example of a frame from Florence, acquired from a Florentine collection.

35 *Drawing 1 (after Bloemaert)*, 2018
India ink and acrylic on film over panel, in likely Genoese 17th-century fully carved frame with scrolling leaves
Panel: 18⅛ × 25¼ inches (45.9 × 64.2 cm)
Frame: 30¾ × 35⅛ × 2⅜ inches (78 × 89.3 × 6 cm)
A frame of a style that is thought to come from Genoa, with almost naturalistic carved leaves and original gilding, at original size.

36 *Drawing 2 (after Bloemaert)*, 2018
India ink and acrylic on film over panel, in Italian 17th-century carved molding frame with broadly carved leaves
Panel: 19⅞ × 24¾ inches (50.4 × 62.7 cm)
Frame: 22½ × 27⅞ × 1⅝ inches (57 × 69.5 × 4 cm)

37 *Drawing 5 (after Bloemaert)*, 2016
India ink and acrylic on polyester film over cardboard, in Flemish 16th-century-style hand-run black-and-gold cassetta frame
Panel: 23⅛ × 16⅝ inches (58.7 × 42.1 cm)
Frame: 27⅛ × 21⅝ × 1¼ inches (69 × 55 × 3.3 cm)

38 *Drawing 6 (after Grimaldi/Greuze)*, 2017
India ink on polyester film over cardboard, in German 19th-century Berliner Leiste lacquered silver frame
Panel: 16⅝ × 11¾ inches (42.1 × 29.7 cm)
Frame: 21½ × 17⅞ × ⅞ inches (54.5 × 45.5 × 2.2 cm)
Frames of this style were produced in large quantities in the 19th century and found in Germany and Spain, as well as in the United Kingdom. The silver leaf was usually lacquered yellow to give a golden effect.

39 *Drawing 15 (after Gandolfi)*, 2017
India ink and acrylic on film, in reproduction Italian 17th-century-style parcel-gilt and painted reverse section frame
Panel: 20⅝ × 14½ inches (52.4 × 36.9 cm)
Frame: 26⅛ × 20½ × 1⅜ inches (66.5 × 52 × 3.5 cm)
Frame source: Criterion Auctioneers, London

40 *Drawing 5 (after Goltzius)*, 2017
India ink and acrylic on polyester film over cardboard, in a likely French (possibly Scandinavian) late 18th-century neoclassical frame; original gilding and size
Panel: 21⅜ × 15¾ inches (54.3 × 39.9 cm)
Frame: 30⅛ × 24⅜ × 1⅝ inches (76.5 × 62 × 4.2 cm)

41 *Darsham Songs*, 2016
Oil, India ink, and acrylic on panel
32¼ × 51 inches (82 × 129.5 cm)

42 *Drawing 19 (after Van Noordt)*, 2017
India ink and acrylic on film, in Spanish 17th-century gilded reverse section molding frame, possibly made for a low-relief sculpture
Panel: 12⅞ × 9⅛ inches (32.8 × 22.9 cm)
Frame: 17⅛ × 13¼ × 2½ inches (43.5 × 33.8 × 6.3 cm)
This frame has very typically Spanish dark red clay and the original gilding, made with slightly-smaller-than-normal gilded leaves.

43 *Drawing 14 (after Castiglioni)*, 2017
India ink and acrylic on polyester film over cardboard, in Italian 18th-century gilded Salvator Rosa section frame with later gilded tondo slip
Panel diameter: 16 inches (40.6 cm)
Frame: 22⅞ × 22⅝ × 2⅛ inches (58 × 57.5 × 5.4 cm)

44 *Ride a White Swan*, 2017
India ink and acrylic on panel
74¼ × 59½ × 1¼ inches (190 × 151 × 3 cm)

45 *Drawing 24 (after Jordaens/Jordaens)*, 2017
India ink and acrylic on film over panel, in Italian 17th-/18th-century walnut cassetta frame with carved moldings
Panel: 14¾ × 12⅛ inches (37.3 × 31.4 cm)
Frame: 23⅛ × 20⅝ × 1⅞ inches (59.3 × 52.3 × 4.8 cm)

46 *Nostalgia*, 2016
India ink and acrylic on panel
33⅛ × 23⅛ inches (84 × 60 cm)

47 *Bread and Circus*, 2018
Acrylic on panel, in Italian 18th-/19th-century Palazzo Pitti frame
Panel: 33⅛ × 27⅛ inches (84.9 × 69 cm)
Frame: 49¼ × 41¾ × 3⅞ inches (125 × 106 × 9.8 cm)
This frame style is so called because of the large numbers of the original of this style found in the Galleria Palatina in the Palazzo Pitti, Florence. The many Grand Tour paintings—copies of the old masters made in the 19th century—led to many of the Pitti frames being reproduced in Italian workshops.

48 *Drawing 16 (after Van Dyck/Van Dyck)*, 2017
India ink and acrylic on film over panel, in Flemish 16th-century style hand-run black-and-gold cassetta frame
Panel: 21 × 14¾ inches (53.3 × 37.5 cm)
Frame: 26⅜ × 20 × 2 inches (67 × 50.8 × 5 cm)

49 *Poor Moon*, 2016
India ink and acrylic on panel
36¼ × 29 × ⅞ inches (92 × 73.5 × 2.2 cm)

50 *Drawing 17 (after Rembrandt)*, 2017
India ink and acrylic on film over board, in Venetian part 15th-/16th-century and part later tabernacle frame with caryatids
Panel: 24¾ × 20⅝ inches (62.8 × 52.4 cm)
Frame: 33⅞ × 28¾ × 1⅜ inches (62.8 × 52.4 × 3.5 cm)
The inner part of this frame is 20th century, but the outer part dates to about 1500, with carved figures on the sides, and painted faces and Venetian-style scrollwork along the lower edge. The top part has relief-carved vine leaves on a matte dark blue background. The cabochon jewels are gilded with an applied "dragon's blood" red glaze to make them appear like rubies.

51 *Unknown Pleasures*, 2016
Oil on panel
64⅝ × 41½ × ⅞ inches (164 × 105.5 × 2.2 cm)

52 *Passchendaele*, 2017
Oil on panel
80¼ × 54⅜ inches (204 × 138 cm)

53 *Un piccolo divertimento*, 2017
Oil on bronze
29¼ × 18⅛ × 17¾ inches (74 × 48 × 45 cm)

54 *Will you kiss me when I'm gone*, 2018
Oil and acrylic over bronze and metal
46⅞ × 23¼ × 19¾ inches (119 × 59 × 50 cm)

55 *On the Way to the Leisure Centre*, 2017
Oil on panel
48⅛ × 96⅛ × ⅞ inches (122 × 244 × 2.2 cm)

56 *Daydream Nation*, 2017
Oil on panel
44¼ × 31½ × ⅞ inches (112 × 80 × 2.2 cm)

57 *Trivial Pursuit*, 2017
Oil and acrylic on bronze
29⅞ × 19¾ × 18⅞ inches (76 × 50 × 48 cm)

58 *American Sublime*, 2017
Oil and acrylic on bronze
38¾ × 24⅜ × 23⅝ inches (98.5 × 62 × 60 cm)

59 *Luscious Apparatus*, 2017
Oil on silvered and parcel-gilt bronze
38⅜ × 18⅛ × 13 inches (98 × 46 × 33 cm)

60 *L'Arlésienne*, 2016
Oil on fiberglass and stainless steel, on bronze base
34⅞ × 29⅞ × 28¾ inches (88.5 × 76 × 73 cm)

Unless otherwise noted, all frames were sourced from Rollo Wheately Ltd, London.

SELECTED BIOGRAPHY

Born 1966, Hexham, England.
Lives and works in London and Suffolk, England.

EDUCATION

1992
MFA, Goldsmiths College, University of London.

1988
BFA, Bath School of Art and Design, England.

1985
Foundation Course, Norwich School of Design, England.

SOLO EXHIBITIONS

2018
Glenn Brown: Fantastic Landscapes, Portraits and Beasts. Laing Art Gallery, Newcastle, England, June 16–Oct. 21, 2018.
**Glenn Brown/Transmutations: What's Old Is New Again.* Jordan Schnitzer Museum of Art, University of Oregon, Eugene, Oregon, May 18–Aug. 19, 2018.
Historical Baggage: Glenn Brown and His Sources. British Museum, London, May 15–July 22, 2018.
**Glenn Brown: Come to Dust.* Gagosian, London, Jan. 24–March 17, 2018.

2017
**Glenn Brown: Piaceri Sconosciuti.* Museo Stefano Bardini, Florence, June 10–Oct. 23, 2017.
**Glenn Brown: Rembrandt: After Life.* Rembrandt House Museum, Amsterdam, Jan. 27–April 23, 2017.

2016
**Glenn Brown.* Des Moines Art Center, May 21–Aug. 21, 2016. Traveled to: Contemporary Arts Center, Cincinnati, Sept. 9, 2016–Jan. 15, 2017.
**Glenn Brown: Suffer Well.* Fondation Vincent van Gogh Arles, France, May 14–Sept. 11, 2016.

2015
**Glenn Brown Drawings and Sculptures.* Gagosian Gallery booth, Frieze Art Fair, London, Oct. 14–17, 2015.
**Glenn Brown: Dessins.* Galerie Max Hetzler, Paris, Sept. 5–Oct. 10, 2015.

2014
**Glenn Brown.* Gagosian Gallery, New York, May 8–June 24, 2014.

2013
Conversation Piece V: Glenn Brown/Frans Hals. Frans Hals Museum, Haarlem, Netherlands, Nov. 1, 2013–Feb. 16, 2014.

2012
Glenn Brown at Upton House. Upton House, Warwickshire, England, Sept. 2, 2012–Jan. 6, 2013.

2011
Glenn Brown: Etchings and Sculpture. Gagosian Gallery, Geneva, June 9–July 23, 2011.
**Glenn Brown.* Galerie Max Hetzler, Berlin, April 8–May 28, 2011.

2009
**Glenn Brown.* Gagosian Gallery, London, Oct. 15–Nov. 27, 2009.
**Glenn Brown: Etchings (Portraits).* Ridinghouse at Karsten Schubert, London, Feb. 24–May 8, 2009.
**Glenn Brown.* Tate Liverpool, Feb. 20–May 10, 2009. Traveled to: Fondazione Sandretto Re Rebaudengo, Turin, May 28–Oct. 4, 2009; Ludwig Múzeum, Budapest, Hungary, Feb. 6–April 11, 2010.

2008
Glenn Brown: Editions and a Unique Sculpture. Patrick Painter, Los Angeles, Nov. 22, 2008–Jan. 10, 2009.
**Glenn Brown.* Kunsthistorisches Museum, Vienna, April 22–June 1, 2008.

2007
**Glenn Brown.* Gagosian Gallery, New York, May 3–June 9, 2007.

2006
**Glenn Brown.* Galerie Max Hetzler, Berlin, Feb. 3–March 11, 2006.

2005
Glenn Brown. Patrick Painter, Los Angeles, April 2–May 7, 2005.

2004
**Glenn Brown.* Serpentine Gallery, London, Sept. 14–Nov. 7, 2004.
**Glenn Brown.* Gagosian Gallery, New York, Feb. 24–April 10, 2004.

2002
Glenn Brown. Galerie Max Hetzler, Berlin, Sept. 17–Oct. 26, 2002.

2001
Glenn Brown. Patrick Painter, Los Angeles, Oct. 20–Nov. 17, 2001.
Künstlerverein Malkasten, Düsseldorf.

2000
**Glenn Brown.* Domaine de Kerguéhennec, Centre d'Art Contemporain, Bignan, France, July 1–Oct. 1, 2000.
Glenn Brown. Galerie Max Hetzler, Berlin, April 15–June 3, 2000.

1999
Glenn Brown. Patrick Painter, Los Angeles, June 19–July 17, 1999.
**Glenn Brown.* Jerwood Gallery, London, April 14–May 23, 1999.

1998
Glenn Brown. Patrick Painter, Los Angeles, May 2–30, 1998.

1997
Glenn Brown. Galerie Ghislaine Hussenot, Paris, April 19–May 31, 1997.
Glenn Brown. Patrick Painter, Los Angeles.

1996
**Glenn Brown.* Queen's Hall Arts Centre, Hexham, England.

1995
**Glenn Brown.* Karsten Schubert, London, July 5–Aug. 5, 1995.

GROUP EXHIBITIONS

2018
Counterpoint: Selections from the Peter Marino Collection. Southampton Arts Center, Southampton, New York.
The Explorers (Part One). V-A-C Foundation, Palazzo delle Zattare, Venice.
The Flexible Plan: The Rococo in Contremporary Art. Museum Morsbroich, Leverkusen, Germany.
Malevolent Eldritch Shrieking. Attercliffe™, Sheffield, England.
**Rembrandt: Britain's Discovery of the Master.* Scottish National Gallery, Edinburgh.

2017
**I Lost My Heart to a Starship Trooper.* Griffin Gallery, London.
The Immediacy of Paint: Surface. Waterfront Gallery, University of Suffolk, Ipswich, England.
Matière Grise. Galerie Max Hetzler, Paris.
Reportrait. Nottingham Castle Museum & Art Gallery, Nottingham, England.
**True Faith.* Manchester Art Gallery, England.

2016
Collateral Drawing. UCS Waterfront Building, Ipswich, England.
Curated by (?): Works from Sandretto Re Rebaudengo Collection Selected by Patrizia Sandretto Re Rebaudengo. Fondazione Sandretto Re Rebaudengo, Turin.
**Nude: From Modigliani to Currin.* Gagosian Gallery, New York.
**Renaissances: Un hommage contemporain à Florence.* Hotel de la Salle, Paris.

2015
**Art Fiction: De la ville aux étoiles.* Centre de la Vieille Charité, Marseille.
Beverly Hills 20-Year Anniversary: Invitational Exhibition, 1995–2015. Gagosian Gallery, Los Angeles.
The Figure in Process: From de Kooning to Kapoor, 1955–2015. Pivot Art + Culture, Seattle.
Glenn Brown Etchings. Piano Room, Brown's Hotel, London.
HOMELAND: Glenn Brown, Dexter Dalwood, Ged Quinn, Toby Ziegler. Simon Lee Gallery, Hong Kong.
**La Colección.* Centre Pompidou Provisoire, Málaga, Spain.
**One Day, Something Happens: Paintings of People; A Selection by Jennifer Higgie from the Arts Council Collection.* Leeds Art Gallery, England. Traveled to Nottingham Castle, England; Highlanes Gallery, Drogheda, Ireland; The Atkinson, Southport, England; and Towner Art Gallery, Eastbourne, England.
Unrealism: Curated by Jeffrey Deitch and Larry Gagosian. Moore Building, Miami.

2014
**Cool Place: Collection Scharpff.* Kunstmuseum Stuttgart, Germany.
**Face to Face: British Prints from the Clifford Chance Art Collection.* Sir John Soane's Museum, London.
Lumières: Carte blanche à Christian Lacroix. Musée Cognacq-Jay, Paris.
**Post Pop: East Meets West* (curated by Andrey Erofeev, Marco Livingstone, and Chang Tsong-Zung). Saatchi Gallery, London.
**She: Picturing Women at the Turn of the 21st Century.* Granoff Center, Brown University, Providence, RI.
**Somos Libres II: Works from the Mario Testino Collection.* Pinacoteca Gianni e Marella Agnelli, Turin.
Stanze/Rooms: Works from the Sandretto Re Rebaudengo Collection. Stiftung Olbricht, Berlin.
**Visages: Picasso, Magritte, Warhol…* Centre de la Vieille Charité, Marseille.

2013
**Deep Feelings: From Antiquity to Now.* Kunsthalle Krems, Austria.
Destruction to Utopia. Patrick Painter, Los Angeles.
**Glenn Brown and Rebecca Warren.* Rennie Collection at Wing Sang, Vancouver, British Columbia.
Le Grand Tout: 30 ans du FRAC Limousin. FRAC Limousin, Limoges, France.
**Remember Everything: 40 Years of Galerie Max Hetzler.* Galerie Max Hetzler, Berlin.
**Riotous Baroque: From Cattelan to Zurbarán.* Guggenheim Bilbao, Spain.
SNAP: Art at the Aldeburgh Festival. Snape Maltings, England.

2012
À rebours. Venus over Manhattan, New York.
**Beyond Reality: British Painting Today.* Galerie Rudolfinum, Prague.
Mash Up: Collage from 1950 to the Present. L&M Arts, Los Angeles.
**The Mechanical Hand: Artists' Projects at Paupers Press.* Kings Place Gallery, London. Traveled to: University Gallery, Northumbria University, Newcastle, England.
Portrait of the Artist as… Courtauld Gallery, Courtauld Institute of Art, London.
SNAP: Art at the Aldeburgh Festival. Snape Maltings, England.
The Space Between. Karsten Schubert, London.

2011
Art². FLAC Art Foundation, New York.
Figures in a Landscape. Gagosian Gallery, Hong Kong.
**Grisaille.* Luxembourg & Dayan, New York.
**Helvete.* Liljevalchs Konsthall, Stockholm. Traveled to: Borås Konstmuseum, Sweden.
**John Martin: Apocalypse.* Tate Britain, London.
**Le Surréalisme, c'est moi!: Hommage an Salvador Dalí.* Kunsthalle Wien, Vienna.
**Mémoires du futur: La collection Olbricht.* La Maison Rouge-Fondation Antoine de Galbert, Paris.
**Nothing in the World but Youth.* Turner Contemporary, Margate, England.

2010
**Art: Curated by Michael Craig-Martin.* Galerie Haas & Fuchs, Berlin.
Behind the Mask. The New Art Gallery Walsall, England.
**Crash: Homage to JG Ballard.* Gagosian Gallery, London.
**Grand National: Art from Britain.* Vestfossen Kunstlaboratorium, Norway.
A Group Painting Show. Patrick Painter, Los Angeles.
HEAD. The Approach, London.
Seconde main. Musée d'Art moderne de la Ville de Paris.
**Summer Exhibition.* Royal Academy of Arts, London.
**10,000 Lives.* Gwangju Biennale, South Korea.
**Vanité: Mort, que me veux-tu?* Fondation Pierre Bergé–Yves Saint Laurent, Paris.

2009
Art Now: Beating the Bounds. Tate Britain, London.
**just what is it…* ZKM | Center for Art and Media, Karlsruhe, Germany.
**Mapping the Studio: Artists from the François Pinault Collection.* Punta della Dogana and Palazzo Grassi, Venice.
Surface Reality. Laing Art Gallery, Tyne & Wear Archives and Museums, Newcastle upon Tyne, England.

2008
**Arcadia: Painters' Paradise.* Seoul Museum of Art, South Korea. Traveled to: *Arcadie: Dans les collections du Centre Pompidou,* Taipei Fine Arts Museum, Taiwan.
Beyond the Lens. Galerie Dominique Fiat, Paris.
**Excerpt: Selections from the Jeanne Greenberg Rohatyn Collection* (curated by Richard B. Fisher). Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY.
Jekyll Island (curated by Erik Parker and Max Henry). Honor Fraser Gallery, Los Angeles.
Pretty Ugly (curated by Alison Gingeras). Gavin Brown's enterprise and Maccarone, New York.

2007
Accidental Painting. Perry Rubenstein Gallery, New York.
Attention to Detail (curated by Chuck Close). FLAC Art Foundation, New York.
**Der Symbolismus und die Kunst der Gegenwart.* Von der Heydt-Museum, Wuppertal, Germany.
**Insight?* Gagosian Gallery, Barvikha Luxury Village, Moscow.
**Old School.* Hauser & Wirth Colnaghi, London.
100 Jahre Kunsthalle Mannheim. Kunsthalle Mannheim, Germany.
Photopeintries. FRAC Limousin, Limoges, France.
**Rockers Island: Olbricht Collection.* Museum Folkwang, Essen, Germany.
**Time: Intimità/Intimacy.* Triennale Bovisa, Milan.

2006
**British Art.* Thomas Gibson Fine Art, London.
Chers amis. Domaine de Kerguéhennec, Bignan, France.
Full House: Gesichter einer Sammlung. Kunsthalle Mannheim, Germany.
**How to Improve the World: 60 Years of British Art, Arts Council Collection.* Hayward Gallery, London.
**Infinite Painting: Contemporary Painting and Global Realism.* Villa Manin, Centro d'Arte Contemporanea, Udine, Italy.
**Jean-Honoré Fragonard, 1732–1806: Orígenes e influencias, de Rembrandt al siglo XXI.* Obra Social Fundación "la Caixa", Barcelona.
**Passion for Paint.* Bristol City Museum and Art Gallery, England. Traveled to: Laing Art Gallery, Tyne & Wear Archives and Museums, Newcastle upon Tyne, England; National Gallery, London.
POW! (Pictures of Women). Quality Pictures Contemporary Art, Portland, OR.
**The Starry Messenger: Visions of the Universe.* Compton Verney, Warwickshire, England.
**Zurück zur Figur: Malerei der Gegenwart.* Kunsthalle der Hypo-Kulturstiftung, Munich. Traveled to: Museum Franz Gertsch, Burgdorf, Switzerland; Kunsthaus Wien, Vienna; Kunsthal Rotterdam.

2005

Bidibidobidiboo: Works from Collezione Sandretto Re Rebaudengo (curated by Francesco Bonami). Fondazione Sandretto Re Rebaudengo, Turin.

Big Bang: Destruction et création dans l'art du 20e siècle. Centre Georges Pompidou, Paris.

Closing Down. Bortolami Dayan, New York.

Ecstasy: In and about Altered States. Geffen Contemporary at MoCA, Los Angeles.

The Nature of Things. Birmingham Museum and Art Gallery, England.

Neue Kunsthalle IV: Direkte Malerei. Kunsthalle Mannheim, Germany.

Rückkehr ins All. Hamburger Kunsthalle, Hamburg.

STRATA: Difference and Repetition. Fondazione Davide Halevim, Milan.

Translations: Creative Copying and Originality (curated by Karsten Schubert). Thomas Dane, London.

2004

Must I Paint You a Picture? Six London-Based Artists. Haunch of Venison, London.

Painter Editions. Patrick Painter, Los Angeles.

PILLish: Harsh Realities and Gorgeous Destinations. Museum of Contemporary Art, Denver.

She's Come Undone. Artemis Greenberg Van Doren Gallery, New York.

2003

Breaking God's Heart (curated by Glenn Brown). 38 Langham Street, London.

Delays and Revolutions, part of the 50th Venice Biennale, Giardini della Biennale, Venice.

Heißkalt: Aktuelle Malerei aus der Sammlung Scharpff. Staatsgalerie Stuttgart, Germany. Traveled to: Hamburger Kunsthalle, Hamburg.

M_ARS: Kunst und Krieg. Neue Galerie am Landesmuseum Joanneum, Graz, Austria.

Pittura/Painting: From Rauschenberg to Murakami, 1964–2003, part of the 50th Venice Biennale, Museo Correr, Venice.

Une collection de "chefs-d'œuvre". FRAC Limousin, Limoges, France.

2002

Cher peintre: Peintures figuratives depuis l'ultime Picabia. Centre Georges Pompidou, Paris. Traveled to: Kunsthalle Wien, Vienna; Schirn Kunsthalle Frankfurt.

From the Saatchi Gift. Talbot Rice Gallery, University of Edinburgh.

Iconografias metropolitanas, 25th Bienale de São Paulo, Pavilhão Ciccillo Matarazzo, Parque do Ibirapuera, São Paulo.

Landscape. Saatchi Gallery, London.

Melodrama. Artium, Centro-Museo Vasco de Arte Contemporáneo, Vitoria-Gasteiz, Spain. Traveled to: Palacio de los Condes de Gabia, Granada, Spain; Museo de Arte Contemporánea de Vigo, Spain.

Painting as a Foreign Language. Centro Brasileiro Britânico, São Paulo.

(The World May Be) Fantastic. 2002 Biennale of Sydney, Museum of Contemporary Art, and Art Gallery of New South Wales.

2001

AZERTY: Un abécédaire autour des collections du FRAC Limousin. Centre Georges Pompidou, Paris.

Glenn Brown and Arnold Böcklin. Künstlerverein Malkasten, Düsseldorf.

Passion. Galerie Ascan Crone, Berlin and Hamburg.

2000

Blue: Borrowed and New. New Art Gallery Walsall, England.

The British Art Show 5, organized by Hayward Gallery, London, for the Arts Council of England. Traveled to: Scottish National Gallery of Modern Art, Edinburgh; John Hansard Gallery, Southampton City Art Gallery and Millais Gallery, Southampton, England; National Museum Cardiff, Wales; Birmingham Museum and Art Gallery, England.

Futuro: Decadent Art and Architecture. Center for Visual Arts, Cardiff, Wales.

Glenn Brown, Julie Mehretu, Peter Rostovsky. The Project, New York.

Hypermental: Rampant Reality 1930–2000, from Salvador Dalí to Jeff Koons. Kunsthaus Zürich. Traveled to: Hamburger Kunsthalle, Hamburg; Rudolfinum, Prague.

Little Angels. Houldsworth Gallery, London.

Salon. Delfina Studio Trust, London.

Sausages and Frankfurters: Recent British and German Paintings from the Ophiuchus Collection. Hydra Workshop, Greece.

Suite Substitute IV: Beautiful Strangers. Hôtel du Rhone, Geneva.

The Turner Prize 2000. Tate Britain, London.

The Wreck of Hope. Nunnery Gallery, Bow Arts Trust, London.

1999

Day of the Donkey Day. Transmission Gallery, Glasgow.

Disaster. Harris Museum and Art Gallery, Preston, England.

Examining Pictures: Exhibiting Paintings. Whitechapel Art Gallery, London. Traveled to: Museum of Contemporary Art Chicago; Hammer Museum, Los Angeles.

Fresh Paint: Recent Acquisitions from the Frank Cohen Collection. Gallery of Modern Art, Glasgow.

Holding Court. Entwistle Gallery, London.

John Moores 21. Walker Art Gallery, Liverpool.

1998

Abstract Painting, Once Removed: A Fiftieth Anniversary Exhibition. Contemporary Arts Museum Houston. Traveled to: Kemper Museum of Contemporary Art, Kansas City, MO.

Cluster Bomb. Morrison Judd, London.

It's a Curse, It's a Burden (curated by Glenn Brown). The Approach, London.

New Works. Patrick Painter, Los Angeles.

Secret Victorians: Contemporary Artists and a 19th-Century Vision. Firstsite, Minorities Art Gallery, Colchester, England. Traveled to: Arnolfini, Bristol, England; Ikon Gallery, Birmingham, England; Middlesbrough Art Gallery, England; Hammer Museum, Los Angeles.

1997

A ilha do tesouro/Treasure Island. Fundação Calouste Gulbenkian, Centro de Arte Moderna José de Azeredo Perdigão, Lisbon, Portugal.

Belladonna. Institute of Contemporary Arts, London.

Glenn Brown, Alex Katz, Katherine Yass. Galerie Barbara Thumm, Berlin.

Pure Fantasy. Oriel Mostyn, Llandudno, Wales.

Sensation: Young British Artists from the Saatchi Collection. Royal Academy of Arts, London. Traveled to: Hamburger Bahnhof, Berlin; Brooklyn Museum, New York.*

1996

About Vision: New British Painting in the 1990s. Museum of Modern Art, Oxford, England.

ACE: Arts Council Collection New Purchases. Hatton Gallery, Newcastle University, Newcastle upon Tyne, England. Traveled to: Harris Museum and Art Gallery, Preston, England; Gallery Oldham, England; Hayward Gallery, London; Ikon Gallery, Birmingham, England; Mappin Art Gallery, Sheffield, England; Angel Row Gallery, Nottingham, England; Ormeau Baths Gallery, Belfast, Ireland.

Fernbedienung: Does Television Inform the Way Art Is Made? Grazer Kunstverein, Graz, Austria.

Glenn Brown, Peter Doig, Jim Hodges, Adriana Varejão. Galerie Ghislaine Hussenot, Paris.

The Jerwood Painting Prize. Lethaby Gallery, Central Saint Martins, London.

Out of Space. Cole and Cole, Oxford, England.

Strange Days. TheAgency, London.

21 Days of Darkness. Transmission Gallery, Glasgow.

1995

Brilliant! New Art from London. Walker Art Center, Minneapolis. Traveled to: Contemporary Arts Museum Houston.

From Here. Waddington Galleries and Karsten Schubert, London.

Obsession. The Tannery, London.

Painters' Opinion. Bloom Gallery, Amsterdam.

Summer Group Show. Karsten Schubert, London.

That's Not the Way to Do It. Project Space, University of Northumbria at Newcastle, Newcastle upon Tyne, England.

Young British Artists V. Saatchi Gallery, London.

1994

Every Now and Then. Rear Window at Richard Salmon, London.

Here and Now. Serpentine Gallery, London.

1993

Barclays Young Artist Award. Serpentine Gallery, London.

Launch. Curtain Road Arts, London.

Mandy Loves Declan 100%. Mark Boote Gallery, New York.

Painting Invitational. Barbara Gladstone Gallery, New York.

Re-Present. Todd Gallery, London.

1992

And What Do You Represent? Anthony Reynolds Gallery, London.

How Did These Children Come to Be Like That. Goldsmiths Gallery, London.

Surface Values. Kettle's Yard, Cambridge, England.

With Attitude. Galerie Guy Ledune, Brussels.

1991

Group Show. Todd Gallery, London.

1990

British Telecom New Contemporaries 1990. Arnolfini, Bristol, England. Traveled to: John Hansard Gallery, Southampton, England; Dean Clough, Halifax, England; Ikon Gallery, Birmingham, England; Arts Council of Northern Ireland, Belfast; Third Eye Centre, Glasgow; Institute of Contemporary Arts, London.

1989

British Telecom New Contemporaries 1989. Institute of Contemporary Arts, London. Traveled to: Cornerhouse, Manchester, England; South Hill Park, Bracknell, England; Dean Clough, Halifax, England; Brewery Arts Centre, Kendal, England.

Christie's New Contemporaries. Royal College of Art, London.

AWARDS

Fellowship, Goldsmiths, University of London, 2011.

Short list, South Bank Show Awards, 2005.

Short list, Turner Prize, Tate Britain, London, 2000.

SPECIAL PROJECTS

2018

Albert Oehlen/Julian Schnabel. Berlin: Galerie Max Hetzler/Holzwarth Publications. Text by Glenn Brown and Christian Malycha.

Donation of work to the British Museum, London.

Selection Panel Member, BP Portrait Award, National Portrait Gallery, London.

2017

Joy Division. London: Enitharmon Editions. Text by Michael Bracewell; poems by Lavinia Greenlaw; artwork by Glenn Brown.

2016

Donation of work to the Laing Art Gallery, Tyne & Ware Archives and Museums, Newcastle upon Tyne, England. Funded in part by the Sfumato Foundation, on behalf of the Contemporary Art Society, London.

Selection panel member, Jerwood Drawing Prize. Jerwood Space, London.

Conversation with Albert Oehlen. Gagosian Gallery, London.

Conversation with Bice Curiger (curator) and Ger Luijten (director, Fondation Custodia). Fondation Custodia, Paris.

2015

Visionaire 65 FREE. Miami.

2014

Cover art for Richard Beaudoin's limited edition *The Artist and His Model.* Amherst, MA: Edition Casavespa.

2013

Momart gift, London.

2012

Cover art for Richard Beaudoin's *Microtimings,* featuring Mark Knoop and the Kreutzer Quartet. Boston: New Focus Recordings.

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to Death from Above* (detail), 2017,
oil on panel, 91 × 75⅝ × 1⅛ inches
(231 × 192 × 2.8 cm); see plate 8.

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