

ORDOVAS

in collaboration with
Dulwich Picture Gallery

September 2012

PRESS RELEASE

25 Savile Row
London W1S 2ER
T. 020 7287 5013

Gallery Hours:
Tue–Fri: 10:00–18:00
Sat: 11:00–15:00



Painting from Life

CARRACCI FREUD

5 OCTOBER — 15 DECEMBER 2012

PRESS VIEW: THURSDAY 4 OCTOBER 13.00 – 17.00

Dulwich Picture Gallery revives an old tradition of sending its paintings to central London when it exhibits one of its major works this autumn in *Painting from Life: Carracci Freud* at Ordovas. The exhibition brings together a striking group of head studies by the great 17th century Bolognese painter, Annibale Carracci (1560–1609), and Lucian Freud (1922–2011), recognised today as one of the foremost painters of the 20th century. This rare and illuminating collaboration between an historic public art collection and a private gallery is curated jointly by Dr Xavier Bray (Arturo and Holly Melosi Chief Curator, Dulwich Picture Gallery) and Pilar Ordovas (Ordovas) and runs from 5 October to 15 December 2012.

Freud's interest in the Old Masters is well known and documented. Less well known, however, and never before explored are the visual connections between Carracci, one of the greatest Italian painters who took 'nature' as a point of departure in his art, and Freud, whose portraits capture a reality that is often unforgiving.

Freud was familiar with at least two of Carracci's most important head studies painted in the 1590s: *Head of an Old Man*, which he saw when he exhibited at Dulwich Picture Gallery in 1994 and *Head of an Old Woman*, Private Collection, London, which he studied closely and of which he is known to have said, 'I wish I could paint like this.'

This exhibition juxtaposes three notable Carracci head studies with a series of Freud head portraits. Each comparison reveals intriguing affinities, be they in technique, style, viewpoint or subject matter. For instance, the teaming of Carracci's *Portrait of a Bearded Old Man* with Freud's portrait of *John Deakin* from 1963–64 discloses fascinating similarities in the subjects' stance, the close scrutiny given to foreheads and ears, and the brush work.

Ordovas has curated this kind of exhibition before. *Irrational Marks: Bacon and Rembrandt* explored Bacon's self-portraits and their relationship with Rembrandt's small *Self-Portrait with Beret* from the Musée Granet, Aix-en-Provence, a painting that fascinated Bacon throughout his career. The exhibition had over 10,000 visitors in the first month alone.

Lucian Freud, *Frank Auerbach*, 1975–76 © The Lucian Freud Archive

Annibale Carracci, *Head of an Old Man*, circa 1590–92 By Permission of the Trustees of Dulwich Picture Gallery, London

ORDOVAS

in collaboration with
Dulwich Picture Gallery

September 2012

PRESS RELEASE

25 Savile Row
London W1S 2ER
T. 020 7287 5013

Gallery Hours:
Tue–Fri: 10:00–18:00
Sat: 11:00–15:00



Painting from Life

CARRACCI FREUD

5 OCTOBER — 15 DECEMBER 2012

Dulwich Picture Gallery's loan of Carracci's *Head of an Old Man* to Ordovas is the first it has made to a central London show since 1937. This new collaboration resumes what was once a thriving tradition, initiated in 1816 when Royal Academicians, Constable among them, selected around four to six paintings from Dulwich's collection so that they could be shown at the Royal Academy and copied by students. It is a timely resumption: there is currently a renewed sense of the importance of creative dialogue between contemporary art and the past, as this autumn's inaugural Frieze Masters show testifies. Through an intimate comparison of these two artists' work, *Painting from Life: Carracci Freud* reveals the different ways in which Freud and Carracci were both 'modern' in their own time.

Editors' Notes

1. The titles of the nine works in the exhibition are: by Annibale Carracci: *Portrait of a Bearded Old Man*, circa 1583; *Head of an Old Man*, circa 1590–92 and *Head of Old Woman*, circa 1590. By Lucian Freud: *John Deakin*, 1963–64; *Interior with Hand-Mirror (Self-Portrait)*, 1967; *The Painter's Mother II*, 1972; *The Painter's Mother III*, 1972, *The Painter's Mother*, 1972 and *Frank Auerbach*, 1975–1976.
2. The catalogue to this exhibition has essays by Pilar Ordovas (Ordovas) and Dr Xavier Bray, (Arturo and Holly Melosi Chief Curator, Dulwich Picture Gallery).
3. When Ordovas opened in June 2011 it made a commitment to a public gallery programme staging museum-quality exhibitions as well as offering a private space for selling 20th century and contemporary art in the secondary market.

For further details please contact Clare Roberts at communications@ordovasart.com