

**Dearly departed** Top: Richard Hamilton, 'Passage of the Bride', 1999; Lucian Freud, 'The Painter's Mother III', 1972. Below: Chris Marker, 'Passengers #176', 2008-10; Franz West, untitled, 2012



## WHO WAS WHO



**LUCIAN FREUD**  
(1922-2011)

Britain's greatest postwar painter was a lone beacon of figuration, famously turning his brush on such larger-than-life characters as Leigh Bowery and Kate Moss.



**RICHARD HAMILTON**  
(1922-2011)

Often regarded as the inventor of pop art, and designer of The Beatles' 'White Album', he preferred the company of other artists like Dieter Roth and Marcel Duchamp.



**CHRIS MARKER**  
(1921-2012)

This cult figure, who said he was born in Outer Mongolia and used a picture of a cat in place of his portrait, created the stop-motion, time-travelling classic 'La Jetée'.



**FRANZ WEST**  
(1947-2012)

Sculptor of comically phallic benches and deliciously coloured confections, variously derived from Viennese sausages, lips, knots or testicles.

## Meet their makers

Four posthumous shows by four very different artists are currently running in the capital. **Ossian Ward** considers what they tell us about them

Angels haunt the 'Late Works' of the late **Richard Hamilton**, who died a year before this final exhibition was due to open at the National Gallery. He knew it would be his last too, as the climactic nude – meant to be so realistic as to appear alive, as per Balzac's story 'The Unknown Masterpiece' – was tantalisingly left as three computer-generated mock-ups of a never-to-be-realised painting. If there are awkward moments in this show, especially in the unfinished prints, then the rest of Hamilton's career was cool, clear and calculated. More than a mere pop artist, he explored the crossovers between photography and painting like no one else before him. Yet it's fitting that Hamilton hangs among the old masters, even if his final masterpiece remains unknowable.

**Lucian Freud** was also given the metaphorical keys to the National Gallery, wandering its halls late at night. While everything we needed to know about Freud was in his posthumous portraits show last year, a gallery display of his heads next to those of baroque painter Annibale Caracci proves that you can still tease new tricks out of any old dog. Freud

seems to struggle with his legacy as much as with his sitters here, trying to emulate the freshness of paintings made hundreds of years before. Perhaps Freud will still astonish in centuries to come.

A lesser-known Austrian, though no less Freudian in his suggestive, phallic work, was **Franz West**, who died this summer, aged just 65. As important as his carefree energy was for younger artists, West was also a breath of fresh air in a stuffy art world and his last planned exhibition has turned Gagosian's intimidating warehouse into the adult equivalent of a softplay romper room (minus the ball pool) with his sinuous and hilarious sculptures.

If it's influence you're after, then look no further than reclusive French filmmaker **Chris Marker**, who died in July aged 91. He pioneered many arthouse techniques and styles, including the found footage essay (there would be no 'Clock' and no Christian Marclay without Chris Marker), but he was also an exponent of on-screen and lens-inflected beauty. He walked (relatively) freely around North Korea in 1957, snapping a different side to a society left behind by the march of time, and spent his latter years surreptitiously photographing women on the Paris Metro, for 'Passengers' (2008-10), which includes a brief glimpse of the artist in a train window reflection. This may not take us any closer to Marker but there's no denying his importance as a flâneur, bricoleur, voyeur and auteur.

**Richard Hamilton: Late Works**, National Gallery to **Jan 13**. **Caracci/Freud**, Ordovas to **Dec 15**. **Franz West: Man with a Ball**, Gagosian to **Nov 10**. **Chris Marker**, Blouin Foundation to **Nov 3**.



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