

Made in the UK: Contemporary Art from the Richard Brown Baker Collection

September 23, 2011-January 8, 2012

Made in the UK offers an exceptional look at developments in British art--from the abstract painting of the 1950s to the hyperrealist images of the 1970s to the varied approaches of contemporary work. Throughout this period British art has been integral to international developments in contemporary art, but many of the artists included in this exhibition are less well known in America today than they once were. The RISD Museum's extraordinary collection of postwar British art--uniquely strong in the United States--was made possible by the foresight and generosity of renowned collector Richard Brown Baker (American, 1912--2002). The show celebrates his extraordinary gift of British art as well as the works purchased with the substantial bequest he provided to continue building the collection.

Baker, a Providence native, moved to New York in 1952, living just blocks from the 57th Street art galleries. As the city evolved into the new center of the art world, Baker was compelled to collect. Although he did not have large funds at his disposal, he became one of the most prescient collectors of American and European contemporary art in the late 20th century, acquiring more than 1,600 works, many before the artists had established their reputations. Baker never intended to build a collection of British art; his British holdings developed naturally in the context of his international outlook. He gave most of his collection to the Yale University Art Gallery, his alma mater, but gifted the RISD Museum more than 300 works, of which 136 are British. This gift was given in recognition of several exhibitions on other aspects of his collection organized by the RISD Museum, as well as to honor his time spent in England as a Rhodes scholar. He noted in his journal, "As I obtained my Rhodes Scholarship from Rhode Island, I feel that I am making a kind of gesture to England and to my native city by this gift."

Made in the UK is the first presentation of Baker's British collection as well as the first opportunity to see many of the works acquired with his bequest. Many of the newer purchases made with Baker's funds are presented in this gallery. The larger, adjacent gallery brings us back in time toward the early purchases that Baker made himself.

Most of Baker's British purchases were by artists associated with St. Ives, a coastal town in Cornwall.

Made in the UK: Contemporary Art from the Richard Brown Baker Collection and the publication of its accompanying catalogue are made possible by an award from the National Endowment for the Arts.

CHECKLIST OF THE EXHIBITION

Peter Blake, English, b. 1932

Nadia, 1981

Oil on board

Gift of Richard Brown Baker 1996.11.1

Peter Blake, a progenitor of British Pop, moved from London to the country, near Bath, in 1969 and formed with several painters the Brotherhood of Ruralists. Myths and fables of country life replaced popular culture as the focus of his study. This unusual figure, Nadia, is an imagined sea nymph dressed in a seaweed vest and necklace. She is from a series of highly detailed fairy portraits in a Northern Renaissance style.



Alan Davie, Scottish, 1920 - 2014

Variations for a Purple Bow #2, 1960

Oil on paper mounted on board

Gift of Richard Brown Baker 1996.11.10



Anthony Green, English, b. 1939

Regal Rubber Company, c. 1954, 1980

Oil on board

Gift of Richard Brown Baker 1996.11.14

Green's bold and humorous painting style combines realism with dream-like distortions and complex perspectives. The subjects of his paintings are often people and situations drawn from his domestic life and middle-class upbringing. In *Regal Rubber*, Green paints a haphazard interior setting of a tire shop as if seen through the roof. The irregular, polygonal shaped canvas heightens the painting's skewed fish-eye perspective, while also suggesting the geometry of a building's floor plan. Green's use of overlapping, impossible viewpoints defies the tradition and rationality of one-point perspective, evoking instead the more multifaceted quality of everyday experience and memory.



RISD MUSEUM

Richard Hamilton, British, 1922-2011, designer
Dedicated Follower of Fashion, 1980
Photogravure, etching, and aquatint on paper
Gift of Richard Brown Baker 1996.11.15



Roger Hilton, English, 1911-1975
Yellow, April 1959, 1959
Oil on canvas
Gift of Richard Brown Baker 1996.11.17



David Hockney, British, b. 1937
Peter Resting with Clothes on, St. Tropez, 1969
Pen and ink on paper
Gift of Richard Brown Baker 1996.11.20



RISD MUSEUM

David Hockney, British, b. 1937

Plastic Tree Plus City Hall, 1964

Acrylic on canvas

Gift of Richard Brown Baker 1996.11.21

David Hockney is well known for his whimsical portraits, interiors, and everyday scenes. His vibrant paintings of the early 1960s are associated with the emergence of Pop Art, but he has always drawn on a variety of past styles as well. Late in 1963, he moved to the United States from Britain. While archetypal Pop artists such as Andy Warhol and Roy Lichtenstein worked in New York, Hockney settled in Los Angeles, a place that has provided inspiration throughout his career. He painted *Plastic Tree Plus City Hall* shortly after arriving in California. Juxtaposing naturalism and artificiality, the tree rises in front of a brushy abstract background, while chains of crisp white circles resembling clouds or cartoon “thought bubbles” lead to a skyscraper (City Hall) in the distance



David Hockney, British, b. 1937, designer

Reclining Figure, 1975

Spit bite aquatint on paper

Gift of Richard Brown Baker 1996.11.22



John Hoyland, English, 1934-2011

Composition XX, 1970

Acrylic on paper

Gift of Richard Brown Baker 1996.11.24

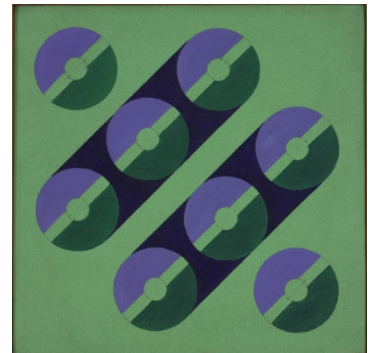


Peter Hutchinson, English, b. 1930

8 Circles Series: Green/Violet, 1965

Acrylic on canvas

Gift of Richard Brown Baker 1996.11.25



RISD MUSEUM

Bill Jacklin, English, b. 1943

Untitled No. 11, 1972

Watercolor on paper

Gift of Richard Brown Baker 1996.11.26



Peter Lanyon, English, 1918–1964

Airscape, 1961

Oil on canvas

Gift of Richard Brown Baker 1996.11.29



Drawing inspiration from the British countryside, Lanyon's broad brushstrokes evoke the rush and gusts of wind characteristic of the English moorlands. *Airscape* conveys the sensual fluidity of soaring in an abstract composition that expresses confrontation with the forces of nature. Born in St. Ives, Cornwall, home of the "St. Ives School" of painters and sculptors from the 1940s on, Lanyon was in contact with several artists who were influential to his work, including Ben Nicholson, Barbara Hepworth and Naum Gabo as well as the American painter Mark Rothko. Like his St. Ives predecessors, Lanyon's painting explores the potential of abstract art to combine formal language with natural phenomena and the unique qualities of the Cornwall coastal landscape. Lanyon died prematurely as a result of a glider crash.

Anthony Caro, English, 1924 - 2013

Late Quarter - Variation E, 1981

Bronze

Collection of Richard Brown Baker

Gift of Richard Brown Baker 1996.11.3



Anthony Caro's large-scale welded, bolted, and painted-steel compositions significantly impacted the development of modernist sculpture. He was one of the first sculptors to remove his works from traditional pedestals and instead place them directly on the floor, creating a more immediate relationship between the viewer and the sculpture. In his Quarter series Caro uses cast bronze to produce assemblages from found objects and everyday materials. *Late Quarter—Variation E*, one of eight sculptural variations in the series, combines sand-cast wax forms and cardboard parts fabricated in

RISD MUSEUM

brass with fragments of discarded trumpets, tubas, and hatboxes to
create a unified composition.

Peter Lanyon, English, 1918–1964
Bocastle, 1956
Oil on masonite
Gift of Richard Brown Baker 1996.11.31



Christopher Le Brun, English, b. 1951, designer
Hope Sufferance Press, printer
Paragon Press, English, publisher
No. 3, Fifty Etchings, 1990
Etching, open bite, and aquatint on Somerset paper
Gift of Richard Brown Baker 1996.11.33.1



RISD MUSEUM

Christopher Le Brun, English, b. 1951, designer
 Hope Sufferance Press, printer
 Paragon Press, English, publisher
No. 8, Fifty Etchings 1990
 Etching, open bite, and aquatint on cream Somerset paper
 Gift of Richard Brown Baker 1996.11.33.2



Ben Nicholson, English, 1894-1982
Deep Persian Lilac, 1955
 Oil on canvas
 Gift of Richard Brown Baker 1996.11.37



John A. Parks, English, b. 1952
Camden Town, 1980
 Gouache on paper
 Gift of Richard Brown Baker 1996.11.38



Peter Phillips, English, b. 1939
5 x 4 / Monaco, 1975
 Graphite on paper
 Gift of Richard Brown Baker 1996.11.39



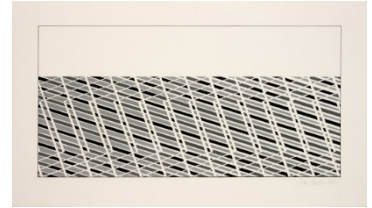
RISD MUSEUM

John Plumb, English, 1927 - 2008

Untitled, 1974

Ink, acrylic, and graphite on illustration board

Gift of Richard Brown Baker 1996.11.40

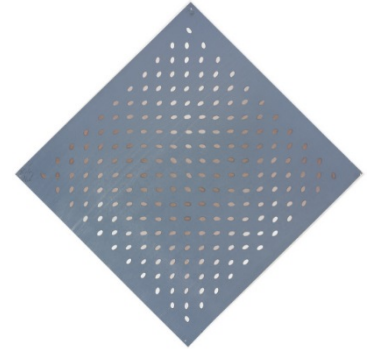


Bridget Riley, British, b. 1931

Study for Deny IV, 1966

Gouache and graphite on paper

Gift of Richard Brown Baker 1996.11.45



John Salt, English, b. 1937

Silver Plymouth in Woods, 1979

Oil on canvas

Gift of Richard Brown Baker 1996.11.46

Salt's photorealist painting of an abandoned Chrysler Plymouth, wrecked beyond repair, is a wry tribute to American carmakers' preeminence and a literal depiction of its decay. Salt's meticulous representation of the crumpled shiny fender, busted out rear window, and crushed steel frame, draws attention to the brawny vehicle's sudden and violent end. The portrayal of cars and car culture has been a predominant motif for most of Salt's career. The subject is at once personal, rooted in his upbringing in Birmingham, a city of car manufacturing, and at the same time iconic, evoking a central feature of the American Dream. Raised in England, Salt moved to the United States in the 1960s and belonged to the forefront of photorealist painters in the U.S. during the 1970s. Baker's collection is known for its strength in Photorealism and his interest in highly-detailed, skillfully-crafted imagery extended to the work of several British artists, including the John A. Parks and Margaret Priest works to your right.



RISD MUSEUM

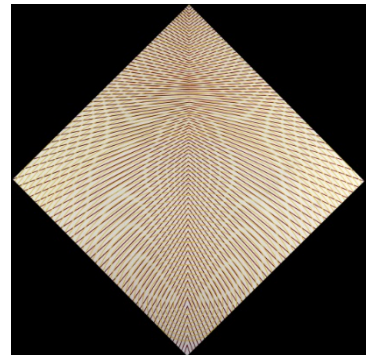
William Scott, Scottish, 1913-1989
Still Life Within a Space, 1970
 Oil on canvas
 Gift of Richard Brown Baker 1996.11.47



William Scott, Scottish, 1913-1989
Frying Pan and Eggs, ca. 1952
 Gouache and ink on paper
 Gift of Richard Brown Baker 1996.11.48



Peter Sedgley, English, b. 1930
Trace, 1964
 oil on board
 Gift of Richard Brown Baker 1996.11.49

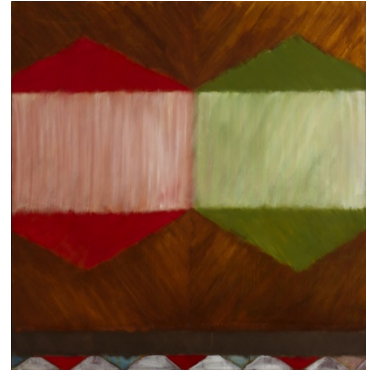


Prunella Clough, English, 1919 - 1999
Cone I, 1979
 Torn paper collage, charcoal, and pastel on paper board
 Gift of Richard Brown Baker 1996.11.5



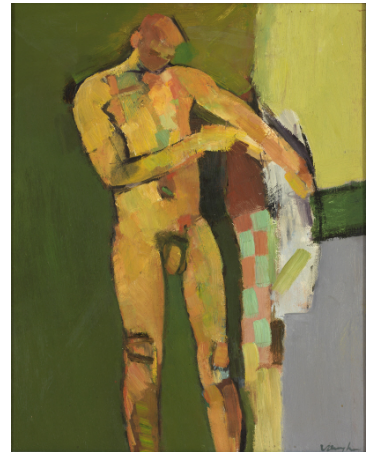
RISD MUSEUM

Richard Smith, English, 1931 - 2016
Town and Country, 1961
Oil on canvas
Gift of Richard Brown Baker 1996.11.50



Keith Vaughan, English, 1912-1977
Study for Figure with Towel, 1957
Oil on board
Gift of Richard Brown Baker 1996.11.52

A small, exemplary painting of Vaughan's, *Study for Figure with Towel*, depicts an athletic-looking male nude in a semi-abstract landscape. The green background alludes to an outdoor setting, perhaps a grassy enclave where, as the title suggests, the tanned figure appears to be shaking off a towel. His downturned head and obscured features, and the composition's close cropping (which cuts him off at the ankles) combined with the dark, murky quality of the environment, suggests a feeling of restraint despite the freedom associated with being naked in the outdoors.



John Hoyland, English, 1934-2011
Untitled, 1967
Acrylic on paper
Gift of Richard Brown Baker 1996.11.53



RISD MUSEUM

Prunella Clough, English, 1919 - 1999
Cone II, 1979
Pastel on paper board
Gift of Richard Brown Baker 1996.11.6



Alan Davie, Scottish, 1920 - 2014
Diamond O 6, 1954
Oil on masonite
Gift of Richard Brown Baker 1996.11.9



Yinka Shonibare, MBE, British, b.1962
Un Ballo in Maschera (Courtiers V), 2004
Three mannequins on glass bases, Dutch wax-printed cotton fabric,
leather shoes
Richard Brown Baker Fund for Contemporary British Art 2005.52



Shonibare combines elements from both of his home cultures, Britain and Nigeria, to reflect complex historical relationships and his own dual identity. In *Un Ballo in Maschera (Courtiers V)*, the style of the costumes is 18th-century European, but they are fabricated from cloth now associated with African culture, while the cloth itself incorporates contemporary European commercial images (a Chanel logo, for example). This brightly patterned “Dutch-wax fabric” was originally produced in Holland to imitate Indonesian batik imported from the Dutch colonies. Later manufactured by English textile companies for the West African market, it was adopted as a symbol of “authentic” African culture and identity both in Africa and for the African diaspora.

This sculpture is related to a larger project, Shonibare’s sumptuous film *Un Ballo in Maschera*, 2004, in which these and other of his costumes were worn by a group of 30 dancers. The film’s title, which translates as “A Masked Ball,” is borrowed from Giuseppe Verdi’s 1859 opera, which deals with masking and mistaken identities both in private life and politics. Verdi based his opera on the events surrounding the 1792 assassination of King Gustav III of Sweden at a

RISD MUSEUM

masquerade ball. King Gustav was a controversial figure who gave generously to the arts while his country endured extreme poverty.

Steven Campbell, Scottish, 1953 - 2007

Men Insulting Nature and the Notion of Travel, 1986

Oil on canvas

Richard Brown Baker Fund for Contemporary British Art 2005.70

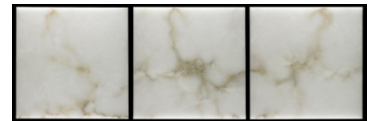


Tacita Dean, English, b. 1965

Kronos, 2004

Incised alabaster (triptych)

Richard Brown Baker Fund for Contemporary British Art 2006.4



Tacita Dean started to draw into alabaster during a stay in Italy in 2002. She was intrigued with the particular qualities of this stone. Its translucent surface is extremely soft and fragile, so it can easily be scratched and scored, leaving white lines on the surface. In *Kronos*, which refers to the personification of time in Greek mythology, Dean “maps” the particular characteristics of the stone by tracing the veins, stains, and imperfections with the delicate etching and adding notations of her own signs and directions along the route. Through this process of weaving her own personal journey together with the physical nature of the material, the artist contemplates the subject of time itself and makes her subtle interventions part of a larger geological, geographical, and social history.

Martin Boyce, Scottish, b. 1967

Ventilation Grills (Punching through the Clouds), 2004

brass, acid-etched, laser-cut; four parts

Richard Brown Baker Fund for Contemporary British Art 2006.5.1

Boyce’s objects and installations take off from common building features and other details of the urban landscape. The sequence of fake Ventilation Grills, mounted here on several gallery walls, are parenthetically entitled *Punching Through the Clouds* after the optimistically poetic description of skyscrapers by the pioneering modern architect Ludwig Mies van der Rohe (1886-1969). Whereas Mies propagated the virtues of simplicity, clarity, and new materials,



RISD MUSEUM

Boyce faces the overall collapse of utopian, modernist ideals that encompassed a belief in progress and social equality.

Martin Boyce, Scottish, b. 1967

We Are Still Here (Think About Why We Are Still Here), 2005

Powder-coated steel

Richard Brown Baker Fund for Contemporary British Art 2006.5.2

These gates are part of an ongoing body of work involving what Boyce calls “a kind of dislocated and fragmented park landscape.” The white gate, the last in the sequence, shows the grid pattern of the first (black) gate subtly transformed into a linear drawing of a young tree. Fabricated with industrial materials, the multi-part abstract sculpture recalls the reduced, hard-edged geometry of Constructivism associated with the European modernist movements of the early 20th century. However, the artist’s interest in the relationship between the natural and the manmade in today’s urban environments, suggested in the gates’ succession of the tree form schema, is surprisingly poignant and poetic. Drawn to the topography of parks—from lush Victorian landscapes to desolate inner-city sites “where a bench and a trash can are the only clues”—he says that “For me newly planted saplings seem to represent something vulnerable and resistant. They’re the teenagers in the park caught in sodium spill of the streetlights. Just hanging in there. Almost visible but evolving and dreaming.” (Correspondence from the artist to Judith Tannenbaum, Richard Brown Baker Curator of Contemporary Art, The RISD Museum)



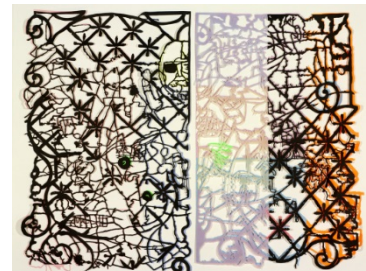
Simon Periton, English, b. 1964

Spaccanapoli 2, 2004

Cut and colored paper on two sheets

Richard Brown Baker Fund for Contemporary British Art 2006.9

Rather than looking to Henri Matisse, master of paper cutouts, Periton takes his inspiration from the lowly paper doily. By magnifying the scale and opening up the structure, he pushes the physical limits of this weblike decorative medium. Often resembling ornamental gridded windows or gates, these works belie the delicate material from which they are made. The Museum’s piece was inspired partly by a month-long residency in Naples and is named for one of the city’s main streets, which was a source for the work’s graffiti passages.



RISD MUSEUM

Richard Long, English, b. 1945

Mountainside Ellipse, 1999

Stones

Richard Brown Baker Fund for Contemporary British Art 2007.107

Since the 1960s Richard Long has been making sculptures inspired by long walks he takes through landscapes and remote settings around the world. For the artist, these sculptures transfer his impression of a place, stemming from his deep respect for nature, rather than providing the direct representation of words or photographs. The stones for *Mountainside Ellipse* come from the outskirts of Athens, Greece. Starting with a simple geometric shape drawn in chalk on the floor—an ellipse in this case—the stones are evenly distributed, balancing the material's roughness with the orderly intimacy of experiencing nature in a gallery space.



Kathy Prendergast, Irish, b. 1958

Multitudinous Canadian Lakes No. 1, 2003

Graphite on paper

Richard Brown Baker Fund for Contemporary British Art 2007.12.2

In this work, Prendergast used aeronautical maps of Canadian lakes, weaving them together in a way not related to actual locations, but in reference to her own process. She deliberately rejected systematized orientation and classification, divesting the original maps of their coded information and merely transcribing the network of lines that convey the shape of the lakes. In this way the map no longer acts as an informational tool, but instead plots the artist's imagination.



Louise Hopkins, English, b. 1965

Untitled (Blue Map), 2003

Pen, ink, and gouache with printed and torn map

Richard Brown Baker Fund for Contemporary British Art 2007.15.1



RISD MUSEUM

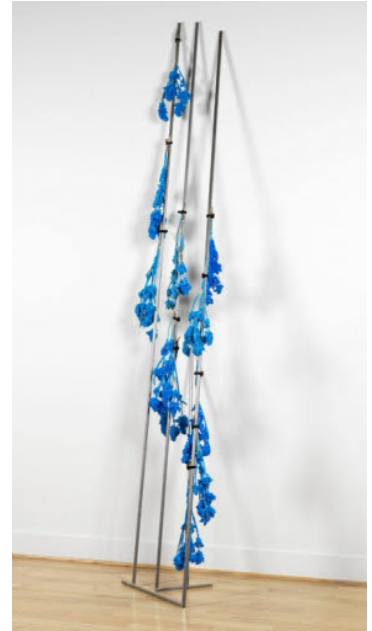
Roger Hiorns, English, b.1975

Untitled, 2005

Steel, thistles, copper sulfate, silicone, and Velcro

Richard Brown Baker Fund for Contemporary British Art 2007.16

Roger Hiorns embraces unpredictability in forming his sculptural works, using perfume, fire, soap bubbles, and chemical compounds to transform humble, everyday materials into something dazzling or humorous. Here, Hiorns submerged organic matter (thistles) into copper sulfate to stimulate crystallization. The resulting cerulean-blue crystal formations hang from simple, stainless steel rods, recalling dried flowers or religious relics.



Paul Morrison, English, b. 1966

Rhizophore, 2006

Acrylic on linen

Richard Brown Baker Fund for Contemporary British Art 2007.17

Inspired by a range of graphic art forms from different eras, including botanical illustrations, etchings, woodblock prints, landscape paintings, Pop art, wallpaper design, and cartoons, Paul Morrison digitally manipulates found plant imagery. His flat, highly stylized, black-and-white landscapes retain a representational aspect despite their various planes and perspectives. Morrison's titles derive from the botanical glossary; a rhizophore, for example, is an outgrowth from the stem of some club mosses that forms roots at the soil surface.



Eva Rothschild, Irish, b. 1972

Heavy Cloud, 2003

Wood, resin, and paint

Richard Brown Baker Fund for Contemporary British Art 2007.29.3



RISD MUSEUM

Anish Kapoor, British, b. 1954

Untitled, 2005

Gouache on paper

Richard Brown Baker Fund for Contemporary British Art 2007.66



Andrew Lord, English, b. 1950

Tasting, 1996 - 1998

Glazed ceramic, epoxy, gold leaf, and India ink

Richard Brown Baker Fund for Contemporary British Art 2008.37

Tasting consists of three typical still-life objects: a vase, dish, and cup. The larger-than-life scale, loose manipulation of forms, and grey creviced surfaces embellished with gold leaf speak to issues of contemporary sculpture and painting as well as to the history of functional ceramics. Adding an element of performance, Lord used his tongue to pierce through or “taste” the clay in numerous places. The irregular gold lines suggest repairs made on traditional Japanese tea bowls as well as gilt decoration on European china.



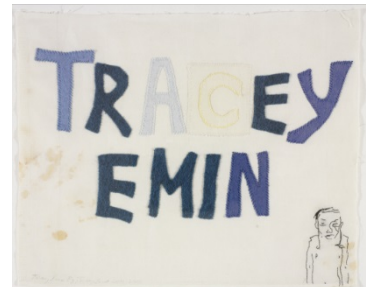
Tracey Emin, English, b. 1963

Tracey Emin by Tracey Emin, 2001 - 2005

Appliqué and embroidery on fabric

Richard Brown Baker Fund for Contemporary British Art 2008.4

Tracey Emin, a central figure in the YBAs (Young British Artists), a London-based group that came to prominence in the late 1980s and '90s, is famous for her intensely cathartic artwork that draws its subject matter from the most intimate details of her personal life. Her approach to figuration is often raw and expressionistic. In addition to producing prolific drawings and monoprints, Emin works in a variety of mediums including neon, assemblage sculpture, and embroidery. In *Tracey Emin by Tracey Emin*, she has spelled her name in the bold blue cutout letters that occupy the center of the fabric. In contrast, a small self-portrait rendered as a simple line drawing of embroidered thread is subtly placed in the lower right corner, adding a sense of loneliness and vulnerability to the composition.



RISD MUSEUM

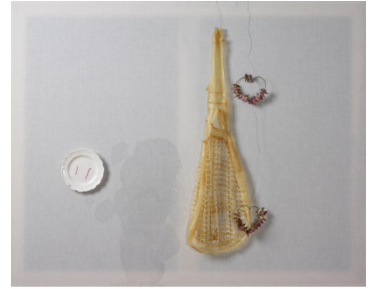
Cathy Wilkes, Irish, b.1967

Untitled, 2008

Linen, latex, china saucer, rosebuds, and wire

Richard Brown Baker Fund for Contemporary British Art 2008.40

Cathy Wilkes uses found materials to create highly personal and enigmatic assemblages. Here, the china saucer, dried rosebuds strung on heart-shaped wires, ghostly latex cast of a racquet belonging to her son, and stain on the linen ground suggest a readymade version of a traditional still life. The natural and fabricated elements imply a symbolic narrative reflecting Wilkes's intimate experiences as a woman and a mother.



Keith Coventry, English, b. 1958

White Abstract: Wedding Kiss, Charles and Diana, 2001

Oil on canvas, gesso, glass, and wood

Richard Brown Baker Fund for Contemporary British Art 2008.41



Jim Lambie, Scottish, b. 1964

Durriti Column, 2007

Wooden chairs and enamel paint

Richard Brown Baker Fund for Contemporary British Art 2008.5



RISD MUSEUM

Tom Dixon, English, b. Tunisia, b. 1959

Extruded Chair, 2007

PETG Plastic

Richard Brown Baker Fund for Contemporary British Art 2008.51

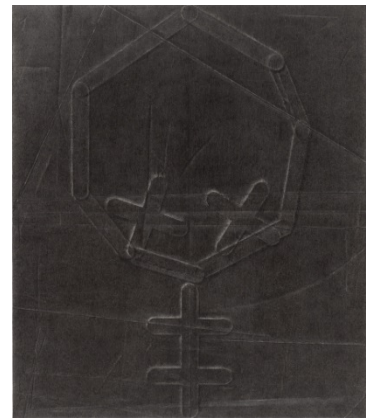


David Musgrave, English, b. 1973

Plane with Embossed Figures, 2007

Graphite on paper board

Richard Brown Baker Fund for Contemporary British Art 2008.55



David Musgrave, English, b. 1973

Tape Golem No. 2, 2006

Acrylic on wood

Richard Brown Baker Fund for Contemporary British Art 2008.6

Susan Hiller, American, b. 1940

Big Blue, 1974 - 1976

Acrylic on canvas, cut and bound in covered book with slide

Richard Brown Baker Fund for Contemporary British Art 2008.62



This book consists of canvas “pages” derived from a blue and white abstract painting of Hiller’s that she cut up and transformed into a new object. The slide in the pocket of the inside front cover documents the original painting, which was created in 1973 and exhibited in 1974. In contrast to other artists during this period who destroyed their work because they thought that “painting was dead,” a mantra that seems to recur periodically since the mid-20th century, Hiller gave new life to her earlier work. Although she has worked in many mediums—incorporating photography, sound, and video in multimedia installations based on memory, psychoanalysis, and other scientific study, Hiller has continued to return to the book format and the ritualistic practice of recycling her work. She studied

RISD MUSEUM

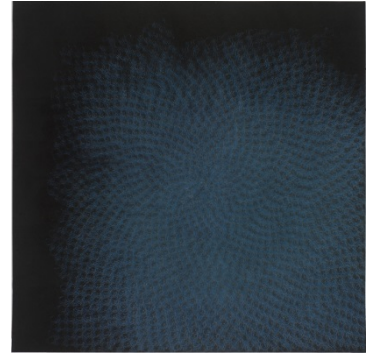
anthropology before deciding to concentrate on art in the mid-1960s and settled in London in the early 1970s.

Shirazeh Houshiary, Iranian, b. 1955

Untitled, 2007

Acrylic and colored pencil on white paper

Richard Brown Baker Fund for Contemporary British Art 2008.7.3



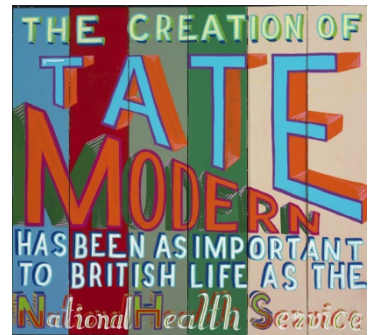
Bob and Roberta Smith, English, b. 1963

Tate Modern, 2008

Signwriter's paint on board

Richard Brown Baker Fund for Contemporary British Art 2009.10

Known for brightly colored sign paintings on discarded wooden floorboards, Smith uses dynamic, mixed typographies to present humorous slogans about art, politics, popular culture, and Great Britain in particular. In Tate Modern, the artist draws parallels between two centralized, celebrated icons of British life—the Tate Modern museum in London, the highest attended modern and contemporary art venue in the world, and the U.K.'s National Health Service (NHS), the world's largest and oldest free universal healthcare system.



In 2008, the year Smith made this painting, the NHS was widely covered in the British press, celebrating 60 years of national healthcare, while struggling to reformulate its policies and becoming increasingly embroiled in controversy. Like the NHS, Tate Modern is also a publicly-funded institution. On the surface, the painting suggests Smith's populist belief that art is as necessary as healthcare, reflecting the high status of contemporary art in British culture and advocating for the social relevance of art. Characteristic of sloganeering, however, the buoyant tone is underscored by serious social implications—alluding here to the complex cultural trade-offs and bureaucratic stipulations that have come to define national politics in Great Britain.

RISD MUSEUM

Fiona Banner, English, b. 1966

Shy Nude, 2007

Graphite on paper with spray paint and aluminum frame

Richard Brown Baker Fund for Contemporary British Art 2009.11

Banner undermines expectations by presenting this framed work on the floor with what seems like the back side facing the viewer. Its title, “Shy Nude,” teases us by suggesting an image on the other side. In fact, there is a drawing on the other side describing a nude. She works traditionally from a model in the studio, transcribing the pose and body in the most explicit detail—but in words rather than image. In doing so, Banner subverts our expectations, again. Perhaps the most surprising aspect of the work is that the writing is visually compelling. The weight of her pencil even creates a ghostly figurative image through the center of the text.



Damien Hirst, English, b. 1965

Utopia, 2008

Butterflies and household gloss paint on paper

Richard Brown Baker Fund for Contemporary British Art 2009.12

A provocative artist associated with the YBAs (Young British Artists), Damien Hirst often employs unexpected materials that conflate art, science, and popular culture. The hundreds of butterflies mounted in paint in *Utopia*—with their intense colors and symmetrical, geometric composition—recall a mandala or kaleidoscope image. Butterflies are among Hirst’s most frequent motifs. With their delicacy and short life cycles, they are a metaphor for the fragility of existence that reflects the artist’s interest in fundamental questions about mortality.



Richard Deacon, Welsh, b. 1949

Summer Season, 1999

Steamed and bent ash

Richard Brown Baker Fund for Contemporary British Art 2009.19.1

Deacon’s large bent-wood sculpture demonstrates the artist’s mastery of materials and his ongoing investigation of fluid, open-form construction. The nails that hold together the strips of wood are exposed, drawing attention to the intersection between raw material and built form. Like many of Deacon’s monumental abstract sculptures, *Summer Season* explores the formal boundaries between curved and straight, evoking the continuous tension between order and chaos, movement and stasis and engaging sculpture’s age-old negotiation with the innate physical characteristics of matter. Deacon came to prominence in the 1980s with a group of artists



RISD MUSEUM

loosely associated under the moniker New British Sculpture, including Barry Flanagan, Anish Kapoor, Alison Wilding, and Bill Woodrow.

Julian Opie, English, b. 1958

View of Matsuzaki Bay in the Rain, from Route 136, 2007

Digital animation with sound; two monitors (diptych)

Richard Brown Baker Fund for Contemporary British Art 2009.19.2

This work is part of a series called "Eight Views of Japan," in which Julian Opie depicts scenes encountered on a road trip through that country. Based on the classic Japanese woodblock prints *One Hundred Famous Views of Edo* by the 19th-century master Utagawa Hiroshige, the series diverges in subject from Opie's well-known figurative works. Both his figures and landscapes, however, feature bold contours, clear shapes, and flat areas of color. Like Hiroshige, who rendered views of roads and scenic locations during his own travels, Opie here represents a highway and a mountain vista, though his were made by computer-manipulating photographs and animating them with sound and movement. Such software interventions suggest that more than nature itself, Opie is interested in how we perceive and contemplate its artistic representation, today and in the past.



Simon Evans, English, b. 1972

Berlin Art Scene, 2009

Collage with pen and ink, correction fluid, and tape on paper

Richard Brown Baker Fund for Contemporary British Art 2009.86



John Bellany, Scottish, b. 1942

See Saw, 1981

Oil on canvas

Bequest of Richard Brown Baker 2009.92.10

Bellany had been working since the 1960s, but it was not until the 1980s that his richly metaphoric figurative works gained an international standing with the ascendancy of Neo-Expressionism. His subjects are inspired by the fishing community where he grew up, in Port Seton, near Edinburgh, and often speak of the precariousness of life.



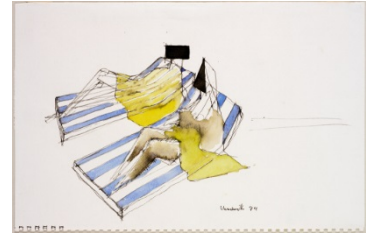
RISD MUSEUM

Lynn Chadwick, English, 1914-2003

Two Figures, 1974

Pen and ink and brush and watercolor on paper

Bequest of Richard Brown Baker 2009.92.111



Ken Currie, Scottish, b. 1960

Simon King, printer

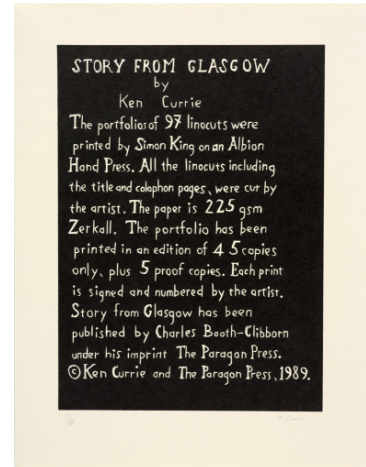
Charles Booth-Clibborn, publisher

Paragon Press, English, publisher

Story from Glasgow, 1989

Portfolio of 97 linocuts on Zerkall paper

Bequest of Richard Brown Baker 2009.92.115



This extensive portfolio is based on the true story of a man Currie met one night in Glasgow begging for money. The man described his employment with Glasgow's British Rail, his work as a union organizer, and his happily married life. But, when his wife died suddenly, he fell into a depression, suffered an accident at the plant, lost his home, and became an alcoholic. Currie felt compelled to tell his story as it seemed to be "very much a story of our times." Hoping to do justice to his tragic life he created this novel without words in the tradition of the early 20th-century woodcut artist, Frans Masereel.

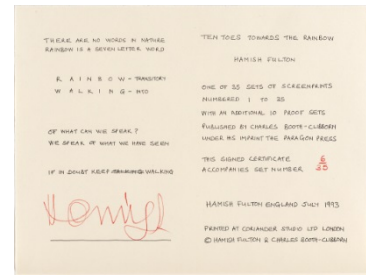
Hamish Fulton, English, b. 1946, artist

Paragon Press, English, publisher

Ten Toes Toward the Rainbow, 1993

Portfolio of 9 screenprints on paper

Bequest of Richard Brown Baker 2009.92.128



The prints in this portfolio are related to a series of seven-day walks Fulton took in the Cairngorm Mountains of Scotland between 1985 and 1993. Walking has been his primary artistic practice since the early 1970s, a period when many artists questioned the need to create object-based art. His walks often cover territory he has traversed before to gain a greater understanding of the place under different conditions. During his walks he makes notes and drawings which can become the source for text or photographs, such as you see here. He aims to promote greater respect for the environment through his work; the Cairngorm Mountains are some of the last wilderness areas left in Britain.

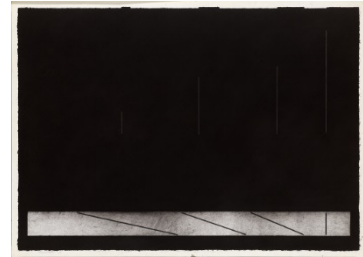
RISD MUSEUM

Nigel Hall, British, b. 1943

Untitled, 1973

Charcoal on paper

Bequest of Richard Brown Baker 2009.92.137



David Hockney, British, b. 1937

Romantic Head, 1963

Graphite and crayon on paper

Bequest of Richard Brown Baker 2009.92.142

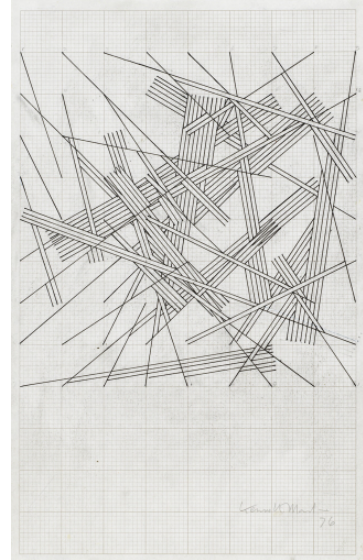


Kenneth Martin, English, 1905-1984

Study for Chance, Order, Change Painting, 1976

Ink and graphite on graph paper

Bequest of Richard Brown Baker 2009.92.168

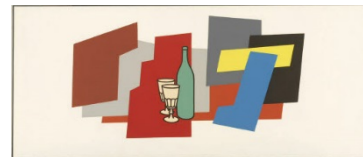


Patrick Caulfield, English, 1936 - 2005

Still Life with Bottle and Two Glasses, 1965

Oil on board

Bequest of Richard Brown Baker 2009.92.17



Inspired by the Cubist collage tradition of Juan Gris and Georges Braque and the color-block, line-based sensibility of Henri Matisse, Patrick Caulfield gives the traditional still-life a distinctly Pop aesthetic. Caulfield's starkly graphic still-life presents common

RISD MUSEUM

objects in an interior comprised of overlapping monochromatic planes. The simple composition of flat, hard-edged forms and angular planes of color collapses the painting's foreground and background, creating a vibrant image that appears to float on the picture plane. Caulfield attended the Royal College of Art in the early 1960s alongside fellow British Pop artists David Hockney and R. B. Kitaj (whose works are on view to the left).

Victor Pasmore, English, 1909-1998

Linear Development #6, from the portfolio, Points of Contact - Linear Developments, 1970

Color screenprint on paper

Bequest of Richard Brown Baker 2009.92.185



Margaret Priest, English, b. 1944

Auditorium, 1972

Graphite on paper

Bequest of Richard Brown Baker 2009.92.188

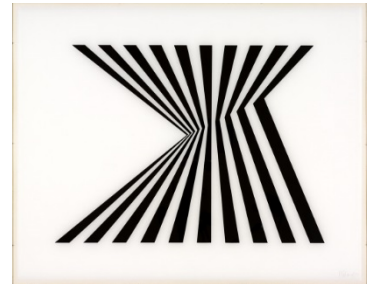


Bridget Riley, British, b. 1931

Untitled (Fragment 1), Fragments, 1965

Screenprint on Perspex

Bequest of Richard Brown Baker 2009.92.192



RISD MUSEUM

Alan Davie, Scottish, 1920 - 2014

Altar of the Black Diamond, 1953

Oil on masonite

Bequest of Richard Brown Baker 2009.92.22

An accomplished painter and musician, Alan Davie uses an improvisational process in both his paintings and jazz compositions. His spontaneous and expressionistic brush strokes, gestural mark-making, and loose splashes of color, evoke symbolic abstracted forms that seem to vibrate and float on the surface of the painting. Influenced by the all-over compositions of Jackson Pollock, as well as European precedents including the elegiac paintings of Paul Klee and lyrical abstractions of Joan Miro, Davie's semi-automatic, almost mystical approach to painting has been characteristic of his work for over seventy years.



William Tucker, English, b. 1935

Untitled, 1974

Pen and India ink on paper

Bequest of Richard Brown Baker 2009.92.225



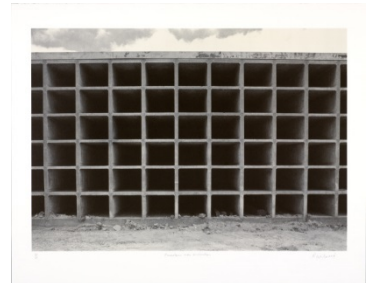
Rachel Whiteread, British, b. 1963

Paragon Press, English

Mausoleum Under Construction (after a photograph by Camilo José Vergara), London 1992

Color photo-screenprint on paper

Bequest of Richard Brown Baker 2009.92.241.10



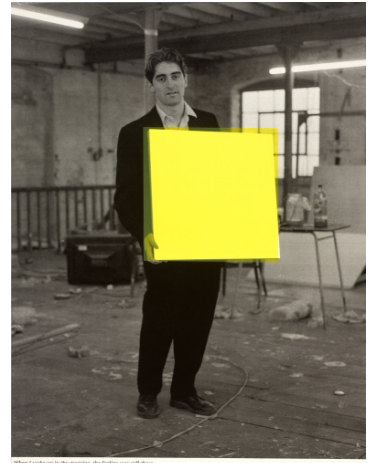
Angus Fairhurst, English, 1966 - 2008

Paragon Press, English

When I Woke Up in the Morning, the Feeling Was Still There, London, 1992

Color screenprint with varnish on paper

Bequest of Richard Brown Baker 2009.92.241.2



RISD MUSEUM

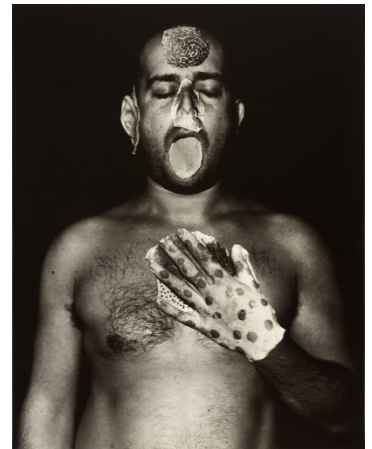
Damien Hirst, English, b. 1965
Paragon Press, English
Untitled, London, 1992
Color screenprint with varnish on paper
Bequest of Richard Brown Baker 2009.92.241.3



Michael Landy, British, b. 1963
Paragon Press, English
COR! WHAT A BARGAIN!, London, 1992
Screenprint laminated in plastic with marker ink
Bequest of Richard Brown Baker 2009.92.241.5



Marc Quinn, English, b. 1964
Paragon Press, English
Template for My Future Plastic Surgery, London, 1992
Screenprint with varnish on paper
Bequest of Richard Brown Baker 2009.92.241.7



Jake Chapman, English, b. 1966
Dinos Chapman, English, b. 1962
Paragon Press, English
Double Deathhead, Screen, 1997
Color screenprint with varnish on paper and found object
Bequest of Richard Brown Baker 2009.92.242.2



RISD MUSEUM

Mat Collishaw, English, b. 1966
Paragon Press, English
untitled, Screen, 1997
Color screenprint on Melinex polyester
Bequest of Richard Brown Baker 2009.92.242.3



Georgina Starr, English, b. 1968
Paragon Press, English
You Stole My Look!, Screen, 1997
Color screenprint on paper
Bequest of Richard Brown Baker 2009.92.242.7



Gillian Wearing, English, b. 1963
Paragon Press, English
The Garden, Screen, 1997
Color screenprint with varnish on paper
Bequest of Richard Brown Baker 2009.92.242.8



Sam Taylor-Wood, English, b. 1967
Paragon Press, English
Red snow, Screen, 1997
Color screenprint with varnish on paper
Bequest of Richard Brown Baker 2009.92.242.9

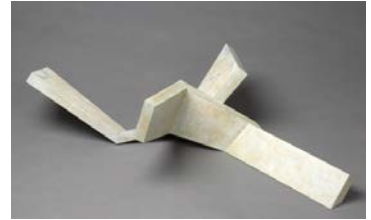


RISD MUSEUM

Garth Evans, English, b. 1934
Canal No. 13, 1982
Painted laminated plywood
Bequest of Richard Brown Baker 2009.92.25

Canal No. 13 is a small-scale, geometric abstraction composed of planes of whitewashed plywood joined at diverse angles. The work juts out from the wall, implying a sense of movement while at once being rooted in the architecture of its surroundings. Constructing mostly abstract compositions with multi-faceted polygonal shapes and offset angles, Evans has worked with many diverse materials over his career including metal, wood, ceramics, and fiberglass. His interest in new materials and techniques, as well as surface treatment and texture has given way for much experimentation and range in his sculpture.

After Evans moved to the United States in 1979, he experimented with sculptural abstraction on a somewhat smaller scale, assembling wooden planes into modest but dynamic multi-faceted forms. Compared to his more expansive works in metal, *Canal No. 13* is smaller scale and projects off the wall. Composed of a number of elements of whitewashed plywood joined at diverse angles, the sculpture has an implied sense of movement. In addition to planar sculpture, Evans is also known for his drawings, collages, and watercolors.



Howard Hodgkin, English, 1932 - 2017
Moonlight, 1972
Oil on wood
Bequest of Richard Brown Baker 2009.92.38



Ronald B. Kitaj, American, 1932 - 2007
The Perils of Revisionism, 1963
Oil on canvas
Bequest of Richard Brown Baker 2009.92.45

The Perils of Revisionism combines symbolism from history, literature, and art in a disparate composition that alludes to the fragmentation and ideological reconstruction of socialism in different nations after World War II.



RISD MUSEUM

In the top portion of the canvas, boldly colored, angular planes and intersecting lines call to mind the dynamic aesthetic of Russian Constructivism. “Chicagoism of the soul”—written on a section of unprimed canvas resembling a book cover or notepad—is a quote from Soviet poet and Russian Futurist Vladimir Mayakovsky. The phrase parallels the desires of the Bolshevik Revolution with the celebrated outcome of Chicago’s rapid modernization after the Civil War, which was shaped in large part by the extraordinary rise of the working-class during the Industrial Revolution. The hunched over figure in the foreground wears an officer’s cap resembling a Soviet military uniform, and behind him a red Volkswagen Beetle appears to have crashed into a brick wall. Portrayed here, the Beetle—the “people’s car” of Germany propagated by Hitler in the 1930s—evokes the disastrous fate of National Socialism in Germany which ended in Fascism. Near the wreckage is a figure with a traditional Chinese braid. Around the time this painting was made, the Cultural Revolution in China was gaining momentum, and this iconic hairstyle was one characteristic of “Old China” denounced by Mao.

Born outside Cleveland in 1932, Kitaj’s father was Hungarian and his mother was the daughter of Russian-Jewish immigrants. In 1957 Kitaj moved to England under the G.I. Bill to study at the Ruskin School of Drawing and Fine Art in Oxford and then at Royal College of Art in London, where he became associated with British Pop artists David Hockney, Patrick Caulfield, and Allen Jones. In 1991, he became the first American artist since John Singer Sargent to be elected to the Royal Academy.

William Pye, English, b. 1938

Eight Elbows, 1969

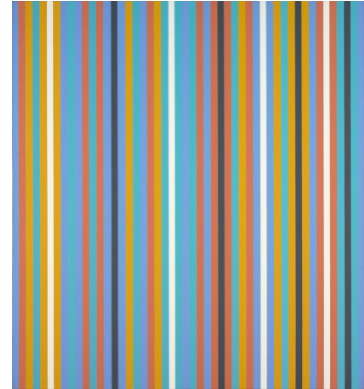
Chrome-plated steel

Bequest of Richard Brown Baker 2009.92.65



RISD MUSEUM

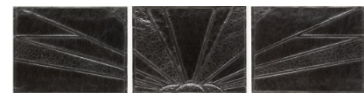
Bridget Riley, British, b. 1931
Gather, 1981
Oil on linen
Bequest of Richard Brown Baker 2009.92.68



John Walker, English, b. 1939
Kata Tjuta No. 4, 1988
Oil on canvas
Bequest of Richard Brown Baker 2009.92.80

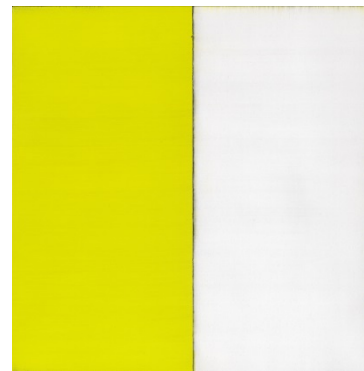


Anna Barriball, English, b. 1972
Sunrise/Sunset VI, 2009
Graphite and embossing on paper (triptych)
Richard Brown Baker Fund for Contemporary British Art 2010.100.1



Callum Innes, Scottish, b. 1962
Untitled No. 106, 2010
Oil on canvas
Richard Brown Baker Fund for Contemporary British Art 2010.100.5

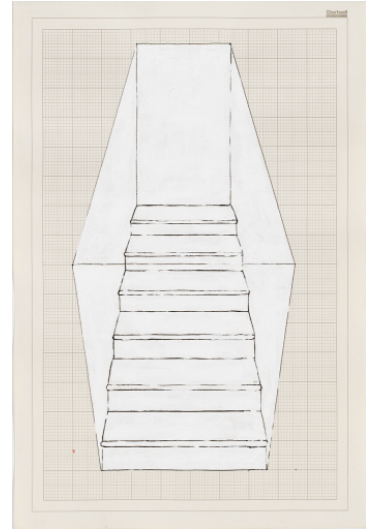
Innes's vibrant, chromatic paintings are devoted to the exploration of light and color through the luminescent potential of oil-based paint. *Untitled No. 106* was produced through a laborious process of "un-painting" the canvas, a technique exemplified by master painters of the 17th century, like the Dutch artist Johannes Vermeer, where layers of pigment are slowly built up on the surface by adding and removing coats of paint washed away with turpentine. Leaving visible traces of the removed colors, the edges of the canvas reveal previous incarnations of the painted surface, giving the canvas a radiant aura,



RISD MUSEUM

as if the vibrant surface were casting a shadow on its edge. Part homage to Barnett Newman's "zip" paintings, Innes's work reinvigorates an established lineage of minimalist painting and eloquently fuses mastery of the medium with a fresh perspective.

Rachel Whiteread, British, b. 1963
Stairs, 6 steps, black, 1995
Correction fluid and ink on graph paper
Richard Brown Baker Fund for Contemporary British Art 2010.101



Hew Locke, British, b. 1959
Arabian Nights, 2006
Charcoal and pastel on paper board
Richard Brown Baker Fund for Contemporary British Art 2010.102

Locke densely layered this work with symbols of the British crown that surrounded him growing up in Guyana and more recently in London where he lives today. The animals are modified elements of the royal coat of arms of the United Kingdom and its motto, *honi soit qui mal y pense* (evil to him who thinks evil) decorates the coat of the fierce "Arabian Knight" that dominates the image. Parliament buildings are visible in the background, but the image is also filled with skulls and frightened faces. This work was made shortly after the bombing of the London subway in 2005 conveys the fear that terrorism instills but also the complicated relationship with power today and in the past.



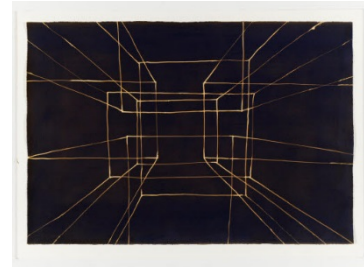
RISD MUSEUM

Antony Gormley, English, b. 1950

Breathing Room XI, 2010

Ink and bleach on paper

Richard Brown Baker Fund for Contemporary British Art 2010.45

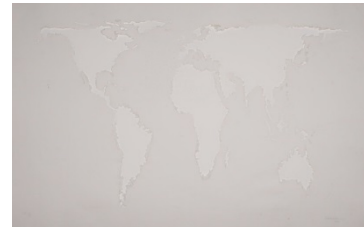


Mona Hatoum, Palestinian, b. 1952

Projection (cotton), 2006

Watermarked cotton paper

Richard Brown Baker Fund for Contemporary British Art 2011.2



Hatoum's image is based on the controversial Peters projection of the world which attempts to present land masses in true proportion to the area they occupy. (Every translation of the globe to a flat map contains distortions.) Notable for calling attention to the social implications of mapmaking, it suited Hatoum who as a child of Palestinians living in exile is acutely aware of the politics of borders. In her piece, land masses are fissures in the handmade paper drawn by the map-shaped watermark in a papermaking mold. As the outcome cannot be precisely controlled when the mold is dipped into the vat of liquid paper pulp, the process is an apt metaphor for the instability of borders.

Grayson Perry, English, b. 1960

May My Ashes Blow away on the Winds of Change, 1986

Glazed earthenware

Richard Brown Baker Fund for Contemporary British Art 2011.37



Inscribed "May my ashes blow away on the winds of change, I love life I love England" around the shoulder of the vase.

Grayson Perry is renowned for his ceramic vases richly decorated with imagery that comments on the history of art, contemporary society, and the artist's own personal history. This handmade coil-built vessel, from the early phase of the artist's career, takes the shape of a Greek amphora. The front of the form is draped with the Union Jack (similarly made in glazed clay) in blue and white, referring not only to the British flag and love for his country but also to the ceramic traditions of blue and white Delft pottery and Chinese export ware produced for the European market. On the back is a scenic landscape also rendered in blue and white. A number of images are embossed or embedded on the surface of the clay, including skulls on the handles that underscore the theme of life and death. Instead of creating a lidded funerary urn, Perry has adapted the open-necked classical amphora from which his ashes can blow away. This sense of freedom and his reference to "the winds of change" in the text

RISD MUSEUM

pressed into the shoulder of the vase perhaps allude to his identity as a transvestite.

Joseph Mallord William Turner, English, 1775-1851

Dazio Grande, 1843

Watercolor applied with a brush, and graphite

Gift of Mr. Richard Brown Baker in memory of his parents, Harvey and Marion Baker 84.080

