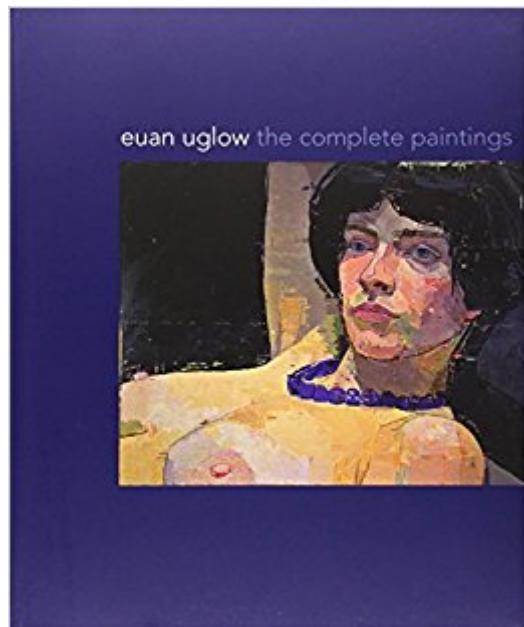


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Euan Uglow: The Complete Paintings



Synopsis

British artist Euan Uglow (1932-2000) maintained a lower profile than others of his generation, yet his beautiful, intelligent, humane, and often witty landscapes, still lifes, and figure studies are today gaining the recognition they so clearly deserve. Many critics and admirers now consider Uglow one of Britain's greatest post-war artists. This is the first book devoted to Uglow and his oeuvre. Richard Kendall's essay explores Uglow's fundamental attitudes, beliefs, and processes in the years 1950 to 1970, and Catherine Lampert looks at the content and personal nature of the artist's paintings over a lifetime, emphasizing his growing attention to color and light. The volume reproduces every known oil painting by Uglow—a total of more than 400 works—some 80 of which are here reproduced for the first time. In addition to a chronology, bibliography, and exhibition history for each work, the catalogue entries provide many other details and illuminating notes, including the artist's own observations.

Book Information

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Customer Reviews

This handsome volume opens with two essays. The first essay looks at the young artist and his development; his time at art school, first Camberwell and then The Slade, and considers those who influenced him, especially William Coldstream. The second essay looks more particularly at the artist's main body of work, and considers again the influences. The fully illustrated catalogue section provides much additional information about the individual pieces, many being accompanied by detailed descriptions and interesting facts about their production, often including the artist's own comments. The reproductions vary in size considerably, there are a good number of full-page or

near full-page images, but at the other end of the scale a large number are very small. In total there are well over 400 of the artist's works illustrated, according to the publishers this includes every known oil painting, about 80 of which are reproduced here for the first time. In addition to the paintings there are also a number of representative drawings, designs, and a few rather personal more suggestive pieces. The book includes a chronology, bibliography, and exhibition history for each work. A quick glance at the content might suggest there is very little information about the man Euan Uglow, but careful reading gradually provides some insight in an almost incidental manner. We learn about the man from his work, and not about the work from the man. Having the full body of Uglow's oeuvre to consider it becomes immediately apparent where his interests lay; the female nude predominates, still life features strongly too. There are landscapes but nothing like the quantity of the former two, mostly produced during summers away.

Euan Uglow was somewhat of an hermetic character with his art. Not inclined toward exhibitions or even interviews during his lifetime, his brilliance as a painter is only now being widely acknowledged by a more international public. This splendid monograph offers intelligent essays by both Richard Kendall who delves into the pertinent period in the artist life - 1950 - 1970- while Catherine Lampert surveys the content of Uglow's paintings and his gradual involvement in his appreciation for color and light that made his later works even more refined than the earlier (and at times more fascinatingly introspective) paintings. But the glory of this fine book from Yale University Press is the inclusion of ALL of the known paintings of this phenomenal artist - a feat rarely achieved in monographs of contemporary painters. Euan Uglow was equally at home with landscapes and his luminous still lifes as he was with the figure. But for this viewer it is his cascade of eloquent yet quietly simple nudes that remain in the mind's eye, acting as a reference point when viewing the work of today's figurative artists.

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