

EXHIBIT E

**Examination of paintings in the Hall
collection/Preliminary Research/Post-examination
research and Conclusion**

REPORT

BACKGROUND

The art of Leon Golub has been my primary 'object of study' for over three decades. I first encountered the artist in the early 1980s – he invited me to write a catalogue essay for his exhibition at London's Institute of Contemporary Arts, in 1982. The following year, at the artist's invitation, I made my first visit to New York and stayed at the Golub's (his wife was the artist, Nancy Spero) studio-apartment at 530 La Guardia Pl, just below Washington Square. Over the following twenty years I made repeated visits, often staying at the studio, until Golub's death in 2004. My (edited) CV lists the various publications and exhibitions of his work that I have produced, including the major critical monograph: *Leon Golub: Echoes of the Real* (Reaktion Books, London. 1st edition 2000, revised and updated including an additional two chapters and many additional images, 2011). I have curated two major retrospective exhibitions of the artist: Irish Museum of Modern Art, Dublin, which travelled to the South London Gallery, then to the Albright-Knox Museum, Buffalo, NY and the Brooklyn Museum, NY (2000-2001) and, in 2011, at the Reina Sofia Museum, Madrid. Most recently I curated a selection of his Political Portraits for the National Portrait Gallery, London (2016), accompanied by a book - *Leon Golub Powerplay: The Political Portraits* (Reaktion Books, London 2016).

In addition, staying at the Golub's studio-apartment allowed me regular opportunities over the years to closely observe the artist at work and to discuss with him his approach to art-making.

INTRODUCTION

The foundation to Leon Golub's practice is drawing, which goes back to his time as a student at the School of the Art Institute of Chicago in the late-1940s, taking studio classes in life drawing and portraiture and making regular visits to draw at the Field Museum of Natural History. These studies were supplemented throughout his career by his deep knowledge of art history. Specifically, Golub paid close attention to how linear elements could describe the body, the features, dress and posture: how different emotions could be expressed visually through the shape of a mouth, an eye, or how a body might convey action through the creases and folds in a shirt, vest, trousers, etc. From the early 1970s, as his interest shifted from universal conflict to modern history and political events, an increased attention to the specifics of military apparel (source material taken from *Soldier of Fortune* and other magazines/journals, etc): armory – guns, vehicles, uniform, and the typical attire of mercenaries.

Golub was developing a form of 'psychological realism' – how to depict the 'look of power', the gaze – that is, the exchange of looks across pictorial space and directed out towards the viewer. His art can be described as confrontational, that is, his visual narratives make demands upon the viewer who becomes a witness to the events represented in his paintings. He was concerned with the pictorial problems of convincingly representing inner feelings/emotions/experiences through the depiction of figures interacting across the canvas. In order to accomplish this, he paid great attention to form, line and colour. In a Golub artwork, all marks signify – that is, they are the bearers of visual meanings distributed over the surface, together they create a totality; nothing is extraneous, nothing is arbitrary, nothing is wasted.

This is evident in Golub's 'modus operandi' – his individual working method, which evolved after his return from Europe (Paris) to America (New York), in 1964. Golub's early period – defined by the influence of Greco-Roman art (particularly the late-Hellenistic reliefs of the Gt. Altar of Zeus in the Pergamon Museum, and the year spent in Italy) - saw the artist using lacquer, enamel and oil paint to produce the coruscated, scabrous textural surface of his paintings. This was frequently created by pressing together two still liquid painted linen

canvasses, leaving them to congeal and then separating them – residues from each surface adhered one to the other. The work of this period displays Golub's ability to abstract from the literal depiction of the body to create a distorted image which synthesizes concept and material, the layers of lacquer surface are attacked through scraping and erasing the medium leaving particles of paint clinging to the surface and merging figure and ground. Referring to his interest in the ruin – the damaged sculpture of antiquity – he wanted his paintings to convey the ravages of time. Then, whilst in Paris (1959-64), the lacquer paint company favoured by Golub went out of business and he switched to acrylics which, from 1964, became his chosen medium through which he developed his mature 'signature-style' of scraped, distressed and worn surfaces. (This also harked back to the period in Italy and visits to Pompeii and Herculaneum to see the degraded and fragmented wall frescoes. The red oxide ground of the paintings of the 1980s derived partly from the background colour found in the 'villa of the mysteries' in Pompeii)

Golub worked directly onto the linen surface pinned to the wall of his studio, forsaking preliminary drawings and preparatory painted sketches – the composition was determined as he progressed. The only exception was the occasional quick drawing of a figure to determine pose, etc. Golub's source material was his extensive photographic archive which he had begun compiling in the early 1960s. He would select a range of images as reference, frequently taping them to the canvas, to the extent that a single figure was a composite of as many as 20 or more source images. This process produced the singular and deliberate form of 'awkwardness' of his figuration, which should never be confused with a lack of knowledge or understanding of the body. Golub would draw each figure directly onto the linen with charcoal and/or graphite, then, when resolved, outline figures in black acrylic, defining expression, clothes and pose, etc. Each figure was then masked and the base-colour applied as an area of flat paint. The whole canvas was then taken down and laid horizontally on the floor. Golub and/or an assistant (as they became financially stable, both Golub and his wife, the artist Nancy Spero, employed assistants to aid in parts of the making-process), would then apply a solvent and laboriously scrape the entire surface back using a meat cleaver, thereby degrading the image and embedding

the pigment in the warp and weft of the surface material and often revealing the raw linen; traces of this process could be observed on the back of the canvas. The painting would then be re-attached to the wall and Golub worked over the entire composition, adding detail and definition in black and colour, adding white highlights where appropriate. Then the work was again transferred to the floor and the whole process of scraping repeated. This to-ing and fro-ing between the vertical and the horizontal could go on for any number of repetitions, until the artist was satisfied with the result. The final stage was to coat the back edges of the linen with a clear varnish to prevent fraying, then the grommets were added along the top edge, and the work was signed GOLUB, usually on the bottom right-side of the composition. (There are exceptions to this – if the composition demanded it, he would sign on the bottom left.)

Examination of artworks 25th-26th September

The paintings in question – twenty-three canvases – were examined over a two-day period, in an art storage warehouse in Clifton, New Jersey. (September 25th/26th) The lighting conditions were excellent with directional, overhead spotlights, and the paintings were displayed against white walls. Three assistants uncrated and hung the work as directed. Besides a close visual inspection of each work by eye and using a magnifying glass to enlarge detail, brushwork, etc, (in some cases reversing the canvases and removing frames to reveal the back), I documented all twenty-three paintings photographically for further research. Throughout the process, I recorded my observations on my computer and made regular reference to my Golub archive – visual documentation of his paintings and drawings from 1950 – 2000.

On initially viewing the first group of paintings displayed I was immediately struck by the clumsiness of the figuration, not Golub's deliberate 'awkwardness', but a crudeness in the depiction of the figure and lack of understanding of basic anatomical principles. In all twenty three works, the proportions are all wrong – scale of head to body, description of musculature, how the head relates to neck,

shoulders and torso, etc. This is most apparent in early works – ‘Untitled’ and ‘Napalm Head’ – compared to known works from this period the differences are obvious. For example, ‘Gigantomachy II’ (1966) (illustrated in Donald Kuspit *Leon Golub: Existential/Activist Painter*, fig.89/90)(1) shows both Golub’s under-drawing and then deliberately distorting each figure to produce the final image. The understanding of proportion and anatomy allows the artist the freedom and confidence to abstract the composition in the interest of emotional expression. ‘Untitled’ and ‘Napalm Head’ show no such understanding of the body’s underlying structure – of how limbs, torso, head, etc, fit together, nor how the representation of muscle and sinew describe a body in action. Another significant factor is Golub’s facture – that is, the method I have described whereby the form takes shape – the constant application and erasure of the paint creating a fractured and pitted surface and a broken outline, merging the figure and the (back)ground. Paint seeps and bleeds into the background, particularly into the linen area surrounding each figure. There is no evidence of this process in any of the works examined. One work – ‘Untitled(Triptych)’ shows some staining of the linen surrounding each head, however, there are the same inadequacies in the drawing of each head and the format – the decapitated heads and composition (resembling a police identity image) are inconsistent with any other Golub paintings. There is, again, no evidence of a scraped surface.

In the four works whose subject-matter would suggest they are from Golub’s early period – ‘Colossus Head’, ‘Colossal Heads’, ‘Colossal Heads (double head), and another double head ‘Untitled’, all appear to be created using acrylics rather than the lacquer paints Golub was using at the time. Rather than presenting a surface achieved through scraping and erasure, their ‘effect’ results from the accumulation of heavily applied pigment. Again, compare ‘Colossal Heads’ with ‘Colossal Heads’ 1959) (Kuspit, fig76)(2); ‘Untitled’ with the head of ‘Philosopher III’ (1958) (Kuspit fig68)(3); ‘Colossus Head’ with ‘Head XIII’ (1958) (ArtRandom: *Leon Golub: Heads and Portraits*,)(4) and ‘Colossus Head’ with ‘Tete Dionysaque’ (1962) (Galerie Neuendorf cat. Fig.2)(5). In addition, for Golub, ‘Colossal’ meant just that – the paintings were grand in scale, ‘Tete Dionysaque’ is 235x171.5cm, ‘Colossal Heads’ (1959) is 214x333cm.

There are five paintings that, through their subject-matter, reference Golub's paintings of the late-1970s/1980s – the 'Mercenaries' 'Interrogations', 'Riots' and 'Horsing Around' series of works. 'Mercenary Figure' – frontal to the viewer, smoking a cigarette and holding a weapon – lacks all the characteristics of Golub's mature period. The drawing of the face lacks all of the qualities of presence, self-possession and eye-contact, the torso and arms out of proportion, and the vest does not sit on the figure – the creases in clothing bear no relation to the underlying body. The weapon is more of a cipher than a convincing image, particularly given Golub's visual research into US and mercenary armory from the Vietnam paintings, through the paintings of the 1980s. The paint has a sheen to it – as if varnished or, possibly, oil rather than acrylic. There is no evidence of Golub's technique of applying paint and then scraping back to embed the media into the material – the linen ground. The red background colour has been applied after the painting of the figure – at the edge it overlays other colours. The linear paint strokes, which with Golub are often a final stage further defining tensions in the body or the way attire – vests, jackets, trousers – cloth the body, are arbitrarily applied bearing no relation to the figure. In this and other works, the paint lies on the surface – even where there has been an attempt to reproduce Golub's 'distressed' effect – this could result from copying an image rather than studying an original work.

'Mercenary' bears a close resemblance to one of the figures in 'White Squad 1' (1982)(reproduced in Malmo Konsthall cat.p52)(6) although here the position is reversed. However, there are similar discrepancies in figuration – lack of structure to the figure, incorrect proportions of the body, particularly relation of the torso to the legs, and no understanding of how the legs join the waist, etc. The arm has no elbow and the transition from arm to wrist to hand has no variety – partly concealed by the wrist strap – the fingers holding the cigarette lack definition whereas the cigarette is over-detailed, the smoke an unnecessary addition. Again the paint has been applied over a base layer but no evidence of scraping followed by additional layering. The other three paintings – 'Black Figure (Horsing Around)', 'Mercenary Head' and 'Untitled (Mercenary)' show similar discrepancies. For example, the standard of draughtsmanship in 'Mercenary Head' is poor, particularly the ear and the eyes – which are not

aligned. The garish yellow hair creates a dissonance that Golub would never leave in this state and the red ground appears to over-lay the face. None of these paintings provide any evidence of repetitive scraping. In fact most of the works examined exhibit the same deficiencies in the application of colour and in the drawing – the depiction of facial elements, eyes, ears, noses, have no individuation, they are repetitively similar.

The figure in 'Torture (Interrogation)' would appear to be copied directly from an Andres Serrano photographic portrait of Golub dressed as a cardinal next to a nude, bound woman.(Andres Serrano 'Heaven and Hell(Early Works)')(1984)(7). This was a photographic project proposed to Golub by Serrano, involving an actor, props and studio lighting. In fact, the only painting of this period in which Golub included a female body was 'Interrogation III' (1981), he preferred to leave the representation of female victimage to Spero.

'Welcome To It' closely resembles both the bound, suspended figure in Golub's 'Interrogation IV'(1986) and the male torso in 'Infvitable Fatum' (1994) where, in the original, the source material comes from pornography and bondage magazines. (Bird *Leon Golub: Echoes of the Real*, fig.67/103)(8/9) 'Welcome To It' again fails to convincingly represent the body under stress (something that is a primary pictorial device of Golub)- the upper body and torso bearing little relation to the waist and loins. The ground colours are not typical of Golub – too intense and the lower section of red/purple is not characteristic. Then there is the addition of text 'Welcome To It'. Golub started introducing text around 1990 which accompanied his more fragmented and episodic narrative style – partly responding to Spero. For Golub, the text always conveyed an ironic, satirical or challenging tone and he paid great attention to lettering and layout, at times employing a sign-writer. This has none of these qualities.

'Untitled' (1980) – a double portrait of black heads, apart from the clumsy rendering of each head, has none of the psychological tension of Golub's double or triple portraits. The definition of body structure, particularly of the right-hand figure, again lacks credibility and they stand out from a background divided into two sections for no pictorial reason. For Golub, space always conveyed meaning. The red oxide ground of the Mercenaries and Interrogations – an uninterrupted area of colour – visually pushed the figures up against the frontal plane

(enhanced by the loss of the feet and lower leg to the bottom edge of the frame) gives way in subsequent series as he created a narrow space (a street scene or interrogation room) in which the action occurs. The division in 'Untitled' serves no function either as a narrative element, or for psychological depth.

I was able to make a direct comparison of a number of portraits with another work in the Hall collection with a known provenance and not subject to this examination: '3 Heads 1' (1986) (Reproduced in *Leon Golub: Heads and Portraits*)(10) Displayed alongside 'Three Heads' (3H) and 'Two Black Heads' (2BH) the works are similar in dimension and composition – an elongated horizontal format of heads on a coloured ground. It seems possible that 3H is derived from 3H1 – in the former (3H), the middle head reproduces the pose and gaze of 3H1, the right-hand head in 3H approximates to the right head in 3H1, and the left head in 3H has some of the characteristics of both the 2nd and 3rd heads in 3H1. However, the familiar scraping process evident in 3H1 produces a significantly different surface to the random application and build-up of paint in the other two works, in places the vigor of scraping has erased the acrylic, exposing areas of naked canvas – a characteristic of Golub's process. This is not the case with 3H and 2BH where the surface 'effect' has been created through over-painting. The left-side black head (2BH) resembles a detail from the right-hand figure in Golub's 'Interrogation IV' (1986)(Bird, fig67)(11), and the left-side head in 3H reverses the head in Golub's 'Three Black Men' (1990)(Bird, fig46)(12) Also – and the point has already been made – the psychological tension that was central to Golub's form of figuration – what I have referred to as the 'confrontational gaze' (how the represented figure looks across the composition and out at the viewer) – is not present in 3H and 2BH, or in any of the other works under examination. Golub had a deep knowledge of contemporary and historical visual representational practices, but also derived his visual narratives from photographic source material. That is, he studied how individuals present themselves for the camera – from this he developed his signature-style visual language. With Golub, an eye is not simply an anatomical detail, but a source of meaning – with all the variety of expression, emotion and

meaning that the face is open to. In the works under question, in addition to the clumsy and inept depiction of facial (and body) structure, eyes and mouths are blandly repetitive – there is no depth. In a Golub, each mark and painterly gesture contributes to the totality of expression, however apparently awkward the figure or grotesque the scene being depicted. In these works many of the supposedly descriptive elements (lines, marks, areas and blobs of paint) are random – they serve no aesthetic end other than to create the impression of a certain practice – the practice of Leon Golub.

Comparing the reverse of 3H1 and 2BH reveals a further anomaly – the seepage of paint through the linen shows that there was originally a third head in 2BH, which has been painted over. This was not part of Golub's practice – the process of first outlining the form in black/white, adding colour and then scraping back the image to the linen before adding further definition, meant that these kind of 'corrections' would not be possible, they would always be 'revealed' through the process – he would rather destroy or cut-up a work. (The reverse of 2BH shows that there has been some distressing of the surface – possibly a solvent of some kind rubbed into the paint.)

There are two further double-portraits – 'Two Heads' and 'Two Heads (Night Scene)'. The garish lemon yellow of 2H (a colour that seldom appears in Golub's palette), (the same pigment is used for the subjects hair in 'Mercenary Head' 1980), the hard outline of both heads and the now repetitive rendering of facial elements – eyes, nose, mouth – are not characteristic of Golub portraits of this period. The heads stand out against the yellow ground rather than obscuring the boundary between figure and background, the layering of the paint over-emphasises the medium – and there is no evidence of scraping. Again, there is a close resemblance to a figure in a large Golub painting – 'White Squad VII' (1984). The left head in 2H mirrors (it is reversed) the head of the standing figure in 'White Squad VII'. (See the detail in Kuspit, fig153)(13).

In the late 1980s Golub further fragmented pictorial space, merging figures into backgrounds through an overall colour scheme – frequently dark blues, indigo, dark reds...for example the 'Night Scene' series. Some smaller portraits were made in the same manner ('Three Heads 1'), but all depend upon the scraping

process to embed the image in the linen and obscure the relation between figure and ground. As with 2H, there is no trace of a scraping-back method in 2HNS and pictorial space lacks depth and definition – it is all surface.

'Head with Gun' and 'Heretics Fork' are titles that reference large paintings by Golub. This was a period when Golub's familiar scale of 'history painting' was the wall – canvasses between twelve and eighteen feet by ten feet, the figures slightly larger than life-size, composed directly onto the un-stretched linen from his archive of photographic images – anything up to twenty or more visual references for a single figure. He made very few smaller works in this period (which runs into the 1990s) – the only instances being retained sections of unsuccessful paintings –for example, a head or part-figure.

HWG, appears to combine elements from two large composition – the victim's head from 'White Squad II' (1982) with the hand holding a gun from 'White Squad III' (1982) (Kuspit, figs.139,141)(14/15). Golub never made preparatory small paintings or details for larger works, only occasionally a working drawing, the composition was constructed directly across the un-stretched linen pinned to his studio wall. It was also not his practice to select a detail or section from a large painting and repeat this as a smaller work. One would expect to see Golub's singular weathered and distressed surfaces in any painting of this period. HWG has no evidence of scraping in either the figures or the red ground, and again, displays unconvincing visual description of dress, facial expression, pose and gesture. HF was a recurrent theme for Golub – a medieval instrument of torture, the 'heretic's fork' appears in his work as drawing, lithograph and in large paintings, for example, 'Prometheus, the Heretic's Fork and the Green World' (1999)(Bird, fig117)(16), to which this work alludes. However, in Golub's 'Prometheus...', the relation between torture instrument and body is carefully observed – the strap encloses the neck, the metal points press against the victim's chin, the position and angle of the head and combine to present a representation of the suffering body. In HF no such visual relation exists between leather, metal and flesh and there are general inconsistencies in drawing – for example, the angle between eyes and mouth, etc.

'Napalm Flag' (1969) and 'Try Burning This One...' also reference other Golub paintings. Golub's 'Napalm Flag'(1970) is from the series of heavily encrusted

paintings of the late-1960s/early 1970s – both a comment on the symbolism of the flag at the time of the Vietnam War, and an ironic take on the encaustic ‘Flag’ paintings of Jasper Johns. (Bird, fig’s33/34)(17/18) He very deliberately obscured the stars and stripes, smearing pigment across the torn canvas. To my knowledge, this is the only rendering of the American flag made by Golub – excepting its appearance as an icon within a larger composition. For his painting ‘Try Burning This One...(1991), Golub used photographic source material from popular culture – I traced the original image for the T-shirted figure in a biker magazine in his photographic archive. (Bird ‘*Leon Golub...*’(2000)(19) and Bird, 2011,figs 172/173)(20/21) ‘TBTO’ reproduces a detail – the image and inscription on the left-figures T-shirt.

Conclusion

In a career spanning over fifty years, Leon Golub maintained a very high level of achievement. He was not an over-productive artist – during the period of his large-scale history paintings (the mid-1970s to the end of the 1990s), he frequently only completed five or six paintings a year. Primarily, this was down to his working method as described – the laborious and intensive process of applying and removing the painted image to achieve his signature-style worn and eroded surfaces. The foundation for the strength and conviction of his visual narratives, whether groups of figures, lone individuals, or portrait heads, was the drawn line guided by a deep and extensive knowledge of how line could describe form, the body, in all its variety and expressive potential. Working from his extensive photographic archive, he assembled a cast of characters whose relation, inter-action and expression, challenged the viewer and mapped the ‘look of power’. Starting from the early works employing lacquer and other media, inspired by classical antiquity, he developed forms of realism that depended upon the skillful depiction of facial expression, movement and gesture, an understanding of anatomy (musculature and skeletal structure), and how clothing signified the actions of the underlying body. Each painting was created as a working-through of these elements across pictorial space, without prior preparation or studies.

I found none of these qualities or characteristics – figural or technical – in the twenty-three works I examined. They lacked skill in representing their subjects, did not reveal the working procedures of Golub and showed little variety or understanding of expression or posture. There is very little evidence of scraping back, rather the surface effect is achieved by a build-up of layers of pigment. The paintings that claim to be from his early period are not created from the use of lacquer, or the removal of pigment that gave early Golub's their particular, ruined surface. Finally, in many works, the composition appears to resemble a detail or section from a known and documented work of Leon Golub. It is, therefore, my considered opinion, supported by three decades spent studying the work of Leon Golub and my close personal connection with the artist, that none of the paintings I examined are by his hand.

JON BIRD

October 2017

Comparative images

1. Gigantomachy II, 1966. Acrylic on canvas 120"x288" and Gigantomachy II, detail, 1st stage
2. Colossal Heads, 1959. Lacquer on canvas, 84"x131"
3. Philosopher III, 1958. Lacquer and oil on canvas, 80"x41"
4. Head XIII, 1958. Lacquer and oil on canvas, 32"x24"
5. Tete Dionysaque, 1962. Lacquer and oil on canvas, 93"x67"
6. White Squad 1, 1982. Acrylic on linen, 118"x184"
7. Andres Serrano Heaven and Hell (Early Works), 1984. Pigment print, 40"x60"
8. Interrogation IV, 1986. Acrylic on linen, 47"x120"
9. Inevitable Fatum, 1994. Acrylic on linen, 96"x118"
10. Heads 1 (detail), 1986. Acrylic on linen, 20"x70"
11. Interrogation IV.....
12. Three Black Men (detail), 1990. Acrylic on linen, 22"x60"

13. White Squad VII, (+detail) 1984. Acrylic on linen, 120"x142"
14. White Squad II, 1982. Acrylic on linen, 120"x187"
15. White Squad III (detail), 1982. Acrylic on linen, 120"x172"
16. Prometheus, the Heretic's Fork and the Green World (detail), 1999. Acrylic on linen , 91"x180"
17. Napalm Flag, 1970. Acrylic on linen, 39"x46"
18. Jasper Johns Flag...
19. Try Burning This One...,1991. Acrylic on linen, 122"x113"
20. Source images for 'Try Burning....

In addition to the following References used in arriving at the opinions expressed in my Report, I also have a considerable archive of Golub material. This includes books, catalogues, reviews, films, etc which provided research data for my own writings on the artist, particularly my critical monograph (*Leon Golub: Echoes of the Real*). In addition, I have extensive visual material documenting his entire practice including photographs I have taken myself over the years - in his studio, at exhibitions and other venues. Finally, we corresponded regularly over three decades

I have also read the Depositions of Loretann Gascard and Nikolas Gascard. In relation to the claims made in both Depositions, over the period of my close relationship with both Leon Golub and Nancy Spero, I never once heard any mention of either of the Gascards and that, to my knowledge, I was the only person other than direct family and very close friends, to whom they ever gifted works. In addition, Golub always sold works through whichever gallery was representing him and, as mentioned in my Report, he never retained work that did not meet his exacting standards of successful realization.

This is the first and only time that I have been called to testify as an expert witness. When I agreed to act in this capacity in this case, it was on the understanding that my opinion would be arrived at solely on the basis of my examination of the works in question, and my knowledge of, and research into, the career of Leon Golub.

I am being compensated for my examination and Report at the rate of \$400/hour plus expenses.

Specific references for this Report

Jon Bird *Leon Golub: Echoes of the Real*, 2000. Reaktion Books, London/2nd edition 2011.

Donald Kuspit *Leon Golub: Existentialist/Activist Painter*, 1985. Rutgers University Press, New Jersey

Hector Obalk *Leon Golub: Heads and Portraits*, 1990. Kyoto Shoin International, Japan

Leon Golub exhibition catalogue, 1993. Malmö Konsthall, Sweden

Leon Golub exhibition catalogue, 1988. Galerie Neuendorf, Frankfurt, Germany

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PUBLICATIONS/RESEARCH/CURATION

BOOKS

- 2000 Jon Bird *Leon Golub: Echoes of the Real*, Reaktion Books, London.
- 2012 Revised, updated and two chapters added, Reaktion.
- 2003 Jon Bird *Otherworlds: The Art of Nancy Spero and Kiki Smith*, Reaktion Books, London
- 2004 Jon Bird, Molly Nesbit, Walter Grasskamp, *Hans Haacke*, Phaidon, London and New York
- 2016 Jon Bird and Phil Cleaver *Delete and Insert R*, Impress, London and Oxford
- 2016 Jon Bird *Leon Golub 'Powerplay': The Political Portraits*, Reaktion Books, London

EDITED BOOKS

- 2005 Jon Bird (ed. and Introduction) *Hubert Damisch*, Special Issue of the *Oxford Art Journal*, vol. 28 no 2, Oxford University Press
- 2001 Jon Bird and Tamar Garb (eds), *On Installation*, Special Issue of the *Oxford Art Journal*, vol.24, no2 Oxford University Press
- 2000 Jon Bird, Michael Newman (eds) *Re-Writing Conceptual Art*, Reaktion Books, London

CHAPTERS in BOOKS

- 2007 'Leon Golub interviewed by Jon Bird' in Patricia Bickers (ed) *Interviews With Artists: 1976-2006*, Art Monthly 2007
- 2006 Foreword for Tony Bevan, Lund Humphries, London
- 2004 'Unscrambling Hans Haacke's 'Mixed Message'' in *Hans Haacke*, Phaidon, London
- 2003 'Imagining Otherworlds: Connection and Difference in the Art of Nancy Spero and Kiki Smith' and 'Present Imperfect: Word and Image in Nancy Spero's 'Scrolls' of the 1970s' in Jon Bird (ed) *Otherworlds: The Art of Nancy Spero and Kiki Smith*
- 2001 'Olivo Barbieri: Through a glass, darkly..' in *Olivo Barbieri: Virtual Truths*, (ed) Paola Tognon, Silvana Editoriale, Milan
- 2000 'Memory's Touch: The Art of Louise Bourgeois' in D.Green and P.Seddon (eds) *History Painting Reassessed*, Manchester University Press
- 2000 'Massimo Vitali' in Patrick Remy (ed) *Massimo Vitali: Beach and Disco*, Steidl, Zurich

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- 2017 'Under Erasure: Jenny Holzer's War Paintings' *Journal of Contemporary Painting*, vol.3, nos1/2
- 2017 'Desperately Seeking Cy', *The Cambridge Humanities Review*, Issue 14
- 2007 'Indeterminacy and (Dis)order in the work of Cy Twombly' *Oxford Art Journal* vol.30 no3, Autumn 2007
- 2003 'The Mote in God's Eye: 9/11 Then and Now', *Journal of Visual Culture*, vol.2 n1

CATALOGUES/ARTICLES, etc.

- 2016 'Myth and Transformation in the Art of Leon Golub, in *Monster Roster: Existentialist Art in Postwar Chicago*, (ed) J. Corbett, J. Dempsey, J. Moss and R.A. Bord, University of Chicago
- 2015 'A New York Story' in *Leon Golub: Bite Your Tongue*, Serpentine Gallery, London ('Un relato de Nueva York', Museo Tamayo Arte Contemporaneo, Mexico City)
- 2011 'Reality Bites! The Ferocious Art of Leon Golub' ex.cat. Leon Golub, Reina Sofia, Madrid
- 2007 'Gradiva Redux' cat.essay for *Gradiva: William Cobbing* ex. Freud Museum and Camden Arts Center
- 2006 Review article on Nancy Spero exhibitions, New York, for The Brooklyn Rail, Dec 2005 - Jan 2006
- 2005 'The Murmur of Things', cat.essay for Raffaella Mariniello ex. Ffotogallery, Cardiff
- 2004 '(Play)Time and the Image: Massimo Vitali's Scenes of Leisure', cat.essay for his Retrospective Exhibition, Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy. June-Sept.
- 2002 'A Walk on the Wild Side' in *Critical Nearness: Hermelinde Hergenbahn*, SSN Drukkerij, Nijmegen

CURATING

- 2000 Curator for Massimo Vitali ex. Hotel Gallery Art, Florence
- 2000-01 Curator for 'Leon Golub 1950-2000' retrospective exhibition Irish Museum of Modern Art, Dublin. Travelling to the South London Gallery, The Albright Knox Museum, Buffalo, New York and The Brooklyn Museum, New York
- 2003-04 Curator 'Otherworlds: Nancy Spero and Kiki Smith', Baltic Center for Contemporary Art, Gateshead (December 2003 - April 2004)
- 2007 'High Tea', Group Exhibition, Princes Drawing School, London. Curator and exhibitor
- 2007 Curator for 'Gradiva: William Cobbing', Freud Museum and Camden Arts Center, London
- 2011-12 Curator, 'Leon Golub Retrospective', Velazquez Palace, Reina Sofia Museum, Madrid
- 2016 Curator, 'Leon Golub: Powerplay, The Political Portraits, National Portrait Gallery, London

TV/ FILM, etc.

- 2006 In Conversation with Hans Haacke, filmed in his retrospective exhibitions in Berlin and Hamburg for *Hans Haacke* Michael Blackwood Films, New York
- 2002 Interview with Public Broadcasting Services, Chicago on Leon Golub exhibition. Working Group on Television and Sport, British Film Institute.

EDITORSHIPS

- 1994 - 2004 Series Editor (with Lisa Tickner) - 'ReVisions: Critical Studies in the History and Theory of Art': Carol Duncan *Civilizing Rituals: Inside Public Museums*, (1995); Jo Anna Isaak *The Revolutionary Power of Women's Laughter*, (1996); Griselda Pollock *Differencing the Canon*, (1999); Adrian Rifkin *Ingres, Then and Now*, (2000), Routledge, London and New York.
- 1994 - 2007 *Oxford Art Journal* - Editorial Board. Oxford University Press. From 2007 member of the International Advisory Editorial Board
- 1999 - 2002 *Issues* in Contemporary Culture and Aesthetics, Jan Van Eyck Akademie, Maastricht, Netherlands
- 2003- BLOK: The International Journal of Stalinist and Post-Stalinist Culture - Editorial Board. Wydawnictwo Akademii Bydgoskiej im. Kazimierza Wielkiego, Poland

JON BIRD: CV of projects/publications on Leon Golub

BOOKS

Leon Golub: Echoes of the Real 2000 Reaktion Books, London. Revised and Updated with additional chapters, 2011.

Leon Golub 'Powerplay': The Political Portraits, 2016, Reaktion Books, London

ARTICLES/CHAPTERS IN BOOKS

'Leon Golub Interviewed by Jon Bird' in Patricia Bickers (ed) *Interviews With Artists 1976-2006*, Art Monthly, 2007

'The Mote in God's Eye: 9/11 then and now', *Journal of Visual Culture*, vol.2,no1, 2003

CATALOGUE ESSAYS

1982: 'Fragments of Public Vision' in Leon Golub, Institute of Contemporary Arts, London

1985: 'The Imag(in)ing of Power: A Conversation with Leon Golub', *Art Monthly*

1996: 'A Crack in the Tea-Cup: Leon Golub's History Painting', Leon Golub and Nancy Spero Retrospective, Hiroshima Museum of Contemporary Art, Japan

1997: 'Inevitable Fatum: Leon Golub and the Painting of History', *Oxford Art Journal*, vol.20,no1

2015: 'A New York Story' in Leon Golub: Bite Your Tongue, Serpentine Gallery, London

2016: 'Myth and Transformation in the Art of Leon Golub', in *Monster Roster: Existentialist Art in Postwar Chicago*, (ed) John Corbett, Jim Dempsey, Jessica Moss, Richard A. Born, University of Chicago Press

CURATED EXHIBITIONS

1998: Leon Golub Paintings in EVIL, Hansard Gallery, Southampton

2000/2001: Leon Golub retrospective: Irish Museum of Modern Art, Dublin; South London Art Gallery, London; Albright-Knox Museum, Buffalo, New York; Brooklyn Museum, New York

2011/2012: Leon Golub retrospective, Velazquez Palace, Reina Sofia Museum, Madrid

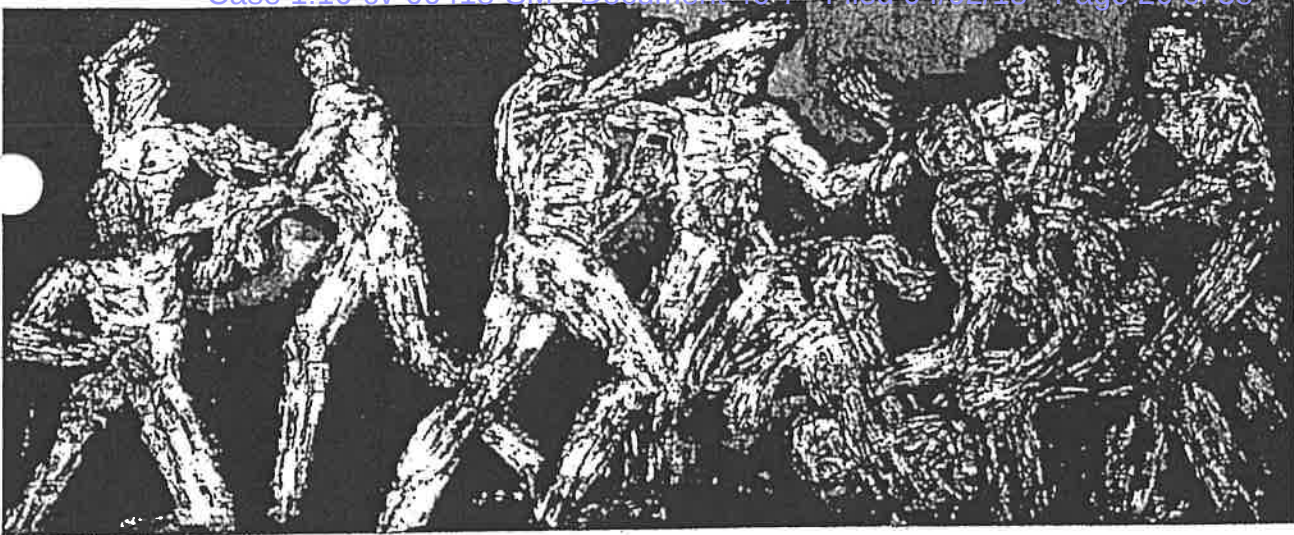
2015: Consultant for Leon Golub: Bite Your Tongue, Serpentine Gallery, London

2016: Leon Golub 'Powerplay': The Political Portraits, National Portrait Gallery, London

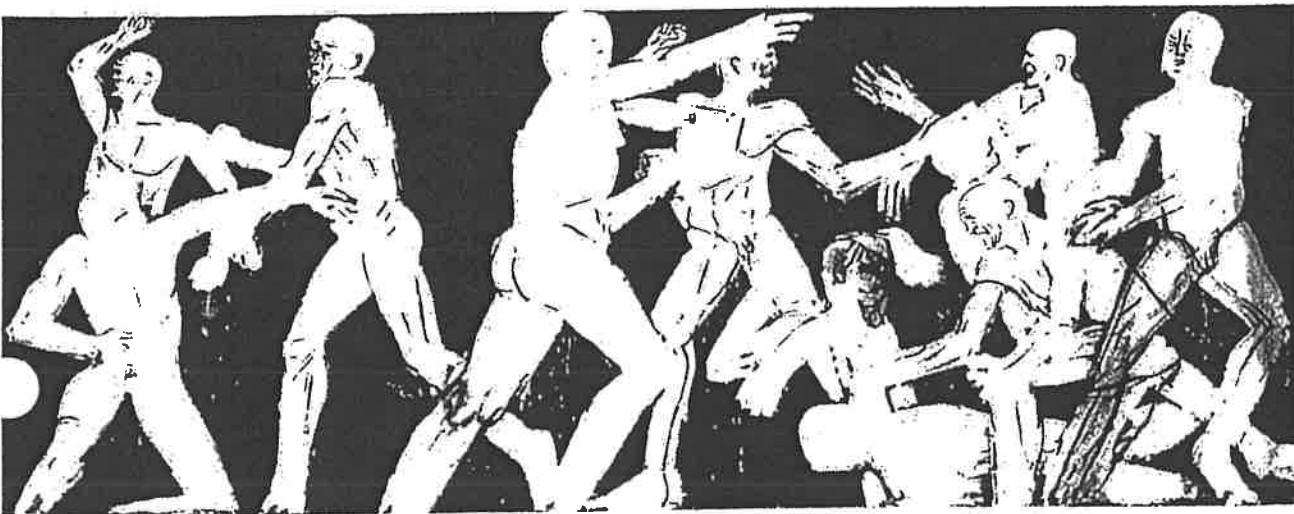
Comparative images

1. Gigantomachy II, 1966. Acrylic on canvas 120"x288" and Gigantomachy II, detail, 1st stage
2. Colossal Heads, 1959. Lacquer on canvas, 84"x131"
3. Philosopher III, 1958. Lacquer and oil on canvas, 80"x41"
4. Head XIII, 1958. Lacquer and oil on canvas, 32"x24"
5. Tete Dionysaque, 1962. Lacquer and oil on canvas, 93"x67"
6. White Squad 1, 1982. Acrylic on linen, 118"x184"
7. Andres Serrano Heaven and Hell(Early Works), 1984. Pigment print, 40"x60"
8. Interrogation IV, 1986. Acrylic on linen, 47"x120"
9. Invitabile Fatum, 1994. Acrylic on linen, 96"x118"
10. Heads 1 (detail), 1986. Acrylic on linen, 20"x70"
11. Interrogation IV.....
12. Three Black Men (detail), 1990. Acrylic on linen, 22"x60"
13. White Squad VII, (+detail) 1984. Acrylic on linen, 120"x142"
14. White Squad II, 1982. Acrylic on linen, 120"x187"
15. White Squad III (detail), 1982. Acrylic on linen, 120"x172"
16. Prometheus, the Heretic's Fork and the Green World (detail), 1999. Acrylic on linen , 91"x180"
17. Napalm Flag, 1970. Acrylic on linen, 39"x46"
18. Jasper Johns Flag...
19. Try Burning This One...,1991. Acrylic on linen, 122"x113"
20. Source images for "Try Burning...."

①



89

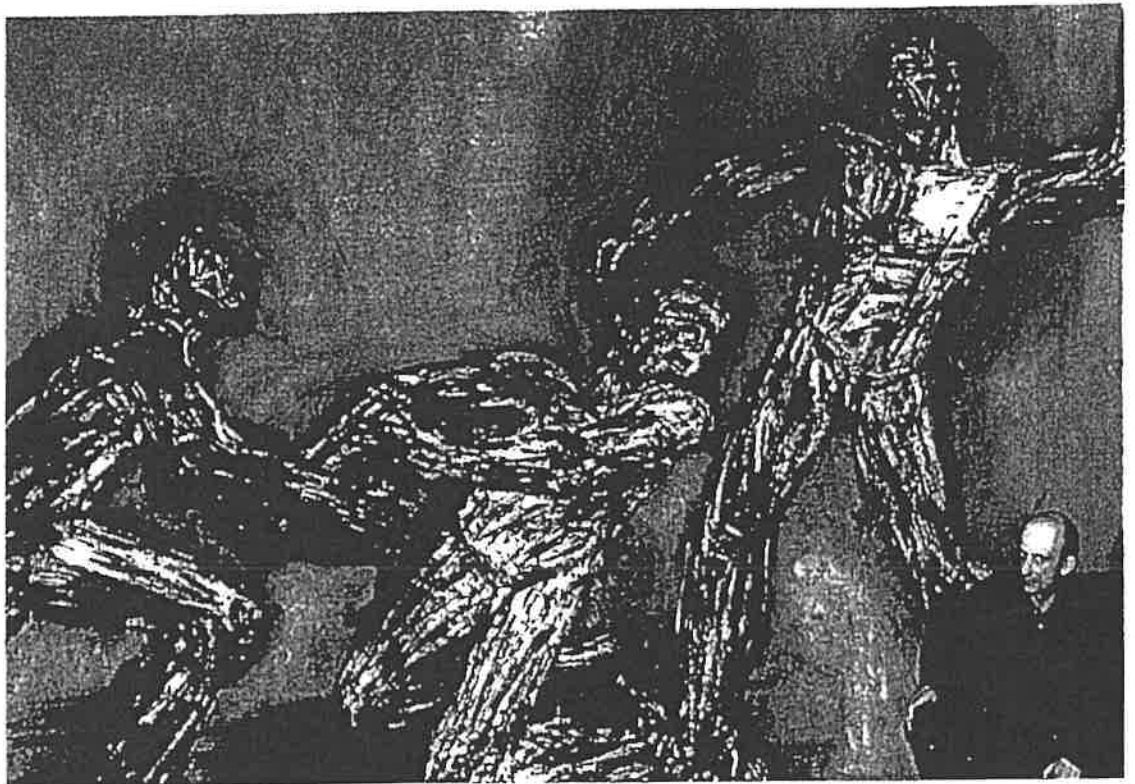


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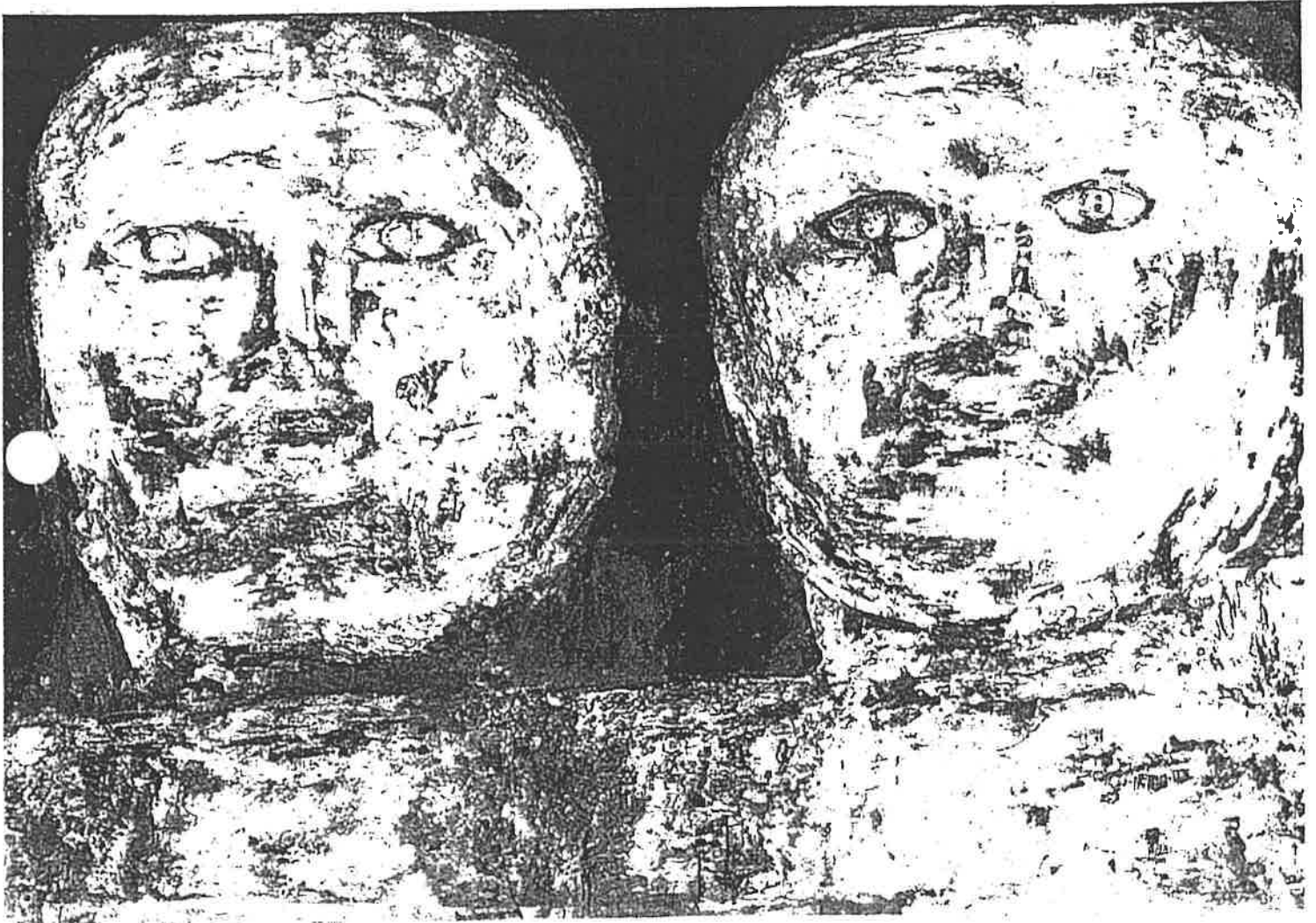
89 *Gigantomachy II*. 1966
Acrylic on canvas, 120 × 288"
Collection of the artist

90 *Gigantomachy II* (detail
1st stage)

91 *Gigantomachy IV*. 1967 (stu-
dio view).
Acrylic on canvas, 120 × 216"
Collection of the artist



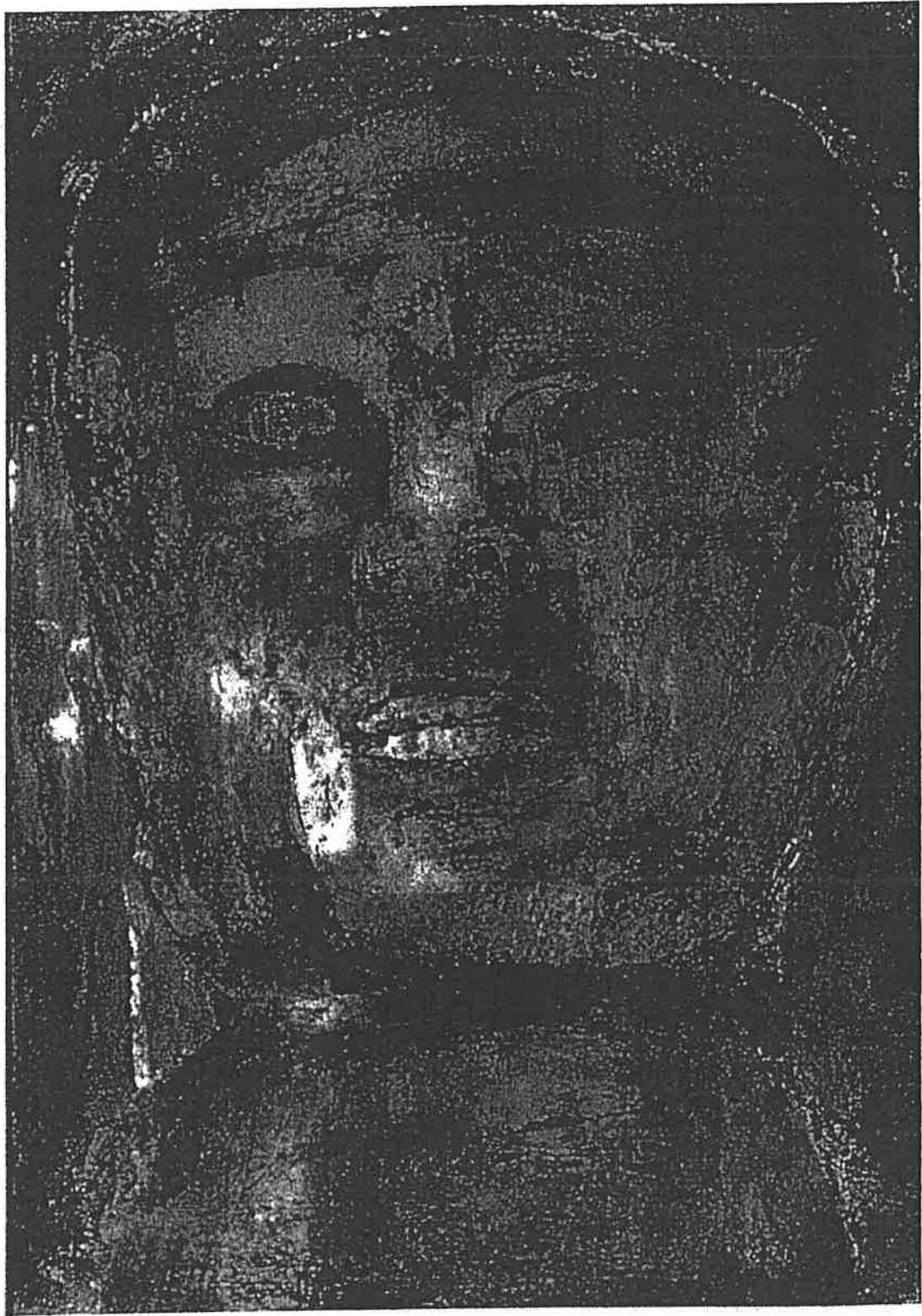
91



76 *Colossal Heads*. 1959
Lacquer on canvas, 84 × 131"
Collection of Ulrich Meyer
and Harriet Horwitz



68 *Philosopher III*. 1958
Lacquer and oil on canvas, 80 x
Collection of Stephen Golub



Head XIII 1958 32" x 24" oil and lacquer on canvas

revolver, une matraque, une cigarette, tandis que les seconds, sans aucun de ces accessoires, sont étendus par terre, attachés à une chaise, pendus par les pieds, le visage parfois recouvert d'une cagoule. Bref, si l'on ne voit pas toujours les

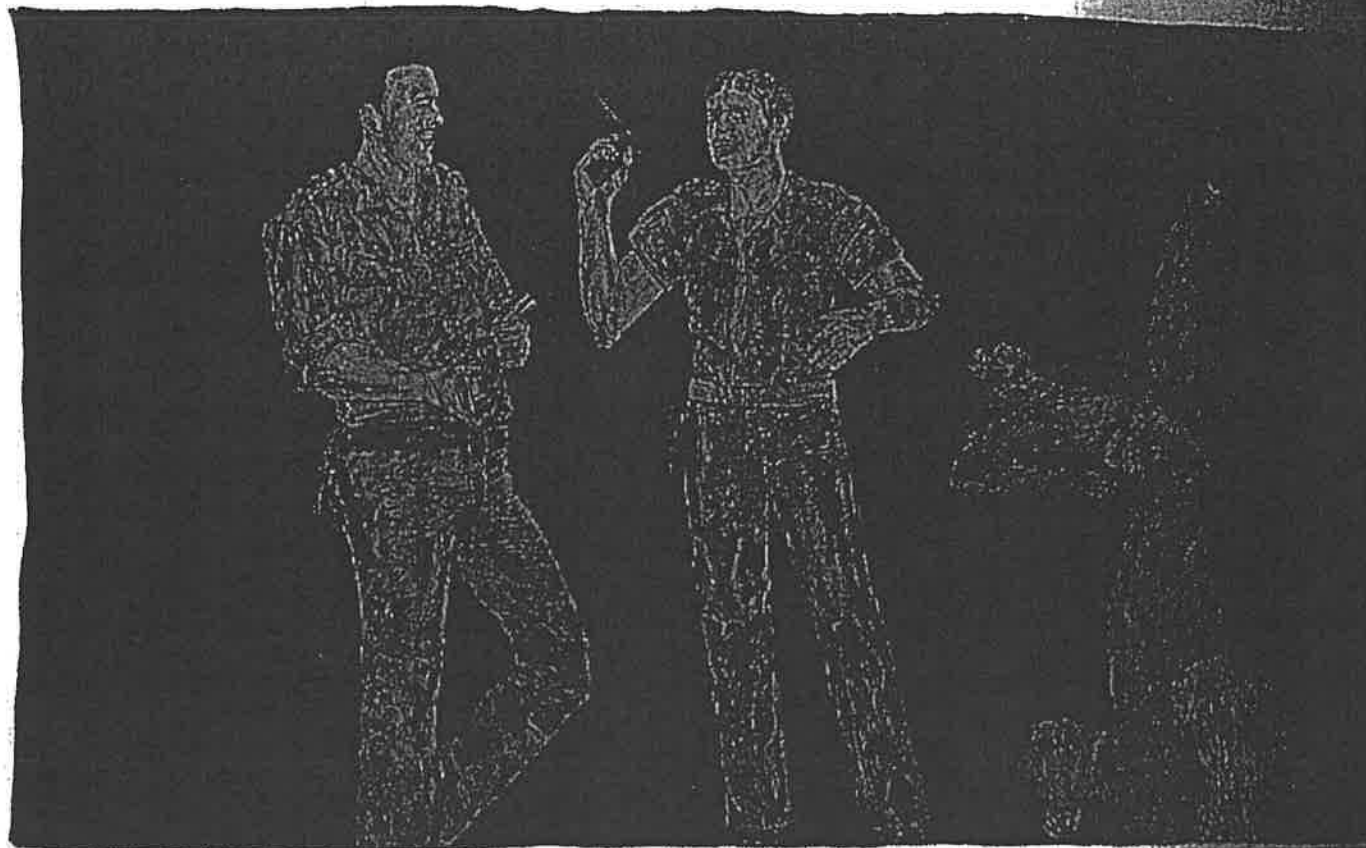
truncheon, a cigarette, while the others, equipped with none of these accessories, are stretched out on the ground, tied to a chair, hung by their feet, their faces sometimes covered with a hood. In short, although we don't actually see the

のようなアクセサリはなにもなく、寝かされたり椅子に縛りつけられたり; に中吊りにされたりで、ときには目隠されている。要するに、執行人が犠牲に問う実際の情景は目にしなくとも、

5



2 Tête dionysaque, 1962 235x171,5



White Squad I, 1982

hålla sig till marknadskrafterna, och detta uppvägdes och motverkades av Golubs till synes obestridliga omutlighet, hans avsevärt långsammare produktionstakt, och hans håg för att trotsa snarare än fria till marknadskrafterna – för att inte tala om hans långt starkare betoning av konstens sociala och kognitiva aspekter, i lika grad.

*"Jag vill att det ska bli så universellt och tidlöst som jag överhuvudtaget förmår... Jag vill måla den mest generaliserade bild av människan jag kan under de mest kärva förhållanden jag kan och få det att fungera."*⁷⁸

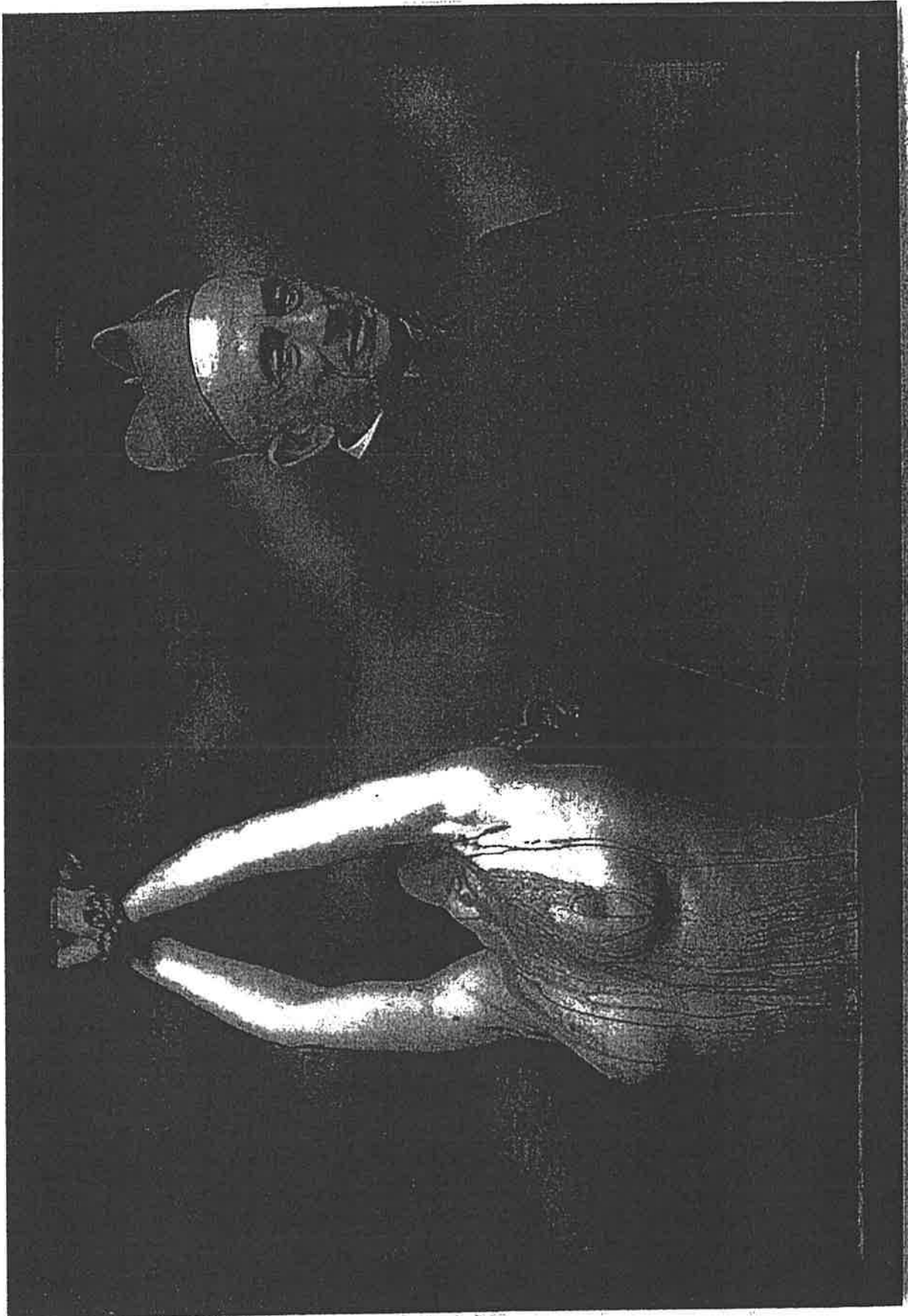
Newman framhöll vid ett tillfälle: "Jag hoppas att min konst kan ses och förstås mot en universell bakgrund."⁷⁹ Hans hopp grundade sig på den platoniska tanken att konstverket är en hågkomst av en primordial skymt av en oförgänglig formvärld. Golub har också sagt sig sträva mot universell giltighet i sin konst – och ändå kunde skillnaden inte vara mycket större. Det är som om Newmans sätt att göra bilder låg som en dekorativ slöja över det som Golubs konst visar fram som den smutsiga,

continues it in a tormented way.

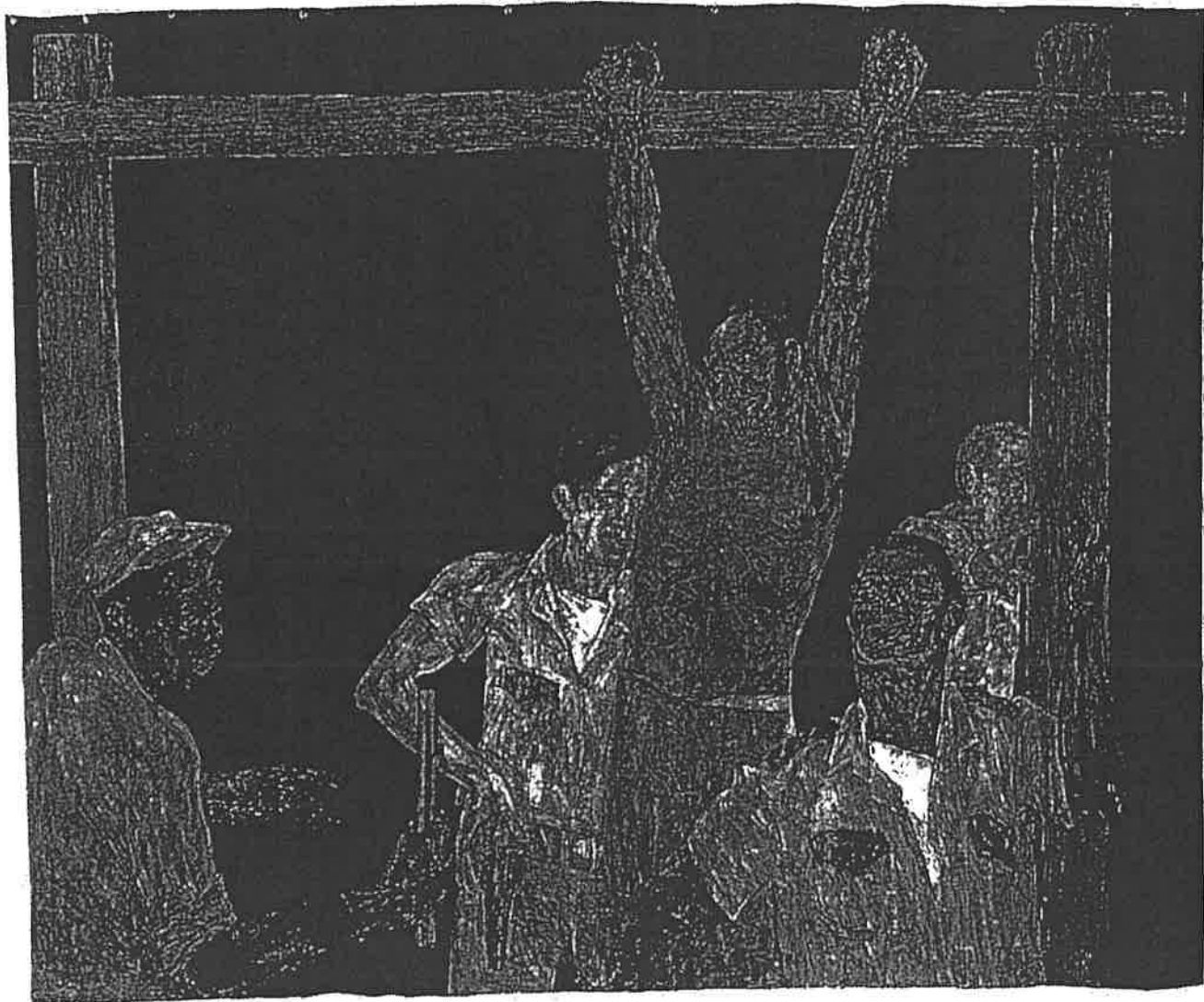
There is a similarly inverted relationship with Expressionism in terms of scale or size. Golub has said that he does not regard his works as murals, despite their large size and tendency to hang them almost at floor-level. Barneri made a somewhat similar point when he said: "A painting bigger than anything that can go on an easel and still be opinion an easel painting."⁷⁷ It has been remarked that Golub's grounds resemble effects in color-field painting, such as man's large red rectangles – except of course that Golub's fields have figures on them, and interactions; between life and more.

Golub's work relates in a similarly inverted way to Expressionism, which was gaining ascendancy at the same time work was, around 1982. Within the New York art world were experienced together at that time: both were part of the Return of Painting after the era of Conceptual Art and, even more surprisingly, the return of figurative painting. But they were of different generations. Predictably and somewhat simply, Golub was perceived as a prescient forerunner of neo-

(7)



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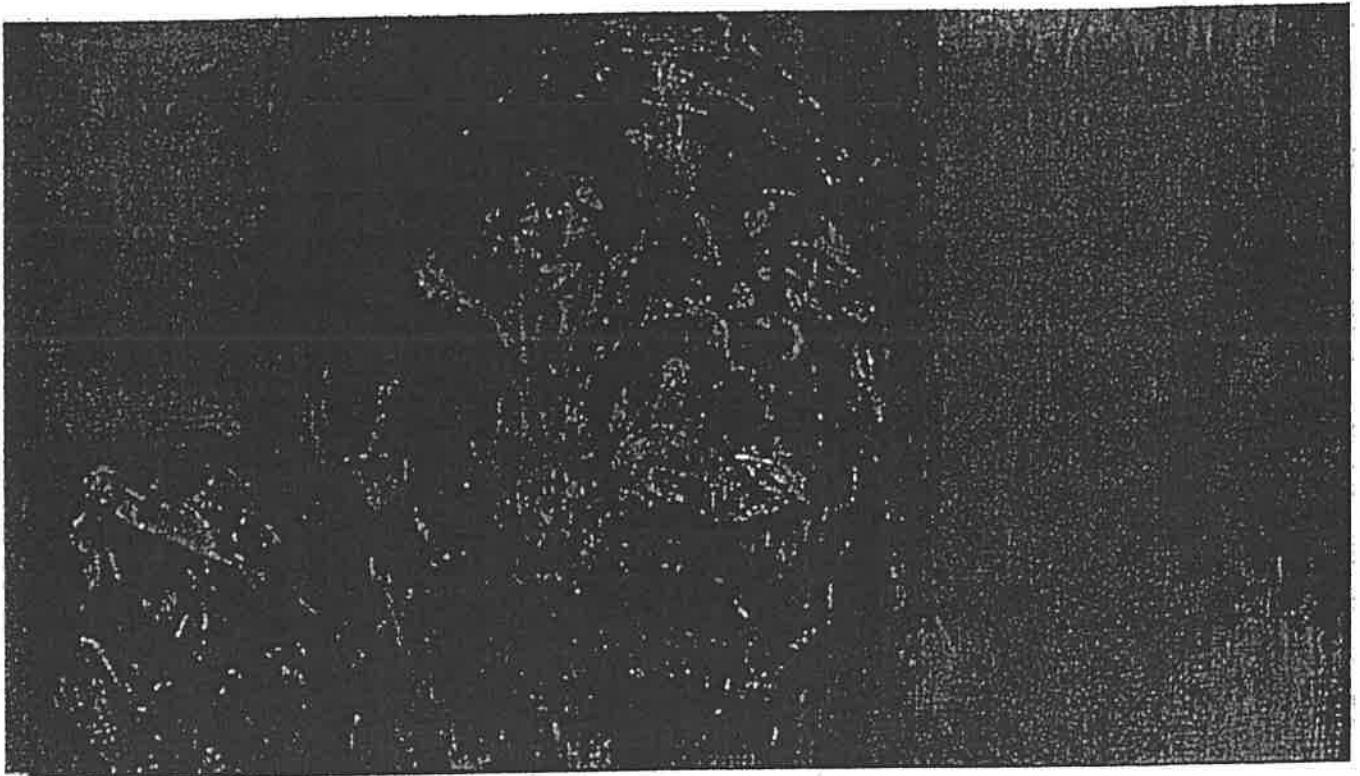
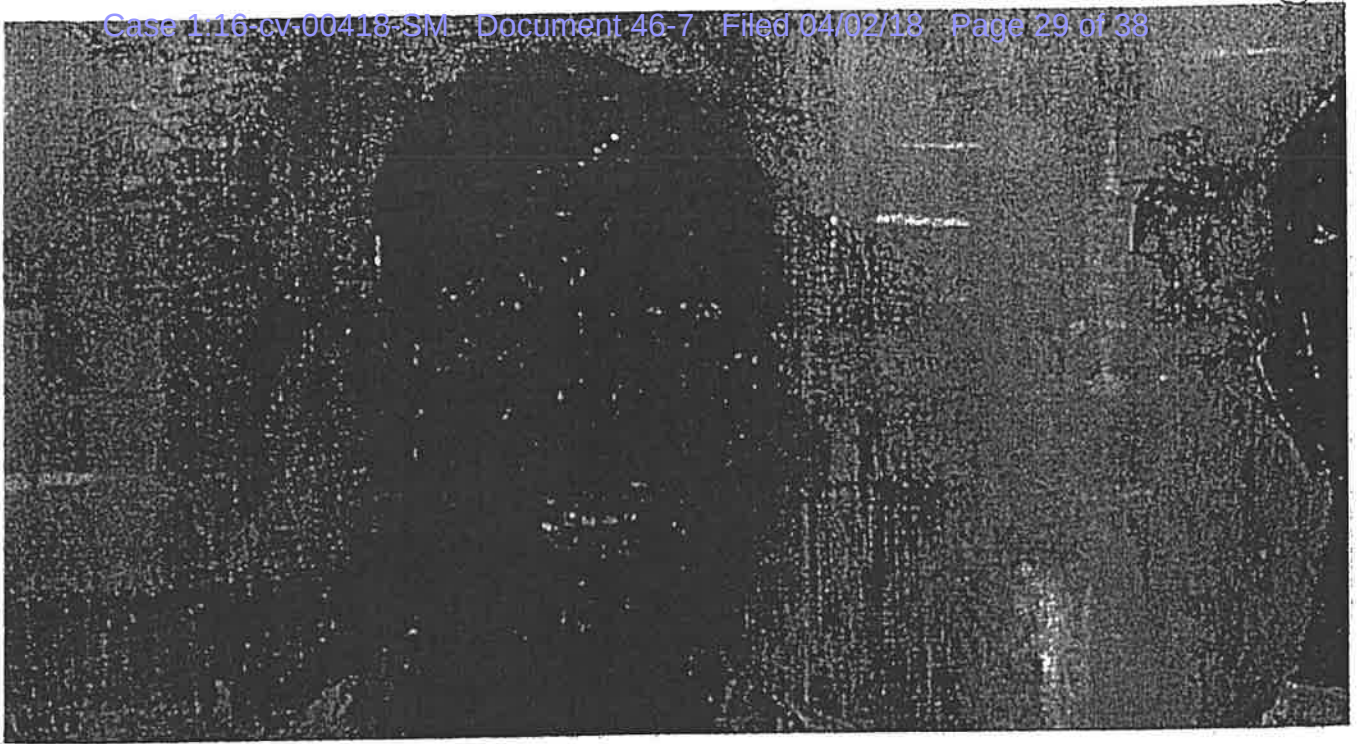


67 *Interrogation IV*, 1986, acrylic on linen, 305 x 117 cm. Los Angeles County Museum of Art (Purchased with funds provided by the Broad Art Foundation, Los Angeles, and the Modern and Contemporary Art Council).

9



103 *Infritabile Fatmā*, 1994, acrylic on linen, 244 x 300 cm. Collection of the artist.

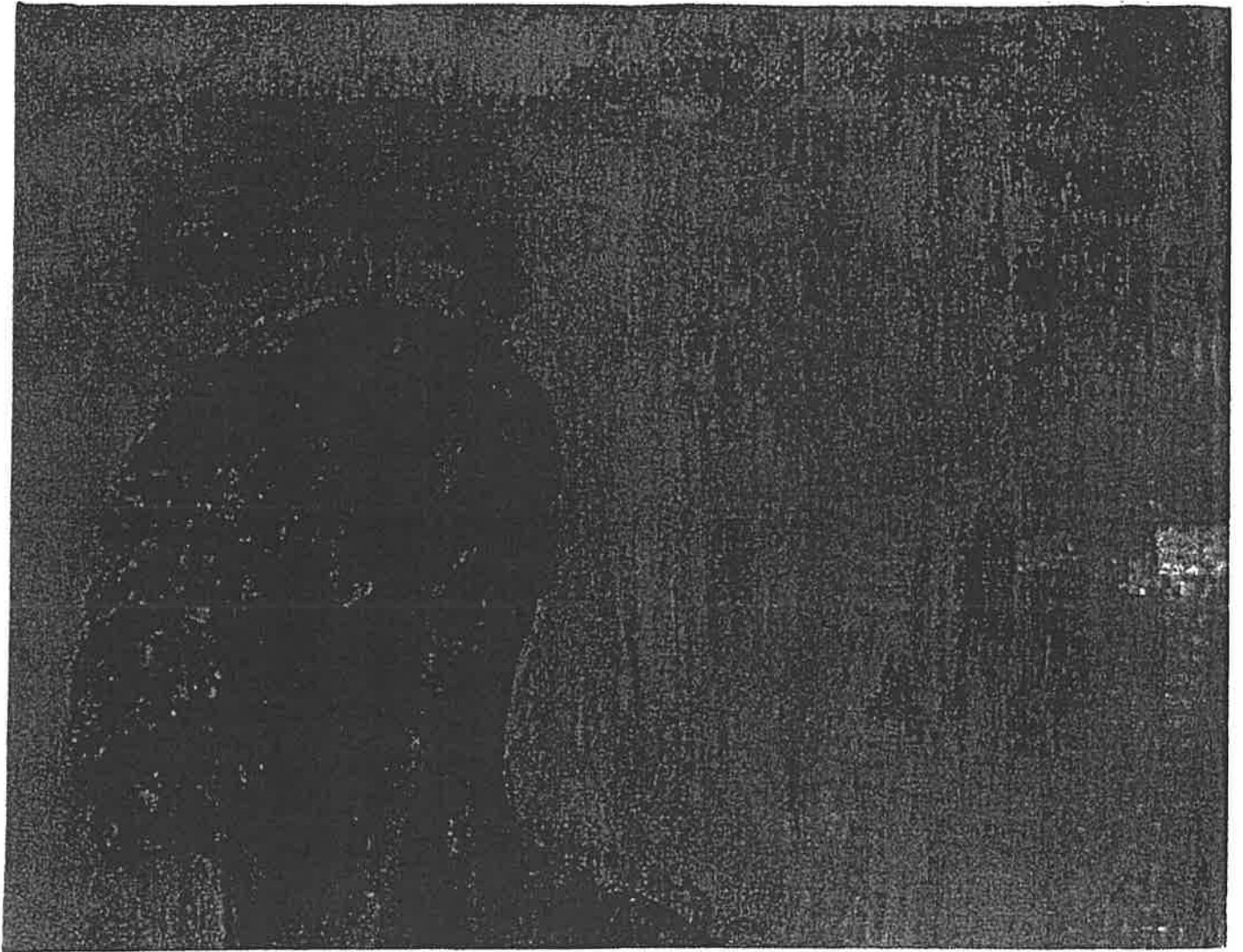


seulement plus effrayant que celui du bien-aimé Giscard d'Estaing, il est aussi moins stéréotypé, plus vivant, plus profond, plus humain: Golub est plus subtil face à un sujet qui ne l'est pas.

d'Estaing, it is also less stereotyped, more alive, more profound, more human: Golub is the more subtle, the less his subject is.

ない。恐るべきフランコの肖像は、愛
ジスカル・デスタンのよりも恐怖に
いるだけでなく、よりユニークで、い
と人間味を添えて描かれている。主題
でないほど、ゴラブの筆は繊細になる

(12)



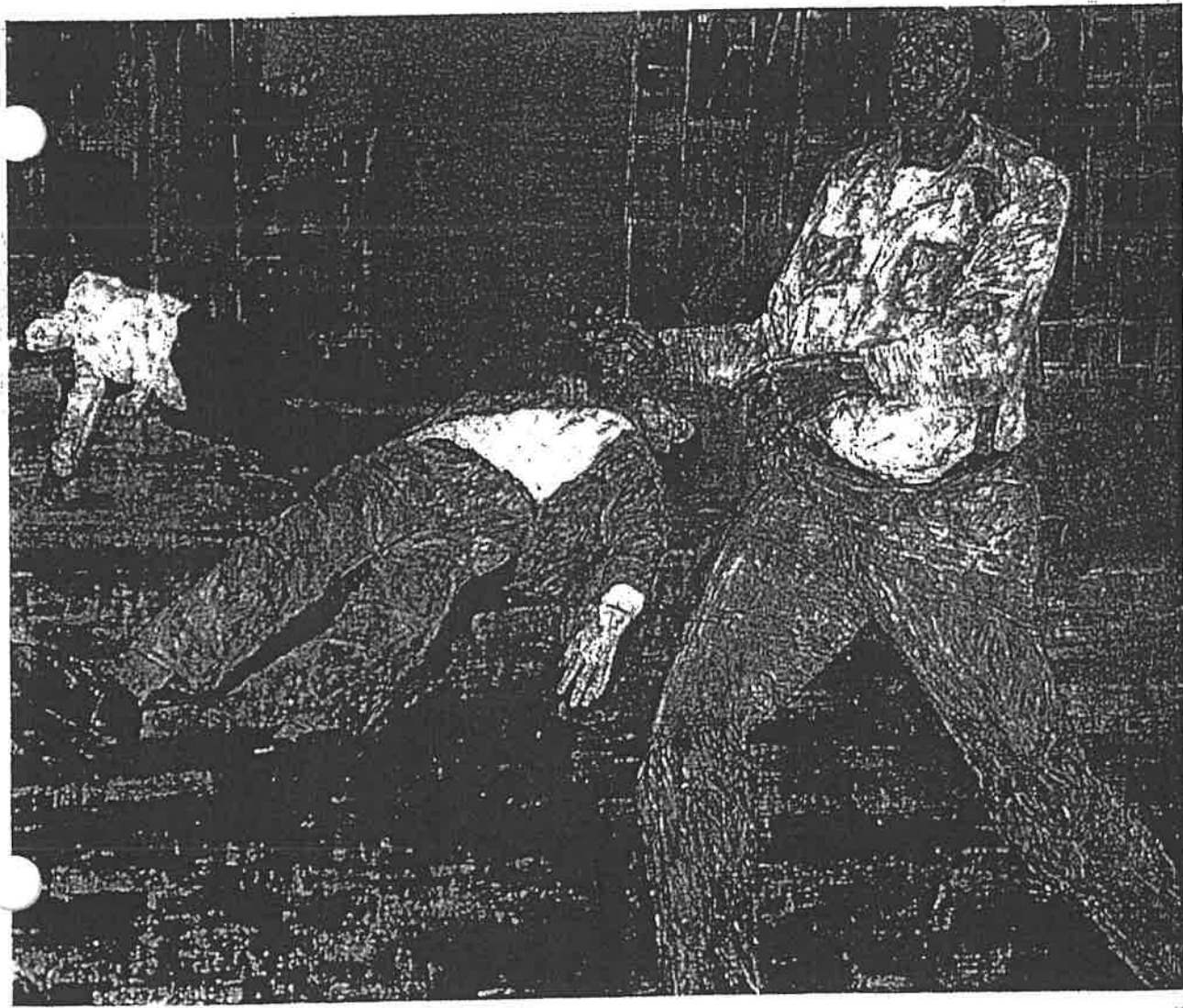
46 *Three Black Men*, 1990, acrylic on linen, 56 x 152.5 cm. Collection of the artist.



153 *White Squad VII* (detail)

154 *White Squad VII* (detail)

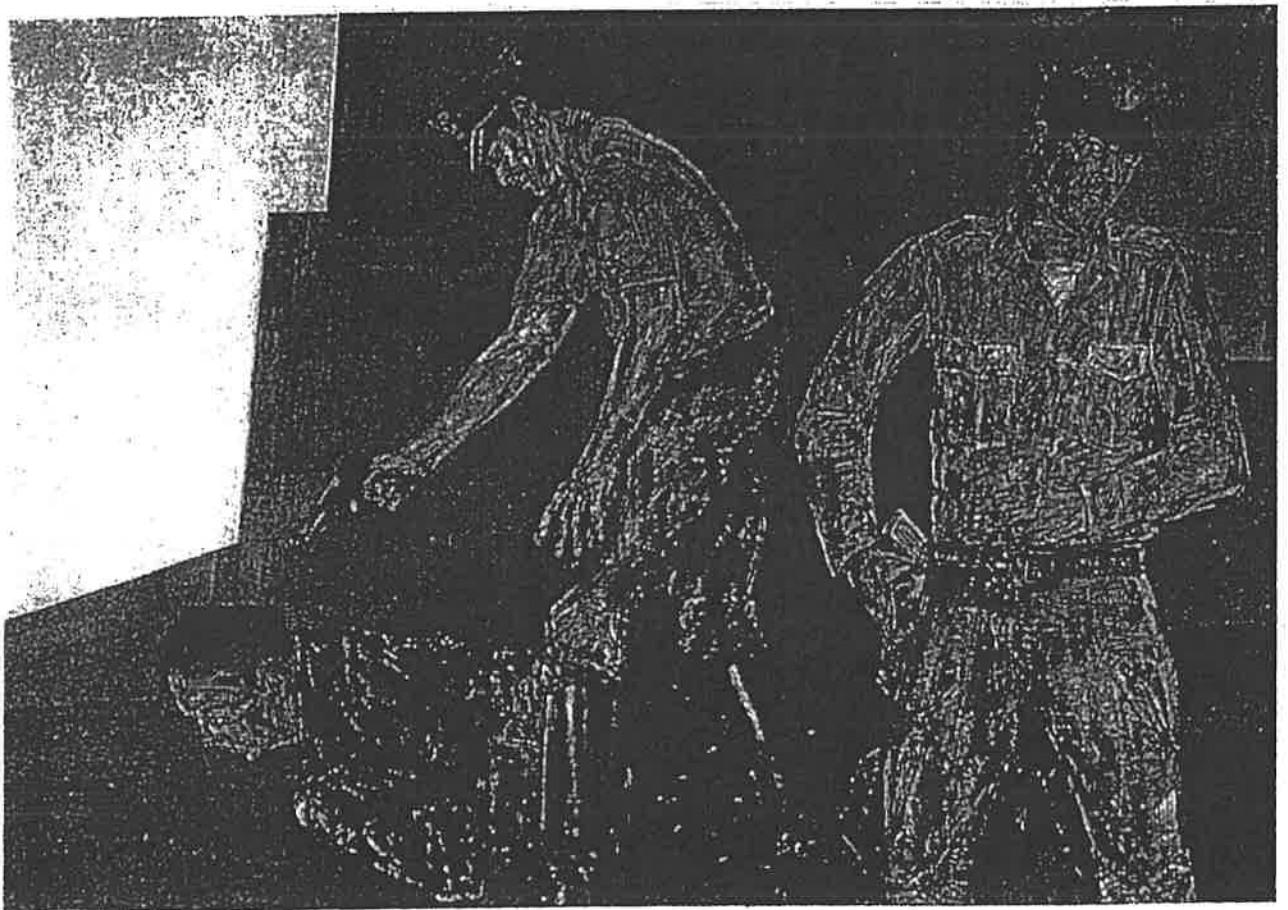
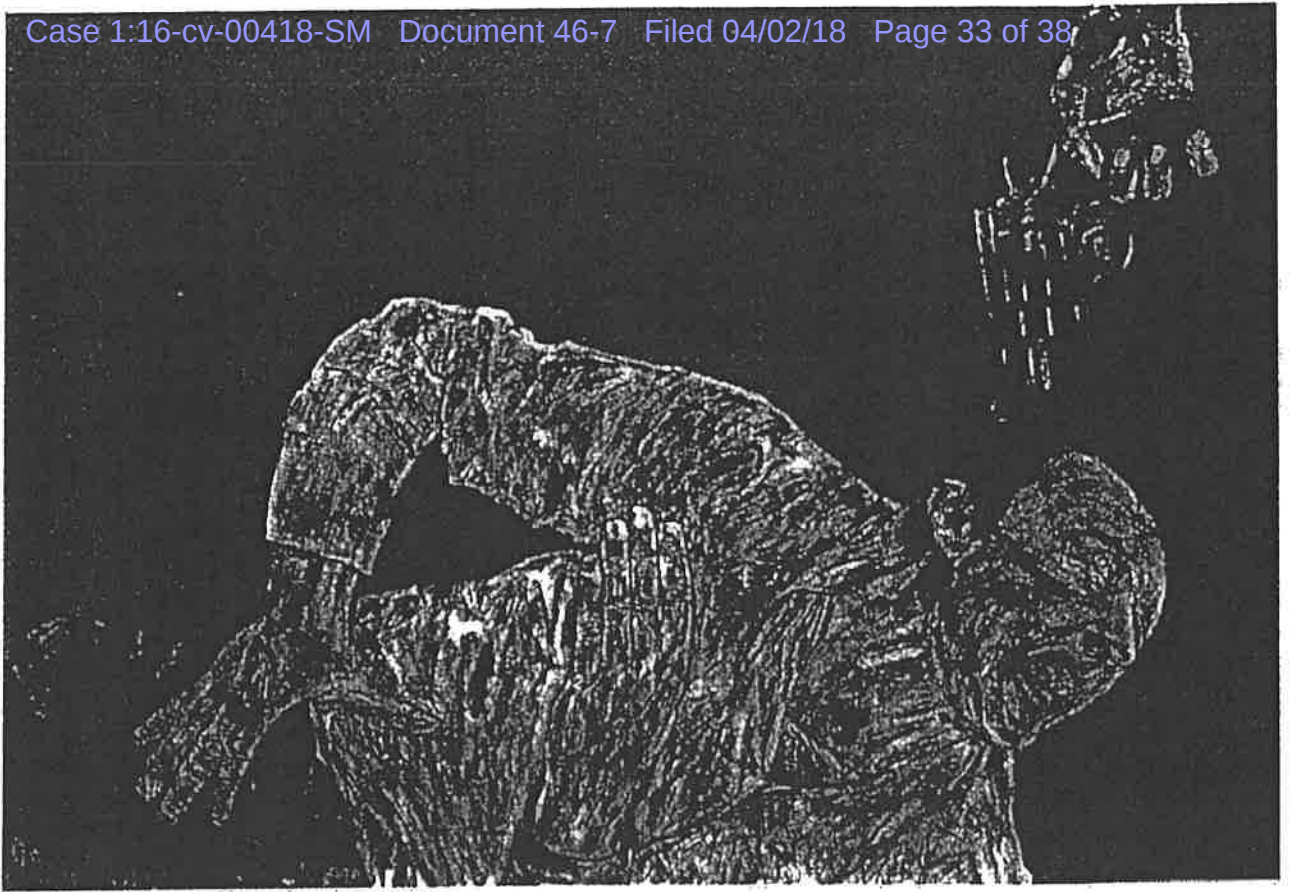
155 *White Squad VII*. 1984
Acrylic on canvas, 120 × 142"
Collection of Darthea Speyer



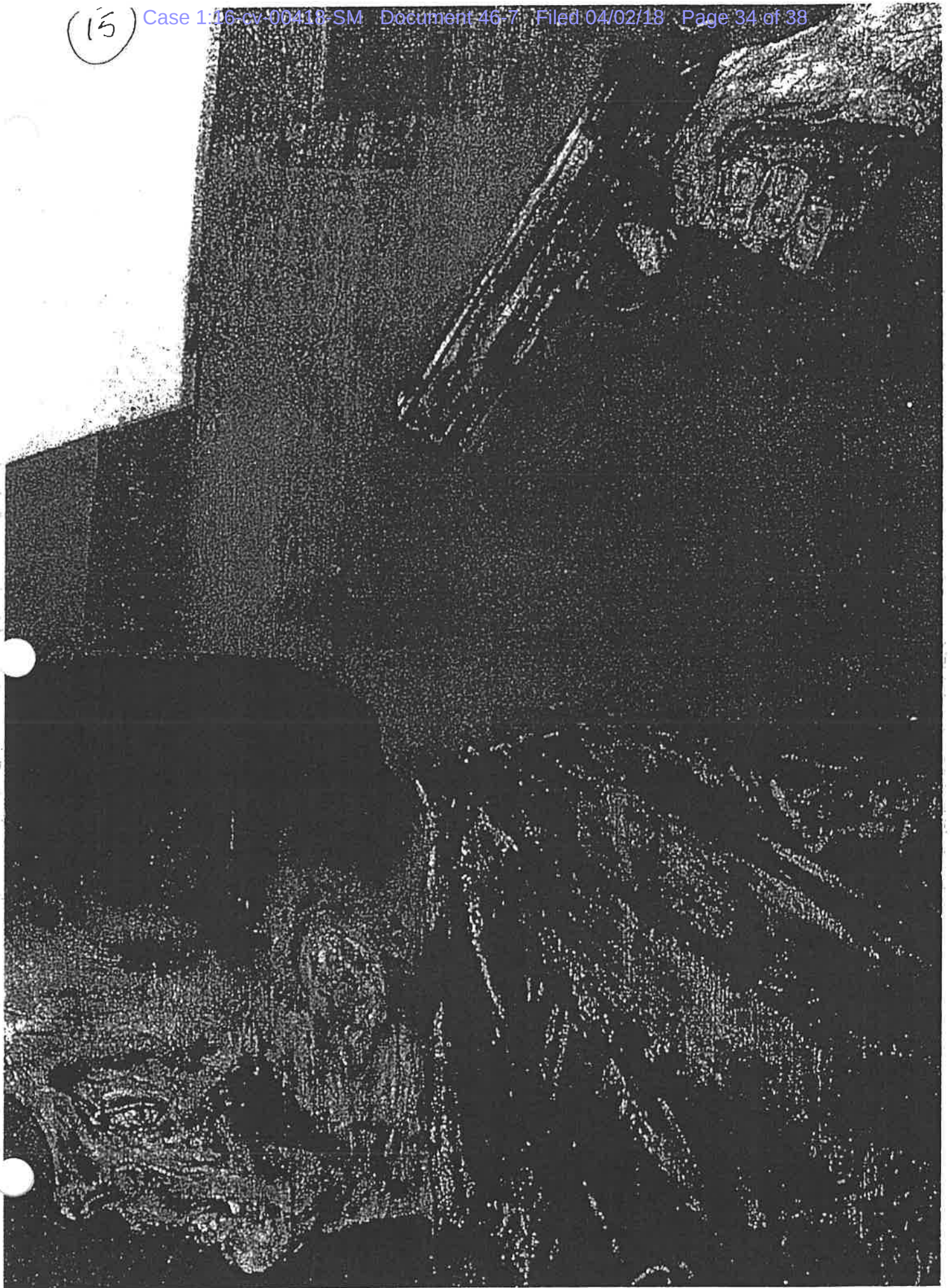
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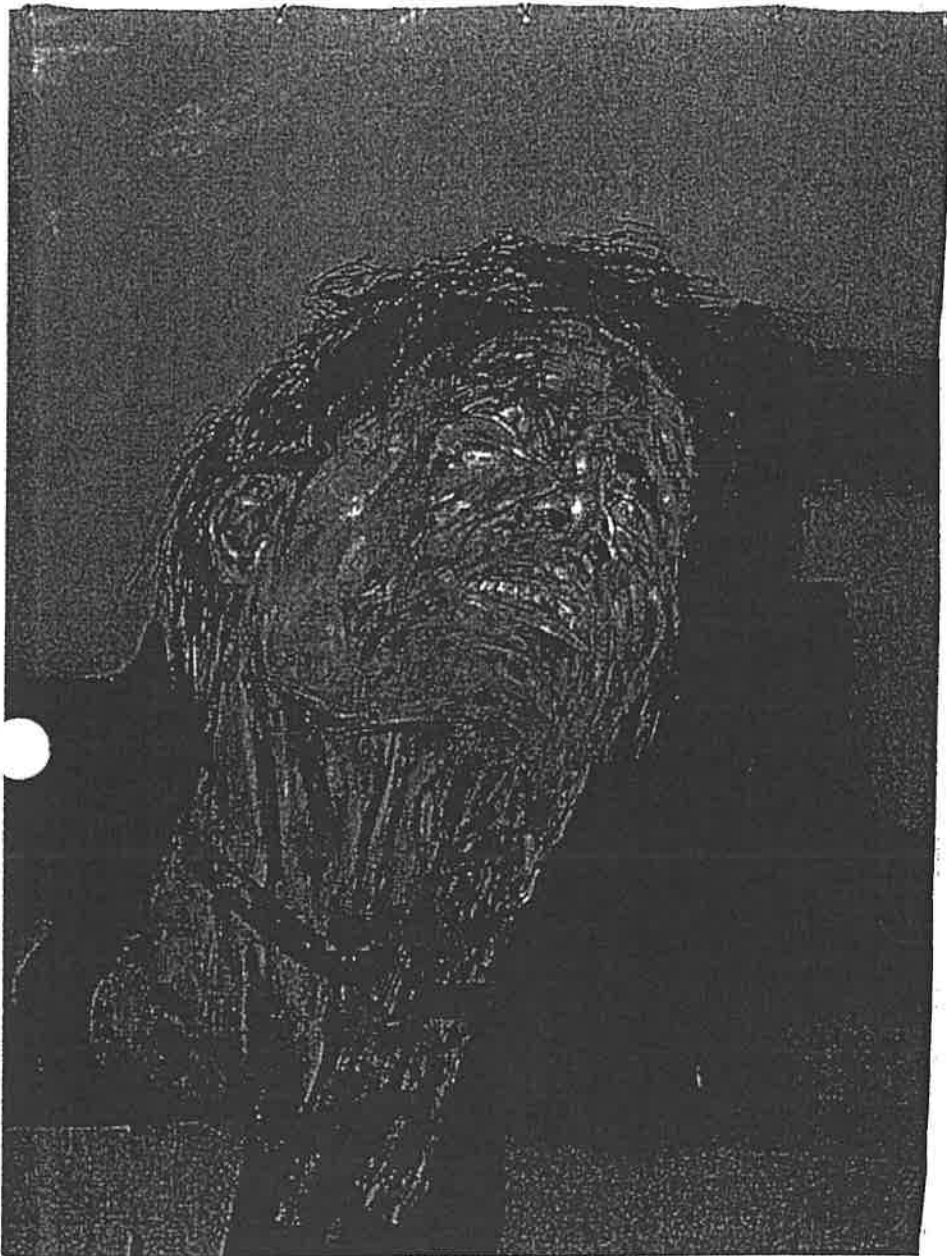
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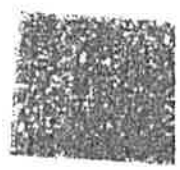
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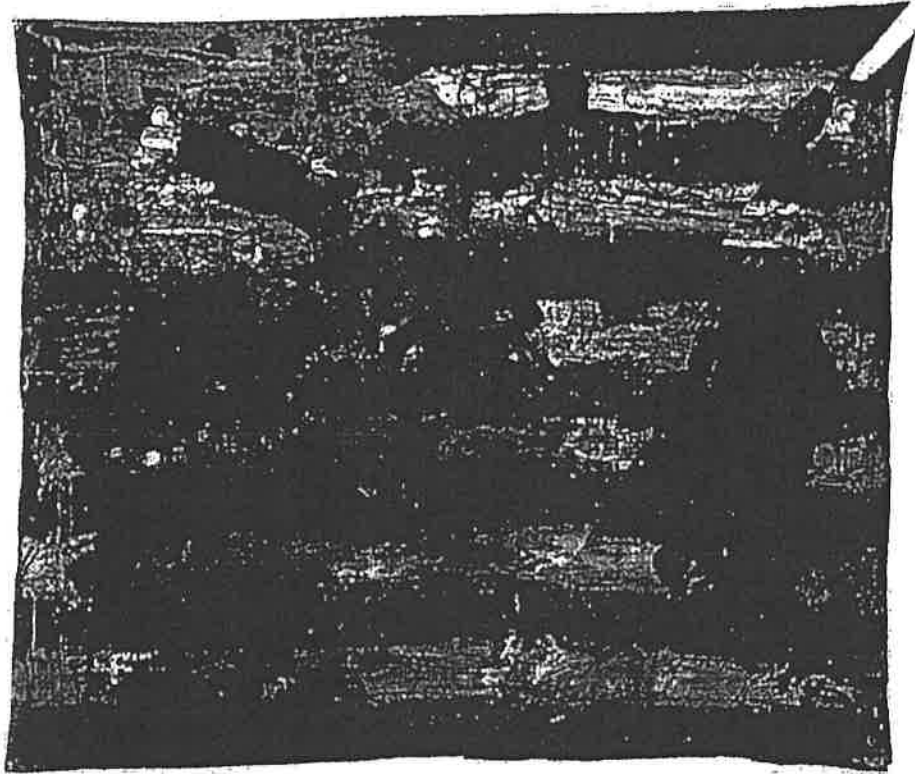


117 *Prometheus, the Heretic's Fork and the Green World, 1999.*
acrylic on linen, 231 x 432 cm. Collection of the artist.

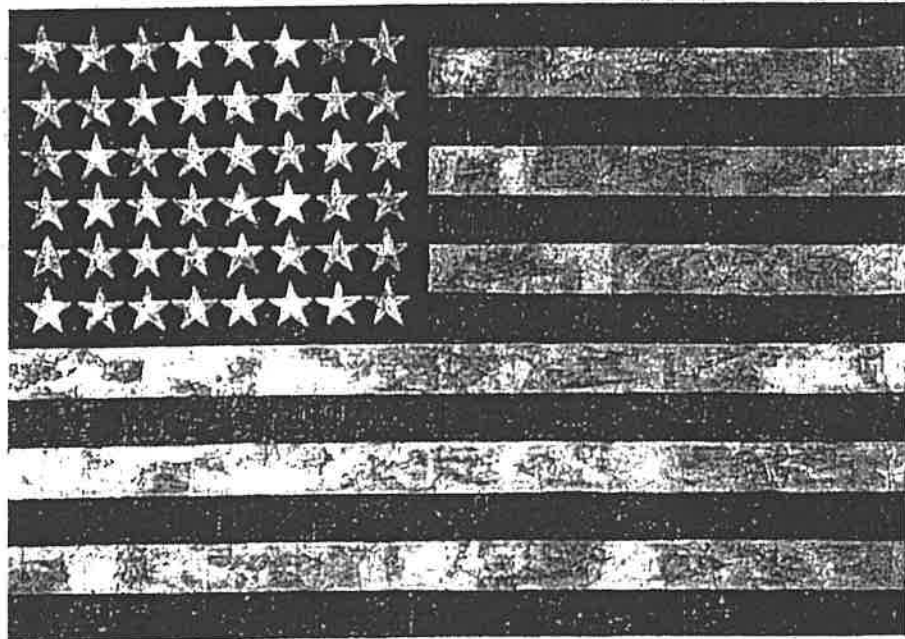


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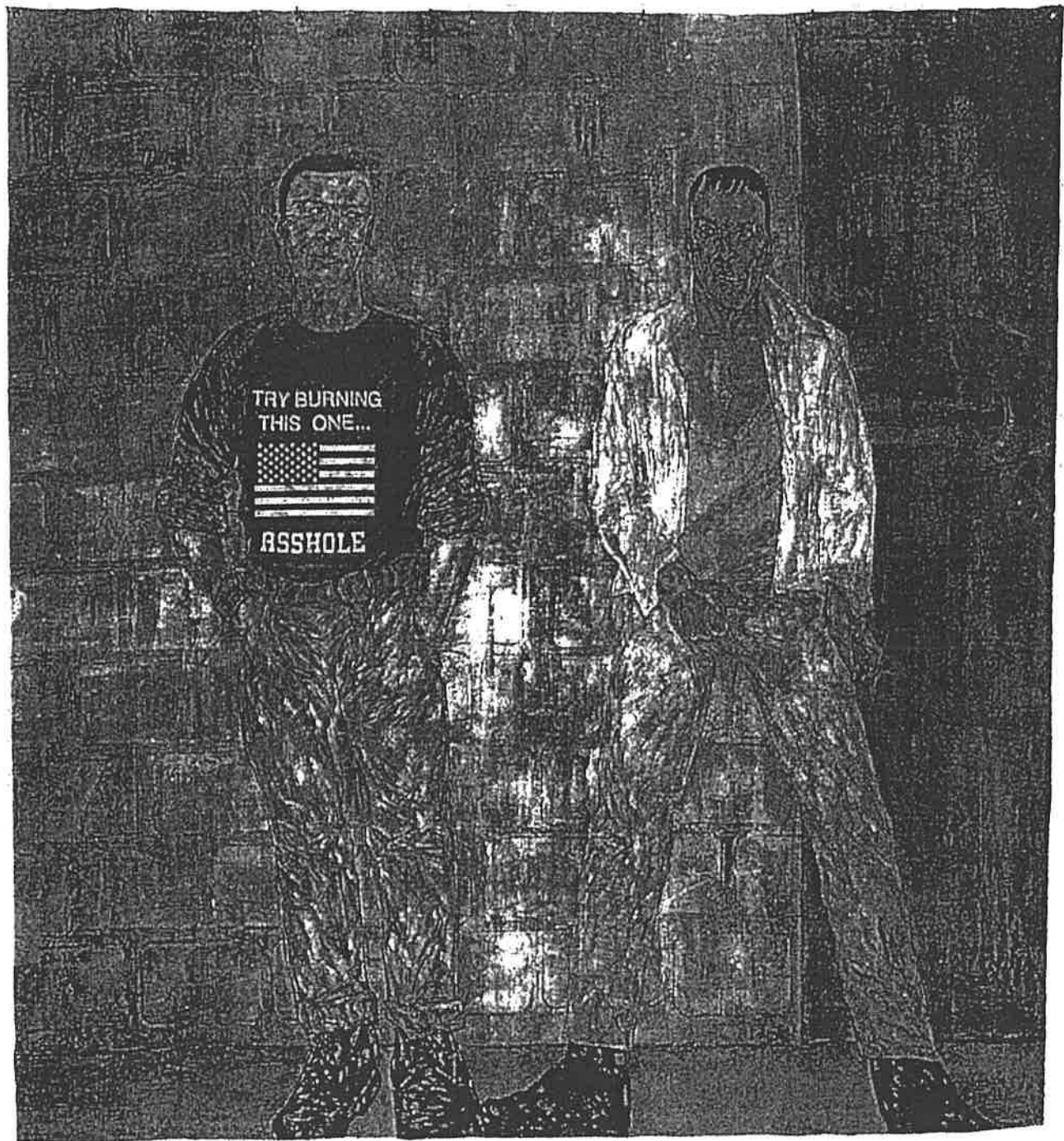
33 *Napalm Flag*, 1970, acrylic on linen, 99 x 117 cm. Private collection.



34 *Flag*, 1954-5, encaustic, oil and collage on fabric mounted on plywood, 107.3 x 153.8 cm. Museum of Modern Art, New York (gift of Philip Johnson in honour of Alfred H. Barr, Jr).



19



78 *Try Burning This One...*, 1991, acrylic on linen, 310 x 287 cm.
Private collection.



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172, 173 Source image for Try Burning ... The Estate of Leon A. Golub.