

Marlborough

Marlborough Gallery, Inc.
40 West 57th Street
New York, NY 10019
telephone 212.541.4900
telefax 212.541.4948
www.marlboroughgallery.com
mny@marlboroughgallery.com

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For press inquiries please contact: Janis Gardner Cecil (jcecil@marlboroughgallery.com) at Marlborough Gallery, tel: 212.541.4900; fax: 212.541.4948.

FRANK AUERBACH

Recent Work

Marlborough Gallery

March 8 - April 8, 2006

The Directors of Marlborough Gallery are pleased to announce that the exhibition *Frank Auerbach: Recent Work* will open on March 8 and continue through April 8, 2006. This keenly anticipated show of recent work will be Auerbach's first in New York since 1998 and the extraordinary success of his retrospective exhibition mounted by the Royal Academy, London, in 2001. Thirty-four paintings and drawings, all produced since the highly prestigious Royal Academy show, will be on view.

Working always and resolutely from the model, Auerbach's paintings and drawings, each superficially the result of a single session but finished only after countless previous sittings, are wonderfully alive with a sense of immediacy. A presence as a raw truth. As Auerbach's sitters tend to be family and friends, so his landscapes are of corners of London close to the studio and known intimately to Auerbach. The same process of constant reworking, from sketches made on the spot, produces wonderfully exciting images of great invention and freshness. A painter of great integrity, Auerbach's true international standing, now recognized, is being ever more firmly established. To quote Lucian Freud, "For me he's the best painter working today."

Intensely layered and richly painted portraits such as *Head of Catherine Lampert*, 2004-05; *Reclining Head of Julia*, 2005 and *Head of Ruth Bromberg*, 2004-05, will be included in the Marlborough exhibition, joined by Auerbach's distinctive depictions of North London's Mornington Crescent, with five paintings capturing this location throughout the seasons, including *Mornington Crescent – Summer Morning II*, 2004 and *Christmas Tree at Mornington Crescent*, 2004-05. Equally of note are the artist's portraits of his son, Jake (*Head of Jake*, 2004-05) and multiple portraits of David Landau (*Head of David Landau*, 2003-04; *David Landau Seated*, 2002-03 and *Head of David Landau*, 2005). These works situate Auerbach's talent at the zenith of figure painting in the Twentieth Century, with artistic ancestors such as Soutine, Beckmann and Kokoschka and most importantly, Giacometti and De Kooning.

Norman Rosenthal writes eloquently of Auerbach's work in the Royal Academy catalogue:

In the case of Auerbach, we see consistently in all of his paintings an intimate glimpse of a world full of atmospheric reality: a small corner of London which is his own arena, as well as an intimate group of lovers and friends, his patient models. Landscapes (or perhaps we should say townscapes) and models are depicted with a near-desperate intensity that creates a deliberate awkwardness between analysis and expression, which is always striving for the balance of objective depiction and emotional realism through paint. Sometimes, there is a sense of breakdown or inadequacy that is part of the fragile, painted poetry that lies at the heart of his depictions, whether drawn or painted. ... In conveying a kind of existential fear, Auerbach's paintings act as a therapeutic release. (Royal Academy, London, 2001, p. 12)

Born an only child in Berlin in 1931, Auerbach was sent to school in England in 1939 as a refugee from Nazi Germany and never saw his parents again. Displaying an aptitude for art from his early years, Auerbach attended St. Martin's School of Art and Borough Polytechnic Institute, where he studied with English painter David Bomberg. Bomberg's impression on Auerbach was decisive, as he instilled in him a fundamental respect for figure drawing with an unorthodox, energetic approach which continues to inform his work today. Auerbach graduated with honors from the Royal College of Art in 1955 and a year later his first solo exhibition was held at Helen Lessore's Beaux Arts Gallery, London. Since then, Auerbach's work has been the subject of over 50 solo exhibitions in galleries and museums and was the winner of the Lion d'Or at the 1986 Venice Biennale. Recent notable exhibitions beside the Royal Academy in 2001 include a solo show at the National Gallery of Art, London in 1995; Charlottenborg, Copenhagen, 2000, and most recently at Galería Marlborough, Madrid and the Scottish National Gallery of Modern Art in 2002, and Marlborough Fine Art, London in 2004.

Frank Auerbach is represented in over forty museum collections including those of the Art Institute of Chicago; Israel Museum, Jerusalem; The Metropolitan Museum of Art and The Museum of Modern Art, New York, Museo Thyssen-Bornemisza, Madrid and the National Portrait Gallery and Tate Gallery, London.

A fully illustrated catalogue of with an introductory text by William Feaver will be available at the time of the exhibition.

Marlborough Chelsea / International Public Art Ltd., 211 West 19th St, New York, NY 10011

telephone 212.463.8634

telefax 212.463.9658

chelsea@marlboroughgallery.com

Marlborough Fine Art (London) Ltd., 6 Albemarle Street, London W1S 4BY

telephone 44.20.7629.5161

telefax 44.20.7629.6338

mfa@marlboroughfineart.com

Marlborough Monaco, 4 Quai Antoine 1^{er}, MC 98000 Monaco

telephone 377.97702550

telefax 377.97702559

art@marlborough - monaco.com

Galería A.M.S. Marlborough, Nueva Costanera 3723, Vitacura, Santiago, Chile

telephone 56.2.228.8696

telefax 56.2.207.4071

Galería Marlborough, S.A., Orfila 5, 28010 Madrid

telephone 34.91.319.1414

telefax 34.91.308.4345