



I KNOW AN ARTIST

The inspiring connections between the
creators who have shaped our world

SUSIE HODGE

Illustrated by

Sarah Papworth



C L A U D E



M O N E T

Often worked in pastel on coloured papers, like



MARY CASSATT

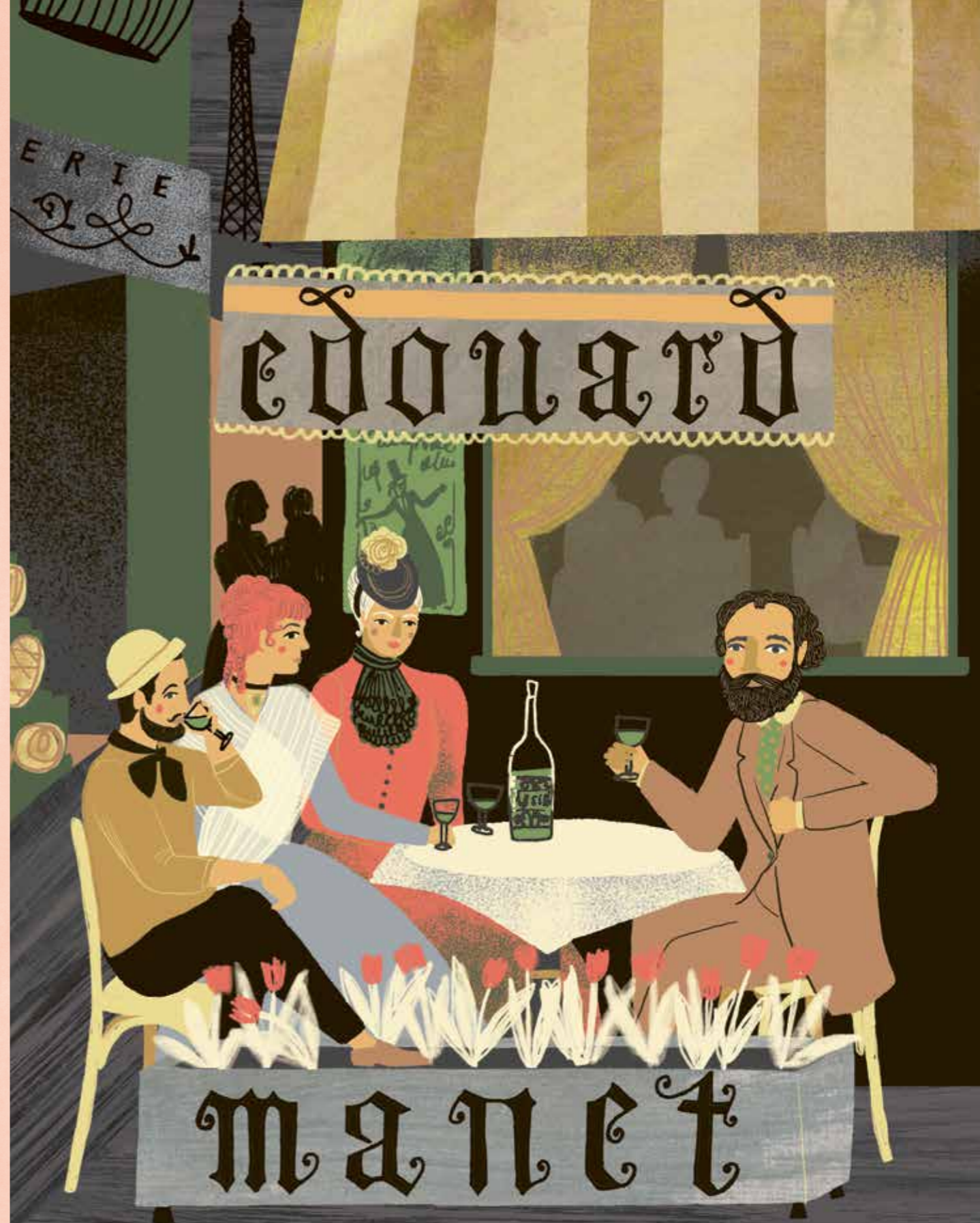
TRADITIONAL ARTISTS tried to convey permanence, but Édouard Manet created a sense of spontaneity. He later became recognised as one of the most original and influential painters of the nineteenth century and a key figure in the development of modern art. Yet he did not consider himself to be a revolutionary; he simply felt that art had become disconnected from life.

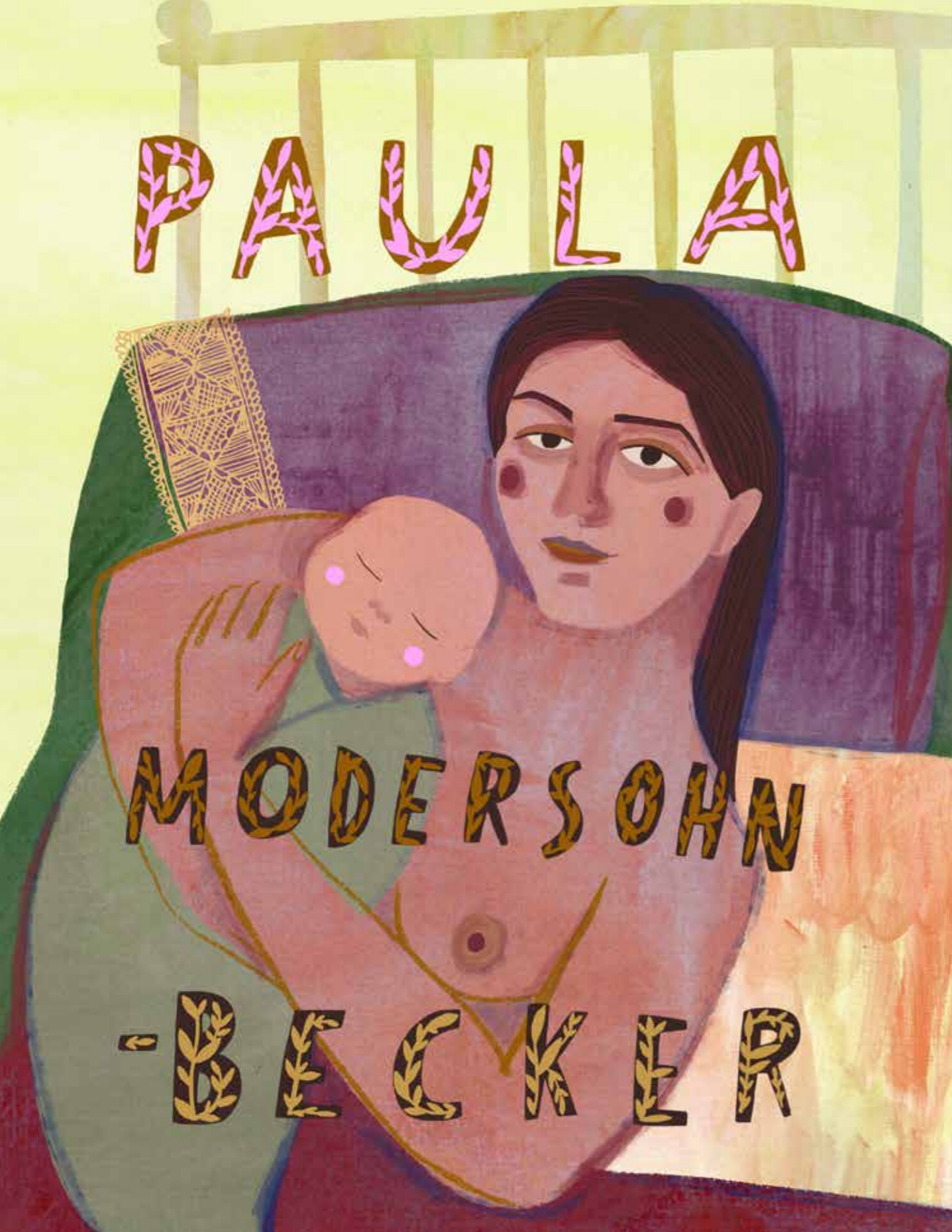
From a family of diplomats and judges, Manet did not need to earn a living from painting, but he longed for recognition from the French art authorities and was shocked by the scandal his paintings provoked. However, the Impressionists admired him, and although he never exhibited with them, he led their discussions, advocating novel ideas such as painting *alla prima* (at first attempt) rather than building up paint in layers. His first picture to cause uproar was *Le Déjeuner sur l'Herbe* (*Luncheon on the Grass*) of 1863. It was rejected by the Salon, the official art exhibition in Paris, and exhibited instead at the Salon des Refusés (the exhibition of rejected art). A naked woman sitting between two clothed men was shocking enough, but the paint was also thin and sketchy and the image unrealistic and flat looking.

Full of contradictions, Manet's paintings not only included landscapes, portraits, everyday scenes and still lifes, but also scenes of history that

conventional artists painted, although executed in his unconventional style. He was an accomplished draughtsman and a skilled printmaker and also used pastels proficiently. His astute observations of the people, places and events around him were his main inspirations, which the French art academy considered to be one of his greatest mistakes – modern life was deemed too unsightly for art. Despite this, Manet aimed to learn as much as possible from the great masters before him, and he travelled across Europe studying art. In Spain, the work of Diego Velázquez (1599–1660) had a particularly powerful effect on him. He began to incorporate some of Velázquez's ideas in his own work, including dramatic viewpoints, Spanish subjects and black paint to emphasise contrasts of light. He spent many hours in the Louvre in Paris, studying the work of Spanish artists, and at one point he was nicknamed 'the Spanish Parisian'.

In 1862, Manet was copying Velázquez's portrait of the Infanta Margarita in the Louvre and began to chat with another artist who was doing the same. At twenty-seven, Edgar Degas (1834–1917) was three years younger, and also from a wealthy, although less conventional, family. Despite their contrasting personalities and artistic interests, they became friends.





While in Paris, she befriended



HENRI MATISSE



PAUL GAUGUIN

THE FIRST woman to paint a naked self-portrait, Paula Modersohn-Becker was one of the most important representatives of early Expressionism. Her parents, however, wanted her to become a teacher, and once she was married, they told her to abandon her 'egotism' and carry out her wifely duties.

Born Paula Becker in Dresden-Friedrichstadt, she grew up in a cultured and intellectual environment. In 1888, she received her first drawing instruction at St John's Wood Art School in London. In 1893, she began teacher training and was introduced to the artists' colony at Worpswede, which included Otto Modersohn (1865–1943), Fritz Mackensen (1866–1953), Fritz Overbeck (1869–1909) and Heinrich Vogeler (1872–1942). She also took private painting lessons, and after completing her teacher training course, she studied painting and drawing, sponsored by the Verein der Berliner Künstlerinnen (Union of Berlin Female Artists). In 1900, she travelled to Paris to study drawing and anatomy, and was so stimulated by the city that she boldly wrote to Modersohn, one of the Worpswede artists she had befriended – who was married. She begged him to join her, with or without his ill wife. At first he refused, but four months later, after the death of his wife, he went to Paris, and he and Paula became engaged.

Immediately, her father told her to forget about her first prize at the Académie Colarossi and to focus on her husband. At first she tried, but in 1902 she wrote: 'Marriage does not make one happier.' Later that year, she wrote to her mother: 'I am going to become somebody' and she began painting again. Initially, Modersohn described her as 'the best woman painter in Worpswede'. Soon, however, he said she was 'falling prey to the error of preferring to make everything angular, ugly, bizarre, wooden'.

Her subjects were frequently women, often nude, or ripe fruit. At the age of thirty, she travelled to Paris alone, writing to Modersohn to ask for money for her rent and models' fees. Within a few months, however, they reunited and she became pregnant. In 1907, she gave birth to a daughter, but was ordered to stay in bed. After eighteen days, on standing, she collapsed and died from a post-partum embolism caused by lying down for so long. She was thirty-one and had sold only three paintings in her lifetime.

Another artist who had also taken advantage of the rare opportunity for women art students was Käthe Kollwitz (1867–1945), who attended the Berlin School for Women Artists. Her work expressed great compassion, particularly for women suffering universal human experiences.

INFLUENCED BY traumatic health and personal problems as well as by her German-Mexican ancestry, Frida Kahlo is recognised for her colourful, introspective paintings. Although often classed as a Surrealist, she always denied it. She is also often categorised as a Magic Realist.

Born on the outskirts of Mexico City, Kahlo grew up in a strict household with five sisters. When she was six, she contracted polio and was bedridden for nine months; after her recovery, she walked with a limp. When she was eighteen, her school bus collided with a tram. Impaled by an iron handrail, she sustained multiple fractures and a crushed pelvis and spent nine months in hospital, bound in a plaster corset, then even longer at home in bed, never fully recovering. During her convalescence, her father introduced her to painting and to the writings of philosophers such as Goethe, Friedrich Schiller and Arthur Schopenhauer. She began painting self-portraits and joined a group called the 'Cachuchas', who

rebelled against everything conservative in Mexico. She also took drawing classes. In 1928, she joined the Mexican Communist Party and was introduced to Diego Rivera, whom she had met briefly in 1922. Even though he was married and was more than twenty years older than her, they became passionately involved.

After they married, Kahlo began wearing traditional Tehuana costume and drew more closely on ideas from Mexican folk art. Rivera, however, had a violent temper and was unfaithful, which affected Kahlo's fragile health. She plunged into affairs with men and women, miscarried twice, had two abortions, an appendectomy and two gangrenous toes amputated. Although she was gaining recognition for her art, her emotional and physical problems penetrated every aspect of her life and art. In 1938, the founder of Surrealism, André Breton (1896–1966), hosted her first exhibition in Paris, and the following year, she and Rivera divorced, only to remarry in

1940. Kahlo's health worsened, and in 1953, she was taken to her solo exhibition in an ambulance and carried to a four-poster bed that had been placed in the gallery.

Despite her own tragedies, in 1933, two years after they first met, twenty-six-year-old Kahlo wrote to forty-six-year-old American artist Georgia O'Keeffe (1887–1986) when O'Keeffe was hospitalised for a nervous breakdown and instructed by doctors not to paint for a year. Kahlo wrote: '. . . I would like to tell you everything that happened to me since the last time we saw each other, but most of them are sad and you mustn't know sad things now.'

On her trip to Paris in 1939, she met artists including



JOAN MIRÓ



WASSILY KANDINSKY

Frida Kahlo



I Know an Artist

The inspiring connections between the world's greatest artists

Susie Hodge

Illustrator Sarah Papworth

SALES HANDLE

A collection of 84 beautifully illustrated portraits that reveal the fascinating connections between famous artists throughout history.

DESCRIPTION (UK)

I Know an Artist is a collection of 84 illustrated portraits that reveal the fascinating connections between the world's most famous artists. Whether through teaching, as in the case of Paul Klee and Anni Albers; a mutual muse, as seen in the flowers of Georgia O'Keeffe and Takashi Murakami; or an inspirational romantic coupling like that of Lee Krasner and Jackson Pollock. In telling the stories of these creatives lives and achievements – each extraordinary and oftentimes ground-breaking – Susie Hodge exposes the fascinating web of connections that have fostered some of the world's art masterpieces. Some connections are well-known, whereas others span both time and place, linking pioneers in art in fascinating and unexpected ways. Illustrated in colourful tribute to each artists' unique style, *I Know An Artist* is an illuminating and celebratory account of some of the art world's most compelling visionaries.

KEY SELLING POINT

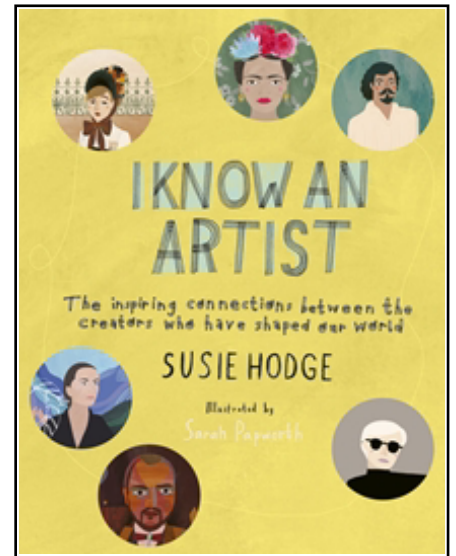
- Large selection of artists gives a wide variety of angles to pitch the book
- A new way of approaching the topic. Celebrating the collaboration and inspiration of these artists and how they worked together. An approach that hasn't been done before
- A very international subject that lends itself to global appeal. With household names across the world
- Spring marks big show openings in galleries, and will be available for the run up to shows such as the Summer Exhibition at the RA or art school end of term exhibitions

CATALOGUE BODY COPY

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AUTHOR BIO

Susie Hodge MA FRSA has written over 100 books on art, art history, history and artistic techniques, including the bestselling *Why Your Five Year Old Could Not Have Done That*, *The Short Story of Art* and *How to Survive Modern Art*. In addition she hosts lectures, talks and practical workshops, and regularly appears on television and radio talks and documentaries on everything to do with art.



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