

Lucy Hogg

Public Collections: 1992 - 2022

(information regarding private collections can be found in the pdf. ***Monkey Painter***,
available by request: lucyhogg@gmail.com)

Another History of Painting

Early on in the process of my historical painting project (1991 - 2008) it occurred to me that the best conceptual conclusion for the work would be to situate it within institutional collections. In Canada this would fulfill a couple of mandates: The works would expand the historical component of an institution's collection, acting as surrogates of works that they would probably never otherwise acquire, but also enable—what was newly developing at that time—affirmative action to improve the number of women artists in their collection. With that goal in mind, most of the works listed below were proposed and accepted as a donation (with three exceptions).

As well, most of my works in private collections were gifted, several times as donations for fundraisers, but otherwise simply given to people if they said they liked them, or traded for other artist's work. In my own inventory of my past paintings I still own only two.

I am thanking the Canada Council for the Arts, and the British Columbia Cultural Fund for subsidizing these projects over time. I also would like to thank the Emily Carr University in Vancouver, British Columbia, and the Corcoran College of Art in Washington, District of Columbia for allowing me to teach—and providing me with a day job I could live with—and to those cities' art communities for providing a supportive context.

Lucy Hogg



Monkey Painter

1977 - 2007

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*A 200 page illustrated account
of Painting at the end of the 20th Century
in the form of an MP4 slide dissolve.*

*Duration: 02:11:00
2022*

In the Collection of the Art Gallery of Nova Scotia,
Halifax, New Brunswick
Canada.



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Last Pony, oil on linen, 120" x 92" (305 x 234 cm), 2006, collection of the Confederation Centre Art Gallery, Charlottetown, Prince Edward Island.

Sources: George Stubbs, ***Whistlejacket***, 1762, National Gallery of London, England / Diego Velázquez, ***Phillip IV on Horseback***, 1634, Prado Museum, Madrid.



Sliding Landscapes, Studio Installation, Randall School, Washington, DC, 2006, oil on linen, installation dimensions 10' x 25'.
Each component 26" x 40" (66 x 102cm), entire group in the collection of the Hirshhorn Museum and Sculpture Garden, Washington, DC.

Sources from left to right: ***Extensive Pastoral Landscape***, Marco Ricci, 1730, Metropolitan Museum of Art, New York. ***Capriccio***, Francesco Guardi, 1760's, Metropolitan Museum of Art, New York. ***Capriccio Notturmo***, Canaletto, 1722, collection of Alessandro Morandotti, Rome. ***Stormy Landscape***, Marco Ricci, 1730, National Gallery of Art, Washington, DC. ***Capriccio***, Francesco Guardi, 1760's, Metropolitan Museum of Art, New York. ***Capriccio***, Francesco Guardi, 1760's, National Gallery of Art, Washington, DC. ***Stormy Landscape***, Marco Ricci, 1730, National Gallery of Art, Washington, DC.



Last Landscape, oil on linen, 36" x 90" (92 x 229cm), 2006, collection of the Confederation Centre Art Gallery, Charlottetown, Prince Edward Island.

Sources: Canaletto: ***Classical Ruins***, and ***Capriccio with Ruins of Pointed Arch***, both 1735, The Royal Collection, London, England.



Fantasy Landscape (cadmium green long), oil on linen, 30" x 90" (72 x 229cm), 2002, collection of the Canadian Embassy in Rome (Department of Foreign Affairs, Canada).

Source: Francesco Guardi, ***Capriccio***, 1760s, Metropolitan Museum of New York.



Two More Boys, oil on linen, 168 x 152 cm (66" x 60") / ***New Artist***, 175 x 137cm (69" x 54"), both 2001, collection of the Art Gallery of Nova Scotia, Halifax, Nova Scotia.

Sources: Sir Henry Raeburn, ***The Binning Children***, 1811 / Sir Joshua Reynolds, ***Lady Caroline Howard***, 1778, both National Gallery of Art, Washington DC.



Untitled Nude, 82" x 68" (210 x 173 cm), 2000 / ***Artist's Standard***, oil on linen 50" x 40" (127 x 102) cm, 2001, collection of the Confederation Centre Art Gallery, Charlottetown, Prince Edward Island.

Sources: Theodore Gericault, ***Academic Nude: Study for the Raft of the Medusa***, 1818, National Gallery, London / George Stubbs, ***Poodle in a Punt***, 1780, National Gallery, Washington, DC.



My Little Pony, oil on linen, 82" x 68" (208 x 173cm) / ***Artist Dressed As a Girl***, oil on linen, 67" x 53" (170 x 135cm), both 2001, collection of the Art Gallery of Nova Scotia, Halifax, Nova Scotia.

Sources: Diego Velázquez, ***Baltasar Carlos on Horseback***, 1635, Prado Museum, Madrid / Thomas Gainsborough, ***Master John Heathcote***, 1770, National Gallery of Art, Washington, DC.



Fantasy Artist / Fantasy Critic, oil on linen, both 47.5 " x 36.5" (121 x 93 cm) 1997, collection of the Art Gallery of Nova Scotia, Halifax, Nova Scotia.

Sources: Jean-Honoré Fragonard, ***Portrait du jeune artiste / Denis Diderot***, both 1769, Louvre, Museum, Paris.



Two Boys, oil on linen, 257 x 147 cm (101" x 58") / ***Amateur Artist***, oil on linen, 218 x 142cm (86" x 56"), both 1998, collection of the Art Gallery of Nova Scotia, Halifax.

Sources: Anthony Van Dyke, ***Lord John Stuart and his Brother, Lord Bernard Stuart***, 1638 / Eugène Delacroix, ***Baron Schwiter***, 1827, both National Gallery of London, England.



Gilles, #1, 2, 3, and 4, studio at 188 3rd Ave West, Vancouver, British Columbia.



Gilles #1 and #2, oil on linen, each 120" x 92" (305 x 234cm), 1994 - 98. *Gilles #1, 2, 3, and 4*, large scale versions are all in the collection of the Art Gallery of Nova Scotia, Halifax.

Source: Jean-Antoine Watteau, **Gilles**, 1719, Louvre, Paris.



Studies for Gilles, 1, 2, 3, and 4, oil on linen, each 22"x 18" (56 x 46 cm), 1994. Collection of the Oklahoma City Museum, Oklahoma, gift of Christian Keesee.

Source: Jean-Antoine Watteau, ***Gilles***, 1719, Louvre, Paris.

(two additional *Gilles* in private collections)



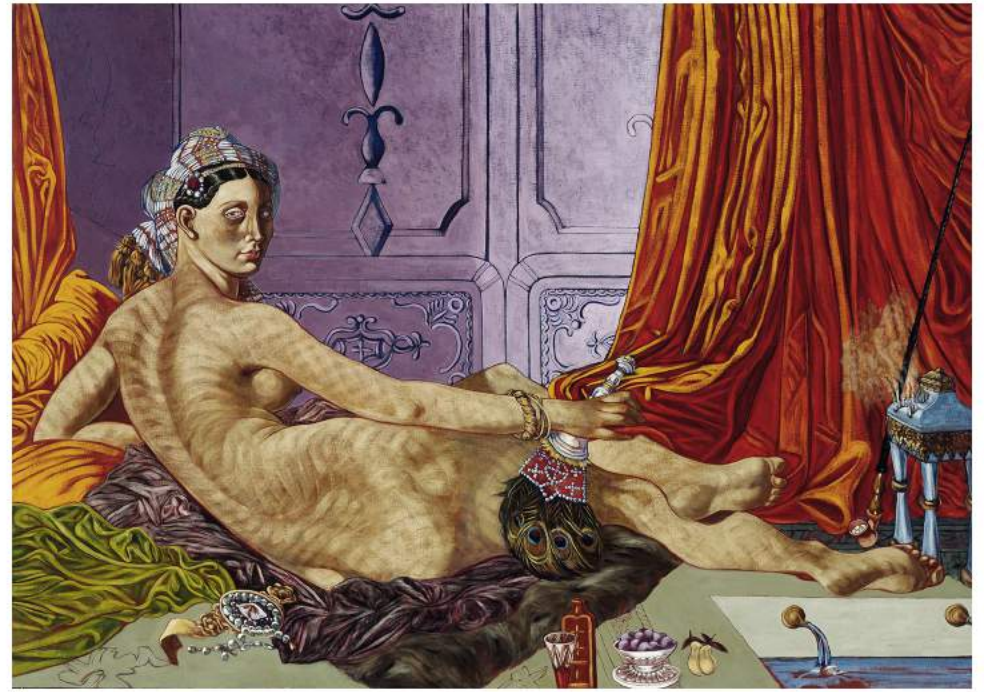
Untitled (after Madame Récamier), oil on linen, 73" x 102" (185 x 257 cm), 1992, collection of the Canada Council Art Bank, Ottawa, Ontario.

Source: Jacques Louis David, ***Portrait of Madame Récamier***, 1800, Louvre, Paris.



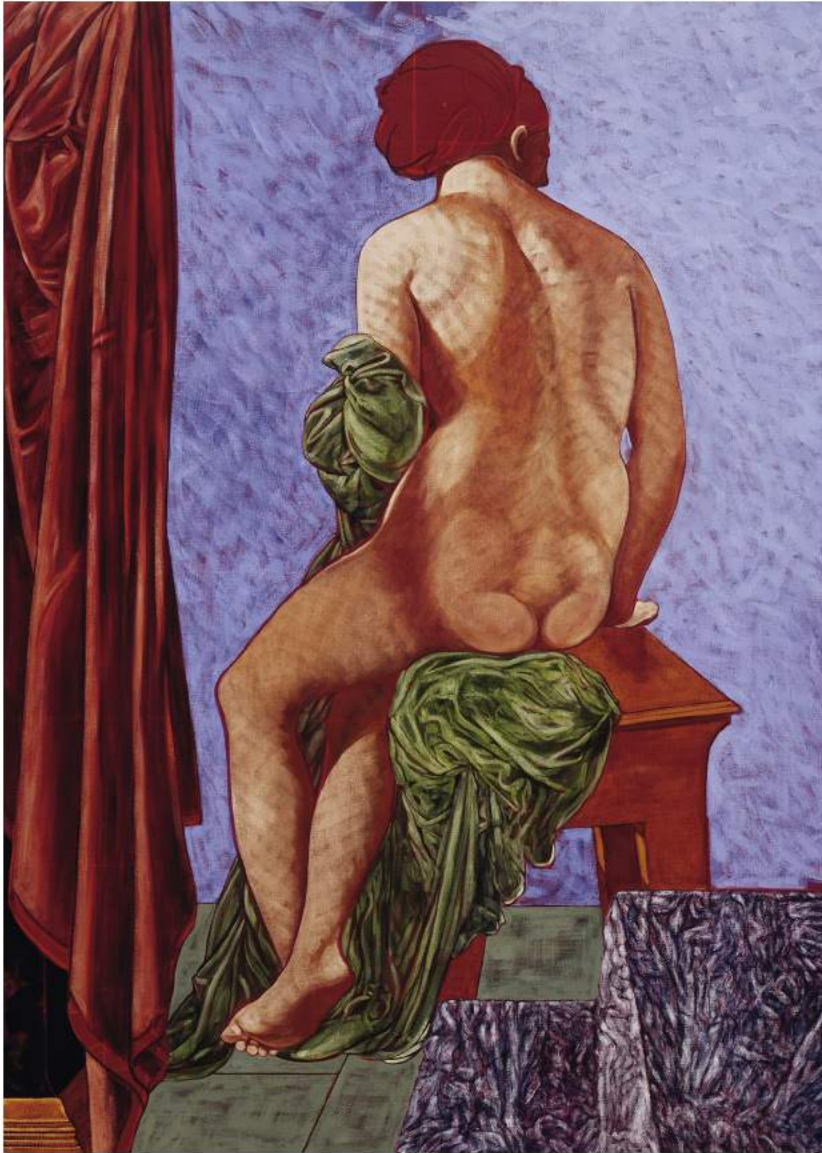
Wounded Warrior #1, oil on linen, “120 x 92” (304 x 233 cm), 1992 / **Wounded Warrior #2**, oil on linen, 112” x 92” (284 x 233cm), 1993.
Both in the collection of the Vancouver Art Gallery, Vancouver, British Columbia.

Sources: *Officier de chasseurs a cheval de la garde*, Théodore Géricault, 1812 / *Cuirassier blessé quittant le feu*, Théodore Géricault, 1814.



Rebuilds 1 and 4, oil on canvas, 60" x 84", (152 x 213cm), 1991, collection of the Confederation Centre Art Gallery, Charlottetown, Prince Edward Island.

Source: Jean-Auguste-Dominique Ingres, ***La Grand Odalisque***, 1814, Louvre, Paris.



Rebuilds 2, and 3, oil on canvas, both 84" x 60", 1991, collection of the Confederation Centre Art Gallery, Charlottetown, Prince Edward Island.

Source: ***La Baigneuse Valpinçon***, 1808, Jean-Auguste-Dominique Ingres, Louvre, Paris.

Texts by Lucy Hogg

History Painting 1989 - 1991

I had been painting figures I had found in contemporary news media sources, and felt like I needed to study their precursors in the history of painting. I started with Caravaggio, moved on to Frans Hals, finally landing in the French salon of the 19th century, where I stayed for quite a while.

I needed to go back to Delacroix, to see why I was attracted and irritated at the same time. I'd always had a visceral reaction to, "The Death of Sardanapalus", and was relieved to read feminist analyses later that articulated that for me. But I had been taught earlier that Delacroix was the father of the modern brushstroke; I would still die to see the sketch of "The Lion Hunt". I'd read Edward Said on Orientalism, and wanted to figure out what the "other" was that Delacroix had portrayed. I'd read critiques about Charcot's photographic series of the "insane", and had been attracted to the portraits by Géricault of the same subject. I wondered how much the artist was self-projecting when he was painting. I didn't think Delacroix had the same problems as I did, wanting to be the subject, and be the painter of the subject, at the same time. But maybe he did.

Gilles 1994 - 1998

When I started this project I was teaching a painting seminar about the Death of Painting. In 1994 I went to France and saw sixteen versions of Claude Monet's "Rouen Cathedral" at the Musée des Beaux Arts in Rouen, a series he did in 1892 - 93, a hundred years earlier. I also encountered my first Yves Klein blue monochrome painting at the Centre Pompidou, which had been painted in 1960. On a previous trip to Paris I had fallen in love with Jean-Antoine Watteau's "Gilles" at the Louvre, finished in 1720, which may have served as a shop sign for a café.

In my research on Yves Klein, I was taken up by his persona of the Dandy; he'd moved the legacy of Beau Brummel to the 20th Century. I was quite envious of the younger male painters in my own milieu who seemed able to take up abstract painting without a qualm. Dandies themselves, they smartly took up a critique of the monochrome, weaving in references to pop culture, while making attractive, decorative work. They got to have their cake and eat it too. I'd trained as a formalist fifteen years earlier, but in the heady 80's had eschewed a conservative practice that didn't take up the political. Ever the whiney feminist, somehow I'd missed the boat.

The seriality of Monet's project connected to the seriality of Yves Klein's. Yves Klein's performative figure seemed to connect to Gilles, the consumptive clown/artist. Both died young. Although known for his blue paintings, Yves Klein dealt with all the primaries. His paintings were a reiteration of Rodchenko's red, yellow and blue monochromes, which in 1921 declared the death of painting. The first time this sentiment may have been uttered was in 1839, when the French painter Paul Delaroche was asked to prepare a committee report on the invention of the Daguerreotype to the French government. My own seriality was an attempt to reconcile my mixed feelings about all of these things.

The Complete Artist/ Artist's World 1998 - 2002

The Complete Artist examined the history of the image of the Artist, appropriating self-portraits for their embodiment of certain stereotypes: the artist as angry, serious, bitter, modest, juvenile etc. In my research I couldn't find any images of women artists that I identified with, and was trying to come to terms with that.

Another series, *Artist's World*, tried to envision the Artist of the future, using historical depictions of children whose genders, although implied by their clothing, could be interchangeable. My selection of images was based on a certain agency I thought I saw in the original paintings; I was looking for the new protagonists.

Sliding Landscapes 2002 - 2006

A Capriccio is a form of invented landscape painting which was popular in Italy in the 18th century. Unlike the more realistic Venetian views that were produced for the foreign tourists as high-end souvenirs at that time, these paintings riffed on those existing forms, turning the architecture into ruins covered with overgrown gardens, populated with idealized configurations of people in antiquated dress: Going to market, bringing in fish from the ocean, managing their boats, socializing under a sky of perfect weather.

In my travels I began to look for capriccios in every museum I went to, which would usually have two or three, curating my own collection of the ones I thought were the most painterly and abstract. My initial approach to understanding them was to copy them intact, while converting them to colored monochromes to emphasize their abstract qualities. While painting them I realized that although they seem whimsical and organic in structure, they all adhered to an architectural understanding of space, a perspectival view based on a grid. I then cropped the compositions into elliptical canvases, which could then be hung at varying angles, having lost the orientation of the rectangle. The goal was to create a certain kind of disequilibrium for the viewer. Our inherent instinct as vertical subjects in nature is to find the horizon.

I tried to cover the spectrum of the color wheel, having seen often at the National Gallery in DC Ellsworth Kelly's installation of colored panels ("Color Panels for a Large Wall", 1978). Unlike Kelly's flat simplicity my components recall motifs found in wall paper or brocade, suggesting that the solemnity of abstraction might after all simply be decorative.

Last Pony 2006 - 2007

"Last Pony", based on "Whistlejacket" by George Stubbs (c. 1762), is a reprise of earlier work of mine that dealt with the equestrian portrait and an analysis of the hero. Stubbs, at the request of his original patron, had left the background of his painting blank. Into that void I inserted the landscape from an earlier equestrian painting by Diego Velasquez, his "Phillip IV on Horseback" (c. 1634). Working in the Washington DC context that I was, I thought the Spanish monarch's reign had striking similarities to the current Bush administration. Riderless, the horse is about to plunge into the unknown landscape. The figure represents either the epitome of autonomous freedom or a fearful flight.

On a personal level, this painting was completed with the growing consciousness that either I was failing painting or it was failing me. Thinking of the painting as my last one, I had a photograph made and scanned of the painting just as it was being finished in the studio, standing on paint buckets on the floor. Examining that image in a digital program, I could see the wide array of color schemes I could have used for the original painting. The computer, that is, provided options—"colorways"—to use a term from commercial textile production—that were almost unavailable in a traditional studio. Once photographed, the white elephant of the museum-scaled history painting becomes artefact, documented in its last natural habitat of the studio, before it is un-stretched and rolled away for storage.

