



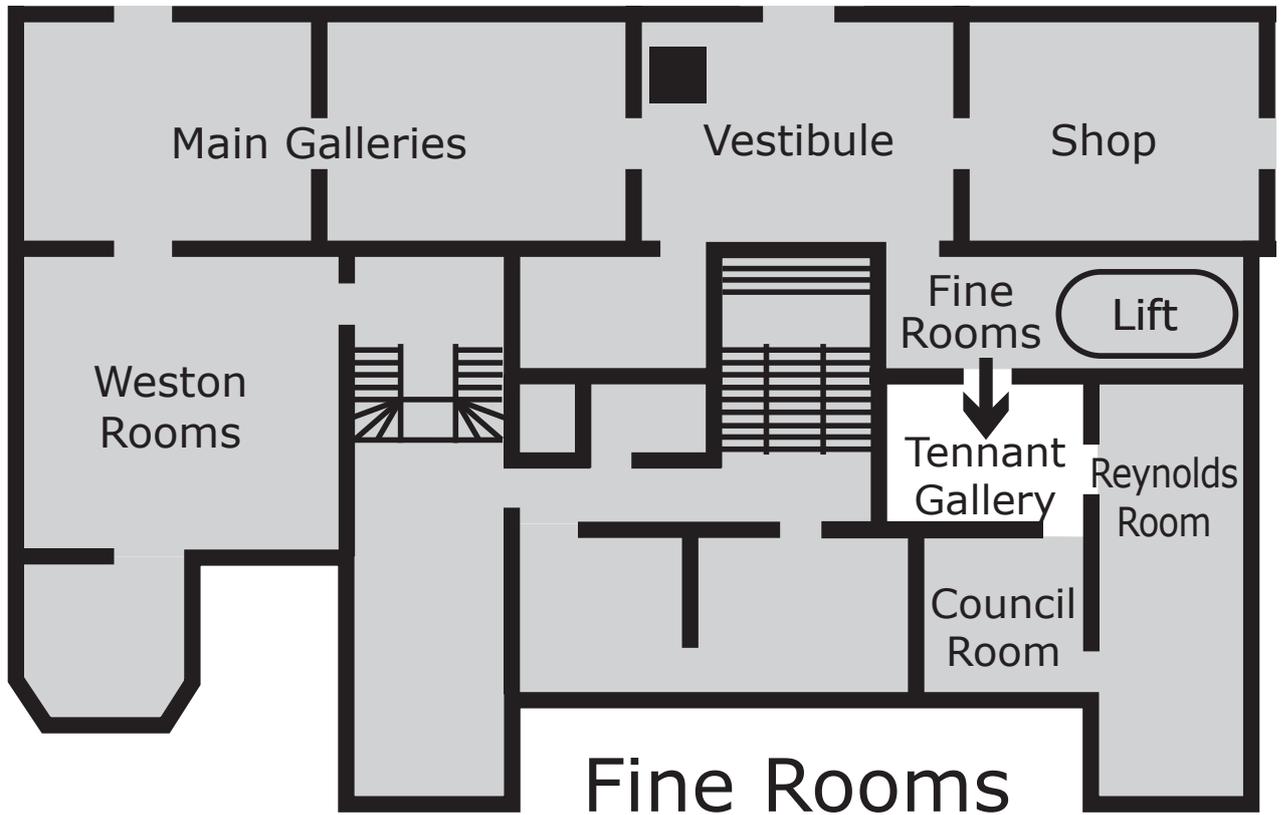
Large  
Print

# **Bill Jacklin RA**

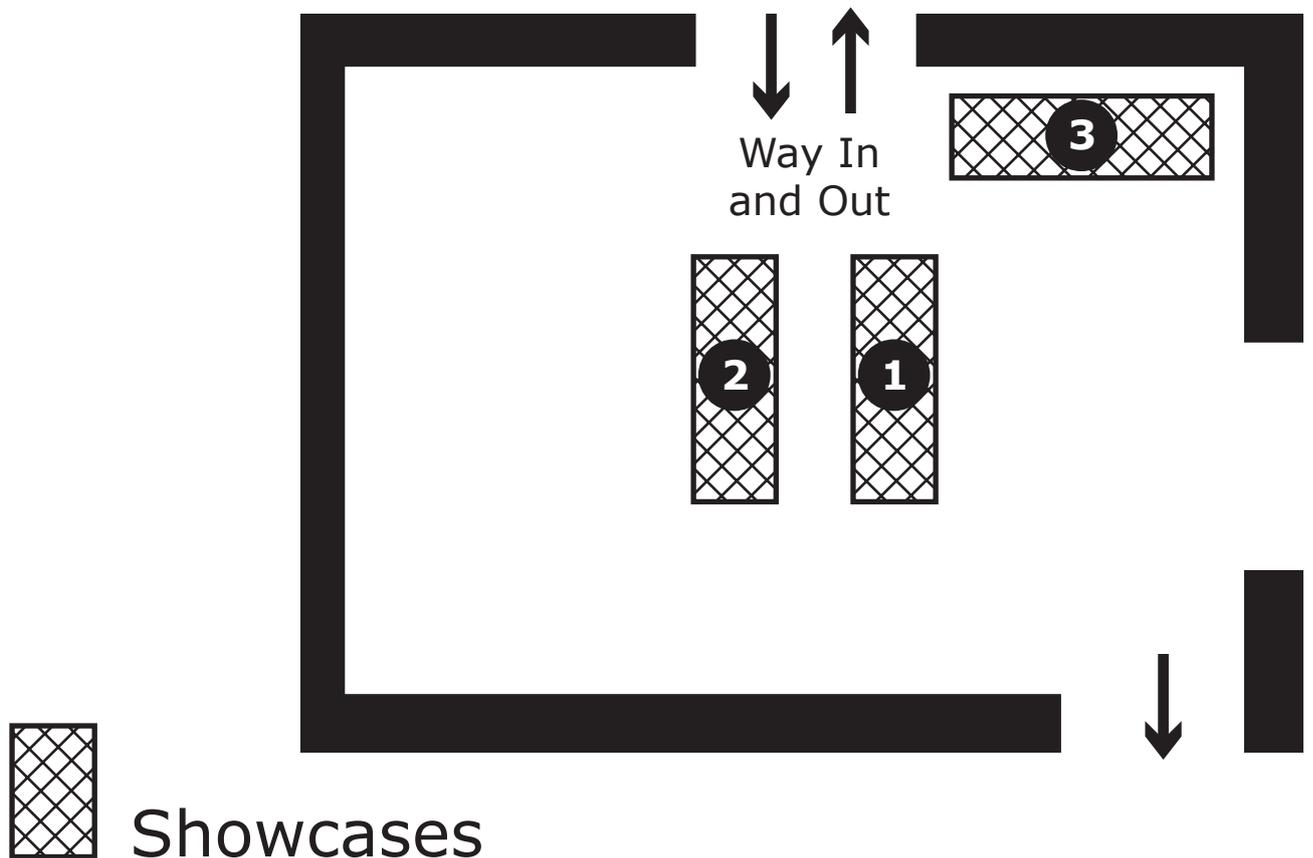
**The Graphic Work 1961-2016**

Tennant Gallery

**Do not remove from gallery**



You are in The Tennant Gallery



# **Bill Jacklin RA**

## **The Graphic Work 1961-2016**

The John Madejski Fine Rooms

3 June – 28 August 2016

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**The production of RA large print guides is generously supported by Robin Hambro**

# **Bill Jacklin RA**

## **The Graphic Work 1961-2016**

This exhibition is the first ever retrospective of Bill Jacklin's graphic work. It includes his experiments with etchings in the 1960s through to monotypes newly created for this show.

The subjects Jacklin depicts range from intense studies of his dying father to joyous representations of his adopted home – New York, the city he moved to 30 years ago. His themes are people, light and movement, whether the bustling crowds of Grand Central Station or skaters in Central Park.

At the heart of Jacklin's work is draughtsmanship; as he explains, "it is the conduit through which I see the world".

Through drawing and experimenting with many different print techniques Jacklin captures the light and atmosphere of his subjects, always looking, he says, "for the magic".

# Introduction to The Tennant Gallery

## Early Work 1961-1980

Jacklin's early work explores his relationship with his sick and alcoholic father at the end of his life in the series 'Portrait of My Father' (1963).

The etching plates, as well as the prints, are on display and reveal the effect of Jacklin accidentally leaving one of them in the acid bath for a weekend during the etching process.

Returning to find it blackened and broken into pieces, echoing his father's decline, he washed the plate and reassembled what was left to create a fragmented image in which his father is only partially visible.

His father also inspired the lithograph of 'Soldier I' (1963). Awarded the Military Cross and the Croix de Guerre during the First World War, Jacklin's father was nonetheless shattered by what he experienced. This is reflected in the bullet holes and mutilated image of the soldier who displays his medal.

Jacklin studied at the Royal College of Art from 1964–1967 where he was influenced by American painters such as Robert Rauschenberg, as can be seen in his silkscreen print 'Object (Fire Bucket)' (1968).

However, in the 1970s he embarked on a new direction with a series of more formal abstract pen-and-ink drawings, etchings and mezzotints that were preoccupied with geometric patterns as well as the play of light and dark across the image.

In 1977 Jacklin embarked on what was to become a seminal work: the 'Anemones' suite. This series of etchings records the petals of a bunch of anemones slowly falling and dying, before being transformed into new life as they almost dance in precise geometry across the sheet of paper.

This series demonstrates the dynamic tension between abstraction and figuration that is always present in his work and world.

## List of works (clockwise in order of hang)

### **Anemones**

1963

Etching

Collection of the artist

### **Object (Fire Bucket)**

1968

Silkscreen

Collection of the artist

### **Anemones 1-7**

1977

Etching, aquatint and drypoint

Lent by Marlborough Fine Art, London

# **Head of my Father**

1963

Etching

Collection of the artist

# **Man with a Bib**

1980

Etching

Royal Academy of Arts Collection, given by the artist, 2004

# **Coney Island**

1993

Monoprint

Collection of the artist

# **Coney Island**

1998

Monotype

Lent by Marlborough Fine Art, London

# **Night Light**

1975

Lithograph

Collection of the artist

# **Daylight**

1975

Lithograph

Collection of the artist

# **Gleaners B**

1971

Etching

Collection of the artist

# **The Growth of Karchedon**

1970

Pen and ink drawing

Collection of the artist

# **Matter A**

1971

Etching, Artist's Proof

Collection of the artist

# **Somme**

1970

Pen and ink drawing

Collection of the artist

# **Rocking Along the Line**

1973

Mezzotint

Collection of the artist

# **Rocking and Rubbing**

1973

Mezzotint

Collection of the artist

# **Self-portrait (Man Biting His Nails)**

1961

Etching

Collection of the artist

# **Soldier 1**

1963

Lithograph

Collection of the artist

# **Showcases**

Case 1

## **Man with a Bib (Stage I-III)**

1980

Etching and aquatint

Collection of the artist

## Case 2

# **Plates for 'Portrait of my Father'**

1963

## **Portrait of my Father (triptych)**

1963

Etching

Collection of the artist

## Case 3

# **Study of 'Onlookers'**

c. 1989

Pencil

# Coney Island Pier

1991

Black chalk

These sketchbooks were used by Jacklin as he travelled around New York City either drawing crowds watching an event in Central Park, rough sleepers in Grand Central Station or the handcuffed prisoners in front of the desk at the Police Station in the 35th Precinct.

In 1991 he spent a summer sketching at Coney Island and in this drawing makes a study of the criss-cross struts of the pier.

Jacklin's etching plates reveal the working practices in the creation of his etchings from the precisely scored plate of 'Man Eating' to the broken and blackened plate for 'Portrait of my Father' which was accidentally left in the acid bath for a weekend.

All works collection of the artist

# **Plate for 'Onlookers'**

1998

# **Plate for 'Man Eating'**

1998

# **Grand Central Station**

c. 1988

Pencil

# **The Desk, 35th Precinct**

c. 1997

Pencil

# **Plate and mezzotint for 'Weeny Rocker'**

1973

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Thank you.

Molly Bretton, Access Manager



**InTouch**  **at the RA**

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