HEALTH and the BODY
The Ingram Collection at the RCGP
2 March to 29 May 2016

Royal College of General Practitioners
30 Euston Square

#HealthBodyArt
My collecting began, as is the case with so many private collectors, purely for my own enjoyment. I had no grand plan at the start, and no realisation that what I thought was just a ‘bug’ was also the start of something really quite exciting. Now it has become ‘The Ingram Collection of Modern British & Contemporary Art’ and contains nearly 650 works of art, ranging from sculptures, paintings and drawings through to video and installations.

The Collection first began to be seen publicly when I lent it to the Art Fund Prize winning gallery and museum, The Lightbox, in my home town of Woking. In addition to showcasing the 20th century British Art which makes up the core of The Ingram Collection, it is also used for educational purposes with young people and disadvantaged groups, such as prisoners and those with mental health problems.

Early on, I realised that I got a real kick from other people seeing the works of art I had bought. At the heart of The Ingram Collection is a passion for getting as many people as possible to see and enjoy the art in the collection.

I’m absolutely delighted to be loaning these pieces to the Royal College of General Practitioners. 30 Euston Square is a stunning location, which can only enhance the art on display. The RCGP’s pre-occupation with health made this a wonderful opportunity for us to showcase highlights from one of the strongest aspects of the collection – the human body – where we have over 70 pieces.

I am hoping that this show will result in a new audience for The Ingram Collection. It is important to me that people appreciate the great art we were producing in the UK across the 20th century; it certainly deserves more attention and recognition. I’m also pleased that we were able to loan works which were created in the year the College was founded – 1952. It’s a happy conjunction that our sculptors were winning prizes as innovative world leaders at the Venice Biennale of the same year.

Hopefully people will enjoy this show, and come away having had a bit of learning and a nice warm feeling!

Chris Ingram

March 2016
I’m delighted to welcome you to 30 Euston Square and to a ‘first’ for the Royal College of General Practitioners at our new home – an exhibition of stunning art pieces.

The RCGP moved into its new home in 2013, but our building is also an award-winning venue for many meetings and conferences.

The art pieces in this exhibition are generously lent by Chris Ingram of The Ingram Collection – one of the largest and most significant collections of modern British art in the UK.

A Google search for ‘Art and Health’ shows the many different ways they can be linked. But each of these pieces may make you consider other links as well – for instance what was the state of healthcare when the artist made the piece, and what was the artist’s own state of health at the time.

For this exhibition we want you to consider how the pieces represent the diversity of medicine and some of what our profession is about – the body, its health, and general practice.

The human physical form is represented from the outside in our headline piece Riaçe Figure III by Elisabeth Frink; from inside, as in Eduardo Paolozzi’s Au Telephone; in individual parts – the Head, for example, encased in bronze by Geoffrey Clarke; and by our workings – the organs themselves – as per Bernard Meadows’ Armed Bust: Two Eyes.

There is more to health – and general practice – than the physical body. GPs are experts in treating the whole person. When making a diagnosis, we must consider the physical, mental and social factors that might be affecting our patients’ health. As we, as doctors and a society, strive to give mental health the same parity of esteem as physical health, A Handful of Tears by Lucy Jones is a stark reminder of how important this is.

The exhibition also reflects the continuity of care through life that we provide. From birth, as in Henri Gaudier-Brzeska’s Maternity which symbolises the intimacy of motherhood, to death, with Frink’s Fallen Warrior series which symbolises man’s fragility and vulnerability, as well as the twists, turns and diverse experiences that life brings in between and the relationships that we build.

With increasing awareness of how lifestyle choices impact on our long term health and wellbeing, Health and the Body also tackles some of the key issues – and challenges – for healthcare professionals of our age; obesity in Leonard Rosoman’s Fattipuffs and Thinnifers; alcohol consumption in William Roberts’ Saturday Night (At the Local); and promotion of an active lifestyle in Roberts’ The Swimming Bath.

Finally, this exhibition touches on another dimension of the daily life of a family doctor and another challenge we face moving forward in 21st Century healthcare: how we can best integrate with colleagues across the health service. We see John Bellany’s self portrait in his hospital robes and Barbara Hepworth’s Fenestration of the Ear (The Microscope) both giving snapshots of life – for doctors and patients – in secondary care.

I hope you enjoy this opportunity to view some of the country’s great art treasures, here in the home of general practice.

Dr Terry Kemple
President, Royal College of General Practitioners
March 2016
Invader is a generic title that represents the warrior-hero, the pinnacle of male physical power and ability, supposedly the ultimate perfection of physique. But as we look more closely the body is oddly warped, over-developed in the upper arms, hollow in the centre – the heart and the gut, traditional centres of emotion and feeling. And the way the eyes stare from a head poked unnaturally forward on a neck thickened with sinew suggests that even if the body is exactly adapted to its role as a killing machine, the mind may be suffering. Michael Ayrton was intrigued but not, by and large, very impressed by military heroes in any age – one of the things he does here is to use the body itself to question the macho ideal.
**Michael Ayrton**  
(1921-1975)  
*Maze Music, 1972*  
Bronze with a dark brown patina

*Maze Music* is a development of Michael Ayrton’s lasting fascination with the maze as a metaphor for human life – each of us walking through our personal maze, which grows around us, becoming increasingly complicated until we reach our death, waiting at the centre. In this case the maze has become a musical instrument, its strings tangling around the hands of the musician, until it is almost as much a trap as means of producing beauty or expressing feeling. At the same time the body wraps itself around the act of playing: again Ayrton relates sculpted bronze to the experience of living players who inflict strains to the point of actual injury on themselves to achieve mastery of their chosen instrument.

Ayrton’s preoccupation with the human body, its physical capacities and limitations, was one which ran as a theme throughout his sculpture. Ironically Ayrton’s own physical health and capacity was limited throughout his life, firstly by an attack of osteomyelitis as a child, which left him slightly lame, and from the 1950s onwards by ankylosing spondylitis, which although never totally disabling, left him increasingly stiff and inflexible, and often in more or less acute discomfort. There was undoubtedly a personal element, therefore, in the way his sculptures continually explore the working of the body – an exploration which increasingly developed a metaphysical as well as a physical dimension.

© Estate of Michael Ayrton
John Bellany, R.A.
(1942-2013)

Self-Portrait in Hospital, 1992

Watercolour

John Bellany has always used his immediate surroundings and his own experiences as raw material for his art. In 1988 Bellany was operated on for a then relatively new liver transplant procedure at Addenbrooke’s hospital in Cambridge by Sir Roy Calne. Bellany not only survived but started to paint within hours of the operation - first producing a portrait of the nurse caring for him, then going on to produce a set of pictures known as the Addenbrooke’s series. These self-portraits charted the course of his hospitalisation and convalescence and covered the walls of his hospital room with drawings and watercolours. They reflect the inevitable ups and downs of the patient: the intense physical pain, the discomfort and fears that he might not pull through, and then the optimism about a new lease of life.
Henri Gaudier-Brzeska
(1891-1915)

*Maternity, conceived in 1913, cast circa 1965-1966*

Bronze with a dark brown patina

Born in France, Henri Gaudier-Brzeska moved to London in 1910 where he became hugely interested in the primitive sculptures of the human form he saw at the British Museum. This is one of Chris Ingram’s firm favourites. He says: “Of all the pieces in the collection, I think this is the most popular. It immediately appeals to those who know nothing about art, as well as to the aficionados, and was produced by an artist who was dead at the age of 23. It’s beautifully smooth and rounded from all directions and this creates the overwhelming sense of tenderness. It is probably the most strokable piece we have.”

Maternity was chosen for this exhibition to show a part of general practice that is slowly declining due to the increase in hospital births. In the past delivering babies was a central part of a GP’s role within the community and it was not uncommon for GPs to deliver entire families of babies at home. The sculpture encapsulates the notion of care that underpins all aspects of general practice.
Reg Butler
(1913-1981)

*Study for Girl with a Vest*, 1953

Bronze with a black patina

As a conscientious objector during the Second World War, Reg Butler became a blacksmith. In this sculpture Butler transforms and elongates the body of a young girl to emphasise her youth. Butler’s enduring subject was really the female form. In the 1950s he moved away from welding in iron, and the delicate, elongated figure for *Study for Girl with a Vest* is perfectly realised in the thin-shell bronze casting technique which he developed himself.

© Estate of Reg Butler
Reg Butler
(1913-1981)

*Woman on a Boat, 1953*

Bronze with a black patina, unique

Reg Butler studied as an architect and later trained as a blacksmith during the Second World War. The experience and understanding of metals he gained during this time was to be useful with the number of forged, cast and welded sculptures that he produced in the early 1950s. Butler produced a series of figurative pieces during this period which secured his international reputation, including *Woman on a Boat* in 1953, which focuses on Butler’s exploration of the female figure. This piece is an early example of Butler’s use of shell bronze, a light metal which is easy to work with.

Both of the Butler pieces were cast in the same year that the College was founded. In the same year Reg Butler won the unknown political prisoner competition organised by the Institute of Contemporary Arts. The entry applications totalled 3,500 from 57 countries.
Chris Ingram says: “I thought this picture was amazing and it totally stopped me in my tracks when I saw it in New York. Nude, older women are seen as a ‘difficult’ subject but Aleah is fearless and produces flesh tones which, for me, are comparable to Lucian Freud. Combined with the explosion of joy she has captured, this painting made me break my golden rule of only buying artists living and working in Britain – Aleah Chapin is one of a handful of American-based artists in the Ingram Collection”. She won the National Portrait Gallery’s BP Portrait Award in 2012 for her piece *Auntie* which was also a portrait of a naked, middle-aged woman.

This piece was specifically chosen for the exhibition as a celebration of ageing but also as an example of one of the most pressing issues facing contemporary general practice.
Geoffrey Clarke
(b. 1924)

Head, 1952

Iron, unique

Geoffrey Clarke started using welding in the early 1950s which meant an opportunity to explore in iron the symbolic figure of ‘Man’, a subject which preoccupied him during this period.

Here the artist focuses his attention on the human head which has been cut through in section with the precision of a surgeon’s knife. We can peer past the almost non-existent mask-like face to the very back of the skull. The head is connected to the ‘body’ by a long neck, more reminiscent of a vertebra. This eerie human portrait, with its spiky, rough and sharp-edged quality, is accentuated by the incorporation of everyday industrial materials which are welded into the form.

© Estate of Geoffrey Clarke, courtesy of Pangolin London
One of the few expressionist sculptors in 1980s Britain, John Davies prefers to make sculpture and drawings that referred directly to the human figure, rather than abstract works. Early figures were often arranged in carefully positioned relationships, playing out silent drama through look and gesture, often in seemingly ritualistic poses. Davies’s figures are cast in part from life, imbuing them with an integral sense of humanity and have developed over time from grey–painted, almost morose existentialist figures to bright, lively, colourful works.

Davies spent much of the mid-nineties working on a group of large heads, including *Big Head*, in an attempt to explore this subject further. Davies became interested in forcing a physical relationship with these works—in the way that two or three of these monumental heads, placed so close together that one would have to squeeze between them, would give the sensation of being in a crowd or bear a resemblance to ancient standing stones.
Dame Elisabeth Frink, R.A.  
(1930-1993)

*Spinning Man II, 1960*

Bronze with a dark brown patina

The work is related to a series of fallen human figures (warriors) produced by the artist in the first half of the 1960s which she depicted using a variety of different mediums such as sculpture, drawing and print-making.

In Elisabeth Frink’s *Fallen Warrior* series we see the human body’s complete vulnerability and its fragility. The warrior’s outstretched form and posture is reminiscent of those extraordinary frozen human forms to be found lying on the ground in Pompeii.

Frink herself said of the work “My earlier figures were not at all sensuous; they were too much involved in fractured wings or the debris of war and heroics. By this last phase I mean individual courage.”

© Estate of Elisabeth Frink
Dame Elisabeth Frink, R.A.  
(1930-1993)  
*Riace Figure III, 1986*  
Bronze with a mid-brown patina and white painted face

This work is from a series of sculptures which were inspired by two fifth-century Greek statues of warriors found in the sea off Calabria, Southern Italy, in the 1970s. Chris Ingram says: “The sheer physical impact of this huge naked man is undeniable. It definitely has what we call ‘The Pow! Factor’. The white face is also always strangely disconcerting for me. “Frink described them as sinister thugs: “thuggishness is a bit of a preoccupation with me. It all hinges on my humanitarian sentiments. This is one of a group of warriors.”

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Dame Elisabeth Frink, R.A.  
(1930-1993)  
*Soldier’s Head II, 1965*  
Bronze with a brown patina

*Soldier’s Head II* is a portrait of Ted Pool, Elisabeth Frink’s second husband. Known as ‘Tedhead’, its cauliflower ear, gouged eyes and broken nose make this sculpture very startling. Frink modelled Pool’s bushy beard into the jaw of the soldier’s head and Goggle head sculptures. His shrapnel injuries fuelled her hatred towards the brutality of war. *Soldier’s Head II* represents the care that GPs and our teams deliver to meet the specific health needs of patients in conflict zones and the survivors of conflicts.
Dame Elisabeth Frink, R.A.  
(1930-1993)  
**Walking Madonna, 1981**  
Bronze with a dark brown patina

This is reputed to be the only statue that Frink has produced of a woman. The *Walking Madonna* is one of a cast of three, one in the grounds of Salisbury Cathedral and the other in Chatsworth. The Madonna is seen here not as the teenage virgin but as an older Mary. The pain and mourning endured through her life is captured in her creaking body and frail hands. She strides out as though invigorated by the memories of the resurrection, imbued with a new determination.
Dame Barbara Hepworth
(1903-1975)

*Fenestration of the Ear (the Microscope), 1948*

Pencil and oil on gesso-prepared board

Dame Barbara Hepworth represents one of the few women artists to achieve international prominence at a time when over half of GPs in practice in the UK today are women.

Between 1947 and 1949, Hepworth produced around 80 works of surgeons at work in operating theatres. This period of activity followed the friendship that resulted from the hospitalisation of Hepworth’s daughter (by Ben Nicholson – a patient of RCGP founding doctor John Horder) with the surgeon who treated her at the Princess Elizabeth Orthopaedic Hospital, Exeter: Norman Capener.

Speaking in a lecture to an audience of surgeons in the late 1950s, Barbara Hepworth said: “There is, it seems to me, a close affinity between the work and approach both of physicians and surgeons, and painters and sculptors”. Certainly, what is captured with the greatest acuity and feeling in *The Hospital Drawings* of the surgeons are those physical elements most salient to adroitness: the eyes and the hands. However, as we consider the socio-historical context, certain other elements in the style of the work have broader resonance: *The Hospital Drawings* are to be viewed within the context of the launch of the NHS in 1948.

Around the middle of 1947 Hepworth was invited to observe an operation at the Princess Elizabeth Orthopaedic Hospital by Norman Capener, the surgeon who had earlier treated her daughter Sarah’s osteomyelitis. The artist made numerous subsequent visits to operating theatres in Exeter and in London at the National Orthopaedic Hospital and the London Clinic, where she made rapid pencil sketches and notes in a sterile pad. These resulted in a significant number of hospital pictures made between 1947 and 1949.
Lucy Jones  
(b.1955)  
*A Handful of Tears*, 2013  
Oil on canvas

Lucy Jones’s piece was specifically selected to demonstrate the increasing role of the GP in dealing with mental health issues within their practices. Jones herself was born with cerebral palsy and disability is a recurrent theme in her works. Due to her cerebral palsy, Jones literally suffers for her work too, struggling to find a position to paint in, kneeling for two or three hours at a time. In her painting *A Handful of Tears*, for example, the word “Fallen” is etched backwards next to Jones’s likeness. For years, Jones did not allow art critics to reveal or discuss her disabilities, fearing the fact would too greatly colour the works themselves. “Even now it is something I am wary of,” she said. “I am an artist, not a disabled artist. In my paintings, using me as a stand-in for being human, it became harder to discuss the painting without putting some explanation. I think my work speaks without my personal narrative attached to it as it covers the universal about how difficult it is to be human.”

© Lucy Jones, courtesy of Flowers Gallery, London/New York
Bernard Meadows
(1915-2005)

**Armed Bust: Two Eyes, 1965**

Bronze with a brown patina

During the 1960s Bernard Meadows used his *Armed Bust* sculptures to explore a dichotomy between the exterior and interior of the human form. He commented that ‘the figures are armed, aggressive, protected, but inside the safety of the shell they are completely soft and vulnerable’ (see A Bowness, Bernard Meadows, *Sculpture and Drawings*, 1995). *Armed Bust: Two Eyes* is the first of the series to use polished bronze and was inspired by Michelangelo’s bust of Brutus. Many of the works in the exhibition show the body as a whole, but this deconstructed head and shoulders emphasise the delicacy and diversity in the human body, all of which – from musculoskeletal medicine to ophthalmology – is seen and treated in general practice.

© Estate of Bernard Meadows

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Sir Eduardo Paolozzi, R.A.
(1924-2005)

**Au Téléphon, 1953**

Collage

This work was produced by Sir Eduardo Paolozzi when he was a member of the ‘Independent Group’. Like his fellow artist members such as Nigel Henderson and Richard Hamilton, Paolozzi was attracted to collage and the ability to appropriate images from everyday magazines and newspapers. This was to become one of the favoured mediums adopted by the emerging Pop Art movement in Britain.

Paolozzi has given us x-ray vision to view the body of the female figure holding a phone and allows us to glimpse her naked anatomy. The artist also suggests the women’s skeletal form by painting in white directly on top of an existing printed photographic image – we can see right through her surreal and vulnerable body.

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Sir Eduardo Paolozzi, R.A.
(1924-2005)

**Hands of the Sculptor, 1996**
Bronze, with light brown patina

This work represents the actual hands of the artist, cast in plaster in the sculpture studio of Edinburgh College of Art in 1996. Many eminent sculptors have produced casts of their own hands as it leaves a strong visual record of the tools of their profession. The hands also represent healing and comfort.

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Sir Eduardo Paolozzi, R.A.
(1924-2005)

**Portrait of the Artist, 1988**
Bronze with a black patina

*Portrait of the Artist* was modelled on Paolozzi’s bronze *The Artist as Hephaestus* (1987). Hephaestus was the Greek god of the forge. He was the only god to suffer physical deformity but was famed for his craftsmanship. In the work the human body is transformed into a robotic form.
William Roberts, R.A.
(1895-1985)
The Swimming Bath, 1959
Pencil and watercolour

Exercise and wellbeing is one of the major messages that GPs are keen to promote to ensure a healthy population. William Roberts was part of a radical art movement known as Vorticism in the early twentieth century. The Vorticists embraced modernity. Their art was characterised by bold geometric shapes and colours when portraying the human body.

William Roberts, R.A.
(1895-1985)
Saturday Night (At the Local), 1970
Oil on canvas

This piece, which depicts a scene at a local Camden pub, was chosen to highlight the problems of alcohol abuse – an increasing challenge facing contemporary GPs. It is interesting to note that there are a number of women in the scene and that the scene pre-dates the smoking ban.
Leonard Rosoman, OBE, R.A.
(1913-2012)

*Fattipuffs and Thinnifers, not dated*

Oil on canvas

Both obesity and eating disorders in patients are issues that GPs are faced with on a daily basis. This picture was selected to demonstrate these two ends of a wide spectrum that GPs encounter in their surgeries.

© Estate of Leonard Rosoman
Leon Underwood is today recognised as being one of the founding fathers of British Modernism and also known as the man who taught Henry Moore.

In the 1920s and the 1930s, Underwood found new direction thanks to extensive travels abroad. Inspired by African, Mayan, Aztec and Cycladic carving, he produced a series of works during this period which emit a primitive power, including this sculpture *The Birth of Eve*. The work’s sense of primitivism is further accentuated by its simplistic, sensual appearance – two entwined amorphous human forms, one emerging out of the other’s outstretched legs who has fallen back into a birthing position.
Firstly, we would like to extend very special thanks to Chris Ingram, without whose generosity this exhibition would not have been possible. We would also like to thank all those people who have provided valuable advice and assistance during the organisation of the exhibition, in particular, Patricia Wilkie PhD who conceived the idea of the exhibition and her persistence in ensuring that it finally came to fruition. We would also like to acknowledge the support of several College Officers, including Dr Terry Kemple, Professor Maureen Baker, Dr Helen Stokes-Lampard, Dr Colin Hunter and Dr Bill Reith. Thanks also to Valerie Vaughan-Dick PhD and the College staff who worked on the exhibition.

We would like to thank Jo Baring, Alison Price and Tamsin Williams from The Ingram Collection for help in setting up this exhibition and helpful comments on the text. For expert curation we would like to thank Michael Regan. Thanks also to Peter Hall and Jenny Webb at the Lightbox.

Thanks also go to Justine Hopkins PhD for her helpful information on the two Ayrton pieces.

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The Royal College of General Practitioners is a network of over 50,000 family doctors working to improve care for patients. We work to encourage and maintain the highest standards of general medical practice and act as the voice of GPs on education, training, research and clinical standards.