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MARTIN FROY

AND THE FIGURATIVE TRADITION

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to coincide with the exhibition

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Cover image
Martin Froy (b. 1926)
Seated Girl
1952
Oil on board
Arts Council Collection, Southbank Centre, London

Martin Froy
Untitled, 1978
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Private Collection

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FOREWORD

By Sir Alan Langlands, Vice-Chancellor of the University of Leeds

This catalogue has been published to coincide with the exhibition 'Martin Froy and the Figurative Tradition,' which celebrates the career of this first Gregory Fellow in Painting (1951-54) at the University of Leeds. Sixty years after he left the city, this exhibition reviews Froy's time at Leeds and also explores how his art practice changed after he became a Gregory Fellow.

The Gregory Fellowship scheme, set up by Bradford businessman and philanthropist Eric Gregory, had an important and long-lasting impact on the development of the arts at the University of Leeds and in the region in the post-war years. Gregory's scheme, which was maintained by the University after his death in 1959, brought a dynamic and inspiring group of poets, painters, sculptors and composers to the University.

Though financial pressures meant that the Gregory Fellowships scheme had to be wound up in 1980, in recent years, the University of Leeds has again been able to demonstrate its commitment to the creative arts by bringing talented artists to work on campus. The University's Academy of Cultural Fellows has already seen the first two individuals of a new generation of Fellows pass through its doors, Cheryl Frances-Hoad and Becs Andrews, in this reinvention of the Gregory Fellowships for the 21st century.

The Cultural Fellowships for the arts give creative people time to experiment and concentrate on new work. They offer rare opportunities for early-career artists to be mentored by leaders in their field and they encourage dynamic interaction between practitioners, scholars, and students, to inform and enrich research, teaching and creative production.

Ultimately, the Fellowship scheme aims to contribute to an exceptional student experience at Leeds, by enabling undergraduates to be involved with working artists, creative writers and performers.

This exhibition and catalogue represent the culmination of a year-long internship for one of our undergraduates, final year History of Art student, Rebecca Starr. Starr has worked tirelessly to research and curate the Martin Froy exhibition as well as writing texts for this catalogue. Starr's successful internship not only demonstrates the high quality and calibre of the University's teaching, but also shows plainly how the Gregory Fellows – from Martin Froy to today's Cultural Fellows – continue to inspire excellence in our students. Together we hope that they will continue to create a legacy of creativity for which Leeds will long be recognised.

Martin Froy
Oval, Figure, Rectangle
1961, resin oil on canvas
Private Collection

Martin Froy
Oval and Rectangle, Study 2
1961, resin oil on canvas
Private Collection

Martin Froy
Composition Oval Nude
1957, oil on canvas
Private Collection

Martin Froy
Sketch of Professor Bonamy Dobrée
Pencil on paper
Private Collection

MARTIN FROY AND THE GREGORY FELLOWSHIPS

By Layla Bloom

From 1950 until 1980, the University of Leeds hosted a veritable Who's Who of the British mid-century artistic *avant-garde* on its campus. The Gregory Fellowships, founded by Eric Gregory, enabled promising young poets, sculptors, painters and composers to work and live in Leeds, inspiring generations of students as well as the city itself.

Hot on the heels of sculptor Reg Butler and poet James Kirkup, both appointed in 1950, Martin Froy was appointed the first *Gregory Fellow in Painting* at the University in 1951, where he remained until 1954. The Gregory Fellows were the first ever artists in residence at a UK university.

Eric 'Peter' Craven Gregory had offered the funds for a fellowship scheme as early as 1943. A publisher and printer with the firm Percy, Lund, Humphries and Co., Ltd., with offices in Bradford and Bloomsbury, Gregory was a great patron and friend of artists – with a strong feeling for Yorkshire. He began conversations about the scheme with the eminent art critic Herbert Read and the cosmopolitan Bonamy Dobrée, then Professor of English Literature at the University.

As Herbert Read later said in his obituary for Gregory in *The Burlington Magazine*, the Fellowships were 'a bold and successful experiment, the aim of which was to introduce contemporary artists into the social life of the students of a modern university.'

Gregory's vision was more than simply offering artists the time and space to work free from commercial pressures. His concept was more sophisticated. Writing to Dobrée, Gregory stated that his aims were

(i) to bring our younger artists into close touch with the youth of the country so that they may influence it; and

(ii) at the same time to keep artists in close touch with the needs of the community. At present there is too great a gap between art and society, and it is hoped that this scheme would constitute a small step towards closing it.

Gregory wanted to shape the future cultural map of Yorkshire itself. As Herbert Read commented, Gregory wasn't interested in a mere scholarship, which an artist might take abroad with him. Instead,

> *[it] was the environment itself, so black and ugly, that needed to be changed, and it could only be changed by bringing some light and beauty into its midst. The impact of*

whatever he could do with his modest means should be made within the inner circle of all that grimy inferno.

Leeds would indeed be forever changed by Gregory's vision.

The first Gregory Fellowships Committee included Gregory, Read, and Dobrée, as well as Henry Moore, and T.S. Eliot. Officially, it also included the University's Pro-Chancellor Sir Hubert Houldsworth and the Vice-Chancellor, Sir Charles Morris, though their participation was merely a formality. In the early days, the Committee did not seek out applications, but instead discussed nominations amongst themselves, normally over lunch or dinner. The Committee members saw themselves as promoters of artists who deserved to be better known.

These were artists who were nonetheless already active and accomplished in their milieu; the Fellowship was not, as Herbert Read told Dobrée,

a sanctuary for the second-rate. The main idea was to correct the academic atmosphere by the introduction of the creative artist. That is a perfect ideal, but it must be an artist of some presence and substance, or the whole purpose of the scheme is frustrated.

At first, the University struggled to accommodate these roving artists in its midst. As Dobrée remarked: 'they were regarded as rather strange fish [...] of course they are in the University; they are meant to be." The Fellows were given a stipend of between £400-£600 per year and accommodation near campus. This support gave them the freedom to work without the worry of financial constraints, but what exactly they were expected to offer in return - how they were to become a part of the University community - was less clear.

Froy remembered exhibiting his artworks in the University's Great Hall, in shows which were sadly not well frequented by University members. During his second exhibition there, he recognised a rare return visitor from the University; upon enquiring what the man thought of his show, the visitor replied he thought it much better than that previous fellow's!

Despite the initial confusion about them and some degree of indifference, the Gregory Fellows soon found their own ways to integrate into University life. They attended and ran seminars, lectures and discussions, offered open studios, edited and wrote for campus magazines - and generally kept things lively. During his Fellowship, Martin Froy worked with the University's Theatre Group on its décor and design, and also produced materials for the student magazine, *The Gryphon.* A lively social scene also developed around the Fellows over time, and many fondly remembered them most for their raucous parties. Campus legend has it that their quarters were so often trashed that the University handyman who came to do repairs would grumble 'it's those Gregorian fellows again!'

These spirited Fellows certainly made an impression, through the great works of art they created as well as the cross-fertilisation of ideas and disciplines they promoted. And Leeds eventually began to respond. As former Keeper of the University Art Collection, Dr, Hilary Diaper,

Martin Froy
Study for a landscape
1981, acrylic on paper
Private Collection

commented, 'from the 1950s onwards, the City's resources of cultural enrichment were considerably expanded to include a generous helping of the latest phases of modernism: the avant-garde was being produced on its doorstep.' By the 1960s, when the Gregory Fellowships had become firmly established, exhibitions of their painting and sculpture were highlights of the regional cultural calendar. Leeds Art Gallery and Sarah Gilchrist's Queen Square and Park Square galleries were particularly supportive of the Gregory Fellows' work and collaborated with the University to present these exhibitions. London critics took notice, too, and commented on the great project in Leeds. Though Eric Gregory died in 1959, by then the Fellowship was such a success that the University did not hesitate to continued funding the scheme until 1980.

It is impossible to quantify the importance of the Gregory Fellowships - to the artists, the students, in the development of the very character of the University, as well as to the city of Leeds and the British cultural scene as a whole. Countless former students, many of them now key figures in artistic circles themselves, like poet Tony Harrison or Curator John Elderfield, have paid tribute to the influence of the Gregory Fellows in their lives. Herbert Read asked 'how can the effect of the presence of a single poet or painter among the milling crowds of medical, engineering, textile, science and arts students be made evident?' He continued: 'But I have met from time to time men and women whose interest in the arts was first aroused by contact with a Gregory Fellow in Leeds, and also I can feel, when I visit the University, that a new spirit, a new liveliness is about.'

Martin Froy
Standing Nude, with Pink and Yellow
1960, oil on canvas
Private Collection

Martin Froy
Figure and Garden (Standing Figure and Landscape)
1962, resin oil on canvas
Private Collection

Martin Froy
Yorkshire Landscape
1955, Oil on hardboard
Leeds Museums and Galleries (Leeds Art Gallery)

Martin Froy
Standing Woman, Brown and Grey
1960, resin oil with wax on canvas
Private Collection

Martin Froy
Red Nude and Landscape
1960, resin oil and wax on canvas
Private Collection

Martin Froy
Europa and the Bull
1950, oil on hardboard
UCL Art Museum, University College London

BIOGRAPHY

By Rebecca Starr, The Stanley and Audrey Burton Gallery

Martin Froy was born in 1926, in London, to a family with artistic connections. The illustrator Cecil Aldin was Froy's great-uncle, and his uncle J.R. Spencer was an art teacher in the West Country. Froy was taught the art of perspective and shading by his mother, who exhibited her own paintings in Europe; his father would often take the young artist to the Royal Academy to teach him the optimum viewing distance of a painting. Thanks to his father's friendships with members of the Chelsea Arts Club, Froy was able to immerse himself in the London art scene from a young age. The society painter Hal Bevan-Petman gave Froy drawing lessons in his studio, something which influenced Froy's treatment of portraits in later years.

Froy's intellectual and artistic interests were encouraged throughout his time at school. Many of his teachers were eminent academics and introduced him to new techniques, materials and inspirational artists. After leaving school, Froy won a scholarship which enabled him to read History at the University of Cambridge, alongside training for the Royal Air Force. In 1944, as part of his training, Froy was sent to Canada, where he recalls spending his days off painting in the countryside. Through his postings with the RAF, Froy had the opportunity to travel to Pakistan and India. Whilst living in Calcutta he worked as a set designer for the theatre, something which he drew inspiration from later in his career, when he was commissioned to create two mosaics for the newly-built Belgrade Theatre, Coventry, in 1958.

Between 1948 and 1951, Froy studied at the Slade School of Fine Art where he was acknowledged as a 'highly gifted' student.[1] It was here, under the tutelage of Randolph Schwabe, that he learned the art of etching, a medium which he later taught himself. During his time at the Slade, William Coldstream, co-founder of the Euston Road School became the Head of Painting. His influence helped the Slade to further its reputation as one of the foremost art schools in the country. Froy studied alongside many renowned artists, including Richard Hamilton, William Turnbull and Eduardo Paolozzi. The artistic training that he received there helped him to develop the 'highly methodical and systematic approach' for which he became known.[2] Froy was awarded several prizes for his work at the Slade, perhaps most notably for his painting, *Europa and the Bull*, which won the Summer Composition Competition in 1950.

It was an exhibition of his work at the Slade in 1951 that brought Froy to the attention of the Yorkshire businessman, Eric Craven Gregory. Gregory had recently established The Gregory Fellowship at the University of Leeds, a scheme that encouraged and supported emerging artists, poets and musicians to explore their creative practice in the north of England. Describing Froy as having 'a touch of genius,' Gregory was keen to invite the artist to Leeds.[3] Having agreed

[1] Miriam Williams, 'A Measure of Leaven: The Early Gregory Fellowships at the University of Leeds', in *Artists and Patrons in Post-War Britain: Essays by Postgraduate Students at the Courtauld Institute of Art*, ed. by Margaret Garlake (Aldershot: Ashgate, 2001), 55-93, (p. 69).
[2] Judy Marle, *Martin Froy and the Serpentine*, (London: Arts Council of Great Britain, 1982), p. 3
[3] Leeds, University of Leeds, Special Collections. Eric Gregory to Vice Chancellor of the University of Leeds, dated 16 May, 1951.

Martin Froy
Nudes and Landscape
1958, oil on canvas
Private Collection

on Froy's potential with a distinguished panel that included T. S. Eliot, Herbert Read and Henry Moore, Froy was announced as the First Gregory Fellow in Painting, in 1951.

Froy has described his work of 1950-1952 as 'Post-Cubist Abstraction'. Many of these paintings were displayed in a joint-exhibition with Lucian Freud, held at the Hanover Gallery, London, in 1952. His work shown in this exhibition, such as Seated Girl, showcased Froy's love of analytical cubism and the inspiration that he took from artists such as Pablo Picasso and Georges Braques.

Froy cherished his time in Leeds. The financial security offered by the Fellowship allowed the artist to experiment and develop his style into something which he has since labelled as 'Objective Abstraction'. Froy enjoyed the proximity of the countryside and would often visit the nearby Yorkshire Dales, making preparatory sketches for paintings such as *Yorkshire Landscape*.

After his Fellowship came to an end in 1954, Froy intended to stay in the North however he took up a teaching post at the Bath Academy of Art, having been recommended for the position by

Martin Froy
Reclining Figure and Landscape
1958, oil on canvas
Private Collection

Kenneth Armitage (Gregory Fellow in Sculpture 1953-1955). During this period Froy began, increasingly, to explore the use of tone and colour within his art. Many examples of his work from the late 1950s and early 1960s possess an intriguing, textural quality as a result of his experimentation with the effects of resin oil and wax on canvas.

Froy continued to teach and exhibit throughout his career, with his work being shown in the United Kingdom, Europe and the United States. Whilst continuing his art practice, Froy became a trustee of both the National Gallery and the Tate. Having spent the years between 1966 and 1972 as the Head of Painting at the Chelsea School of Art, Froy went on to become the Professor of Fine Art at the University of Reading – a post from which he retired in 1991. Today, his art can be found in private, regional and national collections across the United Kingdom and the United States. The artist currently resides with his wife, Catherine, at their home in Reading.

Martin Froy
Tree Study
1940, Chalk on paper
Private Collection

THE FIGURATIVE TRADITION

By Rebecca Starr

The mid-twentieth century was a period of considerable experimentation and innovation in art. Revolutionary styles of the early part of the century, such as Cubism, Expressionism, and Surrealism, still dominated the artistic avant-garde. Tensions in the political and social arenas encouraged artists to rethink their positions and to experiment with both abstract and representational approaches. In this rich and dynamic milieu, a group of British artists, including Lucian Freud, Francis Bacon and Martin Froy, re-imagined the figurative tradition, which resulted in some of the most thought-provoking and controversial art of the century.

After the Second World War, many artists began to move away from depicting figurative subject matter, favouring abstraction instead. The great suffering and loss of human life in the war engendered a deep cynicism about humanity, and a rejection of the attempt to find beauty in literature, art or music. The German philosopher Theodor Adorno described the act of writing poetry after Auschwitz as 'barbaric.'[4] The emotional impact of the horrors of war induced many artists to reconsider their practice in the wake of the terrible devastation caused by the conflict.

Mark Rothko was one artist whose creative outlook was deeply affected by the events of the Second World War, particularly by the Holocaust. Born Marcus Rothkowitz into a family of Orthodox Jews in Czarist Russia, Rothko and his family were victims of anti-Semitism before emigrating to America in 1913. Before the war, Rothko's art focused on images of family and domestic life. He painted scenes of families walking, eating and socialising, in earthy, muted tones and combining stylistic elements from Surrealism, Cubism and German Expressionism.

However, in the aftermath of Nazi atrocities, Rothko's art changed dramatically. He began creating 'multiform' paintings and later, the colour field paintings for which he is best known today. These paintings are vast colour planes, devoid of figuration. Rothko's work in this period reflected the uncertainty of life in post-war society and 'sought to achieve an emotional or expressive'[5] response from his audience. Rothko's works, along with those of other non-objective artists in America like Jackson Pollock or Willem de Kooning, were grouped under the category of Abstract Expressionism, a style that was a radical departure from naturalistic painting and the depiction of the human figure.

By the 1950s, Abstract Expressionism had become popular amongst artists and audiences alike in America and abroad. These artists moved away from recognisable subjects and instead explored ways of depicting the transcendental; they experimented with subconscious creation.

[4] Theodor W. Adorno, *Prisms*, trans. by Samuel and Sherry Weber (Cambridge, Mass.: MIT Press, 1967), p. 34.
[5] Stephen Farthing (ed.), *Art: The Whole Story* (London: Thames & Hudson, 2010), p. 452.

Pollock, famed for his mural-sized drip paintings, felt that the process of painting spontaneously would give him a greater understanding of 'conscious ordering, technical control, and critical evaluation.'[6] Though he admired the work of the Abstract Expressionists, Martin Froy felt that the style was not for him – though in his later work he experimented with abstraction, for example, in *Sabbatical Series, Castle Combe*.

In spite of these trends, which emphasized the exploration of spiritual and process-led forms of art, many British artists chose to continue working in the figurative tradition – albeit under the influence of current events and other artistic movements. The figurative tradition had been advocated by a group of painters in the 1930s at the London School of Drawing and Painting. The Euston Road School, as the group came to be known, was founded by Claude Rogers, Victor Pasmore and William Coldstream. Coldstream once remarked that he 'lost interest' in his paintings unless he let himself 'be ruled'[7] by what he saw. He maintained his dedication to realism throughout his career.

The founding members of the Euston Road School all taught at art institutions, leading many of their pupils to create work based upon natural and human forms. Coldstream began his professorship at the Slade School of Fine Art in 1949, and this meant a change in the way that students there were taught. There was a newfound enthusiasm amongst students who were encouraged to paint or sculpt the 'literalness'[8] of life, resulting in an increase in the popularity of figurative subject matter.

Considering the explosive experimentation that had dominated the world of art in the first half of the twentieth century, it might have seemed regressive to draw inspiration once again from the human form. For Lucian Freud, however, the figurative tradition was central to his practice and to the success of his career. Freud taught at the Slade under Coldstream's regime in the early 1950s; he encouraged artists to work methodically, analysing the subjects of portraits so they might find insight into their own and their subjects' psyches. Freud was known for spending hours studying his sitters; some were required to pose for more than 150 hours before he completed his painting. Freud's meticulous approach developed into a distinctive style that had the potential to convey his innermost emotions and those of his models.

Freud's paintings focus on the intensity of relationships. Alongside his portraits of celebrities and members of the aristocracy, Freud was fond of painting intimate portraits of his friends and family. These paintings convey Freud's affection for his subjects and show his thorough and sensitive approach to reproducing the hues and tones of the human form, giving his paintings a sense of humility. Despite his personal rapport with the subjects of his paintings, Freud had a tendency to give his works non-identifying titles such as *Boy Smoking* and *Girl with a Kitten*. Such titles emphasise the formal qualities of the figure whilst maintaining a sense of ambiguity, with his sitters remaining anonymous. Leaving room for interpretations, Freud's work allows viewers to project themselves into the painting and reflect upon their own relationships. This vagueness is something we also see in Froy's work; for instance, in *Standing Figure, Brown and Red*.

[6] Barbara Rose, *American Art Since 1900: A Critical History* (London: Thames & Hudson, 1967), p.177.
[7] Lawrence Gowing and David Sylvester, *The Paintings of William Coldstream 1908-1987,* (London: Tate Gallery, 1990) p. 21.
[8] Martin Gayford, *British Figurative Art: Part I Painting, The Human Figure* (London: Flowers East, 1997), p. 6.

Martin Froy
Standing Figure, Brown and Red
1961, resin oil on canvas
Private Collection

Martin Froy
Head of Frank Lisle
1954, oil on canvas
Private Collection

Like Freud, Froy often worked in a carefully observed figurative style, for instance in his painting *Head of Frank Lisle*. As part of his Gregory Fellowship in Leeds, Froy was encouraged to socialise with other artists working in the North, where he met Frank Lisle, who was Head of Painting at the Bradford College of Art. Like many artists of the time, Lisle experimented with abstraction. He was strongly influenced by Cubism, although much of his work consisted of representational figures and scenes from nature. In his portrait of Lisle, Froy's methodical approach to the figure is evident in the precision of his brushstrokes, and his palette of harmonious, earthy tones is somewhat reminiscent of Freud's palette. The slightly averted, contemplative gaze of the sitter evokes the viewer's curiosity.

Francis Bacon's artistic endeavours were fuelled by his emotions. In a stark contrast to the Freud's rather academic style, many of the figures in Bacon's works are twisted and seemingly shrieking in horror; leading some critics to describe his subjects as 'prisoners of modern history.'[9] Bacon attempted to capture the immediacy of life and emotion in his paintings, believing that a particular moment could be captured and crystallised. Bacon's paintings have the paradoxical intent to portray both the violence and fragility of the human condition. In his depictions of the human form, Bacon sought to show his emotions in their raw state, with a merciless honesty that elicits strong reactions. From a distance, the subject of Bacon's composition seems whole; but as we get closer, it becomes apparent that the figure is fragmented and distorted, with many abstract elements. Bacon's art has often been considered shocking and 'harrowing,'[10] an overly visceral and intimate presentation of human experience, and emotions such as anger, loss, anguish, and confusion.

It is interesting to consider how Martin Froy's work reflects the different approaches to figurative art at this period. His work seems to combine the methodical observation of artists like Freud, and the abstract, fractured components in the canvases of Bacon. Froy wanted his paintings to appear to be 'alive and genuine.'[11] His admiration for traditional representational art is clear from the many studies he made in sketchbooks as preparatory material for his paintings; however, he was clearly interested in new ways of seeing the figure as well. *Nude in the Window* shows Froy's hybrid style of figuration. Froy demonstrates his academic training in this painting, in the proportions of the figure and his use of perspective, which contribute to creating a balanced composition. The fragmented background, though, shows the influence of abstraction, especially the geometric forms of Cubism, with a similar palette to Bacon's. In leaving the figure nameless, Froy echoes the work of both Freud and Bacon, and allows his audience to focus on his painterly techniques as opposed to his relationship to the model.

There are similarities between Froy's nudes and Bacon's figures. For example, in Froy's *Nude in the Window*, the subject's face is concealed in the same way that Bacon often distorted his subjects' features. Whilst figurative in subject matter, many of Bacon's paintings allude to the idea of the subconscious and the uncertainty of life in the wake of the destruction and confusion of war. Bacon often included secondary figures in his work; something which is ambiguous:

[9] George H. Gilpin, *The Art of Contemporary English Culture* (London: Macmillan Professional and Academic, 1991), p. 43.
[10] Peter Fuller, 'Francis Bacon. London' in *The Burlington Magazine*, 127.989 (1985), 552-554 (p. 554).
[11] Judy Marle, *Martin Froy and the Serpentine*, (London: Arts Council of Great Britain, 1982), p. 3.

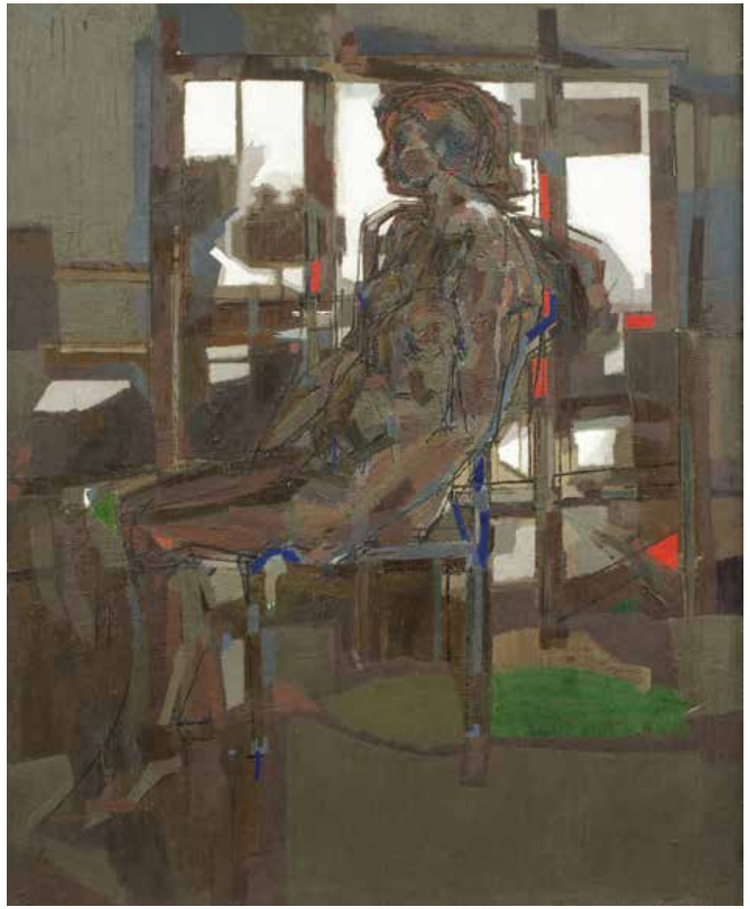
as it is unclear whether these are his subject's shadows, another menacing person, or an imaginative projection. In any case, these second figures are eerie and unsettling, and recall the suffering resulting from humanity's capacity for evil and the disturbing, lingering possibility that this could re-emerge. In his work, Bacon broke away from the conventions of traditional figuration, to create a new way to portray his own thoughts and fears about life and mortality. In Froy's painting, there is this same sense of vulnerability and uncertainty in his ambiguous figure.

This post-war interest in the figure was also important in sculpture of the 1950s. Sculptors like Lynn Chadwick and Kenneth Armitage used figures in groups, and even conjoined, to represent feelings of closeness and togetherness. Such sculptures highlighted a desire for the restoration of societal cohesion after the alienation caused by the war. The renewed interest in figurative sculpture in Britain was echoed throughout Europe. Artists such as the German-born painter Frank Auerbach and the Swiss sculptor Alberto Giacometti looked to the human figure for inspiration. Before Giacometti began creating the exaggerated, elongated sculptures for which he is best known today, he had experimented with Surrealism. After a self-imposed twelve-year hiatus from art-making, Giacometti exhibited his first figurative sculptures in an exhibition held in 1948. Later critics have said that Giacometti wanted to 'create figures which would be perceived as reality is perceived.'[12] His work combines elements of philosophy, while at the same time depicting the vulnerability and isolation of the human mind, a mood shared by many in response to the enormous suffering of the Second World War. Giacometti became a renowned artist in his lifetime; his style is considered to have had 'direct influence'[13] on a generation of younger artists, including Martin Froy.

Froy exhibited his work across Europe in the 1950s and was the subject of an article in the German periodical *Werk*. His interaction with his contemporaries allowed him to develop his practice, and his progression as an artist can be charted through a number of experiments in his work. In the late 1950s and early 1960s, Froy's painting whilst retaining its Cubist influences, had begun to include broader brushstrokes, which resulted more fluid-looking figures, in subtle, earthy tones. Froy, like Victor Pasmore, dabbled with abstraction and acrylic paint in the later years of his career, so as to better understand his art practice. However, his continued love of naturalistic subject matter is evident in his watercolour landscape studies, the forms of which echo the paintings he completed whilst still a Gregory Fellow of Painting. Froy's art shows his ability to successfully marry traditional influences and contemporary innovations to create his unique paintings.

The figurative tradition remains popular in British art to the present day. Many of the important figurative artists working in the 1950s taught at art institutions, and so had an influence on later generations. They encouraged young artists to continue exploring the possibilities of figurative and naturalistic subject matter. Figurative art of the 1950s by Bacon, Freud and Froy, continues to challenge public opinion, inspire contemporary artists, and allow audiences to reflect upon their own experience of the human condition.

[12] *Alberto Giacometti: A Retrospective Exhibition* (New York: Praeger, in association with the Solomon R. Guggenheim Museum, 1974), p. 23.
[13] Hans Ulrich Gasser, *Werk*, 1953



Martin Froy
Nude in the Window
1953, oil on canvas
The Hepworth Wakefield (Wakefield Permanent Art Collection)

Martin Froy
Colour study for a Welsh landscape
1980, Watercolour on paper
Private Collection

Martin Froy
Colour study for a Welsh landscape
1980, Watercolour on paper
Private Collection

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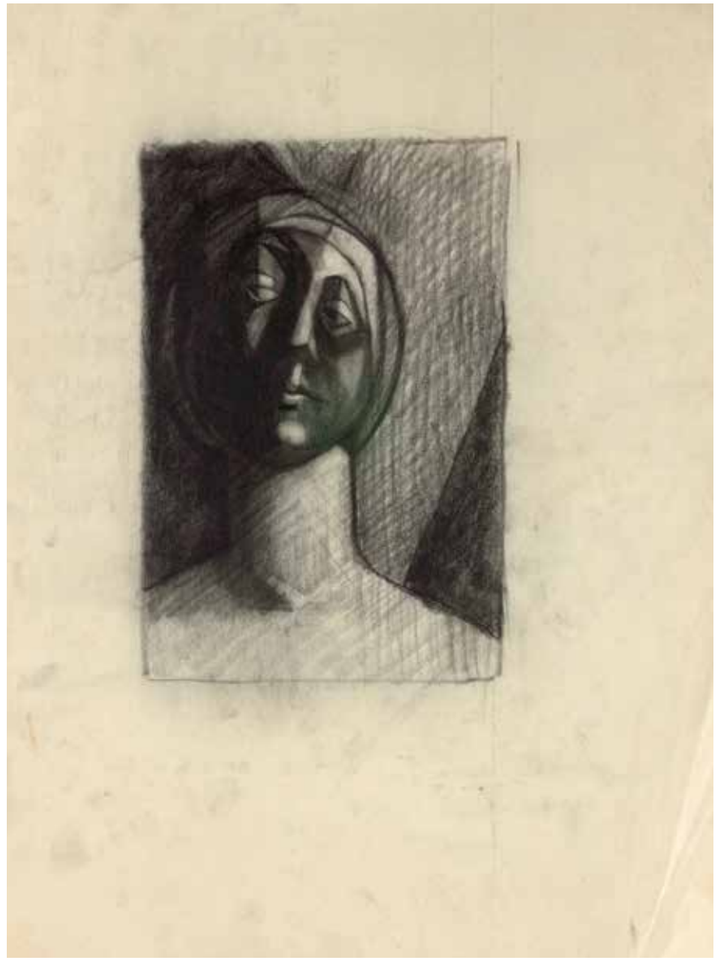

Martin Froy
Head
1950, black chalk on paper
Private Collection

UNIVERSITY OF LEEDS