

FIGURES



Do CK have this? the image is in mary oils folder, in bad quality. It's not in her working drawings.

Mary did not paint people. She was not that comfortable around people and would have found it difficult to have had such direct contact. She did go to a life drawing class at lowestoft for a while. There is a crayon drawing of the side of a model, nothing revealed, and her shoes, as if Mary had not really wanted to look.

There is one painting in the gardens, One Hot Day (1990) in which the woman is showing herself off in a slightly proactive but delightful way, to an admiring man on a park bench that comes near to having sexual overtones. Most of her work contains a lot of love for her fellow people sharing their enjoyment of the countryside and its events. I feel that 'the women or the lady, stiffest or otherwise' referred to a lot is her.

Mary would paint the landscape but a landscape that was animated by people. People are often moving through a landscape, the cyclist, the runner, the worker or by animals. The landscape could be vast as it is, or the people could be larger when they were important. Often they have no faces no eyes. She said that eyes are everything in a painting yet she leaves them out. It means that the people are not conscious of you but inhabiting their world.

In the oil painting Waiting For The Bus, a man small and central waits at the crossroads between hedges huge with May blossom, it's as if he's coming from the countryside alone, a countryside which he has contact with, and when the bus comes he will break that contact as he joins with the other people.

is this from previous catalogue images -
or if from computer please can you add the file title if you have it

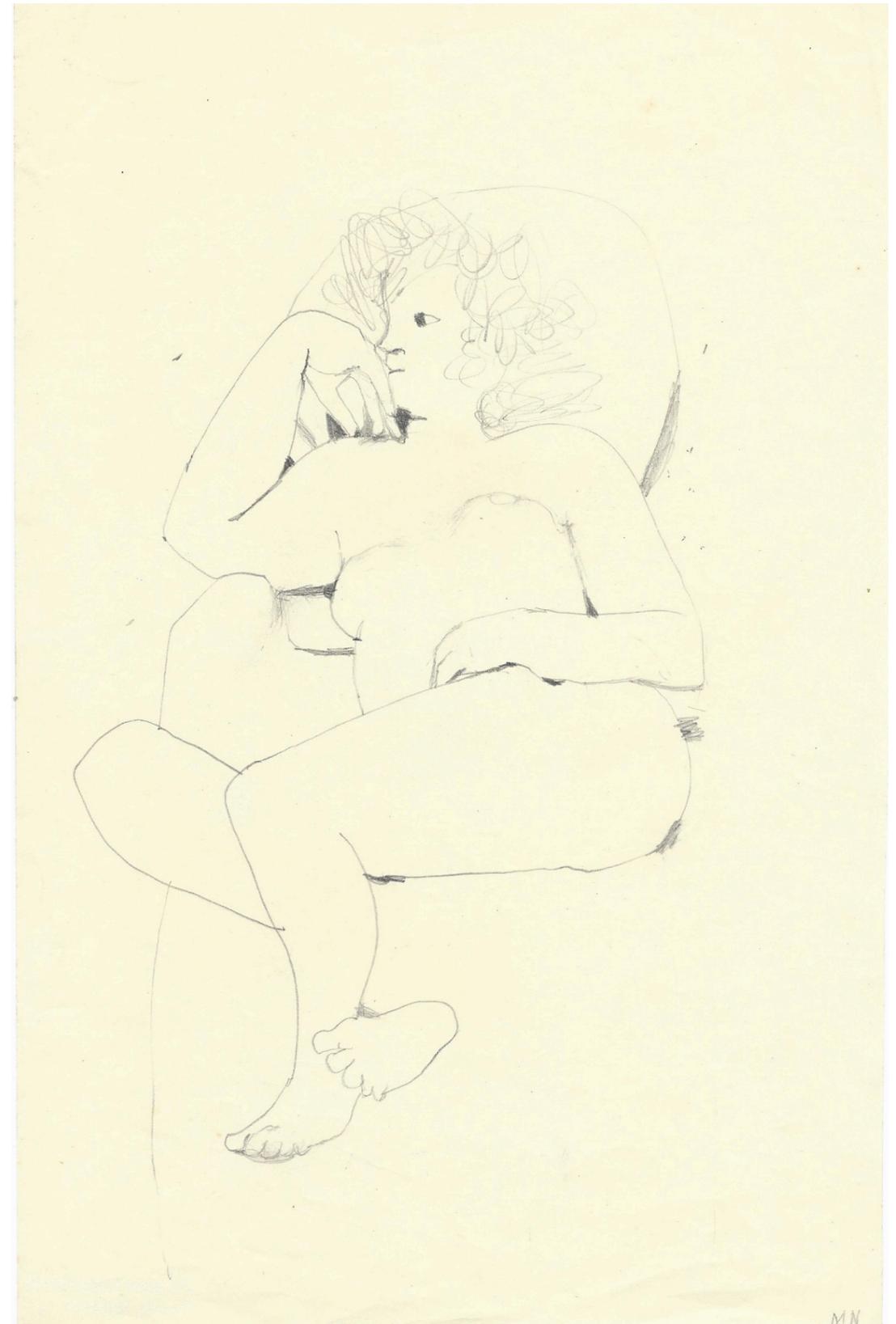
Ladies and Men



The feast of guardian angels here today - a pure thin October sky
transparent leaves on the trees, many fallen so the guardian angels will show if they are in the sky
Guardian angels not always benign as we would have been led to believe
hard vacant faces looking through me, ignoring me, as a figurehead on a passing ship
guardian only of the idea of a vulnerable human being.

Go back to the sailors reading room in Southward and look hard at the figureheads, redraw the beach, the moving
shingle, the wet stones, the insistent to and fro of the waves - also impersonal - man is not important at all.
but our ideas are important so we must put them down in concrete form before we die.

October 2nd



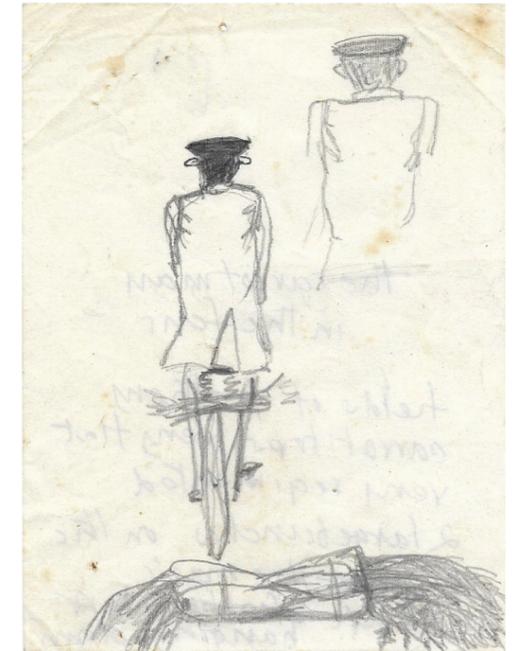
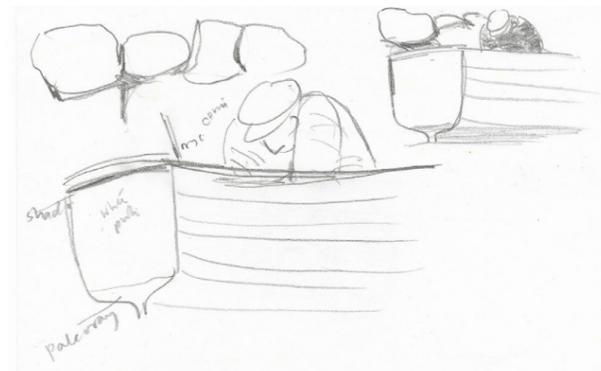
photograph if we're using?



A new theme - how men carry colour with them

- men carrying flags (Snape)
- morris dancers
- man with a bunch of gladiola
- man coming round the corner. Walpole (just where I expected him to)
- a man balancing a tray of geraniums on the handlebar of his bicycle
- man with red waistcoat sitting on the river bank
- man cycling in a field of gold
- country men putting a rose in their caps
- man in running shorts and coloured vest running through the forest
- footwalkers with striped vest (*early oil paris*)
- walker with planatins
- walker kicking up moths from the side of the dusty road

10th August



*The carrot man in the Fens
Fields of feathery carrot tops, very flat,
very regimented
2 large bunches on the back of the man's
bicycle, feathery tops hanging down.*



Two trains met and passed.

*At the rear of each one in the window a man was
reading a newspaper.*

*In belated pairs(?) a party of young heifers careered
off up the hill away from the trains. All the young
willows were in leaf.*

May 15th



visitor to the mill



waiting for the bus



Skirts Blowing In The Wind, photo from a book (hannah may own?)

