Michael Salaman B47 1996

1. **Breton Dancers c1930**
Oil on canvas

2. **La Petite Kermesse (or The Foreboding) 1936-8**
Oil on canvas

'The painting - or rather its intention - has been misinterpreted by most viewers and all critics... they have described it as a picture about mad gaity. Perhaps partly instinctively it was intended to invoke FOREBODING. Please note the dates 1936-38. The years of Hitler's rise to power and the growing menace of war. Hence the gathering of dark clouds and imminence of storm, the actual distress of the girl pushing the cripple in her wheelchair, the serious soldier, the carefree children, (though not so carefree) the foreground woman fleeing with her baby, the distant figure waving flags, (false nationalism perhaps?) only the central couple, grossly engaged in mutual passion, seem impervious to the outside world - so perhaps they and the children signify a continuity to life - it is not a very happy picture...'

Michael Salaman quoted in the catalogue of the New England Art Club Centenary exhibition at which the painting was exhibited.

Kindly loaned by Mrs Mary Salaman, sister-in-law of the artist

3. **Chickens**
Oil on board

Probably painted during the years that Salaman lived in France from 1933-39

4. **Casualty**
Oil on board

Based on Salaman's experiences as an ambulance driver during the Second World War.

5. **The Brown Study**
Oil on canvas

6. **Tobias and the Angel**
Oil on board

One of several versions of this story, which Salaman described as 'a subject which has long obsessed me."

7. **Mythological Scene**
Oil on canvas

8. **Reclining Nude**
Oil on board

'Seeing that it was usual at Camberwell for staff to draw and paint from the model, I took full advantage of the licence."

9. **Nun Reading**
Oil on board

10. **Piccadilly Pub Scene**
Oil on canvas

11. **Canteen c1982**
Oil on canvas

Nos 11-13 are from a series of paintings of the canteen at Camberwell School of Arts and Crafts, where Salaman taught from 1946 until his death in 1987.

12. **Empty Canteen c1982**
Oil on canvas

13. **Merry Xmas 1982**
Oil on canvas

14. **Miners' Practice Game 1966**
Oil on canvas

15. **Road to Ceret, Pyrenees**
Oil on board

16. **Coll de Bousseilles, Pyrenees**
Oil on board

Salaman spent a lot of time in the small village of Coll de Bousseilles, where he had a summer retreat from 1975. He worked in the area for 2-3 months each year.

17. **L'Atelier**
Oil on board

This painting shows the artist's summer retreat in Coll de Bouseilles which also served as a studio.

18. **The Apple Seller in the Park**
Oil on board

19. **View near St Cernin, Lot 1976**
Oil on canvas

The artist had a summer retreat in the Lot area, and spent several summers there before 1975 when he began going to the Pyrenees.

20. **The Loner c1975**
Oil on board

The artist described this work as 'vaguely a self portrait', and wrote 'much of what I painted from the imagination is to do with loneliness and frustration, the desire for the unobtainable and, more particularly, inability to communicate.'

21. **Separate Worlds Version 2 1975**
Oil on canvas

Salaman also saw these paintings as connected with loneliness and frustration and wrote that 'the parallel geometry is intended to be suggestive of them. It arrived intuitively in the first place, till, gradually developing into a pictorial theme, each interval had a special significance in relation to the imagined space extending either side beyond the rectangle.'

One of the paintings from the series was purchased for the Government Art Collection.

22. **Separate Worlds Version 3 1975**
Oil on board

See notes to no. 23.

23. **Still Life in Studio**
Oil on board

24. **Seated Girl**
Oil on board

25. **Girl with Cat at Window**
Oil on canvas

26 **Catch as Cat Can**
Oil on board

27. **Girl with Soup Bowl**
Oil on canvas

28. **Women's Psychiatric Ward 1975**
Oil on canvas

29. **Sketch for Dentists' Surgery, Guy's Hospital**
Oil on board

Painted following a visit to Guy's Hospital with his wife, who required dental surgery.

30. **Dentists' Surgery, Guys Hospital**
Oil on canvas

See no. 29

31. **Wheelchair Case 1981**
Oil on canvas

32. **Weighing In 1982**
Oil on board

33. **Banstead Psychiatric Ward 1982**
Oil on canvas

34. **The Sink**
Oil on canvas

35. **Seated Girl 1950s**
Oil on canvas

36. **Nude**
Oil on board

37. **The Girl in Blue**
Oil on board

38. **The Pine Tree**
Oil on board

The Pine Tree is in the garden at the artist's home at 271 Goldhawk Road.

40. **The Underground**
Oil on board

41. **Self Portrait in Broken Mirror 1965**
Oil on canvas

42. **Early Self Portrait**
Oil on board

43. **Nathalie**
Oil on board

A portrait of the artist's life.

Charcoal on paper

51. **Hospital Bed**
Pencil on canvas

52. **Three Life Drawings**
Pen on paper

53. **Four sketches for paintings including 'Women's Psychiatric Ward'**
Pen and pencil on paper

54. **The Dance of Death**
Pencil on paper

55. **The Model**
Pen on paper

56. **Two sketches of a hospital and a park**
Pen and pencil on paper

44. **Italian Girl c1928**
Oil on canvas

This was painted during Salaman's stay in Italy at Anticoli Corrado.

'An enchanting little girl of not more than eight, and touchingly clasping her girdle, stood unflinchingly for hours on end while I attempted a full-length portrait.'

45. **Portrait of John Brodie**
Oil on canvas

Salaman was commissioned to paint this portrait of the New Zealand author John Brodie, who also wrote under the name of John Guthrie.

46. **Camberwell Model 1950s**
Oil on board

Painted in the antique room at Camberwell.

47. **Three domestic sketches**
Pen on paper

48. **Two sketches of Nathalie**
Pencil on paper

Two sketches of the artist's wife.

49. **Two sketches, one of Annie reading**
Pen on paper

Annie is one of the artist's daughters

50. **Camberwell Model 1972**

39. **Italian Washerwomen c1928**
Oil on canvas

Painted by the artist during a summer holiday in Italy after his first term at the Slade School of Art. Salaman stayed at Anticoli Corrado, a small town near Tivoli where there was a large colony of English and American artists. The women and children of the town regularly used to pose as models.

'Within a week or two I was employing models right and left with a view to making an ambitious composition - it was to compete with Spencer's nativity and establish me as the pride of my fellow students. The subject of peasant women doing their washing in a mountain stream with a herd of goats grazing in the background - to be executed in the renaissance style - with Mantegna and Titian foremost...

All through the summer I worked day and night until the last daisy and blade of grass were finished. Though admittedly a highly stylised and meretricious picture, I doubt if it deserved the scathing comment which Tonks, in his annual address, chose to pour on it... Whether, in the end his castigation did me good is a matter of speculation, but Italy, its people and their comparable warmth are with me still.'