ARTIST BIO

Born in 1966, Hexham, Northumberland, England
Lives in London and Suffolk, England
Education: Received a B.A. in Fine Arts from Bath School of Higher Education and an M.A. from Goldsmiths College, University of London, London.

QUOTES

“"I'm rather like a Dr Frankenstein, constructing paintings out of the residue or dead parts of other artist's work. I hope to create a sense of strangeness by bringing together examples of the way the best historic and modern-day artists have depicted their personal sense of the world.”

“I never want to lose that notion of appropriation—people say to me, sooner or later you’ll stop copying other artists and you’ll make work of your own, but it’s never been my point to try to do that, because I never thought you ever could. The work is always going to be based on something, and I wanted to make the relationship with art history as obvious as possible.”

EXHIBITION/WORK

• Glenn Brown is best known for his use of art historical references in his painting, often appropriating images from living and past artists.

• Brown is fascinated by the small changes that occur in an image when it's reproduced for a book or postcard. This interest in reproductions, and how it alters an original painting, is what influences his current work. He adopts and exaggerates these changes on a much larger scale.
**EXHIBITION/WORK (CONTINUED)**

- Brown uses Photoshop to experiment with and distort the images; often changing the color, cropping the background and/or altering the viewpoint. He then uses these Photoshop reproductions as a guide for the actual painting he will create.
- From far away, Brown’s work appears to be painted on very thickly with heavy brush strokes; however, upon closer inspection, his paintings have a flat, almost photographic surface. The “brushstrokes” are a trompe l’oeil effect, painted to look as though they have texture, but are in fact smooth.
- Brown’s technical skill as a painter is legendary. He only produces a few works a year, and most come with a multi-million dollar price tag.
- The exhibition also features some of Brown’s sculptures, which are created by accumulating thick layers of oil paint over acrylic structures or found bronze sculptures.

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<th>KEYWORDS AND THEMES</th>
<th>Portrait</th>
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<td>Reproduction</td>
<td>Still Life</td>
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<th>MATERIALS</th>
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<tr>
<td>Oil on canvas or panel</td>
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<tr>
<td>Oil paint on acrylic medium on bronze</td>
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<tr>
<td>Etchings on paper</td>
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<td>Ink on polypropylene</td>
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**DISCUSSION**

**Before Viewing**

- Introduce the artist, Glenn Brown, and show examples of his work. Ask students if they think Brown is a talented painter and have them share their thoughts.
- Show students examples of some of the paintings he’s reproduced from artists like Chris Foss, Anthony Roberts, Van Gogh and Salvador Dali (see resource links below for examples).
- Compare the original works with Glenn Brown’s and explain his experimental process. Ask students to discuss how this makes them feel. Is this stealing or just inspiration? Give examples of appropriation by other artists throughout art history for context (see resource links below for examples).
- Invite students to think of other examples of appropriation in popular culture (musicians copying songs, retailers stealing clothing designs).
- Ask students if they’ve ever created a work of art inspired by another artist. Have they ever been inspired by an artist or artistic period?
DISCUSSION (CONTINUED)

After Viewing
• Ask students what it felt like to see his pieces in person. Did it change their opinions of his work?
• Would their feelings about his work be different if they didn’t know his subjects came from other artists?
• If contemporary art is about the world around us, is it ok for artists to borrow from another’s work?
• Discuss the characters in Brown's portraits with students. What stories do these subjects tell? How does Brown alter them from a traditional painting? What words would you use to describe them?
• Glenn Brown has compared himself to Dr. Frankenstein, constructing paintings from the dead parts of past works of art. Ask students if they feel he's been successful with this assumption. What artists would they use for inspiration if appropriating a famous work?

RESOURCES

Explore, room by room, the works from Brown’s exhibition at the Tate, along with descriptions and quote:

Art forger John Myatt examines appropriated work from artist Glenn Brown:
http://www.tate.org.uk/context-comment/video/tateshots-glenn-brown

Images of work Brown has appropriated from and artists throughout history who used appropriation:
https://artofericwayne.com/2014/01/13/in-defense-of-artist-glenn-brown/

The New Yorker covers Foss's take on Glenn Brown’s appropriation:
http://www.newyorker.com/culture/culture-desk/the-5-7-million-magazine-illustration

The New York Times discusses the limits of appropriation in light of a Richard Prince artwork:
http://www.nytimes.com/2012/01/01/arts/design/richard-prince-lawsuit-focuses-on-limits-of-appropriation.html?_r=1

Case of an appropriation artist suing over artwork appropriated from the original image (great discussion topic):
https://www.techdirt.com/articles/20100507/0231219332.shtml

RESOURCES

Follow the link for lessons that focus on CAC exhibitions:
http://www.contemporaryartscenter.org/learn