

K.V.

THE MALE MUSE

ZULEIKA GALLERY

KEITH VAUGHAN (1912-1977)

THE MALE MUSE

INCLUDING WORK FROM THE COLLECTION OF THE LATE JOHN CONSTABLE

WITH ARTISTIC RESPONSE BY LUKE EDWARD HALL

INTRODUCTORY ESSAY: GERARD HASTINGS

4 MAY - 5 JUNE 2024

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THE MALE MUSE

Vaughan was above all else, enthralled by the male human body, which assumes in his work an importance it had never known before in the history of British Painting.
(Bernard Denvir)



Vaughan insisted that the male figure – his abiding muse – was a symbolic indicator of a human presence, rather than a depiction of any particular individual. It was a personified force which constantly inspired and motivated him. In the same way that other parts of his paintings act as cyphers indicative of environment or landscape, the human

form is essentially emblematic in his work. To emphasise this, he contrived to make his conception of the male nude as wide-ranging as possible by excluding clothing or other visual clues which might indicate specific character, identity, age, social class, or occupation. It was a process of refinement and extraction and, what emerged in the pictorial statement, was a carefully considered and universalised image of humanity. In his large-scale paintings (as opposed to his more private and intimate drawings) there is also an inclination to camouflage and conceal sexual content. Genitalia, pubic hair and facial features are customarily absented by means of an abstracting, formalizing process. He was completely aware of what he was doing and referred to such anatomical parts as the ‘the attention grabbers’, since they hijack the act of gazing and prohibit an instinctive appreciation of the entirety of the painted surface. Vaughan explained his approach:

If one uses the image of the human figure one must start by making it erotic – because that’s the first thing that strikes you about it. But the erotic image soon ceases to be human and you paint the eroticism out. You don’t just castrate it with mock decencies but

transpose it into the flat, plastic language of form and colour which has its own needs and limitations.
(Keith Vaughan, letter to E. M. Forster, April 18, 1962).

Vaughan was a gay man who lived most of his life at a time when being queer invited social condemnation and blackmail and, moreover, homosexual acts were often punishable by a prison sentence. He described himself as a member of the criminal class, despite being awarded an Honorary Fellowship by the Royal College of Art and made a Commander of the British Empire. While serving in the Non-Combatant Corps, for example, he would have been court-martialled and jailed, had his erotic pen and ink drawings been discovered. In 1966, a year before homosexual offences were partially decriminalised, he was brave enough to publish extracts from his journal, making his sexual preferences quite clear to the British public. Of course, the more perceptive viewer already understood his position, simply by looking at his work. Vaughan’s oil paintings, gouaches, pastels, pencil drawings and prints depict the male figure in all manner of activities. But they also explore relationships between men: comrades in barrack rooms, bathers on beaches, figures in domestic settings, intimate couplings and assemblies of figures – and the majority of them are nude figures. In a series of undated studio notes, he explained his relationship to this subject matter:

Why the male nude? A narcissistic projection largely I suppose, hence the impossibility of painting female nudes. I don’t know what it feels like to be a woman so I don’t paint them. It would be absurd to paint them, specifically clothed, since no particular suit of clothing belongs more than any other. Yet I don’t think of men as specifically nude either. A naked man often looks rather unreal – but [not when] clothed with his environment and surrounded by light, colour and shadows. The concept of one’s own body has always seemed a strange rather fearful thing full of a secretive life of its own, able to give pain, pleasure and finally, death. It’s more of a part of the environment than of me.

Time and again Vaughan discussed how the complex nature of his character and sexuality was inextricably intertwined with his artistic expression. In some ways the man and his work are inseparable:

A critic once wrote that I seem to be obsessed with what it feels like to have a body. He was right. Maybe other people take the fact for granted. But I find it a constant baffling mystery – the duality of I and myself. When we hit it off for a time the going is good. At other times it's a constant bickering warfare. In art, as in life, one aims at achieving reconciliation – equilibrium.

(Keith Vaughan, *Notes on Painting*: August 1964)

Since my work is the expression of my experience as a living person, I see it as deriving entirely from my environment, internal as well as external. In my case the internal environment happens to be rather more real to me than the external; so that nothing that happens in the latter is much use until it has penetrated into the former.

(Keith Vaughan, 'Ark', no. 28, 1961)

Vaughan considered his studio to be a private, almost sacred space where intimate acts of creation took place. In one, unpublished journal entry he describes his compulsion to consecrate his new studio with a seminal emission. The act of painting was a physical and sensuous activity, often undertaken barefoot to make the necessary contact with the wooden planks of his studio floor. He removed the cross bars of his canvases to facilitate a bounce and wobble in response to his vigorous wiping and smearing of paint to its surface. Handling the tactile viscosity of pigment gave him immense gratification; so too, building up rich impastos into an equivalent (rather than a mere illustration) of male flesh. His friend, the critic Bryan Robertson described Vaughan in the following terms:

Although short, Vaughan was quite strongly built, with powerful wrists and forearms: he does not appear in any specific work, but there is something about the physical appearance of his painted figures which suggests that he imaginatively inhabited some of his paintings.

(Bryan Robertson, *Recollections of Keith Vaughan*, 1981)

Making a drawing was a more intimate affair. Though generally smaller in scale and less ambitious in intention it was, nevertheless, a compulsive and sensuous occupation. As with his painting, the male nude forms the core subject matter of Vaughan's drawings. Some were made in the life class where he taught, while others were forged in the privacy of his studio, occasionally in front of a model but, more often, from memory. Single figures and groups of youths occupy domestic settings, rocky coves or deserted beaches. Very often an erotic charge or an emotional tension underpins them as they flex, reach, stretch and gesture towards one another. In many examples, the underlying melancholy and vulnerability expressed by his figures corresponds to the emotional and erotic temperature of his own relationships.

Most of Vaughan's later drawings are of an extremely private nature, made for himself without the intention of them being viewed by others, let alone publicly exhibited or sold. Towards the end of his life, sick with cancer and beset with personal problems, drawing became an habitual, formalised process. Undertaken in the evening, after a day's painting and before confiding in his journal, his nocturnal drawing sessions were frequently fuelled by alcohol and accompanied by alternating bouts loneliness and rage. His desires were fleetingly expressed and urgently notated. Once completed, the drawings were filed in cardboard folders, then variously labelled 'Figure Drawings', 'Reclining Figure', 'Standing Figure' or 'Grafitti Drawings' – misspelled in his characteristically dyslexic manner. He recorded the grace, beauty and structure of the male form, how it moved through space, how it communicated transitory emotions, how the limbs articulated themselves and could be employed as expressive vehicles of human feeling. He found echoes of his private fixations and emotional sensitivities in the prose poems of Gide, Rilke and Rimbaud:

Keith had an overwhelming compulsion to visualise his fantasies in a ritualised manner. He needed to reveal them on the page in front of him; it was part of his daily routine, a kind of formal procedure. He worked out his private passions and his personal obsessions with a pencil in his hand, spilling the images onto the paper in the most direct manner. He was an avid reader and I am

convinced that he drew while actually reading poetry, making automatic visual interpretations of lines, phrases and even individual words. Perhaps he was trying to grasp the mental image before it evaporated.

(Professor John Ball in conversation with Gerard Hastings)

Vaughan's gouaches are highly articulate, cathartic images made with sensitive brushstrokes and sumptuous applications. Their spontaneous, animated appearance is the outcome of chasing a momentary thought or keeping a mental fantasy alive during the working process. He referred to his unique blend of materials as his 'volatile medium', a complex recipe consisting of gouache, pencil, Indian ink, oil pastel and wax crayon. With this he was able to increase his expressive range and amplify surface variety. More often than not, the subject of his gouaches is an investigation of his interior, erotic landscape in an alternately tender or sado-masochistic fashion; they provide insight into his psycho-sexual core, which was so important in feeding his wider creative abilities.

Vaughan's last figure drawings, made in the mid-1970s, give voice to what John Ball described as,

...Keith's complex sexuality and his refined artistic vision. They are wonderfully evocative and masterfully concise. For me they're some of the finest things that he produced – distilled rather like Beethoven's late quartets or Eliot's best poems – seemingly effortless, yet packed with significance. There's such an economy of means – a few lines express an entire biography or a complex persona. Keith drew to work out his passions and make his emotional requirements concrete. Most are terribly personal and so very moving in their honesty; they're concerned with basic and often brutal human truths and examine complicated inter-relationships – what more can one ask of an artist?

(Professor John Ball in conversation with Gerard Hastings)

Gerard Hastings, April 2024

KEITH VAUGHAN (1912-1977)

THE MALE MUSE

This catalogue contains drawings
depicting male nudity and some
sexually explicit content



cat. 1

Keith Vaughan 1912 - 1977
Athletic Young Man, 1949

signed with studio stamp (on the reverse)
dated in pencil '12/149' [SIC] (lower right)
pencil
25.4 x 17.7 cm

Provenance:
Agnew's, London
Belgrave Gallery, London
Peter Cotterill
John Constable (bought 1 October 2015)



cat. 2

Keith Vaughan 1912 - 1977
Groups of Figures - 3 studies on one page

signed with studio stamp (lower right) and dated in
pencil 'Dec 30th' (upper right)
pencil
27.2 x 18.5 cm overall

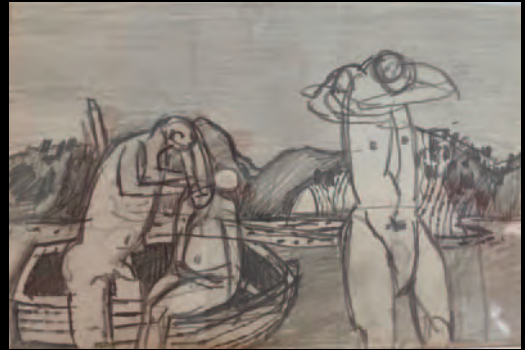
Provenance:
The Artist's Estate
with Redfern Gallery
Wenlock Fine Art
John Constable, July 2008



cat. 3
Keith Vaughan 1912 - 1977
Three Bathers, 1951

with studio stamp (on the reverse)
pencil
14 x 9 cm

Provenance:
The Artist to Prunella Clough Collection, London
Modern Art Auctions, London, 26 November 2014,
Lot 154,
John Constable



cat. 4
Keith Vaughan 1912 - 1977
Three figures with a boat

with studio stamp (on the reverse)
pencil
9 x 14 cm

Provenance:
The Artist to Prunella Clough Collection
London, Modern Art Auctions, November 26 2104, lot 13.
Bt., John Constable



cat. 5

Keith Vaughan 1912 - 1977

Two figures in a shower 1, 1939

with studio stamp (lower left)

pen and ink

22 x 13 cm

Provenance:

The Artist's Estate

The Redfern Gallery, London

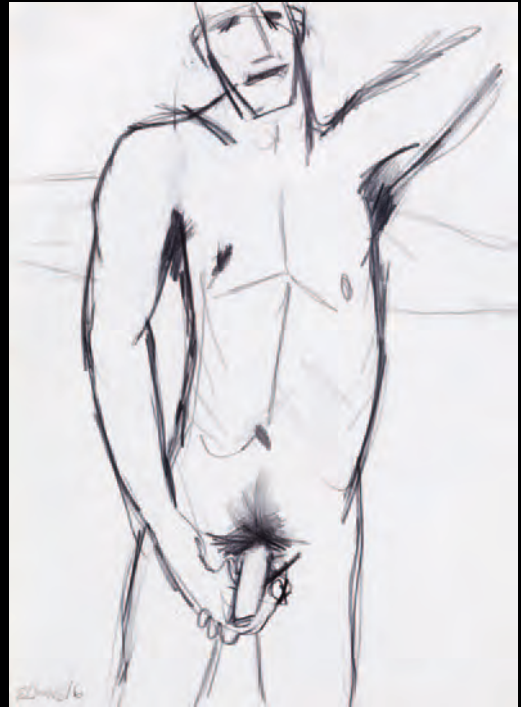
Private Collection, London

Julian Lax, Hampstead, London 2 October 1999

Estate of the Late Colonel John Venner

Woolley & Wallis, Salisbury, 29 November 2017

John Constable



cat. 6

Keith Vaughan 1912 - 1977

Standing male nude, 1973

with studio stamp (on the reverse),

dated in pencil '9/3Nov/73' [SIC] (lower left)

pencil

28 x 20 cm

Provenance:

The Artist's Estate

Modern Art Auctions, Scarborough, 28 November 2017,

Lot 107

John Constable



cat. 7

Keith Vaughan 1912 - 1977

Three male nude studies (framed as one)

pen and ink

19 x 36 cm

Drawn whilst in the Army, circa 1944

Provenance:

with Anthony Hepworth, Bath
Dreweatts, Maddox Street, London, 25 November 2015,
Lot 181 bought by
John Constable

cat. 8

Keith Vaughan 1912 - 1977

Medical Inspection, 1941

inscribed: '*medical inspection Aug 24*' (lower left)

black pen and ink on paper

13,5 x 21,5 cm

Provenance:

with Agnews
with Belgrave Gallery, London
with Wenlock Fine Art, 1997
John Constable 1997



cat. 9
Keith Vaughan 1912 - 1977
La Baignade, Avignon, 1951

signed with initials (lower right)
 pencil
 10.3 x 13.4 cm

Provenance:
 with Austin Desmond Fine Art, Ascot,
 14th March 1987
 Professor Rodney Fitch C.B.E.
 Woolley & Wallis, Salisbury, 8th June 2016,
 where purchased by
 John Constable

Literature:
 Ross, Alan Keith Vaughan - *Journals and Drawings*,
 1966, (ill.p.123)



cat. 10
Keith Vaughan 1912 - 1977
Two figures on a beach

with studio stamp (lower right)
 watercolour, pen and ink and colour washes
 6.7 x 12 cm

Provenance:
 The Artist's Estate
 with Redfern Gallery, London, 1999
 with Wenlock Fine Art
 John Constable, March 2000



cat. 11
Keith Vaughan 1912 - 1977
Male nude on bed, 1955

dated '1955' (lower right), with studio stamp (on the reverse)
pencil on paper
8 x 14,5 cm

Provenance:
The Artist to Prunella Clough Collection
Peter Adam
Private collection, U.K.



cat. 12
Keith Vaughan 1912 - 1977
Group of Bathers, c.1960

with studio stamp (on the reverse)
pencil
13 x 15,5 cm

Provenance:
The Artist to Prunella Clough Collection
Peter Adam collection
Private collection, UK
Modern Art Auctions, Scarborough June 7 2017
John Constable



cat. 13
Keith Vaughan 1912 - 1977
Erotic Group: Three Figures, c. 1940

with studio stamp (on the reverse)
pen, ink and wash on paper
25 x 17,5 cm

Provenance:
The Artist to Prunella Clough Collection
Peter Adam
Private collection, U.K.

Literature:
Hastings, G. *Visions & Recollections: Clough & Vaughan*,
2014, no.54 (ill)



cat. 14
Keith Vaughan 1912 - 1977
Erotic Figure, c. 1968

with studio stamp (on the reverse)
pencil on paper
27,5 x 20 cm

Provenance:
The Artist to Prunella Clough Collection
Peter Adam
Private collection, U.K.



cat. 15
Keith Vaughan 1912 - 1977
Male nude with whip

with studio stamp (on the reverse)
pencil
24 x 18 cm

Provenance:
Private collection, U.K.
Estate of Professor John Ball from a Keith Vaughan
album marked 'Harrow Hill'
with Mallams, Oxford, 2018
John Constable



cat. 16
Keith Vaughan 1912 - 1977
Lovers, 1968

dated '17/Oct/68' (upper right) and with studio stamp
(on the reverse)
pencil on paper
28.2 x 20.5 cm

Provenance:
The Artist to Prunella Clough Collection
Peter Adam
Private collection, U.K.



cat. 17
Keith Vaughan 1912 - 1977
Two Lovers, 1973

dated '7/3 Nov/73' (upper right), with studio stamp
(on the reverse)
pencil on paper
28 x 20 cm

Provenance:
The Artist to Prunella Clough Collection
Peter Adam
Private collection, U.K.



cat. 18
Keith Vaughan 1912 - 1977
Erotic Group: Three Figures, 1973

dated '6/3 Nov/73' (upper right), with studio stamp
(on the reverse)
pencil on paper
28 x 20 cm

Provenance:
The Artist to Prunella Clough Collection
Peter Adam
Private collection, U.K.



cat. 19
Keith Vaughan 1912 - 1977
Intimate Couple

with studio stamp (on reverse)
pencil
24 x 18 cm

Provenance:
The Estate of Professor John Ball
Hargreaves & Ball Charitable Trust
Anthony Hepworth Fine Art, Bath
John Constable

Literature:
G. Hastings, 'Drawing to a Close' in *The Final Journals of Keith Vaughan*, 2010, p. 66



cat. 20
Keith Vaughan 1912 - 1977
Four Figures, 1975

dated '5.Ap.75' (upper right), with studio stamp
(on the reverse)
pencil on paper
25 x 18.5 cm

Provenance:
The Artist to Prunella Clough Collection
Peter Adam
Private collection, U.K.



cat. 21

Keith Vaughan 1912 - 1977

Les Illuminations - Title Page

inscribed: in red ink: 'Les illuminations de Arthur Rimbaud 1872 à dixheuit ans' (lower right)

black ink on paper

27,5 x 20 cm

Provenance:

with Sotheby's, London, October 1997

John Constable



cat. 22

Keith Vaughan 1912 - 1977

Demon, 1975

with studio stamp on the reverse

pencil

24 x 18 cm

Provenance:

The Estate of Professor John Ball

Hargreaves & Ball, Charitable Trust

Woolley & Wallis, Salisbury, Dec. 2016 bought by

John Constable

Literature:

G. Hastings, 'Drawing to a Close' from

The Final Journals of Keith Vaughan, 2010, p.108 (ill)



cat. 23

Keith Vaughan 1912 - 1977

Seated Man, 1973

with studio stamp (on the reverse)
pencil on paper
28 x 20 cm

Provenance:

The Artist to Prunella Clough Collection

Peter Adam

Private collection, U.K.



cat. 24

Keith Vaughan 1912 - 1977

Le Prince, 1975

signed with studio stamp (on the reverse)
pencil
24 x 18 cm

Provenance:

The Estate of Professor John Ball

Hargreaves & Ball Charitable Trust

Woolley & Wallis, Salisbury, Dec 2016 bought by
John Constable

Literature:

G.Hastings, 'Drawing to a Close', from *The Final Journals of Keith Vaughan*, 2010, p.236 (ill.)



cat. 25

Keith Vaughan 1912 - 1977

Portrait of Gustave Mahler VIII

inscribed "GMVIII" (upper right)

Artist's studio stamp (on reverse)

pencil

25 x 18 cm

Provenance:

The Estate of Professor John Ball
Hargreaves & Ball Charitable Trust
Woolley & Wallis, Salisbury, December 2016 bought by
John Constable

Literature:

G. Hastings, Keith Vaughan: *Four Decades of Drawing Retrospective*, Cork Street, London, September 2010, No. 45 (ill)



cat. 26

Keith Vaughan 1912 - 1977

Portrait of Gustav Mahler V, 1974

inscribed "GMV" (upper right)

Artist's studio stamp (on reverse)

pencil

25 x 18 cm

Provenance:

The Estate of Professor John Ball
Hargreaves & Ball Charitable Trust
Woolley & Wallis, Salisbury, December 2016 bought by
John Constable

Literature:

G. Hastings, Keith Vaughan: *Four Decades of Drawing Retrospective*, Cork Street, London, September 2010, No. 43 (ill)



cat. 27
Keith Vaughan 1912 - 1977
Mais ce Prince, 1975

inscribed: "mais ce Prince -" (upper right)
Artist's studio stamp (on reverse)
pencil
25 x 18.5 cm

Provenance:
The Estate of Professor John Ball
Hargreaves & Ball Charitable Trust
Woolley & Wallis, Salisbury, December 2016 bought by
John Constable

Literature:
G. Hastings, Keith Vaughan: *Four Decades of Drawing Retrospective*, Cork Street, London, September 2010, No. 50 (ill)



cat. 28
Keith Vaughan 1912 - 1977
Double portrait of two men

dated 14.III.75 (upper right)
pencil
24 x 18 cm

Provenance:
John Constable

This drawing may relate to illustrations for
'*Les Illuminations*' (Rimbaud)



cat. 29

Keith Vaughan 1912 - 1977

Male nude in profile, head and shoulders

black ink on paper
27 x 19.5 cm

Provenance:
John Constable

This drawing may relate to illustrations for 'Les Illuminations' (Rimbaud)



cat. 30

Keith Vaughan 1912 - 1977

Portrait of a male nude, head and shoulders

black ink on paper
27 x 20 cm

Provenance:
Sotheby's, London, October 1997
John Constable

This work may relate to the illustrations for 'Les Illuminations' (Rimbaud)



cat. 31
Keith Vaughan 1912 - 1977
Male Reclining Figure

black ink on paper
17,5 x 12 cm

Provenance:
The Artist's Estate
Redfern Gallery, London
Wenlock Fine Art
John Constable August 1999 (A gift from Peter Cotterill)



cat. 32
Keith Vaughan 1912 - 1977
Enfance

inscribed: '*Et personnes doucement malheureuses*'
(lower centre)
pencil
24 x 18 cm

Provenance:
John Constable

This work is an illustration for '*Enfance*', from '*Les Illuminations*' (Rimbaud)



cat. 33
Keith Vaughan 1912 - 1977
Saltimbanque, 1975

inscribed: "*Saltimbanque*" (upper left) and studio stamp
(on reverse)
pencil
25 x 18.5 cm

Provenance:
The Estate of Professor John Ball
Hargreaves & Ball Charitable Trust
Woolley & Wallis, Salisbury, December 2016 bought by
John Constable

Literature:
G. Hastings, Keith Vaughan: *Four Decades of Drawing
Retrospective*, Cork Street, London, September 2010,
No. 48 (ill)

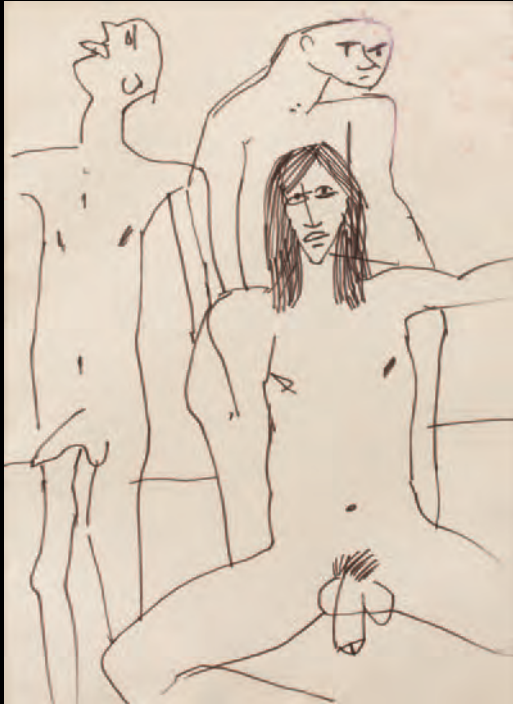


cat. 34
Keith Vaughan 1912 - 1977
*Standing male figure looking inside a bag with a
roped top*

pencil
25 x 17 cm

Provenance:
Sotheby's, New Bond Street, October 1997
John Constable

This drawing may relate to Illustrations for '*Les
Illuminations*' (Rimbaud)



cat. 35
Keith Vaughan 1912 - 1977
Three male figures, nude

An inscription in red ink has been erased (upper right)
 black ink on paper
 27 x 19.5 cm

Provenance:
 John Constable

This is probably related to the drawings to illustrate 'Les Illuminations' (Rimbaud)



cat. 36
Keith Vaughan 1912 - 1977
Il s'ammusa

inscribed in red ink "*Il s'ammusa à egorger les bêtes de luxe*" (upper left)
 black ink on paper
 29 x 19.5 cm

Provenance:
 John Constable

This drawing is an illustration for Conte from 'Les Illuminations' (Rimbaud)



cat. 37

Keith Vaughan 1912 - 1977

Persiphæe

with studio stamp

pencil

27 x 18 cm

Provenance:

The Artist's Estate

Redfern Gallery, 1998

Abbott & Holder

Woolley & Wallis, Salisbury, September 2015, Lot 338

John Constable



cat. 38

Keith Vaughan 1912 - 1977

Il voulait voir le verité

inscribed: 'Il voulait voir la verite, l'heure du desir et de la satisfaction essentiels.' (in red ink upper centre)

black ink on paper

27 x 19.5 cm

Provenance:

with Sotheby's, London, October 1997

John Constable

This work is an illustration for Conte from 'Les Illuminations' by Rimbaud. The inscription translates as 'He wanted to see the truth, the moment of essential desire and gratification.'



cat. 39
Keith Vaughan 1912 - 1977
Phrases

indistinctly inscribed in black ink "...-phrases" (upper left) and "que j'ai Réalisé tous vos souvenirs - que je sois celle qui sait vous Garrotter - Je vous étoufferaï" (lower left)
 black ink on paper
 20 x 20 cm

Provenance:
 Sotheby's, London, October 1997
 John Constable

This drawing is an illustration for 'Phrases' from 'Les Illuminations' (Rimbaud) and is inscribed with the title of the poem and an extract from the text



cat. 40
Keith Vaughan 1912 - 1977
Départ, 1975

inscribed: in black ink 'Départ' (upper left) and dated '28.11.75' (upper right)
 pencil
 24 x 17,5 cm

Provenance:
 John Constable



cat. 41

Keith Vaughan 1912 - 1977

"Un soir il galopait fierement"

inscribed: with an extract from the text in red ink
'Un soir il galopait fierement' (upper left)
 black ink on paper
 27 x 20 cm

Provenance:

with Sotheby's, London, October 1997
 John Constable

This work is an illustration for *Conte* from *'Les Illuminations'* by Rimbaud. The inscription translates as 'one evening he was galloping proudly along.'



cat. 42

Keith Vaughan 1912 - 1977

La Haut, Les Pieds Dans La Cascade

inscribed: in red ink, *"à haut, les pieds dans la cascade et les ronces, les cerfs tettent Diane"* (upper centre)
 black ink on paper
 28 x 20 cm

Provenance:

Sotheby's New Bond Street, London, October 1977
 John Constable

This work is an illustration for *Villes* from *'Les Illuminations'* by Rimbaud. The inscription translates as 'Up there, their feet in the waterfall and the brambles, the deer suckle at Diana's breast.'



cat. 43

Keith Vaughan 1912 - 1977
Seated figure, 1970-75

signed: "KV" (lower right)
pencil
27,5 x 20 cm

Provenance:
Redfern Gallery, 2003
Mr Dimitri Kornhardt, Hill View Rd., Oxford, /03
Bonhams, London, 23 March 2017, Lot 51
John Constable



cat. 44

Keith Vaughan 1912 - 1977
Assembly of Figures, 1975

titled and dated on the reverse
pencil
24 x 18 cm

Provenance:
Mrs Mavrolen
M. Cohen
with Marlborough New London Gallery, London
John Constable

Literature:
Hepworth, A. and Massey, I; *Keith Vaughan 'The Mature Oils 1946-1977'*
A commentary and catalogue raisonnée, AH424 page 152



cat. 45

Keith Vaughan 1912 - 1977

Three studies of an artist

each with studio stamp
pencil (three framed as one)
13.4 x 9.5 cm

Provenance:

Bonhams, London, 7 June 2016, Lot 75

John Constable

Mr Edward Hall



Image courtesy of Harry Lawlor

Luke Edward Hall is an English artist and designer. Luke's philosophy is shaped by his love of storytelling and fantasy. His colourful work is often inspired by history, filtered through a lens of irreverent romanticism.

Luke established his studio in the autumn of 2015 and since then has continuously split his time working on a broad range of projects and across multiple disciplines. He draws, paints and creates ceramics, exhibiting internationally. Luke's designs have seen him collaborating with companies and historic institutions such as Burberry, Lanvin, Diptyque, Christie's, Royal Academy of Arts and the V&A. Luke joined the Financial Times as a weekly columnist in FT Weekend in 2019 answering readers' questions on aesthetics, interior design and stylish living. He lives in the Cotswolds with his husband the designer Duncan Campbell.

We invited Luke to respond to the theme of the Male Muse for this exhibition at Zuleika Gallery in Woodstock and are delighted to present these on the following pages.

“When pondering my response to this body of work by a favourite artist of mine, Keith Vaughan, I was immediately reminded of Vaughan’s photographs taken at Paghham Beach in West Sussex in the 1930s. At this time I had also just returned from a stay in West Cornwall, and my head was full of the sea... It is often said that Vaughan was troubled by his own homosexuality, which is no surprise considering it was criminalised in England until 1967. However, there is a carefree lightness to these beach images, a playfulness, that has appealed strongly since I first saw them. The privilege of living in an age when I can’t be arrested for my own homosexuality in the country I call home is a thought that is often in the back of my mind when I am making work.”

Luke Edward Hall, April 2024



cat. 46
Luke Edward Hall 1989
Twilight Swimmers I

pencil on paper
50.1 x 35.2 cm



cat. 47
Luke Edward Hall 1989
Twilight Swimmers II

pencil on paper
50.1 x 35.2 cm



cat. 48

Luke Edward Hall 1989

Twilight Woods

pencil on paper

50.1 x 35.2 cm

ZULEIKA GALLERY

ACKNOWLEDGEMENTS AND THANKS

This particular exhibition has taken years to bring together and the catalogue is the result of a huge amount of effort from so many people. Featuring for the most part, a large selection of work from the collection of the late John Constable, I must first thank John, who is sadly no longer with us, for his passion and connoisseurship in collecting and his meticulous record keeping. Without John, this catalogue would not be here and we would not have the art to help us to reflect on the huge anxieties and struggles faced by those whose sexuality made them criminals in their own country.

I must also thank Nigel and Judy Collins for their faith in me, and for asking me to help in handling John's Estate. It has been more than a privilege to oversee John's legacy through his art collection.

Gerard Hastings' generosity with his time and knowledge over the years has been extraordinary and without parallel and I am truly thankful.

Luke Edward Hall - for supporting the vision to bring this important body of work to exhibit in the Cotswolds and his willingness to respond, and so creatively. For his leadership as a gay man now, enabling us to reflect on and celebrate how life has moved on now, and for the better.

The Zuleika team who have worked on the John Constable Estate over the years

Camilla Binelli
Ingrid Flexer
Philippa Hogan Hern
Philippa Phelan

Larry Hurst - for steadfast support always, behind the scenes.

Sarah Garwood - for her beautiful design, endless patience and professionalism at all times.

Berwyn Jones - Cariad fy mywyd

Lizzie Collins, Founder of Zuleika Gallery, April 2024

ZULEIKA GALLERY