

INGE CLAYTON



A LIFE IN PICTURES

INGE CLAYTON - A LIFE IN PICTURES

INGE CLAYTON was born into an artisan's family in Austria some time last century. We shall not know a precise date. For a woman so outspoken and straightforward her age is the one topic that she does not entertain. As she has often said herself, "I do not lie about my age, I simply do not discuss it."

SNUG SALZBURG



Her father was a carpenter and cabinet maker and her mother, as was customary at the time, raised children and kept house. Inge's early memories are of colour, texture and love. Her mother's dark blue velvet robe. The curling shavings of wood that surrounded her father as he worked. The robe covered in birds of paradise as mother comforted the fretful infant Inge in the dark blue night. The ribbonlike shavings covering the floor of the workshop where she watched and idolised her father. Even her appreciation of food was visual. The young artist refused to eat vividly coloured foods like tomato sauce and spinach - preferring to smear such rich colours on the walls.

Her beloved father built the family a new house and Inge remembers, as though it were yesterday, the removal itself. A local

farmer offered his horsedrawn cart and provided his labour to complete the move. Inge was snuggled between the farmer and her mother and the home itself was packed onto the cart. Her mother, she noticed, was fatter. The farmer, she noted, had strangely red cheeks and a wiry, tobacco-stained, beard. She assumed that her mother was carrying household objects in her stomach much like the big bad wolf in her favourite fairy tale - and in a way she was - Inge was soon to have a baby brother. The farmer, a pipe clamped into his mouth, reeked of the tobacco that stained his big red beard. The horse, though, took most of her attention - its huge buttocks, its chestnut buttocks, jostled tantalisingly before her all



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the way - the blonde tail flicked now and then at a plague of flies and scattered them. Those buttocks kept jostling, teasing her to stretch forth her hand and caress them. A four year old is made of sensory perceptions. A four year old artist is no different, though the subtlety and detail of her perceptions may be.

At age six Inge's cozy world of sensual interiority was shattered by the pivotal and brutal intrusion of the adult world onto her psyche. Loitering one day, as was her happy habit, and watching her father skillfully planing wood she followed the magical shavings that he now and then freed from the throat of the big plane as they drifted to the floor. For a while he gently refused her requests to try it for herself but she would not be refused and when he lovingly picked her up and helped her lift the heavy tool her joy was complete. Who knows how well she planed? She was only a child. In any event it did not impress her beloved father and when he put her back on the floor she heard his whispered deprecation, "If only you had been a boy ... " She heard him and she would never forget it. Had you been there you would have seen, as Sterne once said " ... the iron enter her soul". Her response was not that of a child. No tantrum, no tears (in public at least): she resolved rather to be as good as any boy could be - better. The smell of the glue pot that bubbled constantly cemented the feeling, the intention.

A life of striving to excel had started for her. This little blonde girl, who was always to be found with pencil and paper drawing elegant ladies in elegant dresses, filed the memory and the resolve and carried on with her happy childhood. Perhaps if she had seen her mother naked then the now famous nudes might have reached the public earlier. As it was she was eight years old when she met a real artist, a painter, a devoted friend of her mother's and a focus for the young Inge's ambition. He encouraged her aspiration - her parents ignored it.

Another key moment in Inge's young life came when she was eleven. By this time she had begun a lifelong affair with the English language and so when an aunt and uncle migrated to the USA they showed her, albeit unwittingly, another portal. She realised there and then that she too would one day leave her fairy tale beautiful Salzburg and spread her wings - and that she too would go where English was spoken.



Her mother's painter friend was not alone in his support for her artistic aspirations. By the time she was fifteen her tutors were recommending that she be sent to art college but her parents remained obdurate. Reflecting recently Inge conceded that her parents had probably made the right decision but for the wrong reasons. Her own view now is that a formal art education while her gift was so tender and she was so young would have damaged both.

SWINGING LONDON

At seventeen her wings were fledged and ready to spread. She moved to London. Swinging London - where English was spoken. She came as an au pair but it was not long before she understood how under developed her liking for young children was then. What to do? She began to scan the London evening newspapers for possible jobs. She did not feel ready to go back to Austria with her tail between her legs. She made a bargain with herself: she would select only one advertisement and apply for that job; if she got it she would stay; otherwise it would be back to Salzburg.

She studied the small ads assiduously - no reckless gambler she - and finally she made her choice. She gambled everything on an opening in the rag trade. She gambled and she won. Soon she was working as personal assistant, in-house model and fashion adviser to the man who would later become her husband. She speaks fondly of these days - "I had a good life - I was happy - I enjoyed my life as a wife - my two children were a joy - I was content". However amid this life of contentment Inge had creative outlets: she designed and commissioned original jewelry from a small black country factory; she moved her family from home to home decorating, modernising and, refurbishing property after property - "... giving vent to an overactive nesting instinct", she emphasises, "and not as some kind of rapacious property developer".



A GREAT LOVE

1979 was a key year for Inge - the year she fell in love with art - the start of her great love affair with art - an affair that would last the rest of her life. Her lifelong interest in painting and the plastic arts more generally blossomed into something almost obsessive - an amour fou if you will. Recalling her mother's painter friend fondly she enrolled in a life drawing class at Camden Arts Centre.



The goddess Fortuna, who had allowed her to stay in London, struck again and Inge's tutor and later mentor turned out to be Jack Yates, a talented and respected collagist and painter. And Jack Yates it was who, as Inge struggled with drawing from life, introduced her to the collages of Kurt Schwitters and the paintings of Oskar Kokoschka.



She recalls now how deeply the work of Schwitters moved her: "They are so intricate and yet so simple - artless one might say. There was a sense of coming home. There is a magnetic quality to his work and for me the process of pasting down bits and pieces of discarded fragments is magical." She even admits to a resonance of the constant smell of glue while she is collaging and

memories of her father's workshop as a child."

She battled on with the life drawings over the years, ever fascinated by human torsos to the total exclusion of heads. Many of her early figures look for all the world as if they are painted from statues damaged in some

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cataclysm. Only when well meaning friends pointed out the absence of heads, and even faces, did she relent. A painting of Three Graces, she had to agree, was improved by adding heads and this painting was to be the centrepiece of her first solo exhibition at the Margaret Fisher Gallery - the first of many, (more than 40 at the last count).

LIVING FROM ART

Inge's marriage failed like so many and in 1985 she divorced and vowed to support herself through her art. She set up her first studio - a small space behind the sofa - and she set to work. Wooden panels, sheet metal, perspex, broken mirrors - all became her canvasses. No surface was safe. She remembers painting once on a panel from a discarded washing machine although no photographs survive of the work. It was in 1985 that she began print making. Peter Jacques at the Camden School of Arts taught her basic techniques and she taught herself everything else.

Painter, collagist, print maker, Inge did indeed succeed in supporting herself through her art and in the late 1990s she added sculptress to her impressive palette of talents.



PERIODS AND PIECES, SUBJECTS AND OBJECTS

It has become customary to identify and classify "periods" within an artist's oeuvre and it is possible to do something similar with Inge's work - it is possible, but I am not personally convinced that it is either instructive or useful. Let us follow convention - but only in order to discover more about how she works and whose "voice" or "eye" informs her own art.



"The Cellist" collage 10" x 8" 1982

Raiding advertising hoardings throughout London late at night - peeling off those thick thick layers of image over image - pillaging magazines and periodicals - borrowing photographs from friends, photos that are never returned - these are the sources of her materials - and, of course, the glue pot - the revenant glue pot.

COLLAGE and PHOTOMONTAGE

Is there a collagist who does not owe a debt to Schwitters? Inge surely does: but she has also been influenced by the Dadaist movement and other key collagists. The powerfully political and complex works of Hannah Höch, one of the pioneers of the photomontage form and the lone feminist emancipationist in the Dadaist movement, inform her collage work, as does Herzfeld, and in works like Termination even Magritte's influence can be seen.



"Termination" photo montage 22" x 18" 1983



"Anger" photo montage 26" x 18" 1984

OSKAR KOKOSCHKA



“KOKOSCHKA” Collage/Watercolour 1983 22” x 17”

Her admiration of Kokoschka has led to a number of collages and mixed media pieces based on his works as well as a collage of the man himself.

It would be overly simplistic, and unhelpful too, to overemphasise the influence that the German Expressionists have had on Inge’s artistic development and direction. Otto Dix, Kurt Schwitters, Hannah Höch, George Grosz, and even F W Murnau - all have played a part in her artistic development but it was the work of the Austrian artist Oskar Kokoschka, who stood proudly outside the German Expressionist movement, that entered her soul.

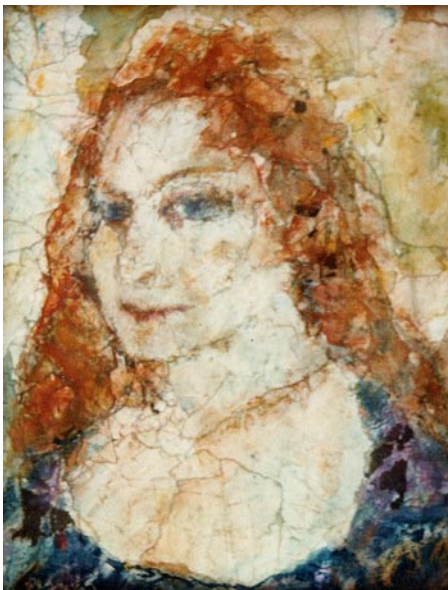
She speaks of him in glowing terms - “I love his painterly portraits. The stories of his tempestuous and doomed love affair with Alma Mahler beguile me. His portrait ‘Lady in Blue’ which was painted from a lifesize doll fashioned in Alma’s likeness is a work of amazing passion.”



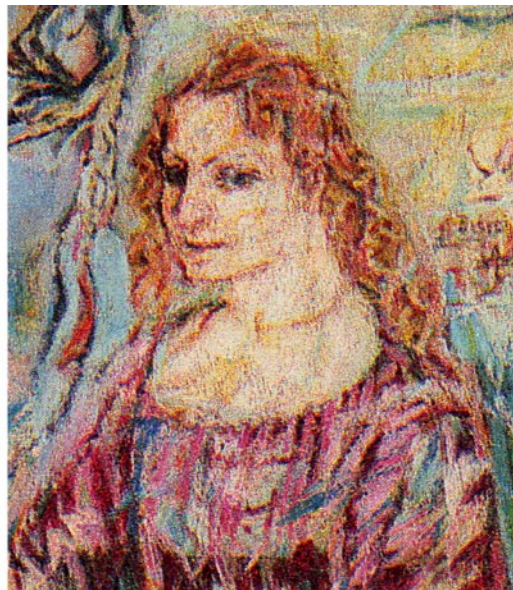
“THE LADY IN BLUE” Collage/Watercolour 1983 20” x 26”

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The story of his lifesize doll sparked her imagination and research unearthed a number of similar artists' dolls: Hans Bellmer and James Ensor had dolls of their own. Inge had to have one of her own and so she set to and made one of her very own - a wonderful plump, pink, satin doll - life size and lifelike - Issima, as she was named, was destroyed in a house fire. Sadly, the replacement that Inge fashioned in her loss did not hold the same power, did not exercise the same magic. Black, slender, and six feet long, Egypt lounges around the house sitting in various chairs, reclining on sofas and generally startling the unsuspecting visitor but she does not inspire - she merely is.



"Alma Mahler" collage/w.c. "14 x 16" 1983



"Alma Mahler" Kokoschka 1913



"The Doll Egypt" 1990

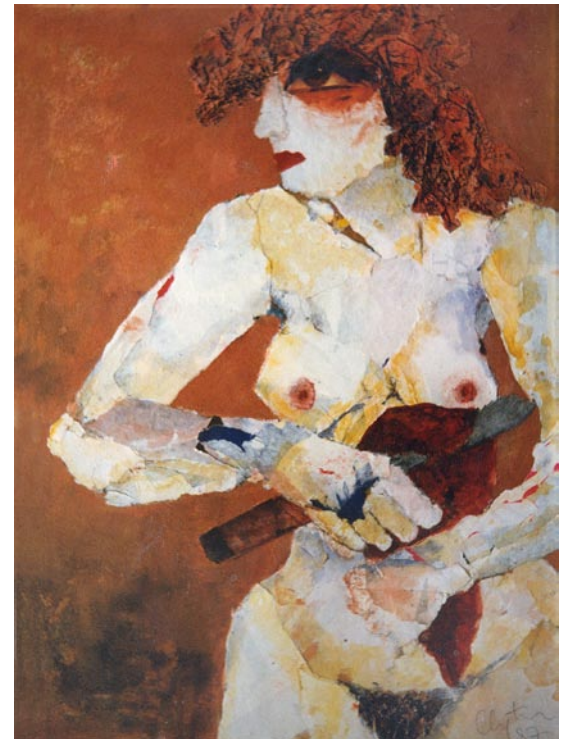
THE BODY OF WORK - THE BODY IN THE WORK

An artist's entire output is usually called a body of work and for Inge this is an especially felicitous coinage. Save for the early collages and assemblages the body is central to the work: sometimes they are animal bodies it is true, but mostly they are human bodies and mostly these exquisite bodies are less than fully clothed. From the earliest days of the headless muses to the current day the nude or nearly nude human form dominates her work.

Even when asked to contribute to an exhibition entitled Eat Art at The Boundary Gallery she eschewed the pineapple, ignored the mackerel, and avoided the still life with fruit. She produced instead an arresting image of a well endowed bare breasted woman carving a slice of something - bread or meat? - in a pose recalled from her childhood.

So, why does the body dominate her work and why the nude? It is a question with which she has become familiar over the years - "Did anybody ask Picasso why he painted so many nudes? Why he was 'obsessed' with the human form? What, after all, could be more natural ..." she smiles knowingly, wickedly, "... or more fun?". And the erotic charge in so much of her work? "Life studies quickly become cold, and look like life studies. How many life studies can one person handle? Boredom sets in quickly for the artist as well as the viewer and so I put the life study into a situation ... and then you have erotic art".

Had you sat, as I have, on a topless sunbathing beach with Inge you would know how deeply fascinated she is in the human form in all its variations. She would notice a twist of a hip, a particularly pert breast, a nipple colouration. Sometimes she would tell you the nationality of a barely naked body just by looking - and she was usually correct - her gaze is almost a scientific instrument.



"Slicing the Fillet" collage/w.c. 24" x 20" 1987

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Picasso once stated categorically that “ ... all women are either goddesses or doormats” but even the briefest of studies of his work will demonstrate that he seldom painted the doormats and you will most certainly not find any doormats in Inge’s works. Her women are strong, sometimes sensual, sometimes almost lascivious, languid. Are they undressing or dressing? Do they live their lives half dressed or less? Her men are another matter altogether - often merely incidental, a formal foil for the strong women, asexual almost, weak and in awe of the women. Often but not always. If you look closely you will find strong men too - her “Supper” paintings all feature at least one strong, possibly wicked man - they are there and one wonders whether they are all shadows of her own father. Notwithstanding these exceptions Inge’s women take the eye and not her men.

Should we concur with the French philosopher Diderot who pronounced “I have seen enough of bosoms and bottoms. Enough of an art that corrupts taste and panders to lower emotions” and dismiss her art, or should we perhaps celebrate, as she does, the human form and slyly quote the English art critic Brian Sewell back at the naysayers? Sewell’s response to Diderot was simple and effective: “Philosophers, I observe in passing, are as foolish as analysts when they work on the mysteries of art.”

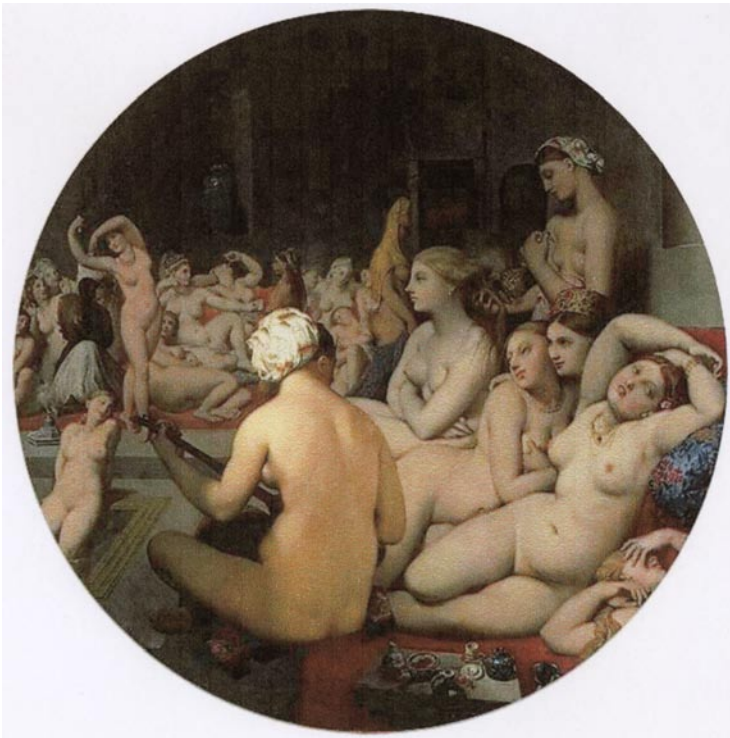


Commission for Ken Grundy of "Tight Corner" fame 36" x 88" 1988

THE IMITATION OF THE GREATS

Call it plagiarism - call it adaptation - call it whatever you will. "Imitation is the sincerest form of flattery" goes the old adage. Picasso, on the other hand, said "Bad artists copy. Great artists steal." Whatever you call it, using a pre-existing model as the basis for ones own work is a long established and legitimate artistic practice - especially in the plastic arts. Inge follows this practice now and then.

INGRES and INGE



"The Turkish Bath" oil on panel 30" x 36" 1989

PICASSO, EL GRECO, and CLAYTON

Inge's treatments of Picasso's famous "The Brothel" (later renamed "Les Demoiselles d'Avignon") are some of her most powerful works but Picasso's own work was itself inspired by El Greco's "Profane Love" (later renamed "The Opening of the Fifth Seal"). Some subjects defy time and place. In a further imitation of Picasso Inge has also been filmed painting.



"Les Demoiselles d'Avignon" oil on perspex 42" x 38" 1998



"Les Demoiselles d'Avignon" collage/w.c. 36" x 42" 1989



THE LAST SUPPER

Most often associated with Leonardo da Vinci this is a subject that has fascinated artists throughout time. A short list assembled from Wikipedia identifies the following famous exponents of the topic (Leonardo's Last Supper was painted between 1495 and 1498) :

Duccio di Buoninsegna	~ 1260 - 1319
Pietro Lorenzetti	~ 1280 - 1348
Dieric Bouts the Elder	~ 1410 - 1475
Andrea del Castagno	~ 1421 - 1457
Domenico Ghirlandaio	~ 1449 - 1494
Tilman Riemenschneider	~ 1460 - 1531
Jacopo Bassano	~ 1515 - 1592
Tintoretto	~ 1518 - 1594
Peter Paul Rubens	~ 1577 - 1640
Nicolas Poussin	~ 1594 - 1665
Simon Ushakov	~ 1626 - 1686
Gustavus Hesselius	~ 1682 - 1755
Nikolai Ge	~ 1831 - 1894
Salvador Dalí	~ 1904 - 1989
Frida Kahlo	~ 1907 - 1954
Renée Cox	~ 1960



"The Last Supper" oil on panel 72" x 96" 1998

It is both structurally and thematically a complex subject, involving as it does the placement of 13 human subjects in a single architectural space and representing the twin narratives of betrayal and leave taking all in a single image. It is therefore not surprising that it is a subject that Inge comes back to time and again. However, like Kahlo and Cox her take on The Last Supper includes the modernist concept of the supper party and eschews the traditional masculine approach to the topic.

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“The Supper” oil on canvas 36” x 48” 1998

She has returned to the subject time and again using different media, using different formats and different dispositions of the figures but every time she comes back to it she treats it anew. Every Supper offers a different menu of fare.

I remember very well her first Last Supper: we came across it as a work in progress during an evening at her studio - supper was served.

I remember it well because I bought it - and have it yet. It was unfinished, she said, there being only two figures painted but the tension between those figures conveyed the betrayer and the betrayed so acutely that I eventually convinced her to leave it as it was.



“The Last Supper” oil on panel 48” x 72” 1999

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Unless I misread her badly these supper paintings carry no religious signifiers. The Last Supper, for Inge, serves as an empty sign into which she pours her own signifiers.

This latest incarnation (below) plays with her love of portraying powerful people, and reflects her love of cinema. Klaus Kinski and F W Murnau are here in spirit, as is Max Schreck - almost literally. The rats, so central to Murnau's *Nosferatu*, are here. The darkness of the heart is here. Look into the shadows if you dare. Look again at the Christ figure and ponder the possibilities of eternal life. Linger on the flesh: the flesh of the fruits and the flesh of the disciples.



"The Last Supper" oil on acetate 33" x 69" 2008

VENUS and CUPID



Both Lucas Cranach the Elder (1472 –1553) and Picasso tackled Venus and Cupid before her, and her works show those influences but Inge's portrayals are uniquely her own. In the original story Cupid complains to Venus of being stung by bees when stealing a honeycomb. Taking this moral commentary - 'life's pleasure is mixed with pain.' - as the basis for the painting it becomes rather obvious Clayton subject matter.



"Venus and Cupid" collage/w.c.
38" x 22" 1985



"Venus and Cupid" oil on
aluminium 33" x 19" 2003



LOVE, LOSS and DESPAIR

One could say of Inge that she paints with her head but from her heart. As with so many artists the engine room of her creativity is her emotional self and in some ways, although her subject matter is constant - the human figure - her view and her choice of topic and treatment are derived organically. Inge in love produces a radically different canvas to Inge in loss - her palette changes, her message changes, her inspiration changes. Consider the two images below which were produced in the bleak period following the untimely death of her brother in a tragic accident.



"Falling and Falling" collage/w.c. 36" x 25" 1990



"The Darkest Night" oil on panel 22" x 18" 1990

Now contrast those with these bright and humorous images.



“Imperfect Virgins and the Useless Chaperon” photo montage/oil on aluminum 14” x30” 2008



“The Runaway Bride” oil on aluminium 48”x48” 2004

PASSIONS

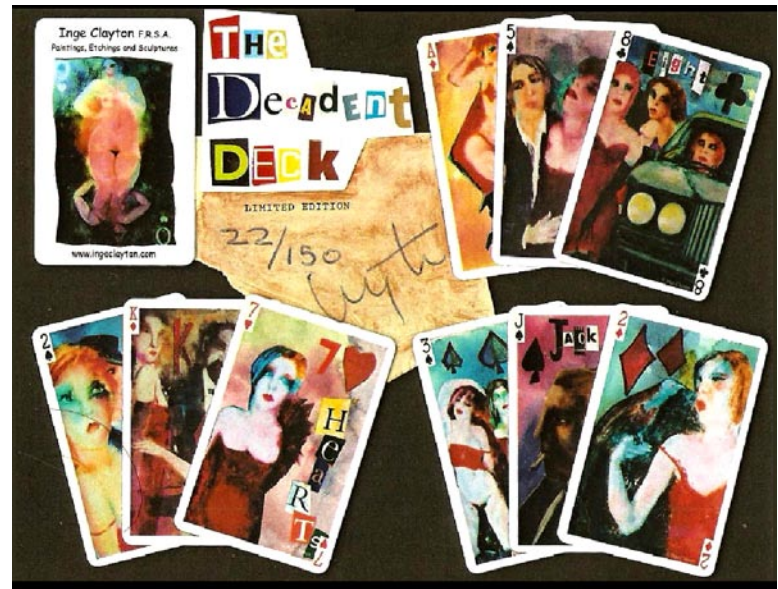
Inge Clayton is a passionate woman and a passionate artist. Many of her passions rouse in her the urge to create.

BRIDGE

Some several years ago she fell in love with bridge. She plays every week and sometimes several times a week. She plays well. She plays to win. She even describes herself, only slightly light-heartedly, as an addict. Dali designed his own Tarot deck and Clayton has designed her own bridge pack. Launched in December 2007 the unique pack proved very popular - so popular in fact that she is currently working on a similar limited edition of greetings cards based on her own paintings.

SOCCKER

Another of her more recent passions has been football and she has now brought her considerable talents to portraying the intensely physical world of football.



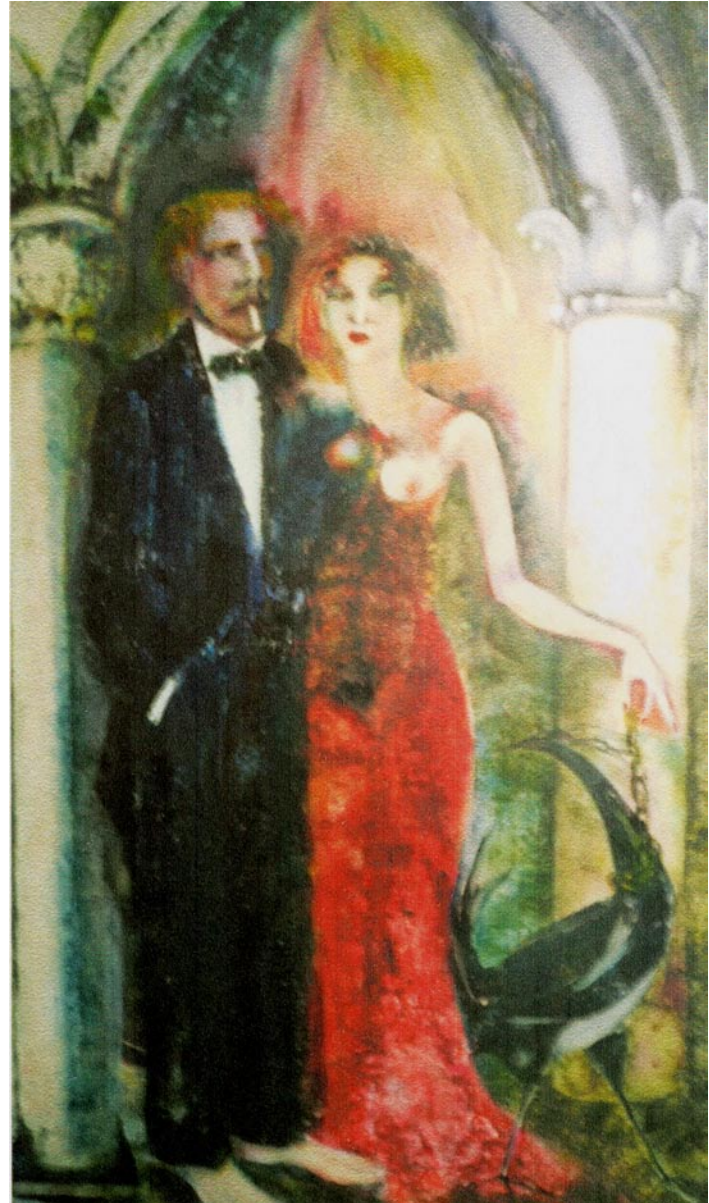
“Chelsea v Manchester United” collage/oil on perspex 46”x60” 2008

FAUNA

A number of years ago strange, mythical, multi-coloured birds began to appear in Inge's paintings. The first time I noticed one of these birds on leashes was in a large work that Inge painted from a dreamscape. A couple stand in a gothic, church-like structure, Inge's trademark columns frame them, an arch above them. The man, the groom, stands left, a cigarette in his mouth and one hand in his trouser pocket, he is barefoot. The bride wears red, her breasts exposed, no normal bride this, in left hand is a chain that leads one's eye to an elegant and beautiful bird.

I should confess to a lack of objectivity regarding this painting - Inge's dream had been about my own wedding at some future time and the bride and groom are strangely familiar. There is a sense in which the mythical bird represents, to me, the capture of a magical happiness.

There was no question but, once seen, we had to have this painting and it now hangs above our bath - and yes, we did eventually marry - and yes, the bride did indeed wear red - but I wore shoes and the bird did not make an appearance.



"The Wedding" oil on panel 52" x26" 1990

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Soon after this seminal work dogs on leashes started turning up too - bull terriers and dalmatians - white and black dogs. And when she started sculpting the dalmatians appeared there too. Soon the horses (perhaps a buried memory of that cart horse that removed the young Inge to her new home) followed the dogs into the third dimension.



“Dangerous Walk Home” oil on panel
48” x48” 1996



“The Birdsong man “ oil on acetate
32” x18” 2009



“Travels with my Elephant”
oil on panel 34”x21” 2006



“Dangerous Corner”
aquatint/etch. 16”x11”



“Prehistoric Horse”
Bronze/gold leaf 16”x16”

COMMISSIONS

Inge accepts commissions on occasion and when a large German merchant bank approached her for a piece for their corporate foyer in Berlin she saw a perfect opportunity to celebrate Döblin and Fassbinder's Berlin Alexanderplatz. The director of the bank commissioning the work was familiar with Inge's work and "advised" her thus - "We can handle a nipple or maybe two but no pussies please - we are, after all, a respectable bank".



"Dalmatian" plaster 36" high



"Alexander Platz" oil on panel 84"x84" 2000



During the initial negotiations the bank asked Inge to produce a sketch, or some sketches. "I do not sketch," she riposted, "I paint. Sketching is a half hearted attempt that often says little of consequence. Sketching, for me, diminishes the vitality and force I bring when I attack a new canvas."

The finished piece (an 80" x 80" triptych) is full of the dark and lively, decadent atmosphere of the Alexanderplatz and while there is but a single nipple on show and no trace of pubic hair there are plenty of stocking tops and suspenders. In short, it has all of that vitality and strength that we have come to associate with her large works.

There is however another, less restrained, less banker sensitive, version of Alexanderplatz - a 71" x 76" 4 panel screen.

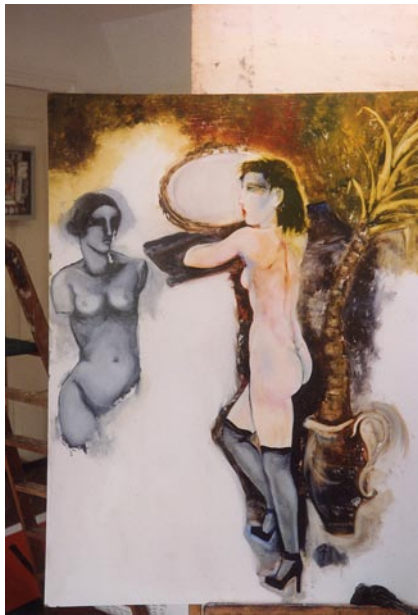


"The Screen" oil on panel
71"x76" 1993

METHOD AND MADNESS

In Shakespeare's Hamlet Polonius has it thus; - "Though this be madness, yet there is method in't."

As has already been explained Inge does not sketch. There is likewise no point looking for brushstrokes in a Clayton painting - she doesn't use brushes. The paint is applied to the surface with rollers and she uses rags - dabbing, dragging and smearing the raw paint - to create the figures and forms. More, one might think, like sculpting with paint than traditional painting.



The three panels above show "The Disaffected Affair" in progress. Oil on panel 48" x 48".

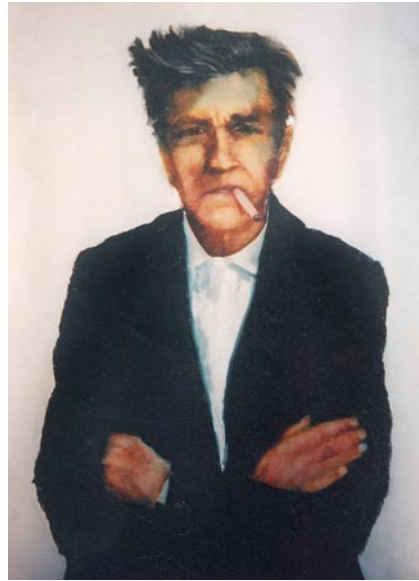
If you are interested in seeing this madness in action the following YouTube video shows Inge acting out the act of painting: <http://www.youtube.com/watch?v=GnlXpY3BZw0>

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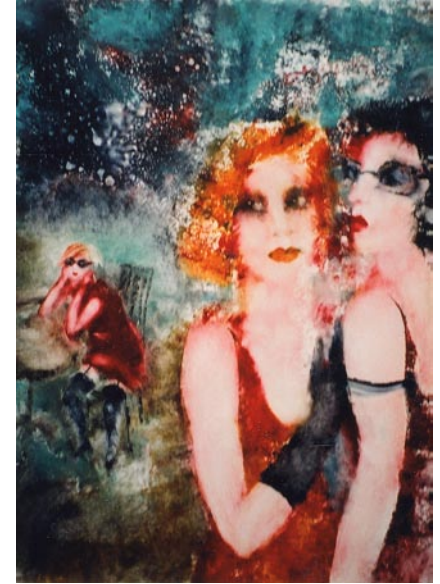
NO SAFE SURFACE

Washing machines,
sheet aluminium,
broken mirrors,
chimney pots,
walls,
acetate,
perspex sheets,
hardboard panels,
even canvas.

Inge will, and has, painted and pasted onto
almost every available surface.



“David Lynch” oil on aluminium
23”x16” 2002



“Not with my Sister” oil on
acetate 23”x17” 2008



Chimney Pot Muses, oil on terracotta



“Just Married” oil on panel 32”x26”
commission 1998

THE CUTTINGS ROOM

May 2006 **art of england**

Inge Clayton



This artist has made her mark over the last 20 years as a highly original and much exhibited painter of the female nude. *By Colin Andrews*

Inge has lived and worked in London since arriving from Austria in the sixties. She studied life drawing and printmaking at Camden and has made her mark over the last twenty years as a highly original and much exhibited painter of the female nude. British critics are often quick to point out her European heritage, likening her work to Otto Dix, Kokoschka and George Grosz and she would be happy to acknowledge their influence. But even a cursory glance reveals a high degree of individuality in both style and imagery which sets her apart and places her in a class and category which is almost unique.

One would be hard pressed to find another female painter who so actively celebrates the subject of her own sex ruthlessly and openly engaged in street trading and prostitution. In this post feminist age it is remarkable not only that she chooses to paint women but that she manages to imbue her characters with such power; despite their naked or half dressed abandonment and the ever present danger of their situation. These women have a commanding presence; they are

neither oppressed nor victimised, but women in control of their sexuality and the manner in which they choose to live and work.

If there is vulnerability it is to be found amongst the men. Desirous they may be, but they are also wracked with guilt and self doubt and perhaps a little fearful too. There is no mistaking who is wearing the trousers in these pictures!

If by some chance you don't care for the imagery then just take a look at the paint itself. Inge is about as good as they get at describing form, attitude and expression with the simplest and dearest touch of the brush. She is master...or should we say mistress...of her trade, producing work of extraordinary seductive power and dark, Berlesque beauty.

Until 14 May
Martin's Gallery, Cheltenham +44 (0) 1242 526044

24 **art of england**

66—HAM & HIGH, March 5, 1982

ART/Linda Talbot

ONE might imagine that with a flair for manoeuvring fragments the art of collage is readily mastered. Not so. Even in deft hands the marriage of fragments may fall flat. But Inge Clayton has overcome this, mastering the means of evocative integration in her exhibition at the Royal Free Hospital, Hampstead.

A sense of shock, coupled with the sinister or bizarre, are qualities found in some of the best examples of collage, its piecemeal nature an ideal means of conveying ambiguity or waves of disquiet.

Faces, especially aspects such as eyes, recur with penetrating significance in Inge Clayton's work. An ominous air permeates Yin Yang, in which a half-veiled face peers through a grid-like structure.

In Double Self Portrait, eyes, placed upside down, are effectively incorporated with atmospheric shapes. And there is a dream-like Self Portrait with Pierrot, hazy green and rose red, one's eye drawn to a prominent profile.

In Words, there is a woman with closed eyes, backed by potent black shapes, while a compelling wavy line, like a symbol of speech, flows from her mouth.

There is Elizabeth, an older, shrewder woman, depicted with a subdued feel for age, and Irmgard, vague but well integrated. Other women, like Greta, are practically absorbed by swirling abstraction, their earthly existence sacrificed to the shifting matter of the mind.

She has an intuitive response to movement. The Dance, with three legs in action, is appropriately buoyant and she looks, too, at landscape, such as one in July, where the somnolence of high summer is evoked in tones suggesting the mellowness of sun-struck sand.

Finally, there is the abstract interpretation of music—Alban Berg's String Quartet Number One, with shapes that move through the meditative layers of memory and desire.

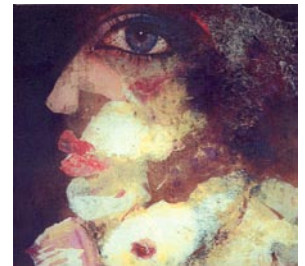
HAM AND HIGH

JUNE 2, 1989

◁ Hampstead Artists' Council has launched the National Collage Society, whose first exhibition is at Camden Arts Centre.

Prizewinner of £100 at the show is Inge Clayton, with her work The Sphinx (left).

The selection veers from conventionally cut-up pieces, where every join is intentionally evident, to abstractions that advance the art.



"The Sphinx" 24"x24"

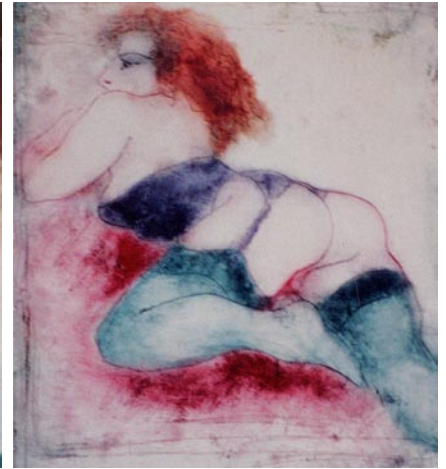
INGE CLAYTON - A LIFE IN PICTURES

AFFORDABLE ART

Since teaching herself printmaking Inge has consistently maintained a more affordable line of works. Her limited edition monoprints, aquatints, etchings, dry points are high quality works and yet less expensive than the large works. She regularly features these works at Battersea's bi-annual Affordable Art Fair where budget collectors often come initially to her work. To date there are well over 100 (one hundred) etching plates, dry points and aquatints for the budget collector to choose from.



"In the House of Mme. Hardy"
aquatint/etch. 12"x9"



"Lorna" aquatint/etch. 17"x15"



"Night without Shadows" aquatint etching edition of 12 21"x18"



INGE CLAYTON - A LIFE IN PICTURES

AFFORDABLE ART



"Demoiselles 'Avignon"
aquatint/etch. 11"x11"



"The Bentley Girls"
aquatint/etch. 15"x11"



"Roxy" aquatint/etch.
26"x11"



"Three Graces"
aquatint/etch. 12"x11"

Some people found a much less costly way of acquiring an Inge Clayton original a few years ago.

At an exhibition held in Spitalfield Gallery somebody clearly took an extreme fancy to a large collage entitled "The Lady With Blue Stockings".



"The Blue Stocking"
collage/oil 26"x24"

So stricken were they with the piece that, determined to have it as their own, they returned late at night, kicked and battered the door down and made good their escape in a yellow saloon car!

THE THIRD DIMENSION - SCULPTURE

When Inge first began sculpting she gravitated naturally to the human form - joggers, lovers - the human form in all its beauty. Animals soon followed and where the human figures were tiny, the animals were, and are, life size or near.



Inge poses with the armature for "Prehistoric Horse" – the finished bronze is set against the armature.

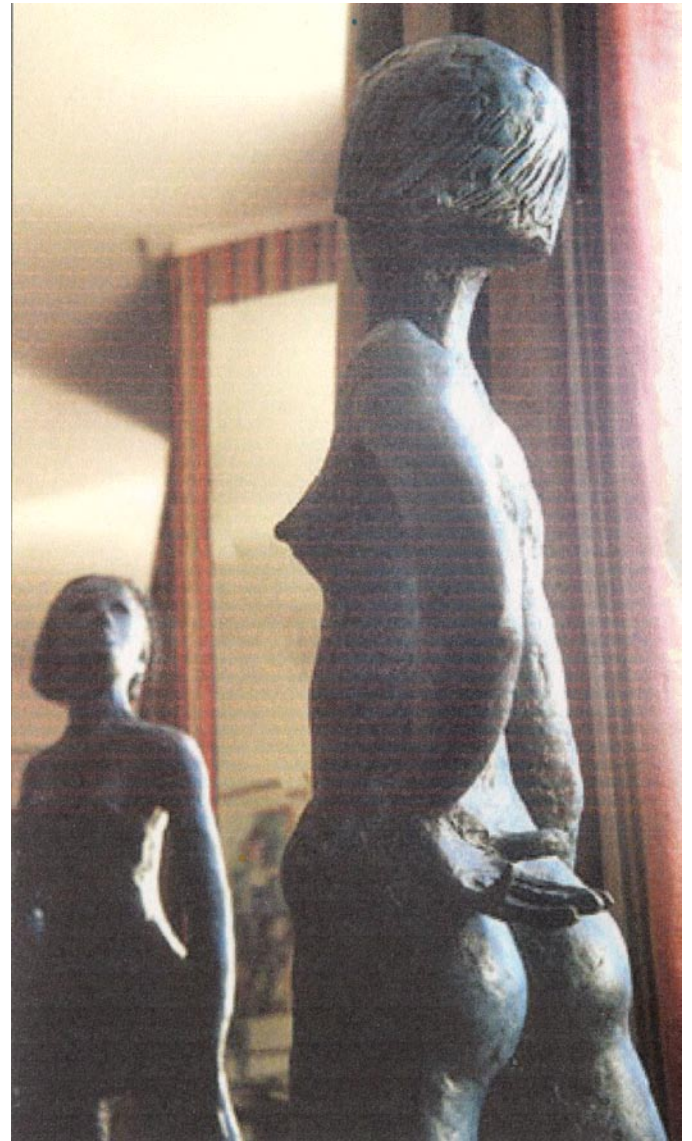
INGE CLAYTON - A LIFE IN PICTURES



"Homage to Rodin"
bronze resin 8" high



"Joggers" bronze 12" high



"Attitude" bronze resin 49" high



Rocking Horses 70" high one sold at Sotheby's in 2007



"Late Night Supper" aquatint etching, 14" x 15" (limited edition of 35)