



Sean Scully RA (1945 -)

Nationality

British

Education

1962-65: evening classes at Central School of Art

1965-68: Croydon College of Art

1967-71: University of Newcastle upon Tyne

1968-72: Newcastle University

1972-73: Harvard University, Cambridge, MA, USA



Taught

1967-71: teaching assistant, University of Newcastle upon Tyne and at Sunderland College of Art

1973-75: Chelsea School of Art and Design and Goldsmith's College of Art and Design

1978-82: Princeton University, New Jersey

Shortlisted for Turner Prize 1989 and 1993

2002-07: Professor of painting, Akademie der Bildenden Künste, Munich

Background

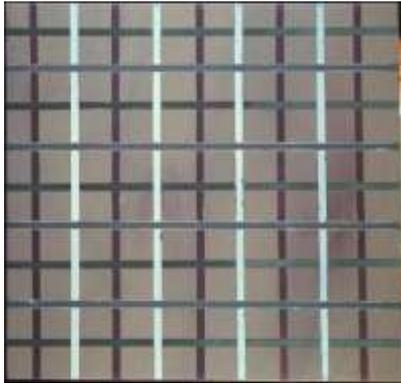
Born in Ireland in 1945, Scully's family move to England when he was four. In 1960 he was apprenticed in a printing shop in London, and joined a graphic design studio. His first visit to America was made in the early Seventies as John Knox Fellow with a residency at Harvard University. In 1975 Scully was awarded a Harkness Fellowship and established a studio in New York and, in 1983, he became an American Citizen and received a Guggenheim Fellowship.

The artist

Scully's early paintings were identified with the vigorous debates of the early 1970s about art and language. From the early 1980s Scully's increasing awareness of the arid effect of formal abstraction led to a simplification of means with greater breadth of handling and pictorial construction. His paintings superimposed irregular panels of vertical stripes within broad bands of contrasting hues. His progress was distinguished by a remarkable and sometimes unfashionable commitment to the fundamental concerns of abstract art. Elected RA December 2012.



26.7.74 No. 1/4



This painting represents a transitional phase between Scully's early works - exuberant, with overlapping stripes - and the sombre works of the 1977-79 phase. It employs widely spaced single overlapping bands tied to the ground by bleeding around taped edges. It also suggests that the sequence of these tapings determine the final image (a feature of his earlier work). By 1973, Scully was saying to William Feaver that his painting was 'about presenting an extreme state of one kind or another'. We can see in retrospect that Scully was sobering up for the later, 'black' paintings.

Metadata

Accession number:	N002
Artist:	Sean Scully
Artwork type:	painting
Material:	oil on canvas
Measurements:	122 x 122 cm
Technique:	painting
Date:	1974
Rights owner:	the artist
Rights status:	UK HE use only
Institution:	Council for National Academic Awards/University of London