
H U S G A L L E R Y

Casting the Line

Howard Tangye
30 January - 27 February 2014



WEL
Questionnaire

7th

19th Dec — YUIKO 31 days.

20th Jan



Casting the Line

By Colin McDowell

Throughout my life I have collected drawings whenever I could afford them. Not only because they are cheaper than paintings. I did so because, like many a schoolboy, I became proficient in drawing (in pencil only) whereas painting was beyond my skills. Like Eric Ravilious - no mean draftsman himself - who described painting in oils as being rather like using toothpaste as a medium, I found that oils or watercolour hampered me in a way that pencil drawing never did.

It was the direct link between hand and eye that I enjoyed - and that is still what I look for in drawings. To me, a drawing whether by Durer, Rembrandt or any of the old masters communicates with a directness not always found with other media, no matter how skillfully handled. And I feel it with later artists too. If I could choose between a Hockney drawing and one of his paintings I rather suspect that it would be the drawing that I would be putting up on my wall. And that would very definitely be the case with Ben Nicholson, a childhood favourite whose work I still love.

So, I came to Howard Tangye's drawings with a mind already attuned to the medium but not entirely ready for the lyrical elegance and sophistication of his unique line that I found when, working on a biography with John Galliano, he told me in very moving terms how his gentle drawing master at St Martin's College of Art (as it then was) had opened his eyes and imagination to the endless subtleties inherent in line alone, with just an occasional hint of delicate colour to articulate the shape and pose of the body - and had set him on a lifetime's exploration.

John was adamant. We had to have Howard's drawings in the book. I was so overwhelmed by them that I happily agreed and made my own declaration: I had to have some Howard Tangyes in my collection. It was not easy. Firstly, I was going through one of those crises that freelance writers are only too used to and, secondly, Howard was a shadowy figure who shunned personal publicity and was very hard to track down. I have to say that when I finally found him I was really touched by his self-effacement and modesty as much as I loved the assurance of the work he showed me. I was also saddened at the fact that no gentle maestro like Howard was around during my education to guide my eye

and show me how to simply look, as a preliminary to learning how to hold the drawing medium, whether pen, pencil, charcoal or pastel.

Howard Tangye has influenced many artists, designers and fashion students during in his tenure at St Martins. And yet he has not spawned a school of followers. He has followers enough, of course. People who draw much better than they could ever have imagined before attending his classes - and revere him for that. And this is the other thing that matters about Howard. We all know his own work is sublime but we will look in vain for the normally inevitable signs of his thinking as teacher and mentor in the work of his pupils and ex pupils. Howard Tangye is too good a teacher, too much an artist and too modest a man to want to teach pupils to see and draw like him. He is not interested in the flattery of copying.

No, Howard is a great teacher because, by his sublime example, he has helped students to find themselves through their own line, rather than being a group of mini Tangyes working to his borrowed template. That dubious accolade is reserved for lesser men than Howard, men who are flattered by being copied. Howard Tangye's pleasure as teacher and artist is to reveal to us all the uniqueness and simplicity that comes from creating one's own line, something we can all do in our heads even if we never pick up a drawing instrument in our life.

I salute Howard Tangye: teacher, creator and one of the most gifted men it has been my pleasure to know.

H U S G A L L E R Y



“The paper surface is most important for me... once I have found one that I respond to, I use it for a long time. My mediums are mixed; oil sticks, graphite, pastels and gouache mainly. I also use brushes with thinners to mix the colours or to paint directly onto the drawing surface.”

- Howard Tangye, December 2013



WES, 2008

Mixed media on fabriano paper
100cm x 71cm

TANH-0118



RICHARD, 2000

Mixed media on board
84cm x 59cm

TANH-0027



ANASTASIA (FROM MOSCOW), 2011

Mixed media on pergamenata paper
100cm x 70cm

TANH-0036



NEIL AND FRIEND, C.1998

Mixed media on board
59cm x 84cm

TANH-0071

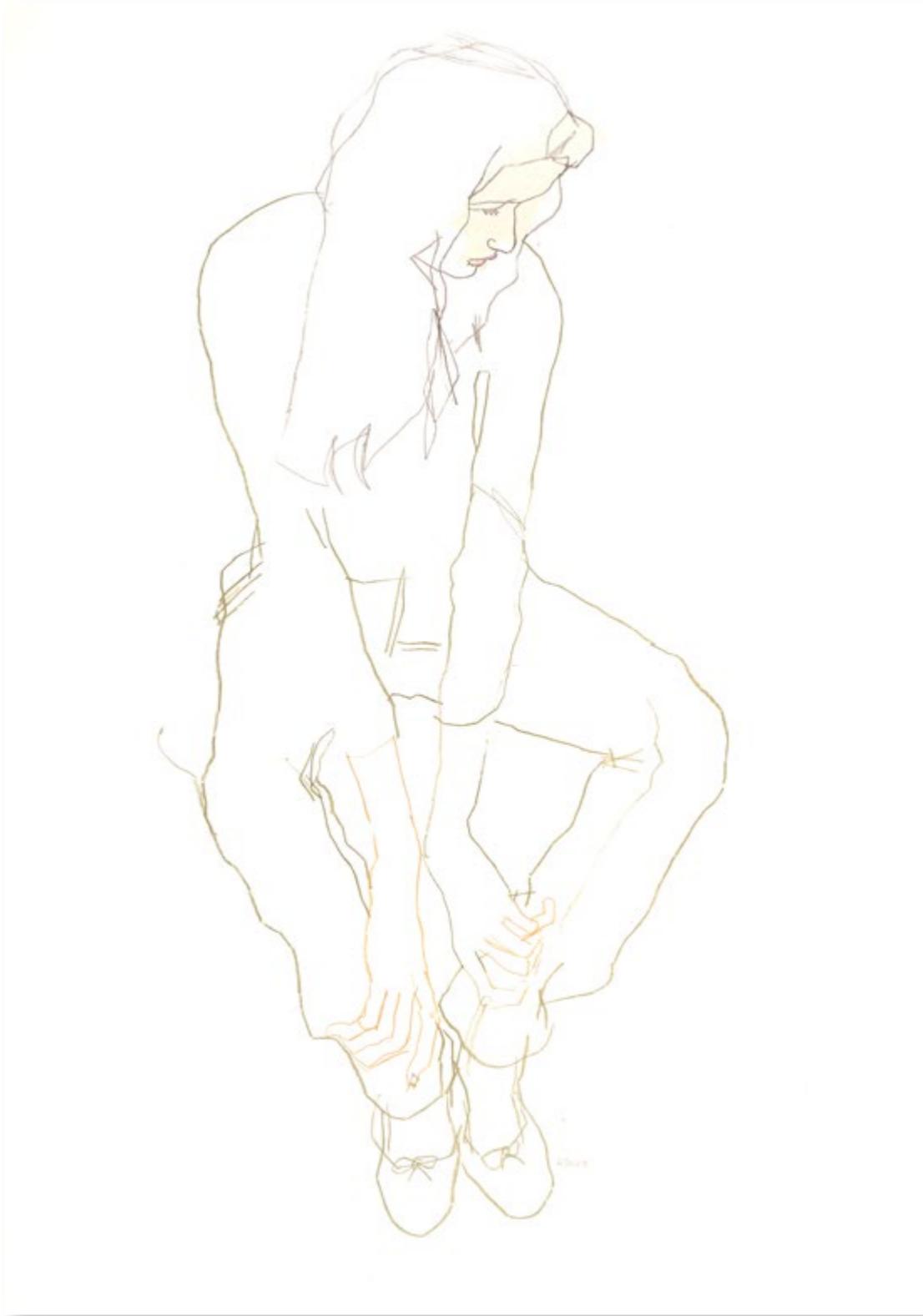




ARTHUR LYING ON FLOOR, 2005

Mixed media on board
59.5cm x 84cm

TANH-0079



ANAIS, 2005

Mixed media on cartridge paper
100cm x 70cm

TANH-0216



ARTHUR WITH FLIP FLOPS (SITTING ON A DONKEY), C. 2003-05

Mixed media on fabriano paper
100cm x 74cm

TANH-0084



MICHELE, C.2006-07

Mixed media on pergamenata paper
100cm x 70cm

TANH-0104



ALI (BLUE SUIT), 2012

Mixed media on pergamenata paper
100cm x 70cm

TANH-0207



ZAC, 2005

Mixed media on board
84cm x 59cm

TANH-0206



ARTHUR SLEEPING, C.2005

Mixed media on pergamenata paper
70cm x 100cm

TANH-0203



MARIA IN CHRYSANTHEMUM KIMONO, 2013

Mixed media on pergamenata paper
100cm x 70cm

TANH-0222



ARTHUR (HANDS TO FACE), C.2003-2005

Mixed media on arches paper
98.9cm x 66.4cm

TANH-0077



WES IN STRIPED SHIRT, C.2008

Mixed media on grey paper
70cm x 100cm

TANH-0204



ARTHUR AFGHANI TEXTILE, 2006

Mixed media on fabriano paper
100cm x 70cm

TANH-0209



ARTHUR WITH CONTROL TECH T-SHIRT, 2008

Mixed media on pergamenata paper
100cm x 70cm

TANH-0210



JAKE GREY SHIRT, 2012

Mixed media on pergamenata paper
100cm x 70cm

TANH-0212



JUAN JACINTO, 2013

Mixed media on pergamenata paper
100cm x 70cm

TANH-0213



ELODIE (RED SOCKS), C.2006

Mixed media on pergamenata paper
100cm x 70cm

TANH-0218



EMMA, 2003

Mixed media on fabriano paper
76cm x 56.5cm

TANH-0219

Capturing Howard

By Rebecca Lowthorpe

I first met Howard in a studio at Central Saint Martins in one of his 'life drawing' classes. It was 1989. I was a teenager straight out of rural Lincolnshire and Howard was everything a man from Lincolnshire was not: elegant, enigmatic... exotic. He wore a beret and swathed himself in black. While the tallest of us took it in turns to model for the class - we had to stand on a table at the centre of the room and strike a pose - Howard would quietly walk around everyone's easels, offering a whisper of advice here or a graceful flick of charcoal there. A shy man, but with a huge presence, Howard never scolded or criticized; rather, he would suggest and steer, draw out your confidence. In this way, he emboldened his students, many of whom, like me, considered him their favourite tutor.

If you were lucky, (or engineered it that way) you got to go to lunch with him at Pollo's on Old Compton Street. Howard is fascinating - part of the reason why so many people love to sit for him. 'Some people I enjoy drawing for years and years, others just come once or a few times; it's just the way it is,' he recently told me. I sat for him only one time. There is something very romantic about that: one intense sitting. Anyway, I remember he played music to help my concentration, I think, so that as I reclined on a sofa, with the conversation ebbing and flowing, the whole experience became meditative, like a conscious dream. I was surprised when I saw the results - Howard has a way of taking the best bits of his subjects and making them the focus. But, it was more than that. It was the way he had captured me in that soulful moment. That's what he aims for, I think: capturing a moment of who that person is, not just a likeness. As he puts it: 'A drawing is unique. It's a one off and can't be repeated.' I will never forget that experience.

If only I had the drawing.

Rebecca Lowthorpe is the Assistant Editor of Elle magazine and the Editor of Elle Collections. Before this Rebecca was the Fashion Editor at The Independent and The Independent on Sunday. In addition to this, Rebecca is a published author and writer, having written for publications such as Style.com, The Sunday Times, and Harper's Bazaar.

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ANJI, 1995

Mixed media on yellow ochre paper
64.7cm x 48cm

TANH-0217



KATYA IN GEORGE'S JACKET, 2006

Mixed media on pergamenata paper
70cm x 100cm

TANH-0221



GEORGE IN BLUE JACKET, 1999

Mixed media on fabriano paper
76cm x 56.5cm

TANH-0220



MATHILDE II, 2013

Mixed media on pergamenata paper
100cm x 70cm

TANH-0223



OSCAR, 2013

Mixed media on pergamenata paper
100cm x 70cm

TANH-0224



LEE R, 2011

Mixed media on paper
58.5cm x 42cm

TANH-0073



NEIL G (STRIPED SHIRT), 1997

Mixed media on paper
59cm x 42cm

TANH-0063



ARTHUR (WITH BLUE JUMPER), 2011

Mixed media on fabriano paper
76cm x 56.5cm

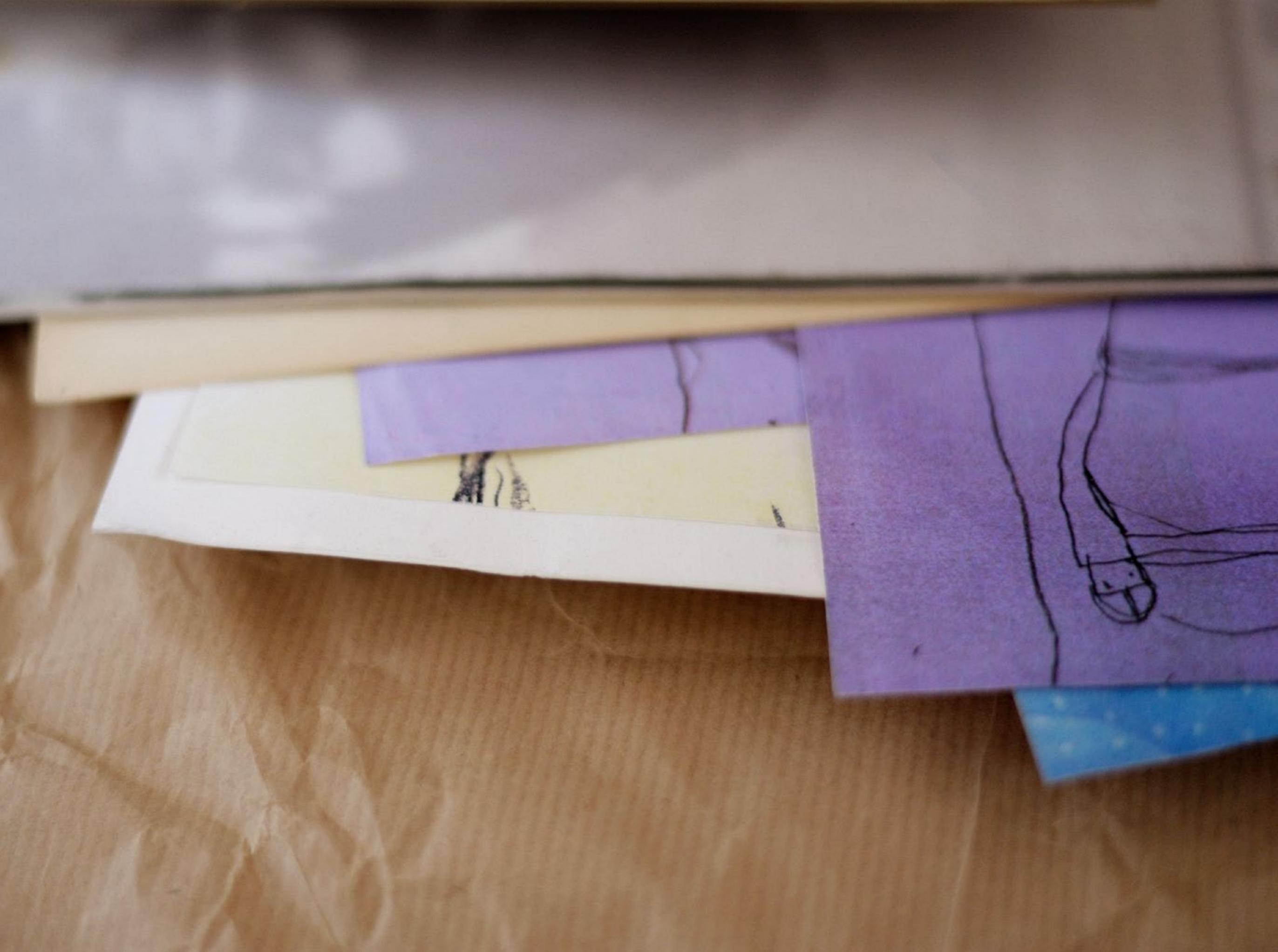
TANH-0014



NEIL, 2011

Mixed media on fabriano paper
76cm x 56.5cm

TANH-0012



Curriculum Vitae

Howard Tangye

b. 1948, Australia. Lives and works in London.

Education

St. Martins School of Art, Bachelor of Arts, Fashion & Textiles, and Drawing, 1974

Parsons School of Art & Design, Post-Graduate Degree in Drawing, 1976

Selected Exhibitions

2014

Casting the Line, solo exhibition, Hus Gallery, London, UK

2013

Within (Paper), group exhibition with Ronald Ceuppens & Gert de Keyser, Galerie Dessers, Belgium

2009

Art Against Knives, charity auction and exhibition, London, UK

2010 - 2011

Drawing Fashion, curated by Colin McDowell, The Design Museum, London, UK

2009

Art Against Knives, charity auction and exhibition, London, UK

2006

Following a Line, solo exhibition and short film, The Lethaby Gallery, Central Saint Martins College of Art & Design, curated by Anna Nicole Ziesche & Howard Tangye

2005

Picture This. The Artist as Illustrator (100 years of Drawing), group exhibition, The Lethaby Gallery, Central Saint Martins College of Art & Design. This exhibition was accompanied by a book of the same title by Sylvia Backemeyer.

2002

Idyll, group exhibition, Kinnijoe Space, Hamburg, Germany

1999 - 2011

Chase, charity exhibition and auction for Christopher's Children's Hospice, Royal College of Art, London, UK

Selected Collections

The Victoria & Albert Museum, 56 original drawings selected for the museum's permanent collection

Selected Publications

Abraham Thomas, "Collecting Tangye," in *Within - Howard Tangye*, ed. Stina Gromark and Louise Naunton Morgan (London: STSQ_Stinsensqueeze, 2013), 22-24.

Tangye, Howard, selected drawings, in *Design Museum 50 Fashion Looks that Changed the 1980s*, ed. Paula Reed (London, 2013).

Tangye, Howard, selected drawings, in *Creative Fashion Drawing: A Complete Guide to Design and Illustration Styles*, by Judith Cheek and Noel Chapman (Arcturus Publishing Ltd, 2012).

Tangye, Howard, selected drawings, in *Creative Fashion Book - Drawing from Life*, Michele Wesen Bryant, (Laurence King Publishing Ltd., New York, 2011).

Tangye, Howard, selected drawings, in *Picture This: The Artist as Illustrator*, Sylvia Backemeyer, (A&C Black Publishers Ltd., 2005).

Tangye, Howard, selected drawings, in *Galliano: Romantic, Realist and Revolutionary Book*, Colin McDowell, (Weidenfeld & Nicolson Publishing, 1997).

Installation photographs by Kasia Bobula, all other images by Justin Sutcliffe

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