Reclining Nymph

Muriel Minter

Sold



REF: 1101

Height: 15 cm (5.9")

Width: 20 cm (7.9")

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Framed Height: 35 cm (13.8")

Framed Width: 42 cm (16.5")

Description

This etching of a reclining female nude in a landscape, has clear echoes of paintings of such subjects by Giorgione and Titian, and although it does not explore form in quite the same way as Minter's nude drawings, or indeed as Henry Moore's reclining figure drawings and sculptures, it is quite likely that Minter was in part inspired by Moore's extensive work on such subjects at this period, such as the Honiton stone sculpture 'Reclining Figure' of 1929 (Leeds Art Gallery). Minter's tempera painting 'Riders in Richmond Park' (formerly with Abbott and Holder), which she showed at the Royal Academy Summer Exhibition in 1933 (no. 897), includes a clothed man resting on the grass in a pose comparable with the figure in the present etching.Etchings are not common in Minter's work, and this may be a unique proof, but she did exhibit an etching titled 'Diana Surprised' at the Royal Academy Summer exhibition in 1929 (no. 1092) and a further etching of 'Lot's Wife' in 1930 (no. 1097). Although the present work seems to have been submitted to the Academy for selection, most likely in one of these years, and has an 'A', indicating acceptance by the Selection Committee chalked on the backboard, it also has an 'X' chalked, suggesting it was later excluded by the Hanging Committee. In the exhibition catalogue for both years Minter is listed as residing at the Chelsea address she recorded on the backboard. In 1930 she also had a tempera painting titled 'Venus Unseen' accepted (no. 907). In 1931 she just had a tempera painting, 'Equestrienne' (no. 887), accepted. In 1932 Minter did not exhibit at the Summer Exhibition, and in 1933, when she showed 'Riders in Richmond Park'', she is recorded as living in Wimbledon.

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