



BEHIND THE GLASS

BOYS DON'T CRY UK

*In collaboration with the Central Saint Martins
Museum & Study Collection.*

BEHIND THE GLASS

BOYS DON'T CRY UK

JOSHUA BUCKINGHAM

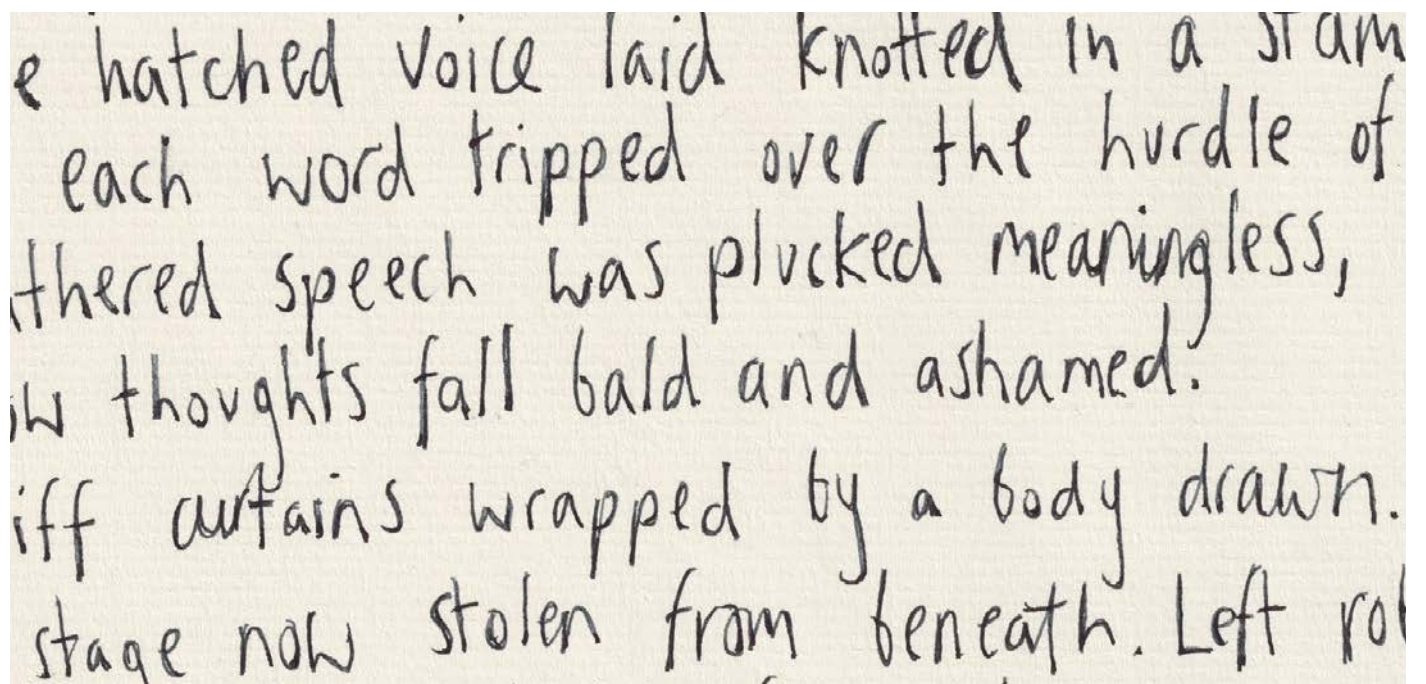
Perform us a life

A voice from a mouth, like sick from a stomach.
Sound n' word deported by the gag of our mind.
Why not expel all ears and rot every lip shut?
As from a silent world, sinks a life unspoken.
The hatched voice laid knotted in a stammer,
As each word tripped over the hurdle of lips.
Feathered speech was plucked meaningless,
Now thoughts fall bald and ashamed.
Stiff curtains wrapped by a body drawn.
A stage now stolen from beneath. Left robbed of
who they were. Lost in fallen land.
Underneath the floor was now a plotless act.
Leaving the same way one entered, silent.

Perform us a Life, 2021
Handwritten and printed.
143.5 x 95.4 cm

Bruno Kastner was a famous German actor in the silent film era, who rose to fame with his talent and looks. He was born in 1890 and at the age of 20, his career was prominent throughout the next two decades. The twist in the tale comes with the invention of sound within film & TV. Through broadcasting, it quickly came to public knowledge that Kastner had a speech impediment. Which subsequently became the downfall of his career. After 2 years of relentlessly trying to regain his public status, it was a spiral to depression. In June 1932, at the age of 42, Bruno Kastner tragically took his own life.

Working with the Museum & Study collection has unearthed other lives once lived, that I would never have known about otherwise. Which is the reason I felt an obligation to try and put my mind in their story. In hope, to some extent, redeem their extinguished passion. 'Perform us a Life', is my ode to Kastner, a way of resurrecting the tragedy that he lived. I wanted to write an ode that is both absurd and sentimental in equal measure. By writing of his story, is a way of sending my condolences. For him to relive by speaking of his name.



e hatched voice laid knotted in a stream
each word tripped over the hurdle of
thered speech was plucked meaningless,
in thoughts fall bald and ashamed.
iff curtains wrapped by a body drawn.
stage now stolen from beneath. Left rol

Joshua Buckingham

Artists deal in visions and exhibit witnessed worlds, regarding science but regardless of sense. A thicket of internal contradictions, being the symptom of a troubled mind. The friction of a newly found vision and the vision they can't help but see in: the fire starter of the sane and the sensible. To see of what we do not know. But the artists are the ones who build their house in the dark; which means that the coat that hangs by day turns into a stranger by night. Patiently learning how to see in the dark, which spills perfectly over my lack of understanding.

If I knew my artist statement, I believe I would have no need to write. The very fact I don't know, motivates me to write and find out what I write about. But these words pour from a mouth separate from mine. Which means, to write an artists statement is to write about what I don't know about myself. How could one possibly speak of what they do not know? A task which I have concluded as possibly impossible.

I have lost my desire to convince those with embellished language. The highly sounding words that disguise little meaning, a tasteless choice we are all guilty of. A regurgitated philosophy that I once saw as a filling meal, but this old appetite was a mere attempt to satisfy. Today, is it a quest for a ripe question. A question that quenches our understanding. A question that twists the tales we tell.

BOYS DON'T CRY UK

(1931-1994)



Drawing for magazine cover showing Calman snowed under pile of ideas telling editor it is all under control.

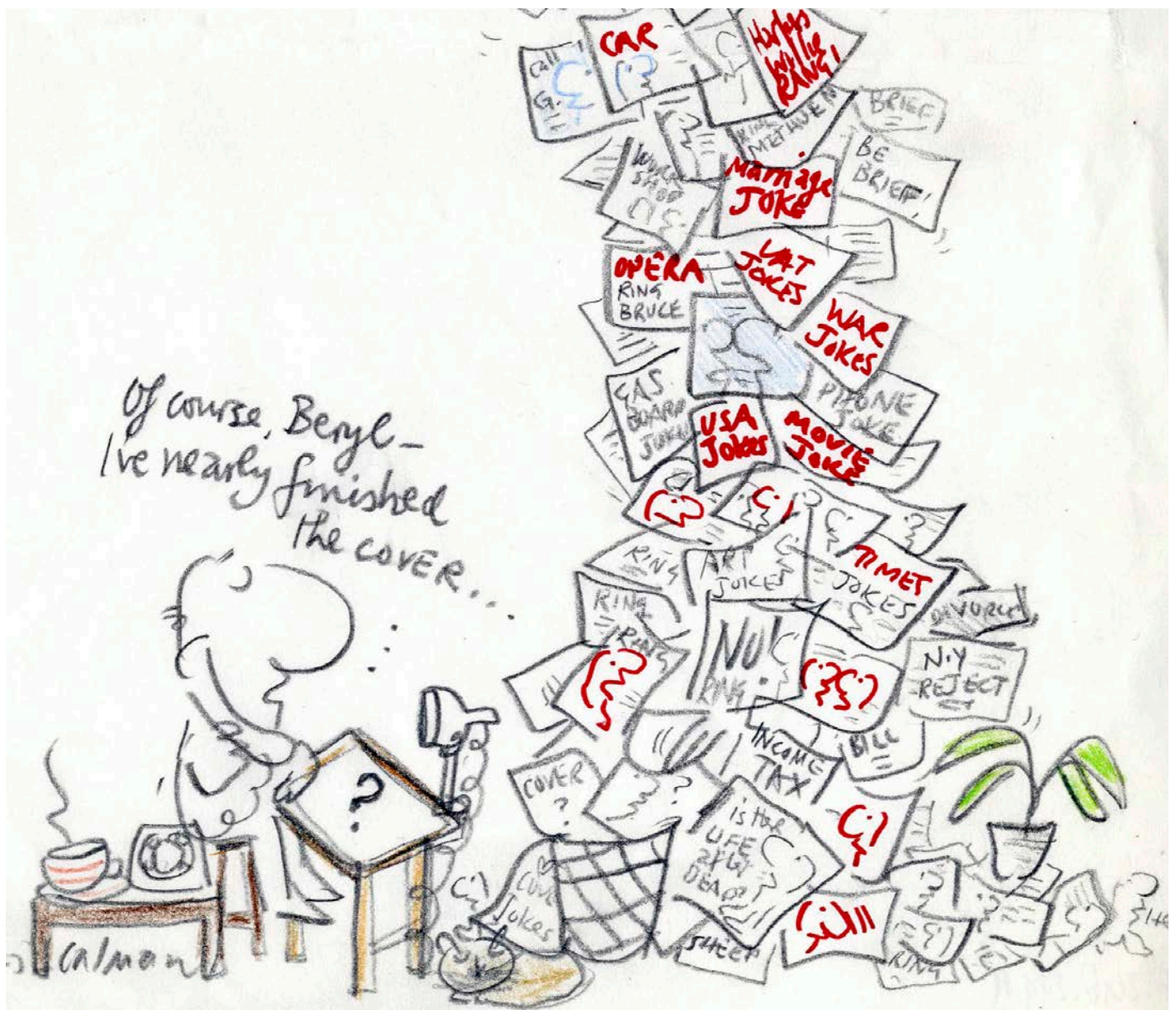
29.5 x 21 cm

Mel Calman studied illustration at St Martins School of Art in the 1950s and went on to become a freelance cartoonist in 1956. His cartoon work featured in a number of UK newspapers including the Daily Express, Observer, Times and Evening Standard. He also produced advertising work for companies like Shell.

Describing himself as a ‘cynical pessimist’ Calman became best known for his Little Man character, an alter ego line drawn figure of a balding middle-aged man with a large nose. A life-long interest in philosophy and psychology fed into his work and the Little Man cartoon allowed him to explore the darker thoughts we all have every day.

Calman's cartoons were the subject of a posthumous exhibition at the Freud museum, reflecting his personal interest in Freud and Jung, and acknowledging the role therapy played in his work. 'Gloom' he said 'feeds my work and I imagine that it is simply my good luck that this slant on life matches the mood of Britain today'.

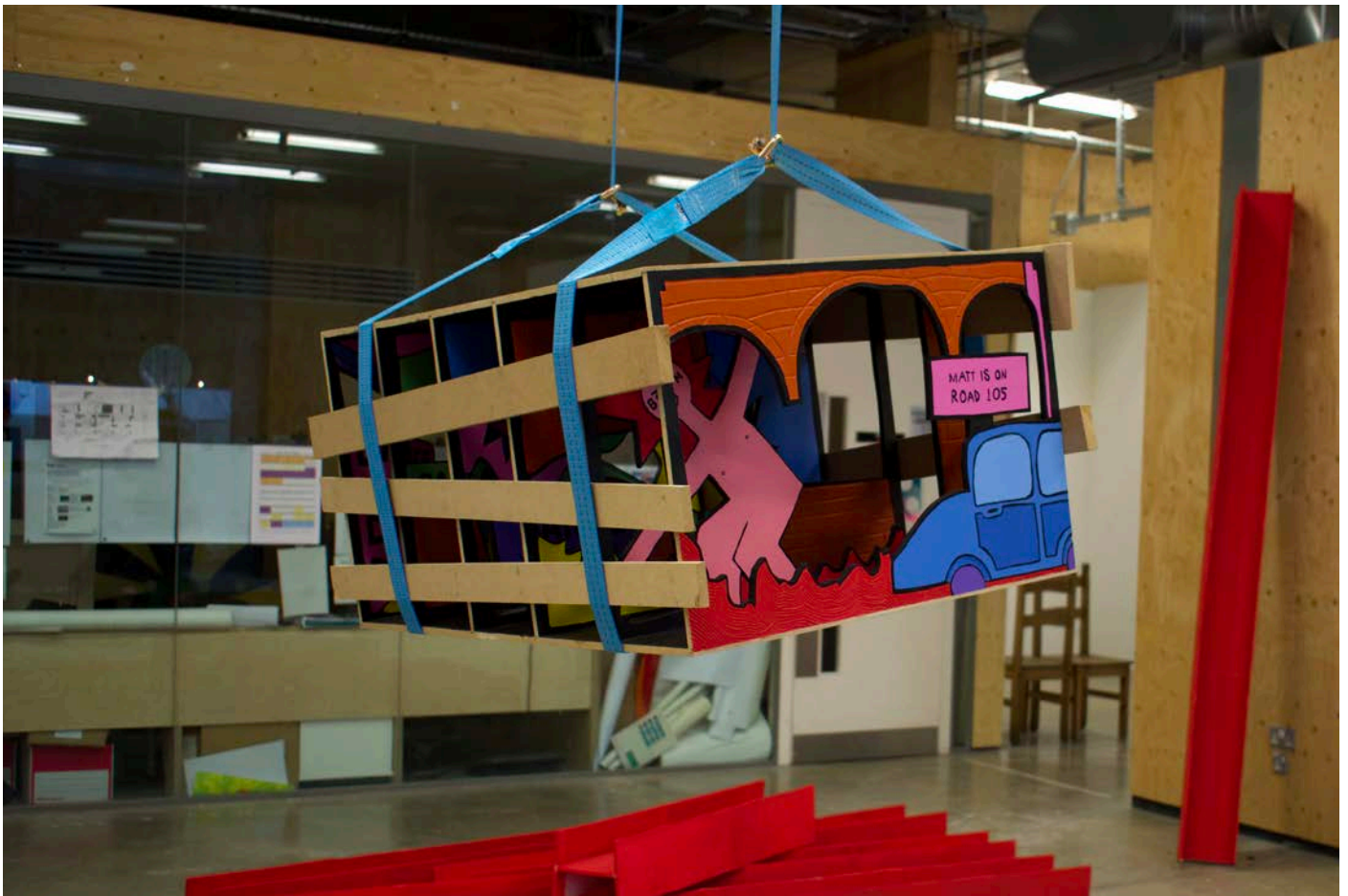
Although not diagnosed with depression, Calman was prone to bouts of darkness and these gave him a knowledge and interest in mental health. Calman's interest in the internal-self and anxieties about everything from sex and death to achievement and morality are why we've explored his work as part of this project.



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MATTHEW DOMMETT



Character Building, 2019

MDF and acrylic.

80 x 80 cm

Early in the Behind the Glass workshop series, the CSM archive presented a collection of work by the cartoonist Mel Calman; an artist who's practice is heavily involved with self-parody presented through the humble, limited register of pen-doodles. I found value in the connection between Calman's cartoons (irreverent self-representations enclosed in small, claustrophobic boxes) and the means by which his work was presented to us; the collection was referred to as his "life in a box", which carried the satirical yet solipsistic inference that the limited material packed in that cardboard box was an adequate representation of his life. From this, my practice became more involved in solipsistic satire, informed also by my own relationship with the egocentric predicament as an Asperger's individual. The artists working alongside me began making work which was largely involved with ties between masculinity and an insatiable desire for superficial accomplishment (in reference to Marcus Nelson's naive End of the Rainbow paintings and George Richardson's vulgar, cumbersome trophy)

The work I have made for this exhibition is what I would describe as a 'theatre'. The work involves various layers which the audience looks through, like set design, which presents a sort of narrative through child-like cartoon illustrations and short fragments of text. The theatre can be seen from both sides: one side represents a 'memory of riding freight train and becoming cool', and the other a 'memory of stripping hair on fire to win a dance battle'. Through puerile cartoonography, this work tells stories of two occasions where I sought to accomplish identification with daring, adventurous narratives which I regularly use to show off with. These are presented in a superficial, fictitious manner to put across notions that the true experiences could not possibly be articulated through such means and can only really exist as stories (which are heavily biased towards the teller's selective imagination of the events). This fictitious presentation reaches a point where truthfulness of the experiences hardly seems necessary.



Matthew Dommett

My practice usually looks into how experiences are distorted through interpretation, memory and story-telling; the reductive nature of semiotic exchange is a recurring theme in this enquiry. My work often aims to 'snapshot' certain experiences through reductive means; sometimes the work itself is physically involved with the experience that it aims to communicate, and sometimes the work aims to represent the experience through more explicitly representational means (as is the case for the work informed by the Behind the Glass workshop series).

Through reductive communication, the experiences usually come across as hyperbolic, irreverent parodies of that which they make reference to; this can cause for speculation as to whether the experiences happened in the first place, questions about the value of experience which is not communicated, and considerations of the propensity to fetishise objects of experience in our hunt for compelling/worthwhile identifications with the narratives which we involve ourselves in (a desire which I consider to be of particular relevance to emerging ideas of male-mindedness; be this a mark of immaturity, insecurity, competitive temperament, or numerous other potential attributions).

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HUGO HUTCHINS



Onedirectionfuturism, 2021

Paperback book.

A5

My most recent research project 'Onedirectionfuturism' referenced One Direction as an example to examine traditional masculinity, heteronormativity, institutionalised racism and the promotion of whiteness within society. The text was bookended by my own fan-fictions "The imaging of 1D Totalitarianism and Simon Cowell Colonisation" and "The birthing of One Race : A further imaging of Onedirectionfuturism" within them I imagine a not so distant dystopian city called Onetopia, where each of the members of One Direction (apart from Zayn) are the founding father figures.

Excerpt: "A bleak and dark night befalls Onetopia formerly known as London, the capital city of SimonLand. It's the 24th day of Harry, year 29 AZ (After Zayn) and the eve of Simon Cowell's 30th anniversary as the dictator of SimonLand. The phone on his desk flashes red, he answers promptly. It's Harry 0008, the 8th clone of Harry Styles incarnate."

This flag is a physical manifestation of 'Onedirectionfuturism', a research project that has informed the current model for my practice. With my predominant concerns lying in understanding the distribution and dominance of heteronormativity, traditional masculinity, whiteness and the concept and proliferation of the 'white male heteronormative simulacra' and ultimately how I fit amongst this view.



Hugo Hutchins

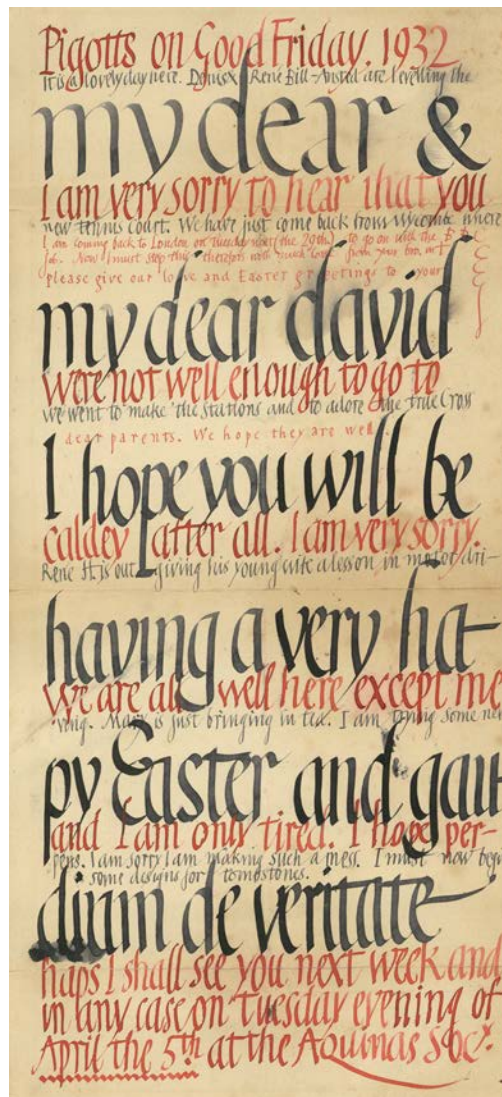
Central to my practice is the investigation of popular and contemporary culture to understand the impact they have on the construction and representation of the self. My continued relationship with the internet and social media enables me to reference and examine the processes of representation that operate within our culture. Largely, I draw from the presentation of the celebrity as an overvalued construct that exaggerates everyday life and the self. Manipulated representations of which now make up everybody else's selfhood through a less than conscious participation in the toxic cycle of influence that now makes our understanding of what popular culture is. This engagement with wanting to understand the behaviours of everyone else has led to a focus with engaging with the perception of my own identity and sense of self. Consequently, my practice operates on a model between the exploration of myself and of the world around me.

My everyday encounters are what inform this model for my practice. From recognising the specificity of British pop culture quirks in what I watch, listen to or read, to reflecting on the institutionalised heteronormativity that blankets these intimate interactions with the world. As a result, my practice has essentially become an area for me to understand and unpack my positioning as a queer white man. So much so that my physical work exists as a demonstration of my research and theoretical concerns whereby making and learning are as one. My main concerns lie in understanding the distribution and dominance of heteronormativity, traditional masculinity, whiteness and the concept and proliferation of the 'white male heteronormative simulacra' and ultimately how I fit amongst this view. My involvement with the Boy's Don't Cry collective has helped me to further make sense of this perspective. As I have been able to hear and learn from the experiences and voices of others, not just simply my own.

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DAVID JONES (1895 – 1974)



Letter to David [Jones], 1932

Eric Gill

Letter to 'My dear David', from Eric Gill to David Jones.

32.5 x 14.2 cm

David Jones was an artist and poet, known for his dream-like watercolours and poems. He began his art education in 1904, aged just 14, at Camberwell School of Art where the study of literature was a compulsory element of art education training. The outbreak of war interrupted his studies and formed an important experience that marked the rest of his life. He spent longer at the front line than most other writers of the period, spending time in the trenches, being injured at Mametz Wood and then returning to fight at the Ypres Salient. His experience in the trenches fed into his later writing and paintings, though it would take time for the hidden toll of war to emerge.

In 1919 he won a grant to return to Camberwell to study but went on from there to Westminster School of Art where he was taught by Bernard Meninsky among others. Westminster brought other changes to his life, as visits to the Cathedral eventually led to Jones converting to Roman Catholicism in 1921, and joining Eric Gill's religious and artistic order the Guild of St Joseph and St Dominic in 1922.

Jones produced paintings, illustrations and poems throughout the 1920s and 1930s, working between various sites in Wales, where his family were from, Brockley in South East London and Sussex, where Gill was based. The after-effects of the war caught up with him in 1932, the year the letter in this display was written, and he suffered a nervous breakdown while writing his poem *In Parenthesis*. The breakdown prevented him from painting for many years but he did eventually recover, finish his epic poem and return to his artwork. He exhibited internationally including at the Venice Biennale in 1934 and won the prodigious Hawthornden Prize for literature in 1935. Jones had another breakdown in 1947, after which therapist at his nursing home encouraged him to draw as part of the healing process.

WERE NOT WELL ENOUGH TO GO TO
we went to make the Stations and to adore the true Cross
dear parents. We hope they are well.
I hope you will be
caldey after all. I am very sorry.
Rene It is out giving his young wife a lesson in motor dri-
having a very ha-
We are all well here except m-
vinq. Mary is just bringing in tea. I am trying some n

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BRUNO KASTNER (1890-1932)



Die Lüge eines Sommers (A Summer's Lie), 1922

UFA/Hansa-Film

Film poster for Die Lüge eines Sommers starring Bruno Kastner, directed by Erik Lund.

95.4 x 143.5 cm

We have chosen to include Bruno Kastner in this project as he features in one of the film posters in the museum collection.

A theatre and film actor from Germany, Kastner was one of the biggest silent film stars of his day. He made his film debut in 1914 and quickly rose to fame. Kastner was a well-respected and handsome actor who attracted legions of female fans. At his peak, his fan mail had to be delivered in laundry baskets due to his huge popularity.

He starred in Fritz Lang's *Hilde Warren und der Tod* (1917) as well as other popular films of the era including Erik Lund's *Das Herz des Casanova* (1919) and Georg Jacoby's *Das Paradies im Schnee* (1924). His film roles continued to grow in the 1920s when he starred in the film *The Silver King* opposite another celebrated silent actor, Ossi Oswalda, the success of which allowed him to found his own film company.

Kastner was a star of the silent film era, and with the advent of talking pictures and sound, he struggled to adapt. Kastner had a stammer, which wasn't a problem in the silent films but made acting in talking pictures a challenge. He only acted in two talking films, and his stammer, combined with his age, (he'd often been typecast as a young, romantic male lead) led to his acting work drying up completely. Kastner ended his own life in 1932 aged just 42. The poster we have of his film *Die Lüge eines Sommers* (*A Summer's Lie*) dates from 1922, around the peak of his career.



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JEWEL KAYE



Spinal, 2020

Double framed collage on board.

98 x 67 cm

There is an aspect of text to many of my pieces. I am enamoured with the concept of language in the written form. The impact of the development of shapes and signs into letters and characters on human cultural has been key to my practice. The window exhibition is a unique way to share thoughts with fellow artists from many disciplines. Engaging with the work of other artists from multiple practices from the last century has been an enriching experience. During our workshops we were introduced to a number of artists, some of whom have been partially forgotten over time.

One artist that resonated with me was Welsh poet and painter David Jones, his text-based imagery isn't instantly legible, a trick I try to pull off in my own work. I appreciated David Jones combination of typesetting and abstraction of characters. The cartoonist Mel Calman was another artist who's work seemed to reach me. I admired his use of the hand-written word to create phrases of a cynical nature but with a gleeful edge. In his own words, 'Gloom feeds my work and I imagine that it is simply my good luck that this slant on life matches the mood of Britain today'. It reminded me of my work Spinal where repeated in the bottom corner is the phrase 'Mala Suerte', meaning 'bad luck', which suggests a matter-of-fact-ness in the face of all kinds of day-to-day stresses. This is probably in relation to the injuries from my motorcycle crash, predominantly to my spine, a motif which also finds its way into the work. Perhaps the spinal cord relates back, as this superhighway of nerves that is only there to receive and pass on information, much like how I conduct materials to make artworks.



Jewel Kaye

I was born half-Jamaican in a small Midlands town. I never met another black kid until around 13. I was mostly alone in the playground and because of this I think I became an avid observer of human behaviour. I took to drawing to replace social interaction. After a motorcycle accident where I broke a few vertebrae in my back, I moved to London to study art foundation at City & Guilds, but I dropped out to pursue other interests. I have to keep my mind preoccupied to avoid depressive episodes so I've always been making in some form or another. I often get background noise in my head of words or phrases on loop. I think it's my mind remembering and reassembling things I've read or heard without noticing; conversation on the street, small print on billboard or packaging. Sometimes it's in other languages. It's like someone talking in your ear or when you have a song on loop in your head, it's annoying so I have scrawl them on things to air out my mind.

I'm mainly self-taught and cautious to call myself an artist. I work from my living room floor surrounded by a mass of found objects that I collect from around the city. I enjoy not knowing how these carefully collected artefacts will be remodelled into something indistinguishable from jettisoned items. My work is guided by instinct. The action of making a work creates its meaning and in moments of frenzy parts come together into rapid compositions. I often use cardboard. When I lived in a small town there was no immediated access to large canvases but the 24-hour Tesco gave me boxes at night after restocking. I paint, make 3D-art, design clothes and occasionally work as a photographer and stylist.

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HARRY LITTLE



Chose Me x, 2020
Oil on wood board.
29 x 21 cm

No matter the artist's defense paintings never want to be silent. My works scream in stupid ways. My paintings are self-aware. They're meta in dumb and ham-fisted ways. Caustic irony and remnants of overplayed sadness seep out of my paint.

The last few years have been the hardest of my life. The world turned upside down in March 2020 for most people. My world crashed in June 2019. My younger brother killed himself.

Julius Jake Little.

Before he died, I heavily played with the dimensional restraints of painting, trying to satirically strain the relationship between paint and what it depicts. I label my work as satirical partially because I can't admit that it's serious. While my practice still waltzes further into the pseudo meta limbo I found myself stumbling into on my degree, these notions have taken the backseat to trying to display my grief in a self-aware manner. This can be an awkward task; and can easily fall into the territory of softboi rhetoric.

Drawings really help tie my paintings together. At first, they acted as fast, throwaway artefacts, helping to unscramble what I want in my work, and have quickly become an instrumental part of my practice.

After my brother died my family and I set up a charity in his name. The Julius Little Foundation was founded to help provide support to the mental health of adolescents in need.

Julius was an enigma; he was funny, kind, charming and caring. He was also a brilliant artist, and studied fine art here at Central St Martins. He would be graduating this summer. He is dearly missed as a brother, a friend, a son and an artist.



The Julius Little Foundation

In June 2019 Julius Little took his life. He was a compassionate, creative and thoughtful person. He was also a brilliant artist, and studied fine art at Central St Martins.

Julius was a kind, caring soul, and in remembrance of him, his family have set up The Julius Little Foundation, a charity whose aim is to provide mental health support to young people in need. While the charity is still young, and the mental health crisis young people face is bleak, we believe we can truly make a difference, just like Julius did for so many.

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BERNARD MENINSKY

(1891- 1950)



Figure in a Landscape, 1948

Oil painting on board of figure in a short white toga-like garment in a stylised landscape.
62.5 x 44.5 cm

Born in Ukraine, Meninsky was brought to England as a baby where his family settled in Liverpool. His talent from an early age led him to study at a number of prestigious institutions including the Royal College of Art, Académie Julian in Paris and Slade School of Art and he won the King's Medal in 1911. As well as being a successful exhibiting artist Meninsky taught at a number of art schools including the Central School of Arts and Crafts from 1913-1940.

During the first world war Meninsky fought in Palestine but was later recalled and engaged as an official war artist in 1918. War artists were well-known artists of the day in Britain who were engaged to capture the war in paintings and drawings for the national collection. He created a series of paintings charting soldiers departing for the Front from a London train station capturing a strong sense of form and emotion and demonstrating his skill. Meninsky suffered a nervous breakdown during the war and was discharged as a war artist after 6 months.

Meninsky was a successful artist. His first solo show was held at the Goupil Gallery in 1919 and he became a member of influential groups like the New English Art Club. He became associated with the Bloomsbury group throughout the 1920s, published volumes of his own drawings, illustrated poems by Milton and produced set designs for ballet. He continued to exhibit and featured on the cover of the first ever issue of ArtReview in 1949 setting him firmly in place as a key player of the London art scene from the 1920s to 1940s.

Meninsky was a figurative artist, producing sensitively observed portraits and stylised female figures, often broad shouldered and exaggerated in proportion, much like the figure in the painting featured here. His excellent draughtsmanship and warm, full, handling of paint are also captured in this 1948 work. Meninsky struggled with his mental health for much of his life and ended his own life in 1950.



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KEITH VAUGHAN (1912-1977)

School of Drawing, Painting & Modelling					
	Monday	Tuesday	Wednesday	Thursday	Friday
Life Drawing	M. Kestelman W. Roberts D. Williams M. Peake	M. Kestelman M. Peake Cecil Collins W. Roberts M. Evans	M. Kestelman M. Peake W. Roberts	B. Hughes-Stanton D. Williams B. Hughes-Stanton	A. Gross B. Hughes-Stanton D. Williams B. Hughes-Stanton
General Drawing	W. M. Nicholson D. Haughton	J. D. Watson J. D. Watson A. Gould	S. R. Badmin S. R. Badmin	W. M. Nicholson H. Mackinnon	R. Barrett R. Barrett
Draped Life		J. Watson		W. M. Nicholson	
Life Painting	H. Tisdall H. Tisdall	H. Tisdall H. Tisdall	L. Cole L. Cole	L. Cole L. Cole	
Still-Life Painting			D. Haughton D. Haughton		
Composition	Cecil Collins	L. Le Brocqy		K. Vaughan	V. Pasmore
Basic Pictorial Design					W. Turnbull
Mural Painting				W. Millar W. Millar	L. Le Brocqy W. Millar
Modelling & Carving	E. R. Bevan T. H. Paget	T. H. Paget T. H. Paget	T. H. Paget E. R. Bevan	E. R. Bevan	R. Adams
Zoo				G. Hermes	
Plant Drawing					J. Wallis
Plaster Casting				W. Olds W. Olds	
Etching	M. Evans M. Evans	M. Evans H. A. Freeth	H. A. Freeth		
Methods of Painting		A. W. Lucas			
General Drawing	Patrick Heron				
Silversmiths					

Day classes 10 am to 1 pm 2 pm to 4 pm except where indicated:
Morning only ^m Afternoon only ^a
Evening classes 6 pm to 8.30 pm

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Prospectus, 1950 (TBC)

Central School of Art

Prospectus listing Keith Vaughan on the teaching staff at the Central School.
approx. 15 x 20 cm

Keith Vaughan was a self-taught artist who had success and his first exhibitions during WWII when, as a conscientious objector, he was conscripted into the Non-combatant Corps. The war was fruitful time for his artistic friendships and he met and became close friends with John Minton and Graham Sutherland during this period. Vaughan was gay but, unlike Minton, he struggled to accept his sexuality which he documented in his writing.

Vaughan's work is neo-romantic in style, often featuring stylised male figures in landscapes, and his work became more abstract as time went on, moving away from its' figurative beginnings. A painter, Vaughan also produced prints and works on paper and exhibited regularly through the 1950s and 1960s. Vaughan also taught at the Slade School of Art, Camberwell School of Art and the Central School of Arts & Crafts, where he is named in the prospectus on the teaching staff.

As well as his artwork, Vaughan is now known for his journal, a version of which was published first during his lifetime in 1966, followed by a fuller posthumous version in 1989. Vaughan was diagnosed with bowel cancer in 1975 and after two years of unsuccessful treatment he took his own life with an overdose which, in a highly unusual move, he documented in the journal as it took effect.

n the second floor, is open on
o 8 pm
rary on production of a library
in charge of their class, but must
is is necessary out of school hours
between 4.30 and 6 pm).
00 classified volumes (periodicals
l reference.

Head of Department	Morris Kestelman		
	Robert Adams	John Hastings	Victor Pasmore
	S. R. Badmin	D. Haughton	Mervyn Peake
	R. W. Barrett	Gertrude Hermes	William Roberts
	J. Baynes	F. Holterman	W. P. Robins
	E. R. Bevan	Louis LeBrocqy	Hans Tisdall
	Leslie Cole	H. Mackinnon	W. Turnbull
	Merlyn Evans	W. Millar	Keith Vaughan
	H. A. Freeth	W. M. Nicholson	Jennifer Wallis
	Anthony Gross	W. Olds	John Watson
	A. H. Hall	T. H. Paget	Denis Williams

DRAWING, PAINTING AND MODELLING
From the life and draped figure.

STILL LIFE PAINTING

BASIC PICTORIAL DESIGN & COMPOSITION
Considered in their application to various forms of pictorial design.

GENERAL DRAWING
Still life, drapery, casts, landscape, plant forms, etc. Memory drawing. Study is also arranged in the Natural History Museum and Kew Gardens.

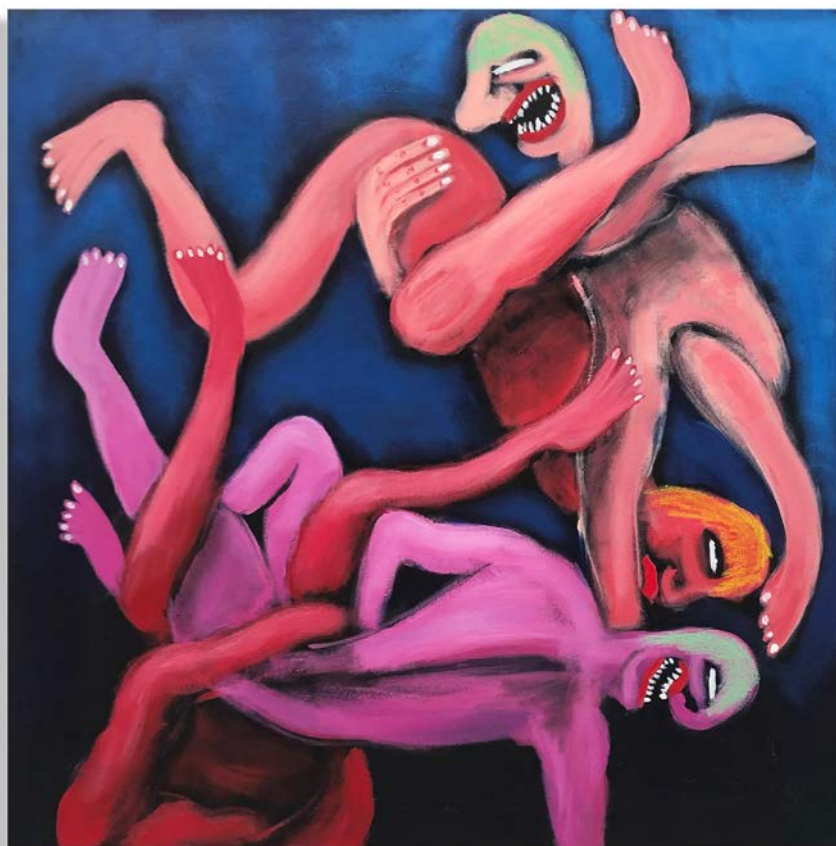
ANIMAL DRAWING
Classes are held at the Zoological Gardens.

ANATOMY AND PERSPECTIVE
Study of the basic structure of human figure. Principal laws of perspective representation.

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MARCUS NELSON



Ecstasy, 2020
Acrylic on canvas.
80 x 80 cm

In my practice I often use recurring characters that appear again and again. “Ecstasy”, like much of my work, has two different meanings. On the one hand, it represents the euphoria of drug use, and on the other, it represents the pleasure of happiness. However, with any rise there is a descent, a crash down to the ground. In many ways this reflects the state of my own emotions on any given day.

Whether intentional or not, I have also found that I have started to paint groups instead of singular figures since starting the Behind the Glass project. I have become interested in looking at neuron pathways in the brain, and how all our thoughts are individual and yet intricately connected within one complex organism. In some ways I see this as being similar to the collective working on this project. We all have our own ideas, our own interpretations of these historical figures, and yet are all connected in one group looking at the same subject. Of all the historical figures we have looked at, I have been drawn to Mel Calman the most, particularly because of how he used his signature figure to give subtle yet meaningful insights into the state of his mental health in a time where it was not acceptable to discuss this publicly.

Though I would say my work takes the most artistic inspiration from Mel Calman, I relate on a personal level to all the people we have looked at during this project. Their stories resonate with me deeply and I hope this painting captures something universal about struggling with mental health issues.



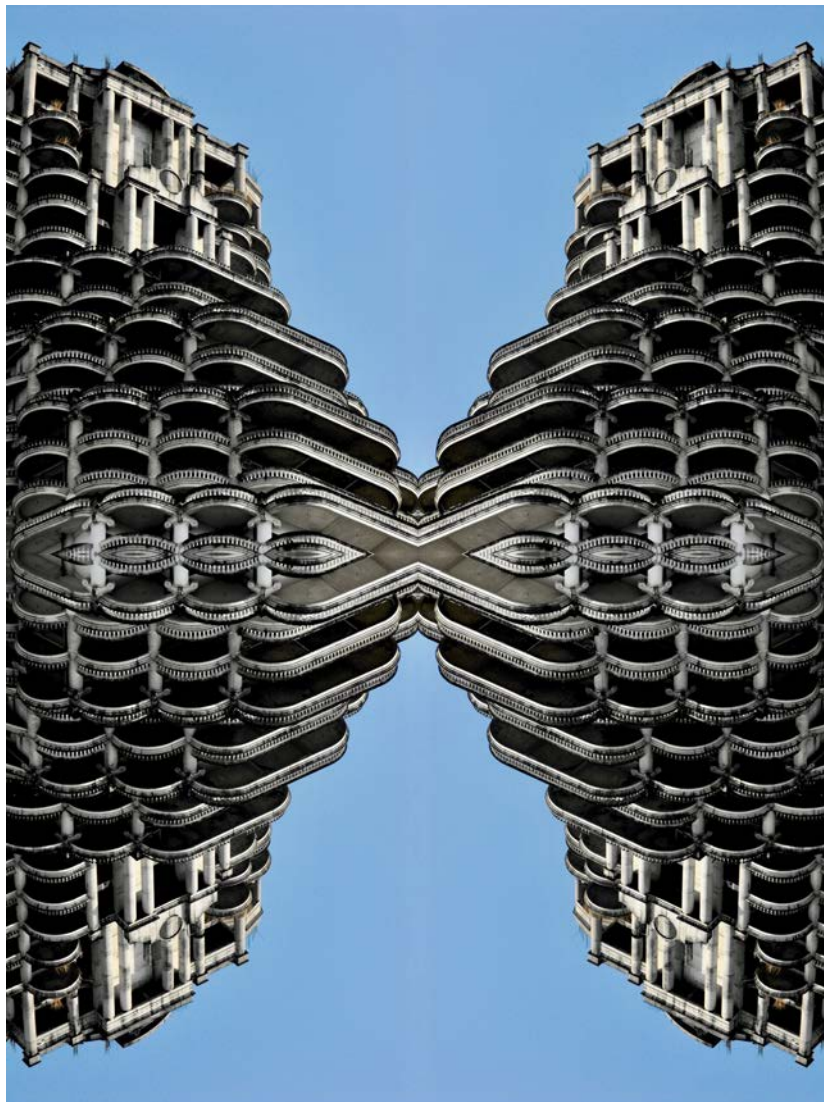
Marcus Nelson

I am interested in discussing the current state of masculinity through the use of the human form. Often working from photoshopped compositions taken from sports such as boxing and wrestling, I aim to subvert machismo by re-creating paintings that discuss the pain of growing up, and internalised emotions that men keep locked away. In representing these feelings, I hope to not only come to a greater understanding of my own experiences, but also understand the wider mental health issues facing this demographic currently.

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BRIAN O'CALLAGHAN

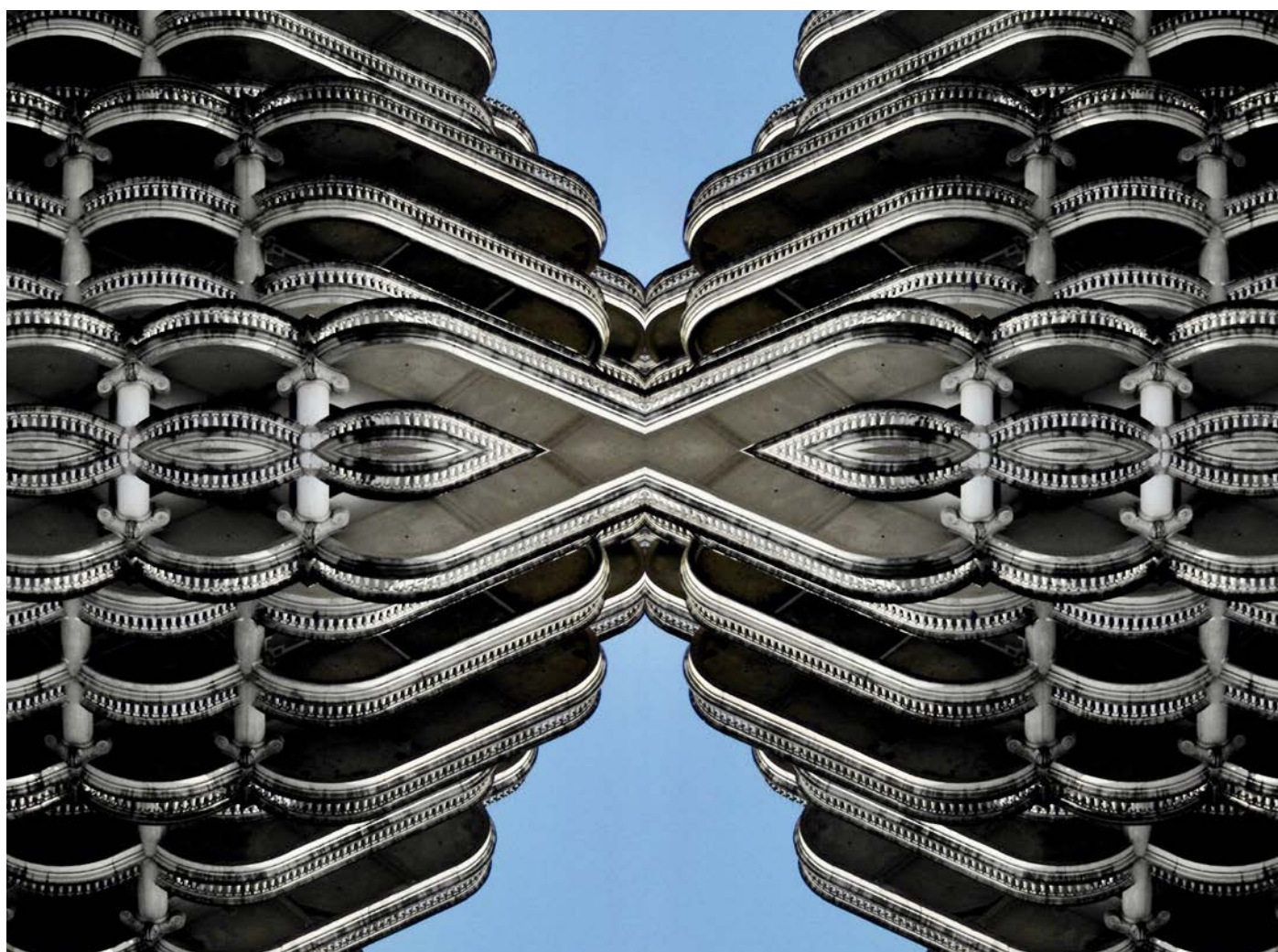


Battleship 1, 2020
Mixed Media on Aluminum panel.
60 x 90 cm

During the pandemic, I looked at my personal archive and I found images of ghost buildings in Bangkok. These monumental sites always struck me as incredibly haunting. In the lockdown, I made a move away from figuration, I began to look at place, at site and immediate environment.

In the boxes of Mel Calman's work in the archive, I was touched by each piece of paper, each sketch, which had its own poignancy and value. This made me reflect on my process and go back into my personal sketchbooks and archive to look at the things I've recorded. The empty monumental sites resonated with me as a better response to the project's theme of men's mental health. Depression can be a monumental thing, overwhelming.

I have become really interested in palimpsest. In the pandemic, I began thinking about the ever-shifting ground we stand on and that can be very true of mental health as well. In my current work it is less about figuration and narrative and more about process, site and the poignancy and poetics of touch and mark making. The power of being present.



Brian O'Callaghan

I make drawings, paintings, and music. I often work in series. Expressionistic in tone, recent works are focused on developing my own abstract visual language, partly anchored in figuration, blending archive images, poetry, and narrative. Theoretically, I am interested in a Queer present. Recent works often have various levels of reworked surface and media with figures juxtaposed, hidden, or emerging in palimpsest.

BEHIND THE GLASS

BOYS DON'T CRY UK

GEORGE RICHARDSON



*The tooth that has given me a thousand ulcers (left) and
The tooth that falls out in my dreams, (right), 2021*

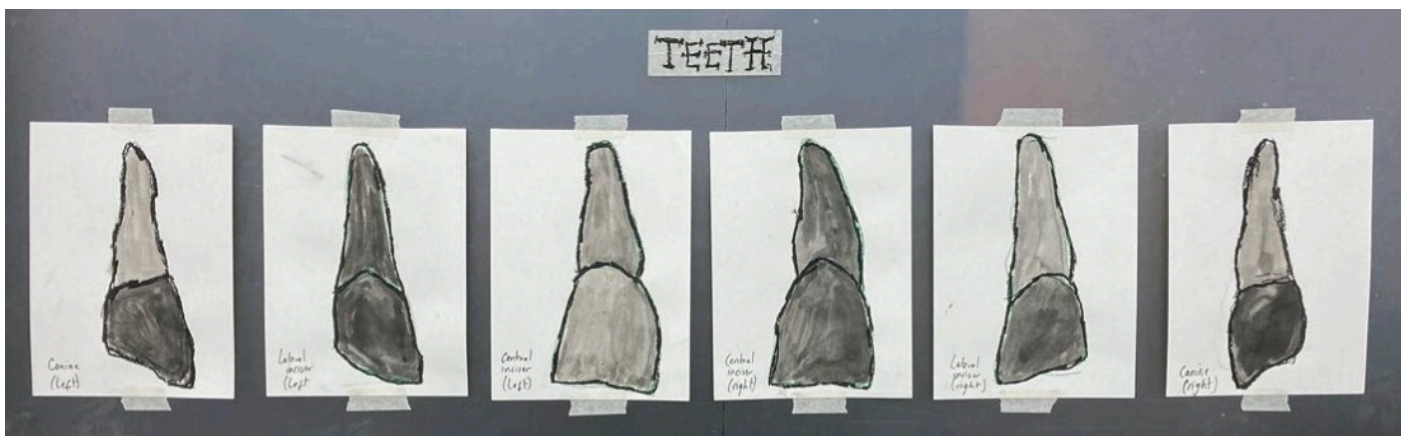
TBC

42 x 14 x 12 cm

My sculptures in this exhibition are based on my front teeth, which often cause me a lot of pain. I anxiously grind them in my sleep, I dream that they fall out, they are unusually sharp and I always have bloody ulcers because I accidentally bite through my gums so often.

As well as looking inward at the relationship and insecurities I have with my teeth, this series of sculptures discusses wider ideas relating to the links between teeth, human mortality and representations of social class (smiling in historical paintings suggested that you were an alcoholic, lower class or unintelligent). Roland Barthes' book *Camera Lucida* first introduced me the notion of a photograph's capacity to preserve human life. I have since continued this line of enquiry, analysing how the production of artworks help us to deal with our own mortality.

My teeth sculptures have been hugely informed by my involvement with *Boys Don't Cry* and from having this access to the CSM Museum, where I discovered the personal and introspective work of Mel Calman. From this research and my experience of being part of a group who talk so openly, I felt supported to make a more personal artwork, which looks inward at anxieties and personal experiences. These sculptures are a product of time consuming therapeutic labour that I have been working on throughout lockdown. I carve each one from a single breezeblock then coat them with filler, primer and several layers of gloss paint. Through this process of carving, sanding and finally observing, I have created a series of enlarged forms which can be read as self-portraits. However, just like when you lose a milk tooth as a child and view it in the palm of your hand, these sculptures have also become exterior to my body, they are their own entity, material and forms.



George Richardson

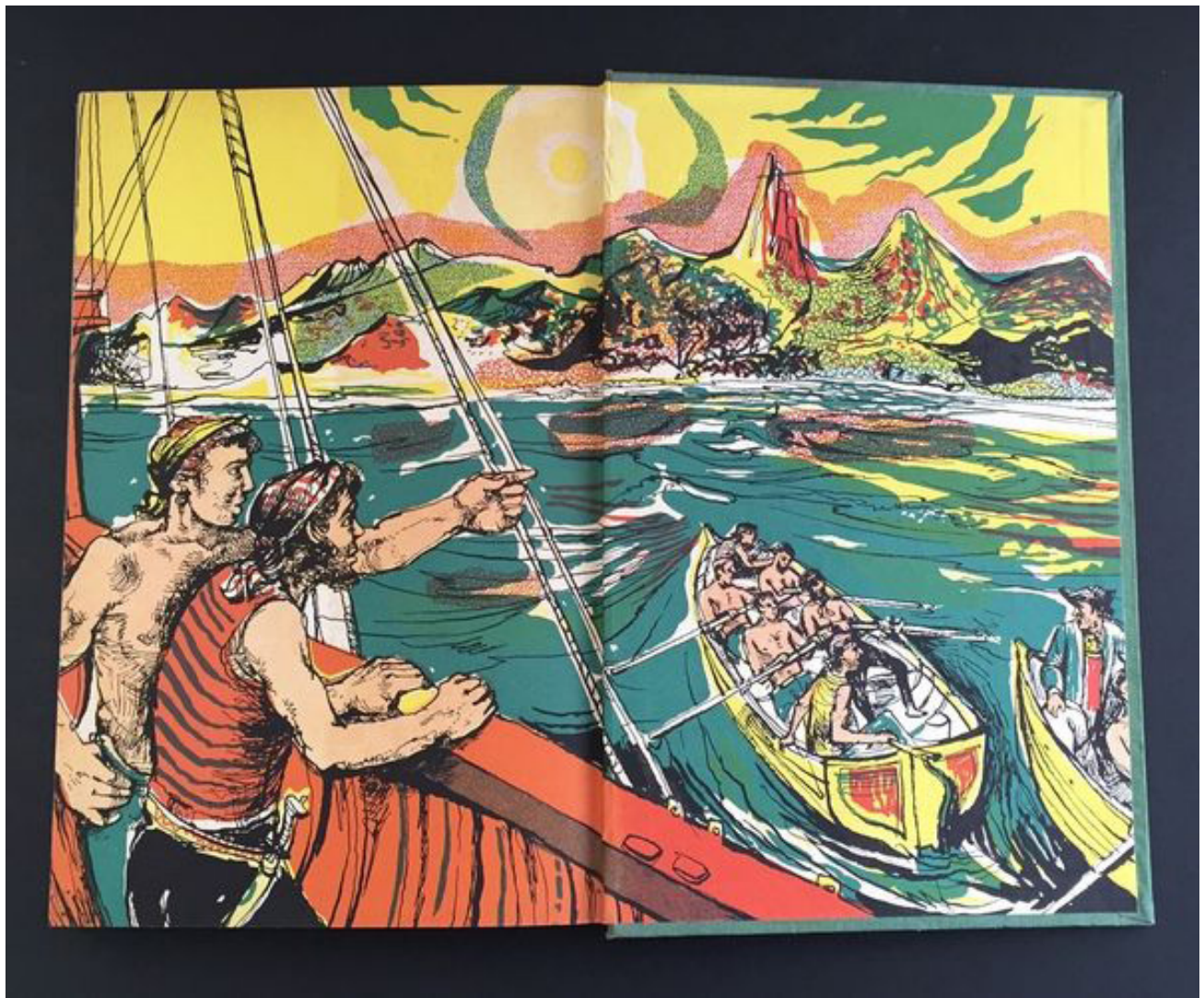
As a multimedia artist, I allow the concept of an artwork to guide the chosen medium. I actively observe and create art that addresses multiple topics. Around 50% of my works 'look inward' at my anxieties and personal experiences, including existential concerns relating to human mortality. In these inward-looking works, I use the medium of sculpture to create still moments, objects which have a physicality more permanent than ourselves. One example to explain this process can be seen current series of hand carved teeth sculptures which are based on my own teeth, these sculptural version's will never decay or yellow with age.

The other 50% of my practice is made up of works that 'look outward' and address the relationship I have with natural phenomena, particularly with the sea and clouds. I discuss these works as outward looking as the subjects are at a physical distance to me. This said, I often find that when I look at the sea or sky, the view can produce some of my most analytical and inward-looking thoughts, so there's an argument to say all of my works 'look inward'. Through ongoing investigations into my critical concerns, using varied material processes, my practice demonstrates an ability of the work to adapt, and that very process of 'adapting' is also what the work investigates through recurring attempts to change and to be in dialogue with encounters from the world around me.

BEHIND THE GLASS

BOYS DON'T CRY UK

JOHN MINTON (1917-1957)



Treasure Island, 1947

Robert Louis Stevenson, illustrated by John Minton.

Cover and end paper designs by John Minton published by Paul Elek.
(approx. 20 x 35cm)

Minton's connection to UAL is two-fold, as he taught illustration at Camberwell College of Art and was in charge of drawing and illustration at the Central School of Arts and Crafts (later CSM).

Minton was a key player in the London art scene in the 1940s. A painter, illustrator and stage designer, Minton's neo-romantic style, based in figuration but augmented by an abstract element, led to lively depictions of everyday scenes. A skilful painter with a prodigious output, the scale of his work was matched by the scale of his personality. Minton was gay, which was illegal until 1967, ten years after Minton's death. Unusually for the time Minton was open about his sexuality, battling the stigma and risk that this could pose. Minton was a complex character, a bon viveur, often described as the life and soul of the party but plagued with self-doubt.

Despite being at the hub of energetic and driven scene of artists, the figurative style of his work fell out of favour in the 1950s. Abstract and minimalist styles dominated and Minton struggled to cope with the shift. Poor mental health had been a problem for Minton through-out his adult life, possibly leading him to lean on alcohol as a result. He took his own life in 1957.

Minton's book cover designs are represented in the collection and may be how many people know his work. His painting and illustration style ideally suited covers and end papers, and his sense of colour and use of outlines are evident in these. The copy of *Treasure Island* from 1947 has a fairly sedate cover for Minton, only featuring a black and white illustration in a lime green surround, but on the inside you get a fuller picture of Minton's work.



BEHIND THE GLASS

BOYS DON'T CRY UK

MITCH VOWELS



Clout, 2020
Synthetic Roses, MDF, Baize.
70 x 140 cm

A bastardised floral wreath for Alex 'Hurricane' Higgins made up of synthetic silk roses. I wanted to use this opportunity to talk about the end of a performance, what you're left with, sometimes a legacy and a title. This work examines death and downfall and the cyclical relationship I have to making work. Whilst also being a commemorative opportunity of paying respect to others who guide you.

For me Behind The Glass asked us to think about legacy and how histories play a big part in our understanding of one another today, my work 'Clout' was a one for one transaction on these terms. This project helped me observe these ideas from afar as-well as paying respect to one of my own role models that gives me drive and courage. What I uncovered is how possibly the openness towards Higgins mental health and his struggles with addictions played an important role in his declarations and given title 'The People Champion'.



Mitch Vowels

My practice primarily concerns the process of mobilisation. By elevating the often mundane nature of social and economic struggle my work is able to represent those affected both within and outside of the context of Art, aiming to challenge boundaries and bring the colloquial spaces and class symbolism to the attention of institutions that govern artistic importance.

The artworks centre around the cultural context of certain objects. By questioning the status of these objects and exploring their implied associations and settings, a dialogue can develop within the objects that reflects upon my own upbringing, memories and social status. Through the use of objects, the work is aiming to not only be able to discuss personal anecdotes but also promote discussion around the broader topics of British identity, subcultures and class. The work seeks to enable this dialogue to unfold, to bring about a deeper understanding of ourselves and others, whilst challenging conventional artistic forms and functions, as well as denying the commercial context of art.