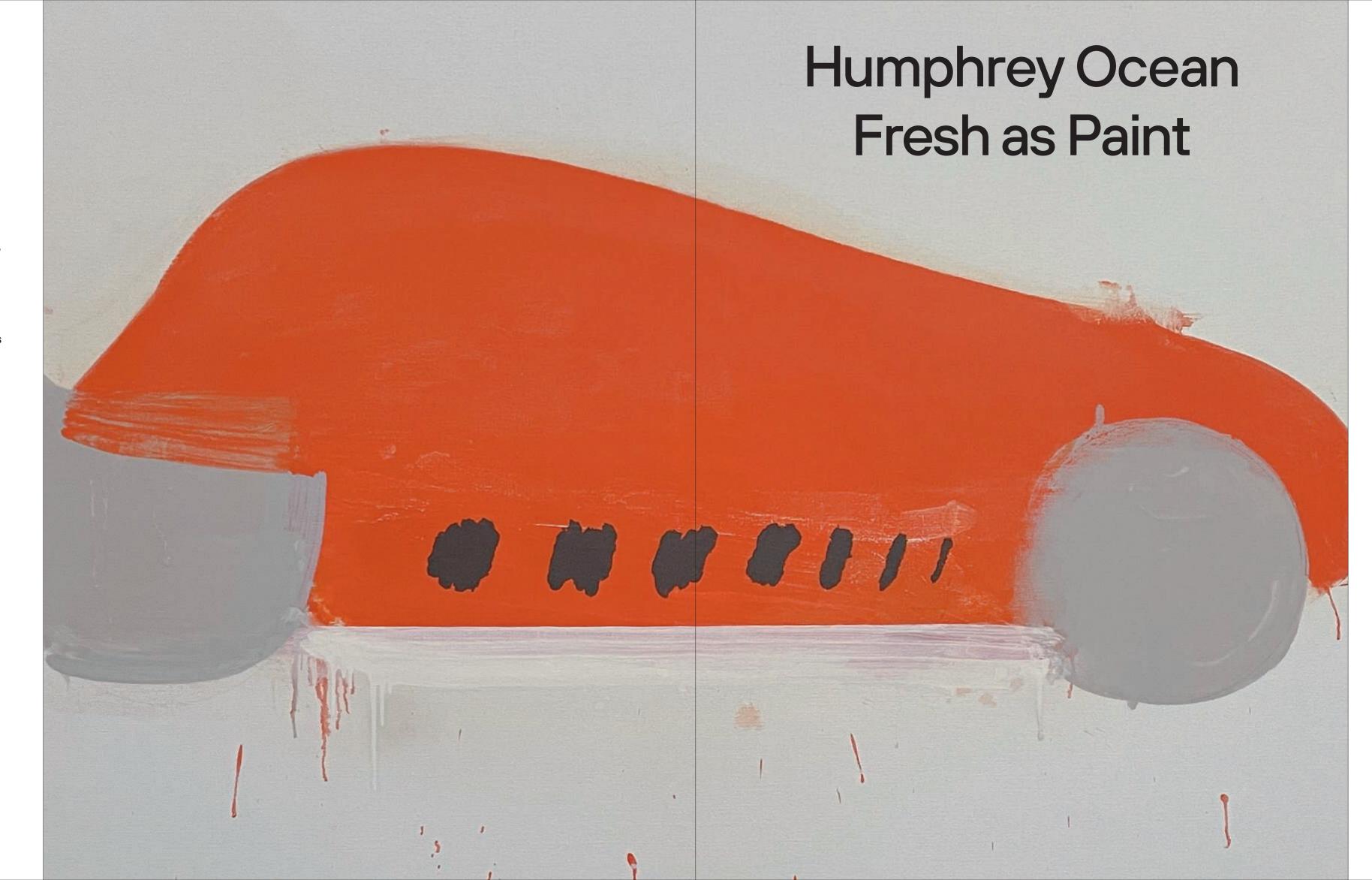
This small exhibition is me being let loose at Eton. I was lucky enough to be given the run of the collections. Ignoring the overwhelming history, I went for things that moved me. Quite why is not easy to say. But they continue to be fresh and have a bearing on what it is to be human. It also made me think about circumstance, why this or that came about, why it was kept, and so on. It gave me the chance to put a medieval chalice next to a work by my contemporary, Richard Wentworth. The chalice, weighted by ritual and association, is still a cup. Wentworth's printed buckets, a more commonplace container, converted and customised like a car and then drenched in red, comes nearer my own experience of myth.

The groupings are mine. For instance, the two women, one a delicate watercolour by Thomas Lawrence, the other probably a marsh Arab, photographed by Wilfred Thesiger, though different, were perhaps equally constrained. Both might find things changing now. I certainly hope so. The Egyptian mummified kitten that once had a face and was loved has become as abstract and sculptural as the axe head. From the natural history collection I am showing a pair of stuffed mallard, the spectacularly dowdy female alongside the more colourful male. It bewilders me, when sitting in a hide looking across a piece of water, how every other bird excites comment or notice among watchers, especially if rare or unusual. Not the mallard. It is invisible, ignored, too common by half. These magnificent and underestimated ducks are my revenge. Robin Hanbury Tenison's tender photograph from Brazil of a Xingu woman nursing a bird is full of fellow feeling. When using binoculars to bring a bird a bit closer, seeing its fierce unsentimental eye I can bet I will never know what it is thinking. But the look on the deer in John Frederick Lewis's watercolour says it all: in a wild world it is eat or be eaten. A world away and more like our own, the boys in the painting by William Nicholson are busy leading teenage lives. They are just differently dressed. Who knew what was in store for my enigmatic Siamese prince. The dice could roll this way or that and for him most probably did. They do for all of us. We juggle and cope, or try to at least.



Humphrey Ocean would once have been dubbed a Renaissance Man. A very modern Renaissance but the range of his creativity, skills, interests and knowledge would have delighted my genial predecessor Sir Henry Wotton, a man of the original Renaissance. Wit, polymath, bass player with lan Dury, painter in the classical style of one of the great modern portraits in the NPG – that of Philip Larkin – experimenter with dot books, bird watcher, traveller, etcher, master of gouache – it is a delight that he has agreed to curate an exhibition of his favourite objects from the Eton Collections. Stand by for an original look at our treasures – with some good jokes as well as some new perspectives – he is, after all, a Professor in that very subject.

Humphrey Ocean RA

Orange Car, Humphrey Ocean, oil on canvas, 2020

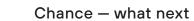
Lord Waldegrave of North Hill







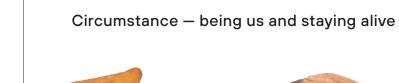














Hope — what would you like

















Position — things do change

















1 The Little Executioner after José de Ribera (1591–1652), print made by Prince Rupert of the Rhine (1619–1682), 1658, mezzotint (FDA-E.1275-2014)

2 Two Roe Deer, John Frederick Lewis (1805–1876), c.1825, black chalk, watercolour and bodycolour

(FDA-D.340-2010) 3 Valley of Ober-Hasli (The Aare Gorge, Meiringen), John Robert Cozens (1752–1797) 1778, pencil, Indian ink

and watercolour (FDA-D.157-2010) 4 Study of a Head from The Tempest, George Romney (1734–1802), 1786–90, pencil and wash (FDA-D.443-2010)

Love

5 Anas platyrhyncha, a pair of Mallards Drake and Duck (NHM.36-2015) (NHM.37-2015)

6 Xingu woman nursing a bird, Robin Hanbury-Tenison

7 HRH Prince Prajatapok [Prajadhipok] (1893–1941), John St Helier Lander (1868–1944), 1910, oil on canvas (FDA-P.124-2010)

8 The McKenna Brothers, William Nicholson (1872–1949), 1930, oil on canvas (FDA-P.378-2010)

9 Montague Rhodes James (1862–1936) after William Strang (1859–1921), print made by Emery Walker (1851-1933) colour photogravure, after 1909 (FDA-E.875-2013)

Circumstance

10 Figure fragment (ECM. 3258-2017) 11 Mummified hand of a man aged 40-50, coated

in black resin and wrapped in linen. Greek period (ECM.2073-2010)

12 Head from a goddess image, pottery (ECM.3271-2017)

13 Elizabethan Communion Cup and Paten, silver gilt, London, 1569-70, makers mark IP (ECS-S.93-2014)

14 Black steatite eikosyhedron, each triangular face marked with a Greek letter. (A to Y). Roman Egypt (ECM.552-2010)

15 Roman fork (ECM.3014-2017)

16 Pottery bowl, possibly from Tell 'Atchana, the ancient city of Alalakh, Turkey (ECM.3212-2017)

17 Late Medieval (bronze) spoon (ECM.3048-2017) 18 Red Eight, Richard Wentworth (born 1947), 1987,

lithograph, © reproduced by kind permission the artist 19 Meandra cerebriformis, Brain Coral (NHM.54-2016) (FDA-E.3066-2018)

20 A Lime Kiln at Cromer, John Cotman Sell (1782-1842), 1808–10, pencil and watercolour (FDA-D.142-2010)

21 The Developing Process, Roger Coleman, (Newcastle upon Tyne: Durham University, King's College, 1959). With essays and illustrations by Victor Pasmore, Richard Hamilton, Terry Frost, Alan Davie and Hubert Dalwood.

22 Two Ptarmigan in mid Plumage, Charles Collins (1680–1744), 1741, watercolour and bodycolour

23 Flora Sinensis, Michel Boym,(Vienna: Matthaeus Rictius, 1656) (College Library, Bl.4.26)

24 Robert Glynn [later Clobery] (1719–1800) after Thomas Kerrich (1748–1828), print made by Johann Gottlieb Facius and Georg Siegmund Facius (both born c.1750), published 1783, stipple engraving (FDA-E.624-2013)

25 A Ruff and a Reeve, Philip Reinagle (1749–1833), undated, pencil, pen & ink, and watercolour (FDA-D.428-2010)

26 Moshi, Humphrey Ocean, 2002. Tanzania travel book, ink and gouache 10.5 x 14.8cm

27 Photograph by Wilfred Thesiger published in Desert, Marsh and Mountain (1979) depicting a woman of the Harasis, inner Oman, early 1949. (MS 433 07 03 06)

> 28 Mrs Jens Wolff, Thomas Lawrence (1769–1830), 1800–20, pencil, black and red chalk (FDA-D. 324-

(MS 433 07 03 07)

29 Mummified kitten, linen wrappings (ECM.2188-2010) 30 Photograph by Wilfred Thesiger published in Desert, Marsh and Mountain (1979) depicting the brick

31 St Goar Looking Towards St Goarhausen and Burg Katz on the Rhine, Joseph Mallord William Turner (1775–1851), c.1844, pencil and watercolour (FDA-D.514-2010)

tomb-tower at Gunbad-i-Qabus, Persia, built in 1006.

32 Photograph by Wilfred Thesiger published in Desert, Marsh and Mountain (1979) depicting Sheikh Adi's tomb, northeast of Mosul. (MS 433 07 03 07)

33 L'Estat present de la Chine, Joachim Bouvet, (Paris: Pierre Giffart, 1697) (College Library, Bl.3.21)

34 Sitten, Gebräuche und Kleidung der Russen in St. Petersburg, Johann Gottfried Richter and Christian G.H. Geissler (Leipzig, 1801-1803) (College Library,

35 Basalt axe head (ECM.2346-2017)

36 Gabor, Humphrey Ocean, 2009, Gouache on paper

37 Orange Car, Humphrey Ocean, 2022, oil on canvas 122.5 x 153cm

Acknowledgements

Fresh as Paint is curated by Humphrey Ocean RA Exhibition team: Lucy Cordingley, Bryan Lewis, Philippa Martin, Sara Spillett and Catrina Brizzi.

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