

Marianne Greated

The Grande Dame and the Canvas Ceiling: Lys Hansen

This essay focuses on the artist Lys Hansen (b. 1936) and discusses her work in relation to Scottish art and its infrastructures, self-portraiture, expressionism and the positioning of artists who are women. Although Hansen has been regarded as one of the key figurative painters working in Scotland in the mid-to-late-twentieth century, this essay suggests that her gender has defined the reception of her painting practice. The research proposes that re-evaluating her career will allow a fuller interpretation of her work and its relevance to historic and current painting practices in Scotland.

Keywords: Lys Hansen, women, painting, Scotland, expressionist

Introduction

Lys Hansen was born in 1936 in Falkirk, a small town in central Scotland. She had a sheltered upbringing that often felt confining¹ though her parents were expressive and creative and encouraged her interest in the arts. Describing her family as working class, she has spoken of her father's love of music and poetry² and her mother's involvement with dancing, music and drama. Hansen's creativity and imagination were encouraged further by school dance lessons taught by the artist, dancer and choreographer Margaret Morris.³ In spite of her small-town childhood, Hansen had a keen awareness of the world beyond Scotland. As a young man, her Danish grandfather had run away to sea from the Danish island of Bornholm and as a child, at the outbreak of the Second World War she also grew up with an understanding of the terrible impact of war, which was to have a lasting effect on her art.

Hansen studied drawing and painting at Edinburgh College of Art (ECA) from 1955 to 1959 under the tuition of William Gillies and Robin Philipson, taking a year out to be a fashion model and study elocution and drama.⁴ She then focused on Fine Art at the University of Edinburgh with David Talbot Rice and Giles Robertson, receiving a degree in drama and a diploma in Fine Art in 1963. Hansen's perception of ECA was that it was a male-dominated environment, recalling only one woman tutor, Anne Newlands, who taught a weekly evening class.⁵ Her contemporaries include the multi-media artist Robert Callender; the abstract painter Kenny Dingwall, now based in Cleveland, Ohio; performance artist Peter Stitt, who later moved to Australia; and David Harding, known for his innovative public art work and his role as a founder of the Environmental Art course at the Glasgow School of Art (GSA).⁶ On leaving art school, Hansen undertook teacher training, as was expected many women graduates, and soon after married and had two children. She continued to paint and teach, giving lectures on 'the nude' for the Scottish Arts Council and teaching in colleges and art schools, though the demands of teaching and family life meant that it was only when Hansen was around forty, when her children had grown up and she gave up teaching, that she could fully focus on her work.

Hansen had a number of early successes, including prestigious awards such as the Abbey Minor Prix de Rome, the Anne Redpath Award and a Major Award from the Scottish Arts Council, which gave her the freedom to spend time in Berlin in 1984. She was a professional member of the Scottish Society of Women Artists, the Glasgow Society of Women Artists,⁷ an Executive Member of the Scottish Artists Union, president of the Scottish Society of Artists (1992 to 95) and is an honorary member of the BBK of Berlin (the Professional Association of Visual Artists of Berlin).⁸ Her work has been exhibited in Ireland, Scotland, France, Germany, Denmark and North America and she continues to make work in her studio in the Scottish village of Braco, Perthshire. An ambitious and prolific painter, she has created a significant body of work over the past sixty years and has been regarded as one of the most important figurative painters working in Scotland in the mid-to-late-twentieth century, with her work situated within a broad neo-expressionist revival and the return to the figuration of the early 1980s. In *Contemporary Painting in Scotland* (1992), art historian Bill Hare has stated that she is, 'one of the most powerful expressionist artists working in Scotland'.⁹ More recently, she has been recognized in key exhibitions such as 'The Scottish Endarkenment' (2016), at Dovecot Studios, Edinburgh and '369 Remembered – The Women' (2018), Summerhall, Edinburgh.

This article seeks to question the role that being a woman has had on both Hansen's artistic practice itself and her career trajectory. Claudia Roth Pierpont's 2018 essay 'The Canvas Ceiling' (also published as 'How New York's Postwar Female Painters Battled for Recognition') describes the obstacles to women who are artists, thus coining the term 'canvas ceiling'. Despite Hansen's relative successes in Scotland and some recognition within Europe, my research discusses the ways in which a gendered glass ceiling has negatively affected her career and has limited the reception of her work.¹⁰ I argue that a re-evaluation of the conditions and contexts within which Hansen was working will allow for a fuller interpretation of her work, revealing its relevance to historical and current painting practices in Scotland. The article will (re)position Hansen's work in relation to contextual considerations, including the field of Scottish painting, the positioning and reception of women artists, women and self-portraiture in Scotland, expressionism and identity as a woman. These sections are interspersed with short visual analyses of three paintings selected from the 1980s, which demonstrate the artist's recurrent concerns with colour, figuration and the body in paintings which are formally visceral, violent and expressive.

The research is the result of interviews with Hansen as well as further primary research with a number of key figures in Scottish art. Archival research has been undertaken with support from the GSA Archives and Collections, and Library, ECA Library, Glasgow Women's Library, Duncan of Jordanstone Archives and Library, Third Eye Centre Archives at the CCA, Glasgow, National Galleries of Scotland Archives, as well as being informed by numerous exhibitions over the last two decades, viewed both through published material and first-hand. The research focuses primarily on Hansen's work of the 1980s when it first came to prominence. Though this does not preclude earlier or later work, I aim to provide an insight into a transformative period in Hansen's career by concentrating on this particular decade.

Scottish context

For much of the twentieth century, Scottish culture often followed movements that had become established elsewhere, and there was a tendency towards the parochial or conservative in Scotland's art institutions. Hansen has spoken of the climate in Scotland, which she felt encouraged one to restrict or restrain oneself.¹¹ One illustration of this was the infamous public reaction to the exhibition by Norwegian expressionist painter Edvard Munch, whose 1931 exhibition at the Scottish Society of Artists, Edinburgh caused public outrage. The subject matter was deemed unpalatable for conservative Scottish audiences, the main complaint being the inclusion of a contemporary nude. To make paintings using the body took courage. In contrast to such conservatism, Munch became one of Hansen's favourite artists when she saw his work on her first trip abroad.¹²

Painting in Scotland in the mid-twentieth century generally focused on a decorative tradition in art rather than the expressive, personal and political voice that Hansen was striving to find. When Hansen went to art school in Edinburgh, the Scottish Colourists (Samuel John Peploe, John Duncan Fergusson, Francis Campbell Boileau Cadell and George Leslie Hunter) were still revered and dominant in the Scottish visual milieu.¹³ The focus on colour and semi-abstraction at ECA had also given way to what is now known as The Edinburgh School, represented by painters such as William Gillies, John Maxwell, Anne Redpath and William MacTaggart, whose paintings of landscapes, interiors and still life, celebrated beauty, light and colour. Her tutor, William Gillies, who was famous for his subtle landscapes and watercolours (described by The Scottish Gallery as 'lyrical renderings'¹⁴) typified this. Hansen was more politically motivated than her mentors but has stated that her emphasis on a light palette and her exuberant use of colour is due to her training in ECA. In subject matter and style, however, Hansen felt that Scottish painting was in a 'domestic cul de sac' from which she wanted to break free.¹⁵ 'It's just [that] I wasn't that interested in their subject matter. I had something else to say'.¹⁶

Glasgow, on the other hand, had a strong history in social political figurative painting that stemmed from The Glasgow Boys such as James Guthrie and E.A. Walton. They painted ordinary life and were typically 'grittier' in their subject matter and more muted in their colour palettes than the Edinburgh painters. In the early 1980s, as part of the so-called 'return' to painting, a particular interest in neo-figuration emerged in Europe and North America. The rise in figuration, together with the social realist history of Glasgow, paved the way for a new generation of artists to emerge in the mid to late 1980s. Dubbed the Glasgow School Pups or the New Glasgow Boys, the painters Steven Campbell, Adrian Wisniewski, Peter Howson and Ken Currie were grouped together as Scotland's manifestation of 'new image painting'. Championed and critically framed by Alexander Moffat, then head of painting at GSA, their works were heralded as part of a broader shift towards painting which had 're-emerged to dominate the art of the 1980s', a new form of figurative expression.¹⁷

This was a key time for painting. 'The New Spirit in Painting' show had opened in 1981 in the Royal Academy of Art (RA), London, which announced that 'no important painting exhibition had taken place anywhere in the world for at least a decade',¹⁸ pointing to the last major exhibition of painting in the UK, held in 1964. The curators, Christos M Joachimides, Norman Rosenthal and Nicholas Serota, claimed that the exhibition was 'meant both as a manifesto and as a reflection on the state of painting now'.¹⁹ The show was dominated by a figurative painting by men (with nearly a third being German artists). Of one-hundred-and-fifty works by thirty-eight artists, not one work was by a woman.²⁰ The predominance of men within this new celebration of painting was overt. In his essay, 'The New Glasgow Style: Painting in Glasgow 1980–85', Alexander Moffat drew attention to the fact that this new era of figurative painting was dominated by men and tried to highlight younger painters who were women, such as Alison Harper and Helen Flockhart,²¹ but as painting re-emerged (after decades dominated by performance, photography and expanded forms of sculpture), men and their work were undoubtedly at the forefront.

Apart from a number of exhibition reviews, there is little documentation in the form of critical or survey texts that focus on painting in Scotland in the post-war period, giving the impression that there was a vacuum in Scottish painting from the 1950s to 1980s. The rise of conceptual art and cross-media practices took precedence on the international stage and painting retreated into the background. Painting of the 1960s and 1970s has been labelled backward and lacking ambition²² and information on the website of the National Galleries of Scotland skips over this period, with a notable gap between the Edinburgh School of the mid-twentieth century and the New Glasgow Boys of the 1980s.²³ As a result, a number of significant practices have been over-looked in the attempt to identify (often awkwardly constructed and inconsistent) schools, movements or styles. Important contributions by painters, particularly the work of women, are consistently omitted in narratives of the development of Scottish painting. Hansen's work developed as the neo-expressionist trend in painting emerged. Her move towards the figurative works of the 1980s had developed slowly through her twenties and thirties, and was fully formed by the time she emerged from her family commitments around 1980, when the New Glasgow Boys were still students at the GSA. Influenced by artists in Europe through her links in Denmark, Norway and Germany, and encouraged by the rise of neo-expressionism, Hansen's frame of reference moved beyond her immediate environment in Scotland. When the director of Summerhall, Robert McDowall, has discussed the so-called 'Grande Dames' of Scottish art, he points out, 'They show a greater variety of painterliness and artistry than the Glasgow Boys', and goes on, 'They didn't just stay in Scotland ... they went to Germany, they went to Russia, they went to America.'²⁴ McDowall asserts not only the importance of their work but also their deliberate attempt to position themselves as international artists. This is crucial as several of these artists, and other women at the time, have had a significant impact abroad. Margaret Hunter's profile in Germany is a case in point. In 1990 Hunter was one of a number of international artists invited to paint on the previously forbidden east side of the Berlin Wall. Now a designated listed memorial, it was known as the East Side Gallery. To demonstrate her work's enduring significance and association with the period, images of her original paintings were projected onto the Brandenburg Gate as part of the celebration of the fall of the Berlin Wall in 2019. Elsewhere, the work of Caroline McNairn, who worked in Moscow in the late 1980s, became the first work by a Western artist to be acquired by a Soviet gallery since the Russian Revolution when it was purchased by the Pushkin Museum of Fine Art in Moscow.

Hansen's work was included in the contemporary Scottish painting exhibition, 'The Scottish Endarkenment' (2016), curated by art historian Bill Hare and Andrew Patrizio, professor of Scottish visual culture at ECA. The exhibition considered how Scotland has responded to the Enlightenment and the challenges the country has faced since the Second World War, claiming that these historical events have helped to establish Scotland's individual character within the international art scene. The exhibition guide stated 'that many Scottish artists after 1945 have found inspiration in the dark as much as in the light'.²⁵ In reviewing the exhibition, critic Sam Kitchener noted that the curators identified a 'shared concern with a wide range of disturbing psychological and social issues among Scottish artists since 1945'.²⁶ In its exhibition layout and curatorial strategy,²⁷ the exhibition drew on the term 'the divided self', referring both to R. D Laing and Hansen's painting in the exhibition (Grip, the central panel of The Divided Self trilogy, 1985). The press release stated that 'these issues relate to the dialectical tensions which seethe within the Scottish psyche – moral struggles between good and evil, Self and the Other, Jekyll and Hyde'.²⁸ and grotesque, painful, violent and conflicting subjects were present throughout the exhibition. Hansen's inclusion in the exhibition highlighted her use of the body as a metaphor for both internal, individual struggles and, often simultaneously, a reflection of wider external/societal concerns. Seeing Hansen's work within this curatorial context emphasizes the way in which the body is used as a frame through which to reflect upon wider political and social conflicts and issues.

In recent museum and curatorial practices, there has been an increased interest in championing the work of women alongside an international drive to increase all aspects of diversity within arts and culture. In Scotland, this has

resulted in a number of key exhibitions such as ‘Modern Scottish Women: Painters and Sculptors 1885–1965’ at the Scottish National Gallery of Modern Art (2015).²⁹ More recently Summerhall, Edinburgh, hosted an exhibition commemorating the 369 Gallery, focusing on painters from the mid-to-late-twentieth century, ‘369 Remembered – The Women’ (2018). This saw the work of Hansen exhibited alongside that of Joyce Cairns, Fionna Carlisle, Pat Douthwaite, Carol Gibbons, Margaret Hunter, Olivia Irvine, Caroline McNairn, Sheila Mullen, Lil Neilson, June Redfern and Fiona Robertson. When Summerhall referred to these Scottish women artists as the ‘Grande Dames’ of Scottish art,³⁰ this points to a recognition of their success and influence as well as a question of the way in which older women are stereotyped and the ‘otherness’ implied in grouping a diverse group of women under this thematic umbrella.

Women in art in Scotland

It is well documented that the Scottish education and art institutions of the mid-to-late-twentieth century were underpinned by sexism, a statement repeated by both men and women throughout interviews conducted and articles consulted as part of this project. In her book *The Hidden History of Glasgow Women* (1993), the curator Elspeth King discussed the lack of recognition for artists who were women in Scotland, pointing out that even those with proven records (such as the so-called Glasgow Girls, a group of artists and designers active at the turn of the twentieth century) were not championed, laying part of the blame at the foot of British museums and galleries for not purchasing or promoting the art of women.³¹ Many examples could be used to illustrate this institutional bias, as evidenced throughout the art and activism of the Guerrilla Girls, whose members included the late GSA graduate and Glasgow-based curator and historian, Jude Burkhauser (1947–98).³² In Scotland, it took the National Galleries of Scotland until 1970 to have its first solo show of an artist who was a woman (Barbara Hepworth), until 1975 for it to exhibit a solo show of a Scottish woman artist (Anne Redpath) and until 2016 for it to have a large-scale survey exhibition of twentieth-century women artists in Scotland (‘Modern Scottish Women’).³³ Among recent figurative painting exhibitions in the UK, ‘All Too Human’ at Tate Britain (2018) took up eleven rooms but only the last two exhibited any work by women.³⁴

In the essay ‘Women Artists in Glasgow’ (1985) by Kaye Lynch, Sheena MacGregor and Jacki Parry, the authors reference historical parallels in the significant contribution women artists have made to the visual arts, comparing the contribution of the Glasgow Girls of the 1880s to that of the women painters of the 1980s.³⁵ The essay paints a bleak picture of women’s situation in the arts, citing the isolation and separation women artists can face, often working from home or meeting other artists only when exhibiting. The text stresses the lack of support from institutions and reads as a rallying cry, calling women to share and understand their heritage.³⁶ Hansen, too, has highlighted that she had few visible role models in the arts,³⁷ so although women were hungry for stories or to follow in one another’s footsteps, there was little visible or openly accessible record of women’s past achievements.³⁸ Hansen did not have access to women within her education or training, was not privy to communities of women artists and remembers there being few books on artists who were women. She recognizes some support, such as from the 369 Gallery, Edinburgh, which showed both men and women when it opened in 1979; the Third Eye Centre, Glasgow, where the Women’s Art Conference was held in 1984; and individuals, such as Cordelia Oliver, *The Guardian*’s Scottish arts correspondent. In Cordelia Oliver’s obituary, Giles Sutherland, Hansen’s son and art critic, states that institutions ‘favoured less talented male artists over their female counterparts’³⁹ and Hansen herself suggests that women ‘just slid from view’.⁴⁰

For much of the mid-to-late-twentieth century women were not celebrated as artists in Scotland, with only a few exceptions in Joan Eardley, Wilhelmina Barns-Graham and Anne Redpath. Nonetheless, there was an appetite for change and in the 1980s there were a number of events that put women artists in the limelight. In March 1983 there was a one-day event, Women Artists Conference ’83, at Duncan of Jordanstone College of Art, Dundee, organized by art historian and filmmaker, Timothy Neat and textile artist, Norma Starszakowna. The subject was women and art, and Cordelia Oliver chaired the event, with speakers including Hansen, the Scottish poet Liz Lochhead, and artists such as Barbara Rae and Kate Whiteford. Liz Lochhead wrote a poem dedicated to Lys Hansen, Jacki Parry and June Redfern, inspired by this event, called *Dreaming Frankenstein* (1983) (this also became the title of her collected book of poems from 1967 to 1984 for which she also used one of Hansen’s drawings as the opening illustration).⁴¹ The same year there was also a Women’s Live Festival during May 1983 as part of the Edinburgh Festival.⁴²

Following on from the Dundee session, a further event was proposed in collaboration with the Third Eye Centre, Glasgow. The organizers of the Glasgow event were Kaye Lynch, Hilary Robinson (now associate dean for research and professor of feminism, art and theory at Loughborough University), and feminist filmmaker Dianne Barry. The Women Artists Conference Glasgow took place in March 1984 (with funding from the Scottish Arts Council), the same month as Hansen's major solo show and with the end dates coinciding, thus positioning Hansen's work alongside this celebration of women in the arts.⁴³

The conference involved lectures and workshops, including a session by Hansen and artist Marie Yates on 'Women's Imagery and the Mainstream'. The feminist art historian Griselda Pollock spoke alongside key figures in Scottish art, including artists, Sam Ainsley, who later ran the Master of Fine Art (MFA) course at GSA (1991–2005), and Jacki Parry, who became head of printmaking at GSA (1991–2001). Many artists attended, such as painter and sculptor Rose Frain and drawer and printmaker Beth Fisher, amongst others. It was a coming together of creative minds, galvanizing a community and marking the start of a new era for artists who were women in Scotland. This was a key moment in Hansen's career, representing an engagement with other women artists and the understanding that there were other artists facing similar challenging issues.⁴⁴

In 1984 the BBC made a programme, *The Lunch Party*,⁴⁵ referencing Judy Chicago's seminal feminist work, *The Dinner Party*, which was shown at the Edinburgh Festival Fringe Edinburgh (1984).⁴⁶ The programme begins with a discussion between three Scottish women artists, Hansen, Pat Douthwaite and Jacki Parry, telling a revealing story of how each sees herself. Hansen states that being a woman defines her. It is inherent to her work and integral to everything she does. (This is echoed in Hansen's interview for this essay, thirty-five years later, where her understanding of being a woman and the physical and psychological perspective this brings is central.⁴⁷) Douthwaite insists that her gender makes no difference and that, indeed, when she is making work she is neither male nor female, but an artist. Parry contextualizes the art made by women within a wider political feminist movement thus recognizing bigger political struggles, which the first two, Hansen and Douthwaite, are quick to dismiss. In discussion with Douthwaite, Hansen asserts her identity as a woman as something that is unavoidable and inherent:

Well it's just a very strong sense of female identity which you are, and you can't see things like a male sees them because you are not, you are not male. I don't think a man could paint the way you paint Pat, I don't think he ever sees the female like that.⁴⁸

Hansen's assertion that men do not see women in the way women see themselves is an attempt to foreground her own identity and disregard the 'male gaze' (as discussed in Laura Mulvey's 1975 essay 'Visual Pleasure and Narrative Cinema').⁴⁹ According to the artist, Hansen's paintings are produced and should be 'seen from a woman's point of view, not as the male voyeuristic painting of the female body'.⁵⁰ She goes on to say, 'I think all of our work is very female and is conditioned by our perceptions as women, whether you like it or not, and I think that's something you can't help'.⁵¹

Selected painting: One and the Other

One and the Other (1980) is a powerful image of a woman seen from the back, with strong muscular limbs (Figure 1). As Hansen points out, 'One and the Other, one uses the buttocks, which are the power force, the big muscles, the gluteus maximus'.⁵² The legs are firm and strong, the central core is dominant, with pale shadows of other limbs. There are multiple shoulders and elbows shadowing the full form. Male and female genitalia are present but it is unclear which is which and where they end. Breasts splay off to either side of the body, looking as though they may lactate or be pinched. Down the centre of the body, there is a dominant and violent splitting apart. A soft pear-shaped form pushes down. The body is splitting with the womb open and fraught.



Figure 1. Lys Hansen, *One and the Other*, 1980. Courtesy of the artist.

In this highly sexually charged image, which features an otherwise disembodied torso, Hansen depicts a woman opening up on the canvas. Described by the artist as a 'birthing painting', the birthing here emanates from the chest rather than the lower abdomen.⁵³ Full of energy, direction and movement, its subject matter is reminiscent of the splitting in Judy Chicago's *Birth Tear* (1982), though the splitting and opening in *One and the Other* are portrayed as positive and empowering. For Hansen, 'this is the mystery of life, there's nothing more powerful than that'.⁵⁴ In reference to the work, she has spoken of the body splitting apart:

I want to open everything up; I want to look at everything, which is a very vulnerable position. However, I find that if I open it up and I look at it, I can understand. I try to understand myself, the world and other people better.⁵⁵

Hansen's discussion of her painting process is revealing, and often parallels the subjects she depicts. She describes the production of her works as a solitary process, one that elicits feelings of vulnerability. Working intuitively, the artist finds it difficult to achieve critical distance during the act of painting.⁵⁶ Rather, for Hansen, the painting process is like 'solving a problem with paint'⁵⁷ an analysis or surgery which took part on the canvas, unpicking and revealing an idea through the image.

Women and the body

There were a number of other women using the body within figurative painting in Scotland from the mid-to-late-twentieth century, namely Jenny Saville, Julie Roberts, June Redfern, Alison Watt, Helen Flockhart, Moyna Flannigan, Margaret Hunter and Gwen Hardie, each with their own approach to the figure. Jenny Saville was both confrontational and confronting, subverting the male gaze. Julie Roberts approached the vulnerable body in relation to social or institutional structures. June Redfern's earlier works (see *How She Met Herself* (1983) or *The*

Field (1987)) expose dominant figures through gestural mark making. Alison Watt questions and exposes the classical binds of women's bodies in culture. Helen Flockhart examines narrative and myth through her figurative scenes. Moyna Flannigan unpicks familiar characters within her narrative portraits. Margaret Hunter was developing a language using expressive figures as a form of symbolism. Gwen Hardie was making minimalist paintings verging on abstraction and echoing the language of abstract expressionism to directly address her own body. Notably, some of these women also saw Berlin as a haven of creativity and possibility, with both Margaret Hunter and Gwen Hardie spending time in Berlin under the tutorage of German neo-expressionist George Baselitz, Hunter eventually settling there. Bill Hare points out this rise in women painting the body in both his contribution to *Passionate Paint: The Art of Lys Hansen*⁵⁸ and in his essay, 'Female Figure in Scotland's Contemporary Painting' (1999), where he discusses this in relation to reframing gender assumptions and the male gaze, 'challenging the previously secure position of the spectator looking into this woman's world'.⁵⁹

What is interesting here is the trend of women's reclamation of the body within figurative painting in Scotland. These artists have used the body, whether clothed or not, as a symbol with which to unpick the cultural and political, reclaiming the body as a site of cultural representation. They represent themselves and society through the body they represent, rejecting the nude (or the body more generally) as an idealized object to be gazed upon, passive and supine. They took ownership, often of their own bodies, addressing the notion of the gaze, reclaiming it, using the body as a source and inspiration for their work, to construct alternatives to the traditional (self-)portrait. This activation of the body can most clearly be seen through the performance art by women throughout the 1960s and 1970s. Nonetheless, this language also developed in painting with its resurgence in the 1980s, where women were using their bodies (often their own naked bodies) to explore the human condition through their physical form, challenging conventions of portraiture, the nude and the languages of paint. In her works, Hansen is not a victim or a subjugated figure. She states, 'I see the work as powerful, because I feel powerful, and I feel that women have to redress the balance and let us see their experience of life upon the canvas, and not always viewed through male eyes'.⁶⁰ They are a less literal form of portraiture, expanding the notion of self-portraiture away from self-expression (centred on the ego of the artist) or social realism (evident in the *New Glasgow Boys*). Hansen draws on Western traditions of the nude. The leaflet for her exhibition at the Open Eye Gallery, Edinburgh in 1983 states:

the work in hand is based in the European tradition of the female nude, but until recently the male version of this tradition sees the female as passive – an object for his contemplation and often his delight. I am attempting an interpretation as from the inner aspects of the female, and would confront the viewer, not aggressively, but with the spiritual, physical and emotional strength of the female, and ask the viewer to reconsider.⁶¹

Her paintings are not self-portraits in the traditional sense. Rather, they represent her emotions and her inner turmoil, a bridge between internal and external. They speak of embodied experience, somewhere between haptic and optic, and offer metaphors to wider issues, marrying form with content. Hansen creates a transmutation from the internal language of the mind to a two-dimensional canvas with paint. Her work has been moulded by life itself and she uses her own artistic identity to represent herself and society, as Cordelia Oliver has described:

Hansen's imagery is female, nude and far from passive; a far cry from the voyeuristic nudes of the average male imagination. Most perceptive women would recognise in these paintings a familiar scenario; how it feels to be frustrated, by turns anguished and happy, aggressive and diffident, angry and yet in spite of everything, capable of being amused at life's obstacles and personal shortcomings.⁶²

Although the body is the core subject in her work, Hansen uses it to address the political and cultural dimensions of life. The portraits are not limited by enveloping themselves in their own self-image but they have used bodies as a reflection of culture and society, and of subjectivity. This work subverts the language of painting and the patriarchal systems it was built upon, bringing together the personal and political.

Selected painting: Say Nothing

Hansen's background in dance and performance is embedded in her approach to painting (as can be seen in other artists taught by Margaret Morris, such as Pat Douthwaite). Cordelia Oliver has compared Hansen's paintings to performances⁶³ and Hansen has repeatedly referred to the hands as an extension of the body in discussions of her process of painting.⁶⁴ As extensions of the body, the hands move outwards and touch the surface, fingers almost move into the materiality of the paint, embodying the work. They are brushes and markers. The archival films of

Helen Frankenthaler at the exhibition ‘Pittura/ Panorama’, Venice Biennale 2019, reveal a similarly gestural, performative mode of painting, showing the artist using her hands as though they were brushes – a physical and visceral extension of the body. It is with these hands and her expressive marks that Hansen’s work is differentiated from the work of men at the time. Hansen was using the language and marks of expressionism to tackle her own entirely different subject matter. These were her own internal markers that were being realized through her body, through the movements and notions of her physical form.



Figure 2. Lys Hansen, Say Nothing, 1985. Courtesy of the artist.

A hand covering the face is a common feature in Hansen’s work, such as the painting Say Nothing (1985) (Figure 2). Hansen’s own finger was partially cut off at the top in an accident as a child and her hands are sometimes disembodied in her paintings, separated from the core as if to extend out, or inwards, as animated tools of expression. Hansen also recalls the childhood experience of watching her cousin using sign-language as a way of communicating in the absence of speech or hearing, ‘of course, here am I, using all these fingers and mouths and everything, and that was the language that I learnt as a child. Isn’t that interesting?’⁶⁵

Hands run throughout Hansen’s work, from major painting works such as Say Nothing (1985) where the hands are the focal point in the work, to a simple monochromatic pastel such as The Dark Madonna, which shows a woman holding her own breasts, in a glance of both pleasure and perhaps suffering. The expression, somewhere between pain and pleasure, suggests a personal moment, with the hands and fingertips as a point of reference. In each of these works the hands are activated, as signifiers of action and meaning.

Hansen’s canvases are monumental in scale, influenced by her time in Berlin where large-scale monumental painting was the norm (the huge scale of canvases by German painters such as Amselm Kiefer or George Baselitz are typical examples), often using triptychs to extend the length, grouping together to reference history paintings,

and dominating the space in which they were exhibited. They are large bombastic works, requiring physical strength to make or move. Hansen's painting is strong and dominant with sweeping brush marks, harsh lines and at times heavily impasted paint. These seemingly brush marks are underpinned by beautiful passages of colour and sweeping brush marks. According to the Scottish art critic Clare Henry: 'the paint drags and slashes; the colours fight; the painful edge of love and fear is there'.⁶⁶ Hansen's use of colour is powerful. The reds and blues in her painting refer to opposing sides, difference. For Hansen, they symbolize binaries: 'invariably there's always the reds and the blues, the power of the red, which is the aggressive male colour, the blue which is the nurturing of the Madonna, and the infinity, the sky'.⁶⁷ While living in Berlin, Hansen bought oil paint before adding further pigment 'to get the absolute intensity of colour'.⁶⁸ This strong affinity with colour may have stemmed from her training in Edinburgh, where colour was regarded as key, as well as her awareness of her Danish cultural heritage, such as the importance of light and colour in the work of the Bornholm School painters Oluf Høst (1884–1966) or Olaf Rude (1886–1957), from the same tiny island where Hansen's family originate.

A characteristic feature of Hansen's work is the use of the frame, often squashing her bodies within the edges of the canvas, similarly to the condensed framing of Jenny Saville's bodies in her 1990s paintings. The figures seem to be trying to escape, trapped within the image, boxed in or constrained and constricted by the frame. Using compositional devices as metaphor, Hansen has noted that she 'had also boxed myself in a bit. I always wanted to burst out. I did not want to be confined, I wanted to extend, explore, grow'.⁶⁹ This 'boxing in' can be seen in her paintings such as *She is She* (1985), where as well as the claustrophobic compression of the figure itself there is a subtle but consistent framing in the paint itself with brushmarks creating borders around the edges of the canvas (Figure 3).

Expressionism

Hansen's work relates to, and is often compared to, the 1980s revival of expressionism, though in fact Hansen uses the language of expressionism to subvert and challenge the traditions and patriarchies of painting, including the tradition of expressionism itself. Artist and arts promoter Richard Demarco has discussed Hansen's links to German expressionists and Edvard Munch, through his attempts to express the inner workings of the mind.⁷⁰ The critic Clare Henry suggests that Hansen's work relates to Italian painter Francesco Clemente or Jörg Immendorff in Germany (where the movement was known as the *Neue Wilde*) both of whom were her contemporaries and with whose work she shares some stylistic similarities. This is perhaps particularly apparent in Clemente's work: his gestural daubs of paint and dramatic colour palettes, closely cropped images and introspective paintings with highly charged emotive subject matter. Clemente's *Untitled* (1983) shows a head with smaller heads coming out from every orifice, ears, eyes, nose and mouth. Another *Untitled* (1983) depicts a figure which overlaps a head and several bodies in the background, not dissimilar to Hansen's paintings such as *Woman with Man* (1979–82), *Masticator* (1984) or parts of the later *Day of the Jackal* (1997). What is noticeably different, though, is their use of the body within the work. Clemente's figures, for the most part, are passive, for example his paintings of his wife, Alba, whom he repeatedly paints straight on, in slightly reclining distorted poses, placing the viewer as both adoring and coercive: an uncomfortable example of the male gaze. Immendorff's paintings, on the other hand, relate to Hansen's interest in political conflict. His 'Cafe Deutschland' series (1977–82) addresses the divide between East and West Germany, though in his representation of the nude, such as that in the painting *Treppenakt* (2006), the body is idealized and sexualized, sitting passively on the stairs, being observed.

Hansen has developed a direct and expressive mark making, similar to expressionist artists' use of gesture and the authorial voice, but she has used these methods to create a language that could represent her female subjectivity. One of Hansen's influences was Willem de Kooning,⁷¹ whose depiction of women and language of paint, with aggressive slashing marks, has been considered denigrating to women and saw him accused of misogyny, see *Woman 1* (1950–52).⁷² In her lecture 'The Shape of the Past in Contemporary Painting' at Manchester School of Art (2019) the art historian Fionna Barber described a re-reading of de Kooning's *Woman 1* (1950–52) painting, engaging with the gestural drips and layers throughout the image. Barber went on to discuss figurative painting by artists who are women, Jenny Saville and Cecily Brown, as reworking the gestural marks of abstract expressionism and having a critical engagement with gesture. In a similar vein, although several years earlier, Hansen used violent brushmarks, similar to the language of de Kooning, but owning and re-evaluating their worth through representations of her own body. Hansen uses these expressive painting languages to represent herself and society, thus subverting those languages and redressing the power hierarchies they represent.

Selected painting: She is She



Figure 3. Lys Hansen, *She is She*, 1985. Courtesy of the artist.

She is She (1985) (Figure 3) forms the left-hand panel of a triptych, *The Divided Self* (1985), which refers to the Scottish psychiatrist R. D. Laing's 1955 book of the same name. Laing argued that psychosis is not a medical condition but the result of the 'divided self' defined as the tension between the two personae: our authentic, private identity, and the false, 'sane' self that we present to the world. He suggested that madness could be a reaction to an intolerable world, and the suppression of our reaction to that world was what generates madness. The body, the false self, is the response to other people's expectations. Instead of becoming what one wants to be, they become what is expected of them.⁷³ Likewise, Hansen regularly refers to a division within herself:

I was very divided because there was the painter, the artist, and there was the mother, the wife, the teacher. There were all these things, and I was just kind of screaming inside, to explore the painter in me.⁷⁴

She is She shows a reclining nude, an entangled body which seems at odds with the archetypal reclining nudes found throughout art history, perhaps confronting the notion of embodying and owning one's own body. In this image, a huge head peers out of the picture plane with the hand partially covering the face and heavy breasts hanging down in the forefront. The limbs sit within a dismembered body, drawing the viewer into a discomforting and confusing space. Hansen has described *The Divided Self* (1985) triptych as a symbolic reference to Ireland. Ireland is the 'she' of the title of a painting produced during the Troubles, a defining moment in the complex and fraught history of Anglo-Irish political relations. Here, Hansen uses images of inner conflict as metaphors for geopolitical divisions the divided self.

While ostensibly similar in form and style, *She is She* marks a shift away from Hansen's highly personal and subjective earlier work, which focused on her own body, towards a more outward perspective and theme, though one that embodies the radical feminist Carol Hanisch's 1969 notion that the personal is political, as Hansen reflects:

That's what gives it its authenticity, because it starts from the personal, and then moves into the political and the humanitarian side. So, from a very personal stance, you then can take a more global one, a more universal one.⁷⁵

Hansen's earlier work had centred on representing women as strong and powerful. This later body of work used the female form as a metaphor for political turmoil and struggle, embodying the notions of division, conflict and battle. This device is repeated throughout her career with a number of (often broad) socio-political themes appearing in her painting: the theme of the human condition, the 'human spirit in times of great adversity and strife'⁷⁶ and a desire to give voice to or represent the underdog resurface throughout her work. Later on, themes of death and war repeatedly enter the work, such as the Palm Sunday shooting of eighty-six men and boys in Ascq, France in 1944.

The woman

At the root of Hansen's painting is the idea of a divided self, of binaries in gender, identity and society. Most clearly represented are the many divisions between herself as an artist, a creative practitioner, an intellectual force and her role as a mother, a woman, a sexualized being. But sitting alongside the mother/woman principle is the androgynous qualities that some of her paintings focus on, as she often discusses.⁷⁷ Primarily, she is concerned with the idea that we have male and female characteristics in our personalities, and that these sit alongside one another and are interrelated. Her notion of herself and her experience as a woman incorporates these different fluid aspects of the masculine and feminine genders.

In spite of her subject matter and career, Hansen categorically denies being a feminist. 'I would never call myself a feminist'. She would, however, 'call myself an artist who, as being a woman, has the full knowledge and forcefulness of that experience in life'.⁷⁸ In several texts about Hansen's work (including by writers who are women, such as Cordelia Oliver, Clare Henry and Wendy Hamstead) her work is described resolutely as separate to 'feminist propaganda' or not 'propaganda for women's lib'.⁷⁹ Each time this statement is made, though, it is qualified by the fact that her work explores the experience of being a woman. As Henry stated, 'Her art is not feminist propaganda in the accepted sense. Rather, she turns the tables and invites us to re-examine, reconsider, that archetypal male art subject – the female nude'.⁸⁰ This quote illustrates the association of feminism with 'propaganda' at that time whilst also disassociating it from the re-examination of the female nude, which is deemed to be Hansen's territory. Although this seems to align with Hansen's own interpretation of the work, Henry does not endorse the politicization of the body as a feminist trope, which is evident in the work when seen through a twenty-first century lens. The strong voice of the woman is apparent, as is her subversion of the dominant expressive and figure painting narrative.

Hansen's paintings are not necessarily comfortable viewing, requiring a firm resolve to look at them.⁸¹ Laura Doyle's description of her exhibition in the *Strathclyde Telegraph* review of 1984 suggests a gendered reading of the work, underlining the myth of the hysterical woman. Doyle describes her experience of being overwhelmed by the sheer energy, 'did someone say hysteria?', high drama and sex, recalling the encounter with Hansen's work as quite unsettling.⁸² Hansen's exhibition text for her exhibition at the Third Eye Centre (1984) read, 'These big paintings will no doubt shock the fainthearted by the primal vitality they exude'.⁸³ For Clare Henry, 'they agitate the canvas with primal vitality; mentally, physically and spiritually torn in numerous directions'.⁸⁴ For viewers and critics who are men, sexuality and sensuality are foregrounded in readings of Hansen's work. Richard Demarco has described her work as being concerned with 'the human body as expressed in female sensuality' and 'sensuous and sinuous female figures',⁸⁵ Iain Gale has described Hansen's paintings as 'beautifully and luxuriously sensual' with 'aggressive sexuality',⁸⁶ while Bill Hare has described *One and the Other* (1982) as 'breasts and buttocks quivering with seismic tremor of sexual pleasure and physical pain'.⁸⁷ When asked about interpretations of her work as sexual or sensual, often by the men that are reviewing it, Hansen is clear that her work is sexual. She says, 'Of course it is. Because we are powerful sexual beings. Everything about us. It's all in nature, everywhere, and we reflect it'.⁸⁸ Hansen embraces this aspect of her work alongside an awareness of her own sexuality and physical

presence and does not avoid the sensuous and sexual in her own work in spite of an awareness that others (particularly men) can be embarrassed, surprised or shocked by its sexual qualities.

In interviews, Hansen also downplays the impact that having children and focusing on her family may have had on her ability to connect and be part of the current art scene. Unlike many artists, Hansen has not been attached to any particular group or school of art.⁸⁹ This lack of an affiliation with a particular group, movement or school can have disadvantages for critical reception as it is hard to categorize a single artist working largely in isolation. As business strategists Mitali Banerjee and Paul Ingram discuss in 'Fame as an Illusion of Creativity: Evidence from the Pioneers of Abstract Art' (2018), social networks and structures support the fame of artists with the social groupings and professional associations artists make directly changing their trajectory.⁹⁰ The positive aspect of this for Hansen has been the freedom from categorization, from fixed groupings or associations in Scotland, which have allowed her to connect to a European perspective: in particular, Scandinavian and northern European. Hansen has often talked about the openness towards culture and the arts that she has found in Europe, and her reputation and profile are arguably more prominent outside Scotland. She has had several exhibitions and residencies in Denmark, including two major exhibitions at Bornholm's Kunstmuseum, which she describes as a 'superb state of the art museum ... on this tiny island'. These European perspectives have helped to strengthen and give perspective to her independent approach.

As well as looking outward to Europe, Hansen also cites family life as an influence, affirming the power this has had upon her as an artist. She states that she was grateful to have had an opportunity to have children, 'there's nothing more exciting than having a child ... And you begin to realize this [...] amazing female power that you have'.⁹¹ She is also forthcoming in discussing the difficulties that parenting brings. When she describes this period of her life, the joy and the turmoil, she says it was an 'internal struggle' but also that it drove her to paint:

I mean, I was having a real trauma with myself and with my life. Suddenly, I was a very good student, had got the Rome scholarship and things, and then suddenly I found myself married, with a baby and husband, and an expectation from society that you would walk that path of domesticity. But, there was a rage inside. And this is the only way I could relieve it, just to use the paint.⁹²

Perhaps owing to his mother's powerful creative force, her son Giles Sutherland became an art critic and writer, and worked as a regular critic for broadsheets including *The Herald*, *The Times* and *The Independent*, amongst others.⁹³ In the late 1990s, he edited an insightful and comprehensive book on Hansen's work, *Passionate Paint: The Art of Lys Hansen* (1998),⁹⁴ which gathered together essays by numerous artists, dealers and critics as well as lists of key exhibitions, paintings and biographical information. Sutherland's championing of his mother's work, and the body of critical writing on her practice that he helped to develop, have ensured that her career has been documented and discussed. Hansen recognizes the value of exhibition publications, printed cards and press releases for evidencing artists' work beyond the exhibition. In response to Linda Nochlin's seminal essay, 'Why Have There Been No Great Women Artists?' (1971) this historicizing and documentation of women's creative work is a key factor that has been lacking in the history of Scottish painting.⁹⁵

In a letter to the Third Eye Centre in 1984, Giles Sutherland discussed how difficult it was to write as a critic about his mother's work: 'it's difficult to write about one's mother objectively – indeed, I think I threw all objectivity out of the window in the end'.⁹⁶ No doubt this process of writing about one's mother's work is rare but it serves as an interpretation of the many cross-generational heralding of artists who are women, otherwise neglected from art historical scholarship. (The artist Mary Kelly discusses this tendency in an interview in *Frieze*, 2018).⁹⁷ Indeed, Sutherland's writing reveals a repeated call for a revisionist approach to Scottish art:

Perhaps it is not fanciful to suggest that this is the beginning of a new art historiography which is beginning to plug some of the gaps created by the National Galleries of Scotland. It points the way towards the idea of a truly national collection through which a younger generation of artists can begin to assemble a balanced idea of the totality of Scottish art.⁹⁸

How much this is influenced by his own mother's experiences is difficult to gauge but Sutherland certainly recognizes that there is more than one version of history. This is echoed by many of the texts and individuals that have informed this essay, notably in the 1985 'Women Artists in Glasgow' article by Kaye Lynch, Sheena MacGregor and Jacki Parry where they foster a desire to:

understand their heritage as women [and to] initiate research, assembling and collation of material about women's lives and traditions established by women, especially those within local grasp which have been lost, hidden or edited out.⁹⁹

Conclusion

When discussing Hansen's expressive paintings, it is worth remembering these are not created in a vacuum. As influences, Hansen cites major figures within the canon and regards some the most bombastic modernist painters, de Kooning, Picasso and Munch, as key influences, each of whom represent a different aspect in her work: de Kooning's brushmarks and direct application of paint, Picasso's forms and distorted figures and Munch's inner turmoil.

My paintings are all of me ... Sometimes they feel battered and torn and mended and put together and just shattered sometimes. You know, so I reflect my own emotions and feelings in my paintings.¹⁰⁰

Who can use the language of paint and what does it mean when that language is being used by someone else? Hansen draws the viewer in with the language of paint. Close up, the sumptuous painting is thick and sticky, both enticing and repulsing the viewer, beautiful and rebarbative. Her works sometimes verge on the grotesque, recalling film theorist Barbara Creed's notion of the 'monstrous feminine'¹⁰¹ in which the paint replicates the 'leaky' uncontrollable body which cannot be withheld, which is unboundaried and boundless. Hansen herself has commented on the relationship between her body and a more political and universal language, stating that her paintings 'start off within the power of the body, then move to political, and a dynamic situation that affected us all'.¹⁰²

Hansen has been described as 'a woman in a hurry' (to make paintings),¹⁰³ mainly because of her delayed start to her career combined with her ambitious approach to painting. In the early 1980s, when Hansen became fully embedded in her career and began to be recognized as an artist, she was already deemed an older artist with years of life experience and an established painting practice. She has spoken of the organization required to get everything done, again referring to the divided self with duties and commitments:

You have no more and no less than anybody else, just the same. So, that was the main thing. Just that drive, that focus, to organize life. Because I was teaching as well, I was renovating a house, building a home, doing all the things women do, well couples do.¹⁰⁴

This drive is still evident today. Hansen, now in her eighties, is still in the studio making new bodies of work. One of her recent series takes the form of three-dimensional paintings, using tree stumps and found objects to make assemblages, expanding the painting beyond the canvas. There is humour in these works, one of which is titled *Asger Jorn and Bud* (2016), with an ambiguous pink form across it. Hansen laughs. For her, this work was a natural progression, an experiment. 'I mean, trees are just so wonderful, they give so much and I thought I would give it some new life. I just found them, brought them here, and then painted them, prepared them, and assembled them'. Hansen's other work, she says, is to go through and organize her own archive. That will ensure that she, at least, has been recorded.

Her work is still at the forefront of developments in painting. These recent processes are reminiscent of the expanded three-dimensional painting processes of a younger generation of women in Scotland such as Sara Barker or Victoria Morton. The rest of the studio is filled with canvases, a snapshot of a lifetime's worth of painting. In contemporary Scottish references, they are akin to some of Lucy Stein's works in their representation of raw, shocking, primal female sexuality, the idea of the female energy and the gestural and expressive use of paint.

At the end of one of our interviews Hansen stated, 'in actual fact, I'm very glad you're doing this project, because there needs to be documentation'.¹⁰⁵ Hansen was not just referring to her own work here, but to the project of looking at Scottish painting more broadly: of those that have not been represented, the ones in a hurry, the ones who did not know a critic, and those whose documentation is still to be found.

In her essay, *The Canvas Ceiling* (2018) Claudia Roth Pierpont noted that Lee Krasner was told by her tutor, the revered painter Hans Hoffman, that her work was so good it could pass for a man's.¹⁰⁶ Like Krasner, Hansen does not need her work to pass for a man's. She is leading the way and reframing herself and the language of painting and new forms of expressionism along the way. She has a lot to do. She will always be in a hurry, and rightly so.

Acknowledgements

Thank you to the many individuals who helped to provide information and context to this essay including, Sam Ainsley, Jim Birrell, Caroline Brown, Duncan Chappell, Bill Hare, Kasia Jackowska, Matthew Jarron, Kathryn at Birlinn Publishers, Wendy Kirk, Murdo Macdonald, Robert McDowall, Francis McKee, Jean Leith, Sandy Moffat, Timothy Neat, Jacki Parry, Andrew Patrizio, Pernille Spence, George Sutherland, Jim Tweedy, Susannah Waters, Kerry Watson and Susannah Thompson. Also, thank you to Yrsa Greated and Ian McIlroy.

Notes

- 1 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 2 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 3 Hansen, Interviewed by Giles Sutherland.
- 4 SSA, 'SSA Newsletter 03'. p.14.
- 5 Hansen, Interviewed by Marianne Greated. March 28, 2019; This has also been informed by email correspondence between Lys Hansen and Marianne Greated, June 25, 2019.
- 6 Hansen, Interviewed by Giles Sutherland.
- 7 'Lys Hansen: Recent Work'.
- 8 Hansen, 'Souvenir Andenken'. SSA, 'SSA Newsletter 03'.
- 9 Hare, Contemporary Painting in Scotland.
- 10 Pierpoint, 'How New York's Postwar Female Painters Battled for Recognition', October 2018. The print form of this essay in the The New Yorker was titled 'The Canvas Ceiling'.
- 11 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 12 Hansen, Interviewed by Giles Sutherland; SSA, SSA Newsletter 03.
- 13 Long, The Scottish Colourists, 1900–1930: FCB Cadell, JD Fergusson, GL Hunter, SJ Peploe. 44, 45.
- 14 Gallery, 'Sir William Gillies'.
- 15 Hansen, Interviewed by Giles Sutherland.
- 16 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 17 Moffat, 'The New Glasgow Style: Painting in Glasgow 1980-85'.
- 18 Joachimides, Rosenthal, and Serota, New Spirit in Painting: The Catalogue of the Royal Academy Exhibition.
- 19 Anderson, "'Spirit' Show Highlights Contemporary Painting"; Joachimides, Rosenthal, and Serota, New Spirit in Painting: The Catalogue of the Royal Academy Exhibition.
- 20 Joachimides, Rosenthal, and Serota. p.11.
- 21 Moffat, 'The New Glasgow Style: Painting in Glasgow 1980-85'.
- 22 Ibid.
- 23 'Movements Scottish Art'.
- 24 '369 Remembered - The Women'.
- 25 'The Scottish Endarkenment Exhibition Guide'.
- 26 Kitchener, 'Scottish Artists Who Turned to the Dark Side'.
- 27 'The Scottish Endarkenment Exhibition Guide'.
- 28 'The Scottish Endarkenment Press Release'.
- 29 For further information see exhibition book, Strang, Modern Scottish Women: Painters and Sculptors 1885–1965.
- 30 '369 Remembered - The Women'.
- 31 King, The Hidden History of Glasgow's Women: The New Factor.
- 32 'Guerrilla Girls'.
- 33 Informed by National Galleries of Scotland archive.
- 34 Tate, 'All Too Human'. Of the two rooms in the exhibition with paintings by women one room is by Paula Rego and the final room consists of a group exhibition of work by women including, Lynette Yiadom Boakye, Cecily Brown, Celia Paul, Jenny Saville, who are presented as the current generation of figurative British painters (overall 5 out of 19 artists being women).
- 35 Lynch, MacGregor, and Parry, 'Women Artists in Glasgow'.
- 36 Lynch, MacGregor, and Parry. p.8.
- 37 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 38 King, The Hidden History of Glasgow's Women: The New Factor. p.170.
- 39 Sutherland, 'Cordelia Oliver: A Life in the Arts, 24 April 1923 - 1 December 2009'.
- 40 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 41 Lochhead, Dreaming Frankenstein: And Collected Poems 1967-1984; Sutherland, Passionate Paint: Art of Lys Hansen, 1956–98. p.152.
- 42 'Women Live', Festival Programme, May 83. Accessed at Third Eye Archive at the CCA, Glasgow.
- 43 Material archiving the conference is available at the Third Eye Archive at the CCA, Glasgow.
- 44 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 45 The Lunch Party.
- 46 Chicago, 'Exhibition History'.

- 47 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 48 The Lunch Party.
- 49 Mulvey, 'Visual Pleasure and Narrative Cinema'.
- 50 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 51 The Lunch Party.
- 52 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 53 Ibid.
- 54 Ibid.
- 55 Ibid.
- 56 Hansen; 'Lys Hansen - New Work'.
- 57 Sutherland, *Passionate Paint: Art of Lys Hansen, 1956–98*. p.130.
- 58 Hare, 'Divided self – Unified Vision: The Expressionist Art of Lys Hansen'. In Sutherland, *Passionate Paint*.
- 59 Hare, 'Female Figure in Scotland's Contemporary Painting'.
- 60 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 61 'Lys Hansen - New Work'.
- 62 Oliver, 'Lys Hansen'.
- 63 Oliver, quoted in Sutherland, *Passionate Paint: Art of Lys Hansen, 1956–98*. p.105.
- 64 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 65 Ibid.
- 66 Henry, 'Lys Hansen'.
- 67 Ibid.
- 68 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 69 Ibid.
- 70 SSA, 'SSA Newsletter 03'; Sutherland, *Passionate Paint: Art of Lys Hansen, 1956–98*. p.13.
- 71 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 72 MoMA Learning, 'Willem de Kooning Woman 1'.
- 73 Laing, *The Divided Self: An Existential Study in Sanity and Madness*.
- 74 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 75 Ibid.
- 76 Hansen, 'Souvenir Andenken'. Exhibition leaflet. April 2007.
- 77 Lys Hansen, Interviewed by Marianne Greated. March 28, 2019. Braco, Scotland, 2019.
- 78 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 79 'Lys Hansen: Recent Work'; Henry, 'Lys Hansen'; Halstead, 'Lys Hansen'.
- 80 Henry, 'Lys Hansen'.
- 81 Hansen, 'Souvenir Andenken'. Sutherland, *Passionate Paint: Art of Lys Hansen, 1956–98*.
- 82 Doyle, 'Coloured Contrast'.
- 83 'Lys Hansen: Recent Work'.
- 84 Henry, 'Lys Hansen'.
- 85 Richard Demarco 'Foreword' in, Sutherland, *Passionate Paint: Art of Lys Hansen, 1956–98*. p.13.
- 86 Ian Gale, 'Lys Hansen: Recent Work' in, Sutherland *Passionate Paint*. p. 58.
- 87 Bill Hare, 'Divided self – Unified Vision: The Expressionist Art of Lys Hansen' in, Sutherland. p.64.
- 88 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 89 Hansen, 'Relatively Close'. Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 90 Banerjee and Ingram, 'Fame as an Illusion of Creativity: Evidence from the Pioneers of Abstract Art'.
- 91 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 92 Ibid.
- 93 Sutherland, 'About'.
- 94 Sutherland, *Passionate Paint: Art of Lys Hansen, 1956–98*.
- 95 Nochlin and Reilly, *Women Artists: The Linda Nochlin Reader*. pp. 42–68.
- 96 Letter from Giles Sutherland to Third Eye Centre dated March 9, 1984. Accessed in Third Eye Centre archive at CCA, Glasgow.
- 97 Kelly, 'Women in the Arts: Mary Kelly'.
- 98 Sutherland, 'The Royal Scottish Academy 184th Annual Exhibition of Art & Architecture'.
- 99 Lynch, MacGregor, and Parry, 'Women Artists in Glasgow'.
- 100 The Lunch Party.
- 101 Creed, *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*; Williams, 'The Resurgence of the Monstrous Feminine'.
- 102 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 103 'Lys Hansen: Recent Work'.
- 104 Hansen, Interviewed by Marianne Greated. March 28, 2019.
- 105 Ibid.
- 106 Pierpoint, 'How New York's Postwar Female Painters Battled for Recognition', October 2018.

Bibliography

'369 Remembered – The Women'. Summerhall, 2018. <https://www.summerhall.co.uk/visual-arts/369-remembered-the-women/>.

Anderson, Susan H. "'Spirit' Show Highlights Contemporary Painting'. *New York Times*. February 5, 1981. <https://www.nytimes.com/1981/02/05/arts/spirit-show-highlights-contemporary-painting.html>.

Banerjee, Mitali, and Paul L. Ingram. 'Fame as an Illusion of Creativity: Evidence from the Pioneers of Abstract Art'. HEC Paris Research Paper No. SPE-2018-1305; Columbia Business Research Paper No. 18–74, 2018.

Chicago, Judy. 'Exhibition History'. Accessed June 14, 2019. <http://www.judy-chicago.com/about/exhibition-history/>.

Creed, Barbara. *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*. Routledge, 2015.

Doyle, Laura. 'Coloured Contrast'. *Strathclyde Telegraph*. February 27, 1984.

Gabriel, Mary. *Ninth Street Women*. 1st ed. New York, NY: Little, Brown and Company, 2018.

Gallery, The Scottish. 'Sir William Gillies'. Accessed June 14, 2019. <https://scottish-gallery.co.uk/artist/sir-william-gillies>.

'Guerrilla Girls'. Accessed June 22, 2019. <https://www.guerrillagirls.com>.

Halstead, Wendy. 'Lys Hansen'. *Alba: Scotland's Visual Art Magazine*. Edinburgh, UK, 1986. <https://capitadiscovery.co.uk/gsa/items/eds/cat03982a/GSA.121220?query=alba&resultsUri=items%3Fquery%3Dalba%2B%26target%3Deds%26facet%255B0%255D%3Dfulltext%253Ayes&facet%5B0%5D=fulltext%3Ayes&target=eds>.

Sutherland, Giles. Lys Hansen Interviewed by Giles Sutherland March 8 and 23, 1998, Braco, Perthshire. Blog available at: <http://gilessutherland.blogspot.com/2012/09/lys-hansen-when-you-reach-september.html> [Accessed January 6, 2019].

Hansen, Lys. Interviewed by Marianne Greated. Transcribed Interview. March 28, 2019. Braco, Scotland, 2019.

Hansen, Lys.. 'Relatively Close'. Bornholm, Denmark: Bornholms Kunstmuseum, 2007.

Hansen, Lys.. 'Souvenir Andenken'. Ascq, France, 2007.

Hare, Bill. *Contemporary Painting in Scotland*. Craftsman House, 1992.

Hare, Bill.. 'Female Figure in Scotland's Contemporary Painting'. *Contemporary Visual Arts Magazine*, no. 21 (1999).

Hare, Bill. 'Scottish Painting: 1837 to the Present'. *Journal of the Scottish Society for Art History*, November 2011. <https://search.ebscohost.com/login.aspx?direct=true&db=asu&AN=85626536&site=eds-live>.

Henry, Clare. 'Lys Hansen'. *Glasgow Herald*. February 24, 1984.

Joachimides, Christos M, Norman Rosenthal, and Nicholas Serota, eds. *New Spirit in Painting: The Catalogue of the Royal Academy Exhibition*. 1st Editio. London, UK: Weidenfeld Nicolson, 1981.

Kelly, Mary. 'Women in the Arts: Mary Kelly'. *Frieze Magazine*, October 2018. <https://frieze.com/article/women-arts-mary-kelly>.

King, Elspeth. *The Hidden History of Glasgow's Women: The New Factor*. Mainstream Publishing, 1993.

Kitchener, Sam. 'Scottish Artists Who Turned to the Dark Side'. *Apollo: The International Art Magazine*, 2016. <https://www.apollo-magazine.com/scottish-artists-who-turned-to-the-dark-side/>.

Laing, Robert D. *The Divided Self: An Existential Study in Sanity and Madness*. London, UK: Penguin UK, 2010.

Lippard, Lucy R. *Eccentric Abstraction: Alice Adams, Louise Bourgeois, Eva Hesse, Gary Kuehn, Bruce Nauman, Don Potts, Keith Sonnier, Frank Lincoln Viner*. Fischbach Gallery, 1966.

Lochhead, Liz. *Dreaming Frankenstein: And Collected Poems 1967–1984*. Birlinn, 2011.

Long, Philip. *The Scottish Colourists, 1900-1930: FCB Cadell, JD Fergusson, GL Hunter, SJ Peploe*. National Galleries of Scotland, 2000.

Lynch, Kaye, Sheena MacGregor, and Jacki Parry. 'Women Artists in Glasgow'. *The Visual Arts in Glasgow: Tradition and Transformation*. Glasgow, UK, 1985.

'Lys Hansen: Recent Work'. Glasgow, UK, 1984.

'Lys Hansen - New Work'. Edinburgh, UK: Open Eye Gallery, 1983.

Moffat, Alexander. 'The New Glasgow Style: Painting in Glasgow 1980–85'. *The Visual Arts in Glasgow: Tradition and Transformation*. Glasgow, UK, 1985.

MoMA Learning. 'Willem de Kooning Woman I'. MoMA, n.d. https://www.moma.org/learn/moma_learning/willem-de-kooning-woman-i-1950-52-2/.

'Movements Scottish Art'. National Galleries of Scotland, n.d. <https://www.nationalgalleries.org/art-and-artists/features/movements-scottish-art>.

Mulvey, Laura. 'Visual Pleasure and Narrative Cinema'. *Screen* 16, no. 3 (1975): 6–18. <https://doi.org/10.1093/screen/16.3.6>.

Nochlin, Linda, and Maura Reilly. *Women Artists: The Linda Nochlin Reader*. Thames & Hudson, 2015.

Oliver, Cordelia. 'Lys Hansen'. *The Guardian*, February 22, 1984.

Pierpoint, Claudia Roth. 'How New York's Postwar Female Painters Battled for Recognition'. *The New Yorker*. New York, NY, October 2018. <https://www.newyorker.com/magazine/2018/10/08/how-new-yorks-postwar-female-painters-battled-for-recognition>.

SSA. 'SSA Newsletter 03'. Edinburgh, UK, 2009.
<https://ssahistory.files.wordpress.com/2015/10/ssahnewsletter03-09.pdf>.
Strang, Alice, ed. *Modern Scottish Women: Painters and Sculptors 1885-1965*. Edinburgh, UK: Trustees of the National Galleries of Scotland, 2015.
Sutherland, Giles. 'About'. Accessed June 25, 2019. <http://gilessutherland.org/about/>.
Sutherland, Giles. 'Cordelia Oliver: A Life in the Arts, 24 April 1923-1 December 2009'. *The Scotsman*. 2009.
Sutherland, Giles. *Passionate Paint: Art of Lys Hansen, 1956-98*. Mainstream Pub. Co, 1998.
<http://capitadiscovery.co.uk/gsa/items/107904>.
Sutherland, Giles. 'The Royal Scottish Academy 184th Annual Exhibition of Art & Architecture', 2010.
Tate. 'All Too Human'. London, UK: Tate Publishing, 2018.
The Lunch Party. BBC, 1984.
'The Scottish Endarkenment Exhibition Guide'. Edinburgh, UK: Dovecot Gallery, 2016.
'The Scottish Endarkenment Press Release'. Edinburgh, UK: Dovecot Gallery, 2016.
Williams, Hannah. 'The Resurgence of the Monstrous Feminine'. *Granta The Magazine of New Writing*, June 2019. <https://granta.com/the-resurgence-of-the-monstrous-feminine/>.
Williams, Holly. 'The Wild Artist Who Brought Colour to Dazzling Life'. BBC Culture, 2019.

Dr Marianne Greated is an artist who has had solo exhibitions in the UK, Greece, Belarus, Denmark and India. She is Acting Head of Painting and Printmaking at The Glasgow School of Art with research interests including expanded painting, sound and vision, sustainable landscape and women in painting. She has a practice-based PhD and has published in contemporary painting, sound and colour. Greated is half-Danish and her mother comes from Bornholm, the Danish Island to which Lys Hansen's grandfather belonged. She was taught life drawing by Hansen in 1999 and has been aware of her work for over 25 years.