



Eileen Cooper: *Personal Space*

HUXLEY-PARLOUR

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Cover image: *Sisters*, 2019



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Introduction

I am very pleased to introduce our first catalogue of paintings by Eileen Cooper RA, which contains a completely new body of work produced especially for our first exhibition together. It is a remarkable group of pictures that nods to her earliest years as a painter, while also continuing to develop the themes of identity and womanhood that she has explored throughout her career.

The exhibition's particular theme of reflective, personal space is one that seems entirely appropriate to Cooper, whose studio itself is a domestic one, set in a light filled room above the convivial family kitchen in her Brockley home. Here in this high ceilinged, paint splattered sanctuary Cooper quietly makes her pictures, bathed in the rays that flood through the tall sash windows. For many years Cooper worked alone there with her imagination, but more recently she has re-welcomed models – which has given birth to a more immediate intimacy.

As one of the country's most influential female Royal Academicians, Cooper has been a force in the British art world for many years, most recently as a much-loved Keeper of the Royal Academy Schools. In seeking models for the previous project to ours, Cooper found herself welcoming a long queue of former students and their artistic brethren, which is testimony to the esteem and friendship in which she is held.

Like them, I have adored getting to know and being around Cooper, whose warmth, and energetic approach to her life and work makes for an intoxicating environment. Her pictures are more about people than directly of people, which makes perfect sense once you've spent time in her company. She is endlessly interested in others, endlessly observing, and endlessly working, and this resonates through the paintings that you see here. In these quietly joyous, strongly graphic pictures is encased the spirit of an artist determined to work at the highest levels of artistic dexterity, but also to produce work that speaks to us all of the universal human experience that she so voraciously absorbs. It is a powerful and compelling combination.

GILES HUXLEY-PARLOUR

DIRECTOR

HUXLEY-PARLOUR

Personal Space

THEA GREGORY

'Personal Space' is a phrase with a multiplicity of meaning, but for Eileen Cooper, who has always painted the female figure, the phrase alludes to the inner life of her subjects, and the complex search to find one's own identity. The women in Cooper's latest body of work are depicted in nurturing and intimate spaces, their inner lives explored with confidence, sensitivity and awareness.

Through these images, Cooper revisits and expands on themes that she has explored throughout her forty-year career, those of universal female experience, primarily fertility, sexuality and motherhood. In this latest body of work, Cooper has also incorporated images celebrating friendship and sisterhood, and those bonds created when we let others into our private and emotional worlds. The images also explore the notion of burgeoning self-awareness and self-assuredness that develops as we mature and of the moments of tranquility that can be found when completely alone.

The paintings depict female figures in private spaces, engaged in intimate and sometimes simple acts, including brushing or washing hair or applying make up. Through these works, Cooper investigates the rhythms and rituals of 'getting ready'; of constructing the version of ourselves we would like to present to the outside world. These images distil many of the themes that interest Cooper, and by depicting these very personal, yet quotidian, acts allows Cooper

to explore deeper elements of female identity and subjectivity, opening a door into the inner world of her protagonists' psyches.

Many of the images have complex surfaces, in which the main figures are multiplied by their reflections in the mirrors that surround them. The repetition of this motif underpins Cooper's interest in self-reflection and self-image, of the affirmation or self-doubt that occurs when confronting one's own reflected image. In *Every Mother's Son*, the two protagonists stand back to back, yet their reflected image shows them almost merged into one form, revealing the contrast between subjective and objective truth. In the painting *Personal Space*, Cooper further explores this idea with a particularly complex composition depicting a nude figure combing her long hair, enveloped by a series of three angled mirrors, each showing just a fragment of her face or body. This fractured depiction perhaps intimates the multiple roles that a woman plays in her life, or the multiple selves that exist within her.

Cooper sees the mirror as a symbol of a quest for self-knowledge. Although often isolated in claustrophobic interior spaces, the subjects in Cooper's paintings are confident and purposeful, gazing stridently out at the viewer or at their own figures in the mirror. This repeated element highlights Cooper's own reflection on her career to date, on the image of her as creator, as artist, and as a woman.

The series represents a time of great change in her artistic practice, as she has shifted from an internal, intuitive process to one rooted in 'information gathering', as she calls it; in observation and drawing from life.

Although not strictly representational, this latest body of work follows an intensive year of drawing directly from life. After a lifetime of working from her imagination, Cooper's renewed interest in direct observation has seen her produce a wealth of lyrical charcoal portraits made on paper, often of women she has close relationships with, or artists she has previously taught. Cooper was then able to rework and reimagine these drawings onto canvas, the figures stripped of their defining features, but retaining an essential and lifelike essence. The resulting imagery explores the powerful tension created between the universal and the particular, and of the real and the imagined.

Cooper has skilfully blended this new element of her practice with her characteristic use of graphic, decisive line, flattened space and bold colour palette. Her compositions are neither a straight description of reality nor a directly imagined world, and the painted figures slip in and out of straight portraiture, settling somewhere close to lively and believably breathing archetypes. The figures are, as they always have been in Cooper's oeuvre, defined largely by their bold outlines, but here they receive more internal modelling and the variety in their features is a marked departure from earlier works.

The evolution of Cooper's artistic career can be traced through this gradual return to the life model, from which she turned away from whilst still at art school. The wild and expressionistic reds and purples of her protagonists' naked skin in the 1980s and 1990s gradually paled into lifelike tones and their limbs eventually even acquired clothes in the 2000s. Works included in 'Personal Space' see the tigers and tortoises of earlier canvases morph into domestic animals. There has been no joy lost in Cooper's images during this change, however. Her figures are still imbued with a vitality and strength of spirit that emanates through the brushstrokes. There is a universal humanness embedded in her subjects, which has remained a constant, even as elements of verisimilitude have begun to take prescience.

Cooper's compositions, too, remain rigorously formal, as the figures continue to exist in a shallow and simplified ambiguous space. The language of symbol, myth and allegory permeate these paintings, as it has throughout her career. The stillness of the figures and the directness of their gestures speak of the Medieval and Moghul art that has always inspired her. The central figure in *Lipstick*, in particular, in her stark frontality, is rendered as an icon. Her limbs are placed deliberately, holding her mirror and lipstick in each hand, as would a saint clutching their attributes on a Sieneese altarpiece. The compositions of *Sentimental Mood*, *Learning To Read* and *Child* are certainly all informed by the tradition of Madonna and Child.

By working in this mode, Cooper creates poignant imagery that represents universal female experience. By depicting its accompanying rituals, Cooper reveals many aspects of modern femininity and identity to be performance. However, the forging of physical and emotional bonds, including the experience of motherhood, is approached as something intimate and powerful. Cooper depicts human vulnerabilities, emotions and relationships as modern myths, with her own visual language that sees her protagonists and their companions playing symbolic or totemic roles.

This body of work, driven by drawing, has allowed Cooper to turn over the possibilities of observation, without letting realism dominate or cloud her singular objective. Realism and truth do not, 'and have never' suited Cooper's primary purpose. This is to reveal something deeper and wider, something universal.

Thea Gregory is Exhibitions Manager at Huxley-Parlour.



Sisters Julia and Teres, 2019



Sentimental Mood, 2019

Turning Points

HELENA LEE

This is a story of friendship and growth. How empathy can gently take you in different directions. Because, what a new mother needs, above all else, is empathy – an understanding that the overwhelming responsibility of parenthood comprises daily heartache and joy, that every endeavour to shape and nourish a life plumbs the depths and reaches the extremities of human emotion.

I didn't think, after the birth of my second child Margot, that I would make new friends. But then I met the artist Eileen Cooper in a chance encounter at a traffic light near our houses. We first came across each other on the cusp of spring when Margot was weeks-old, when her breath was cloud-like, and eyes still blue. On the discovery that we were almost neighbours in Brockley, Eileen invited me over for a cup of tea with her customary warmth. Our friendship can be measured with Margot's milestones: smiles, laughs, her body unfurling like a flower from a tight new-born ball as weeks, then months passed. Eileen inhabited a mother's sensitivity, ensuring I had coffee, tea, ginger biscuits at hand, offering me lifts home during sudden rain showers, taking Margot while I rearranged myself after a feed – patient with the whimpers and mews of this small creature. She would look into Margot's eyes and discern how light they were, striking given her half-Chinese ethnicity, and then note with an artist's assurance (and a smile) how creative she was going to be.

It was during these meetings that I saw Eileen's latest work. The studio, up on the first floor of her handsome Victorian villa, housed canvases filled with scenes of femininity: a girl, head angled in concentration as she lacquers her toenails red; a swoosh of hair being combed at a dressing table. There were large-scale portraits, impending figures of posing artists unused to being in the spotlight. We'd enjoy long conversations, about the way her imagery mythologised the modern woman, the experience of liberation and loss as children grow up, or just what we'd done that day. After a few weeks, Eileen said she had an idea for a mother-baby drawing, would I be interested in taking part? Remembering the transience of this period of motherhood I was immersed in, I said yes.

And so, one April morning Margot and I find ourselves in Eileen's drawing studio, her son Sam's old bedroom on the second floor. I'm invited to sit in a low, blue chair with sloping arms. The light is bright, but not overly so, tempered by the ashen clouds overhead. I settle Margot, who is fascinated by Eileen's sculptural face and calm demeanour, to face outwards, perched on my knee. Eileen is swift. She outlines my hair and face with charcoal on paper: the round of Margot's head, strokes of blue for her eyes, the impression and knot of my fingers. She then applies peach chalk around the edges of my hairline, letting the board that's propped against the easel rest on her thighs



Gift, 1985

so that she can reach the top. All the while, we chat. A light rain of yellow dust falls onto her jeans as her fourth finger smudges the colours. At first I look out of the window, at the blossoming trees across the road, but she wants a three-quarter view of my face, so I turn, and my gaze eventually rests on a relic from the room's former inhabitant: a decades-old Ministry of Sound poster promoting a 'journey into drum & bass'.

After a while, after Margot has discovered her toes, she starts to dribble. I ask if I can feed her, aware that I have to change position. Eileen graciously stops working on the drawing. Margot relaxes into contentment while I put her to my breast. I suggest that Eileen capture what's before her. 'Are you sure?' she says with genuine concern, then pauses: 'What a privilege'. She starts a new piece, maps out my lopsidedness and angularity, runs the dark blue used in my dress into my hair, then interlocks the baby's shape into mine – the length of her body, from her full cheeks to her chubby toes, conscious of the intimacy, perhaps even the responsibility of the moment.

This is the first time Eileen has revisited the theme of motherhood since her own two boys were born. Then, she felt that she had no control of the emotional charge that swept over her, and recurring tropes seeped into her pictures: a baby's head, their bottoms, loving hands, mothers cradling infants. In her painting *Gift* (1985), cocooned in the palm of a female figure's hand is a tiny pale creature, which she nurtures and

holds up to her face. Another oversize but benign presence – a man, maybe – and a crescent moon gravitationally crowd in and bear witness to this new arrival. The evident conferring of love is so open, so powerful, it is almost unbearable. For Eileen, the intensity she experienced manifested itself in an obsession with all permutations of the colour red, and I now look at *Gift*, a painting suffused in terracotta, rich violet-reds, brown-earthy reds, and I identify with this dreamlike, primal and profound state. The woman in the painting is every mother. The woman in this painting is me.

That was more than 30 years ago. The intensity has waned. The boys have grown up, left home, got jobs. Their rooms are no longer inhabited by pubescent anger or the volatility of teenagehood, instead they ferment growth of a different kind – the evolution of their mother's practice. Eileen began drawing from life only in the last 12 months: a momentous shift from working purely from imagination, memory and feeling that has coincided with the ending of a 40-year teaching career. She invited younger generations of artists to her studio ('I had a hankering for it,' she says) so she could draw them, as a way to keep connected with this talent.

This is pure Eileen Cooper. She is an artist led by her subconscious, by instinct. She turned her back on the rigidity of the life-drawing tradition that dominated her studies in the early 1970s, as it inhibited the ability to bring herself into her work. Four decades, countless exhibitions, and thousands of paintings, prints and drawings later, Eileen has reclaimed the practice, eviscerating the conventional line between artist and subject. I feel honoured that I have become part of this progression. I am at ease at being looked at, because there is a fluidity and gentleness to Eileen's process, knowing that the femininity of the idea that informs the painting will ultimately be more important than the specifics of whether my hair is tucked behind my ear, or whether Margot keeps perfectly still. Eileen imposes no restrictions or rules, feeling through the situation as naturally as it happens.

She puts down the chalk, she knows this last drawing is the one – the cornerstone of the final piece. In the afternoon, she paints a mother feeding her baby, agile in paring down the details that yoke us to the here and now, taking only the information she needs to work



Helena and Margot, 2019

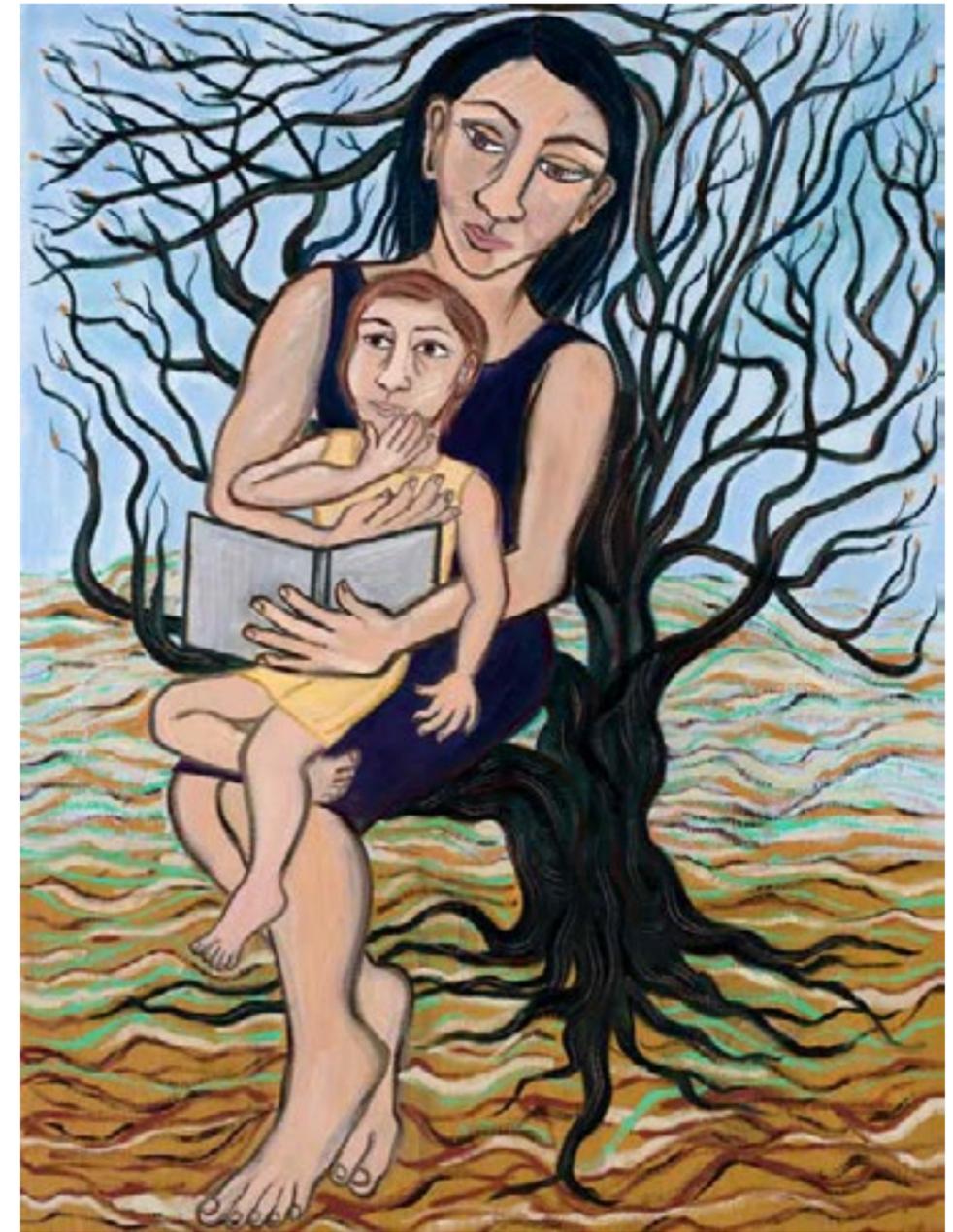
her alchemy, her instincts, the pulse of the sitting into her vision. When I see the final painting several days later, I am stunned. What doesn't translate through photographs is the luminescence of the oils; the life and warmth that emanates from the image is different from her earlier presentations of motherhood, which thrum with a vital urgency. Instead, the colours are more muted, more real – there is a tenderness, a simple purity, that comes with distance from her own adventures. Inherent is a consciousness of Madonna and child iconography, but augmented and strengthened by female insight and an empathic woman's eye.

This painting is not a portrait. It is as much about Eileen as it is about me. She once told me that she struggles to make her images universal, but I do not see the struggle, only the reward of the power of her art. I see a nobility to this quiet ambition to capture the essential nature of womanhood, to convey the universality and timelessness of the experience. The woman in the painting is every mother. The woman in the painting is me.

Helena Lee is features director of *Harper's Bazaar*, editor of *Bazaar Art* and founder of Bazaar Art Week.



1 *Sentimental Mood*, 2019, oil on canvas, 30 × 24 in (76 × 61 cm)



2 *Learning to Read*, 2019, oil on canvas, 40 × 30 in (102 × 76 cm)



3 *Believe*, 2019, oil on canvas, 30 × 36 in (76 × 91.5 cm)



4 *Child*, 2019, oil on canvas, 30 × 20 in (76 × 50 cm)



5 *Every Mother's Son*, 2019, oil on canvas, 60 × 48 in (154 × 107 cm)



6 *The Painted Man*, 2019, oil on canvas, 36 × 48 in (92 × 122 cm)



7 *Sisters*, 2019, oil on canvas, 48 × 35 in (122 × 90 cm)

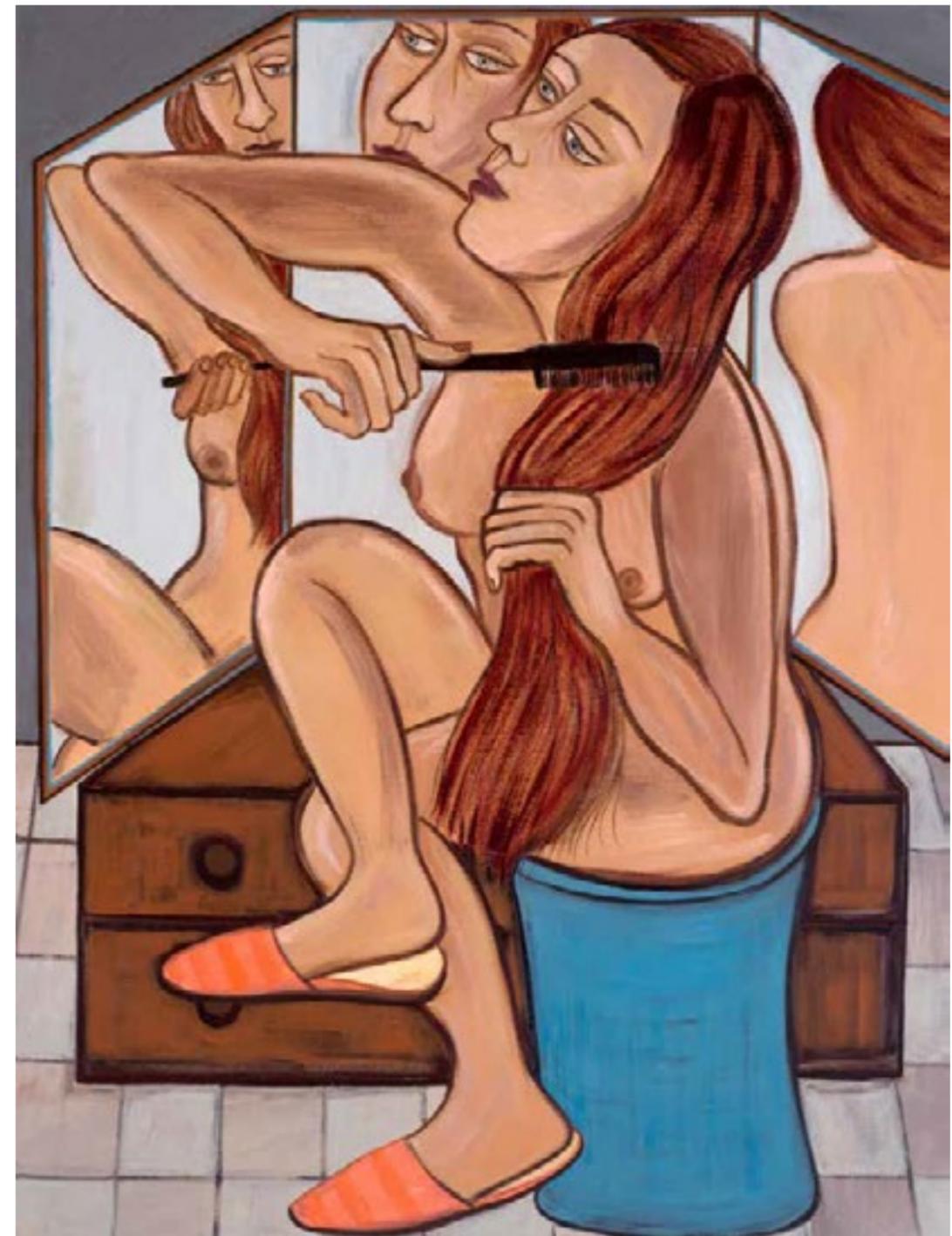




9 *The Food of Love*, 2019, oil on canvas, 60 × 42 in (153 × 107 cm)



10 *Ruby Red*, 2019, oil on canvas, 36 × 48 in (92 × 122 cm)



11 *Personal Space*, 2019, oil on canvas, 48 × 36 in (122 × 92 cm)



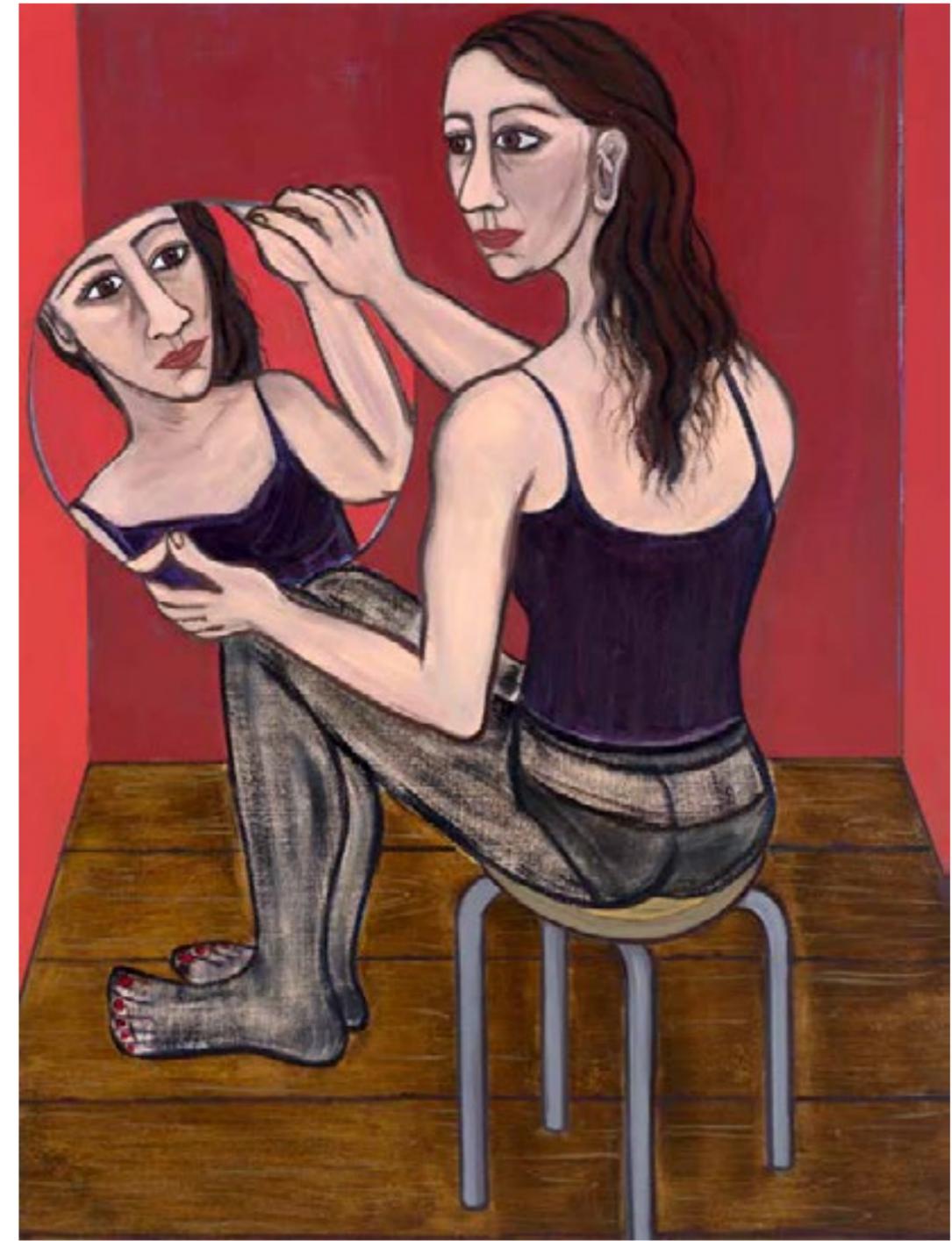
12 *Lipstick*, 2019, oil on canvas, 36 × 30 in (92 × 76 cm)



13 *Ritual*, 2019, oil on canvas, 36 × 24 in (92 × 61 cm)



14 *Take Five*, 2019, oil on canvas, 48 × 36 in (122 × 92 cm)



15 *Body and Soul*, 2019, oil on canvas, 48 × 36 in (122 × 92 cm)

EILEEN COOPER OBE RA

Career

1953 Born Glossop, Derbyshire
1970–71 Ashton-under-Lyne College of Further Education
1971–74 Goldsmiths College, London
1974–77 Royal College of Art, London
1977–2000 Visiting lecturer at Art Schools throughout the UK, including Falmouth School of Art, Leicester Polytechnic, St. Martin's School of Art, Camberwell School of Art and City and Guilds, London
1994–2006 Part-time Lecturer in Printmaking at Royal College of Art
2001 Elected Royal Academician
2002 Honorary Member of the Royal Society of Painter-Printmakers
2005–2010 Head of Printmaking, Royal Academy Schools
2006 Fellow, Royal College of Art
2011–2017 Elected Keeper of the Royal Academy
2011 Honorary Fellow, Royal College of Art
2014 Honorary Doctor of Arts, Southampton Solent University
2016 Honorary Fellow, Murray Edwards College, Cambridge
2016 OBE for services to Art and Art Education

Selected solo exhibitions

2019 *Eileen Cooper: Personal Space*, Huxley-ParlourGallery, London
Short Stories, Sims Reed Gallery, London
2018 *Forest*, Rabley Gallery, Marlborough, Wiltshire
Under the Same Moon, Letitia Gallery, Beirut, Lebanon
Night Music (or Labour of Love), The Cornhall, Diss, Norfolk
2017 *Till the Morning Comes*, The Fine Art Society, London
Eileen Cooper: A Woman's Skin, Wolfson College, Cambridge
2016–2017 *Hide and Seek, Drawing 1977–2014*, touring to Swindon Museum and Art Gallery and The Mercer Art Gallery, Harrogate
2016 *Love-in-Idleness*, Rook and Raven Gallery, London
Between the Lines, Galerie MIRO, Prague, Czech Republic
2015 *Hide and Seek, Drawing 1977–2014*, Royal Academy of Arts, Tennant Gallery and Fine Rooms
Garden, Rabley Drawing Centre, Wiltshire
2014 *Eileen Cooper RA, Paintings and Works on Paper*, Atelier Rose Gray, Hale, Cheshire
2013 *Edge to Edge*, Art First, London
2012 *Aldeburgh Beach Lookout Project*, Suffolk
2011 *Showing Off*, Art First, London
2010 *Collages*, Sir Hugh Casson Room, Royal Academy, London
New Work, The Arts Club, London
2009 *Dreams of Elsewhere*, Art First, London
Crosscurrent, Brook Gallery, Budleigh Salterton
2008 *Crossing*, Art First Projects, London
Taking Stock: The Printmaking Of Eileen Cooper RA, Clifford Chance, London and The Cornerstone Gallery, Liverpool Hope University
2007 *Deeper Water*, Art First, London
2006 *An Encore: Eileen Cooper*, Art First Projects, London
2005 *Time of Your Life*, Art First London
2004 *Subject Matter – Paintings Drawings & Prints*, Glasgow Print Studio
2003 *Eileen Cooper, 50*, Art First, London

Eileen Cooper at 50, A Celebration, Art First, New York
2002 *Passions: New Work on Paper*, Art First, London
Passions, Art First, New York
2000 *Raw Material: Eileen Cooper at Dulwich Picture Gallery*, London
Raw Material Part II, Art First, London,
Homecoming – The Prints Of Eileen Cooper, Clifford Chance, London
1999 *Second Skin: Eileen Cooper in the 80s and 90s*, touring to Wolverhampton, Nottingham and Eastbourne
1998 *Open Secrets*, Art First, London
1998 *Graphic Work*, Bridport Arts Centre, Dorset
1997 *Graphic Works*, The Gallery in Cork Street with Benjamin Rhodes, London
1996–97 *New Graphic Works*, touring Darlington, Harrogate and Scarborough
1995 Bohun Gallery, Henley-on-Thames
1994 *Eileen Cooper at Sadlers Wells Theatre*, London
Shapechanger, Benjamin Rhodes Gallery, London
1993–94 *Lifelines*, touring Lancaster, Exeter, Newcastle, Brighton, Sheffield and Warwick
1992 *Drawings*, Benjamin Rhodes Gallery, London
1990 *Paintings, Drawings and Prints*, Benjamin Rhodes Gallery, London
1989 *Works on Paper*, Benjamin Rhodes Gallery, London
1988 Benjamin Rhodes Gallery, London
1987 Artsite Gallery, Bath
1986 Castlefield Gallery, Manchester
1985 Blond Fine Art, London
Artspace gallery, Aberdeen
1983 Blond Fine Art, London
1982 Blond Fine Art, London
1981 House Gallery, London
1979 AIR Gallery, London

Selected group exhibitions

2019 Royal Academy Summer Exhibition
Women Artists in Conversation with Partou Zia, Falmouth Art Gallery, Cornwall
New Mythologies, Huxley-Parlour Gallery, London
2018 *Sawdust and Sequins: The Art of the Circus*, Royal West of England Academy
Masters, Glasgow Print Studio, Glasgow, Scotland.
2017 Winter Group Show, Linden Hall Studio, Deal, Kent
You see me like a UFO, Marcelle Joseph Projects, Ascot, England
Good Nature, Candida Stevens Gallery, Chichester.
Cut, Glasgow Print Studio, Scotland
Mono: an Exhibition of Unique Prints, Flowers Gallery, London
Royal Academy Summer Exhibition, coordinated by Eileen Cooper
Women Artists: a Conversation, The Fine Art Society, London
2016 *Strange Worlds: The Vision of Angela Carter*, Royal West of England Academy, Bristol
Towards Night, curated by Tom Hammick, Towner Art Gallery, Eastbourne
Surface Cutting, Keepers House, Royal Academy of Arts
Icon, Candida Stevens Fine Art, Chichester
2015 *She Came to Stay*, Rook and Raven Gallery, London
The Royal Academy at Wolfson, Wolfson College, Cambridge
Good Figures, Mall Galleries, London and Jerwood Gridshell Space, Weald and Downland Open Air Museum, West Sussex
Delineations, Drawing at Art First, London
Figuratively Speaking, Heike Moras Art and Marcelle Joseph Projects, London
2014 *Master Drawings*, Beaux Arts, London

Marcelle Joseph Projects, At Home Salon
Jerwood Drawing Prize 1994-2014: Artist as Selector,
 Jerwood Gallery, Hastings
 Royal Academy Summer Exhibition (selector and exhibitor)
Underexposed: Female Artists and the Medium of Print,
 Studio 3 Gallery, University of Kent
Wildwood, Rabley Drawing Centre, Wiltshire
Embrace, The Wilson, Cheltenham Art Gallery and Museum
 2013-14 *RA Portfolio Diamond Jubilee Gift*, Queens Gallery,
 Buckingham Palace, London
 2012-13 *Encounter, The Royal Academy in the Middle East*,
 Cultural Village Foundation-Katara, Doha, Qatar
*The Mechanical Hand: 25yrs of Printmaking at Paupers
 Press*, Kings Place, Gallery, London
 2012 *Eileen Cooper & Sara Lee: The Peninsula Project*,
 Stoneman Gallery, Penzance
Encounter, The Royal Academy in Asia, Institute of
 Contemporary Arts, Singapore
Twelve Royal Academicians in Edinburgh, The Scottish
 Gallery, Edinburgh
 2011 *Contemporary Monotypes*, Glasgow Print Studio
 20 Years, Art First, London
Print, Stoneman Gallery, Penzance
The Discerning Eye, Mall Galleries, London (selector and
 exhibitor)
Bite, Mall galleries, London
 2010 *Academicians* (with David Mach, Neil Macpherson
 and Michael Visocchi), Glasgow Print Studio
Originals, Mall Galleries, London
 2009 *ZOOM*, Art First, London
A Tribute to Hugh Stoneman Master Printer, Lemon Street
 Gallery, Truro
Confluence, APT Gallery, London and Stoneman Gallery,
 Penzance (curator)
Originals, Mall Galleries, London (selector and exhibitor)
 2008 *Dialogue*, Art First, London
Hugh Stoneman – Master Printer, Tate St. Ives, Cornwall
 10 (*The Chris Orr Printmaking Years*), Gulbenkian Galleries,
 Royal College of Art, London
 2007 *Leben Lieben*, RISE Gallery, Berlin
 2006 *Translations – Re-working from the National Gallery*,
 Art First, London
Drawing Breath – 10 Years of the Jerwood Annual,
 Wimbledon College of Art, London and touring (UK and
 Sydney, Australia)
 2004 *The Jerwood Drawing Prize*, Jerwood Space, London
Tradition and Innovation, Scarborough Museum and Art
 Gallery
Visual Wit, Royal Academy, London
 2003 *Art First in Print*, Art First, London
The Divine Comedy, Art Space Gallery, London
E'xPress – Printmaking From The Royal College of Art, Royal
 College of Art, London
 1999-2000 *Hand To Hand* (with Julian Stair), Shipley Art
 Gallery, Gateshead and Art First, London
 1998 *The Contemporary Print Show Part I*, Barbican Centre,
 London
 1997 *The Body Politik*, Wolverhampton Art Gallery
 1996 *Spirit on the Staircase, 100 Years of Print Publishing*,
 Royal College of Art, Victoria & Albert Museum, London
 1994-95 *An American Passion, The Susan Kasen Summer
 & Robert D Summer Collection of Contemporary Painting*,
 McLellan Galleries, Glasgow and Royal College of Art,
 London
 1993 *Contemporary Art at the Courtauld*, Courtauld
 Institute, London
 1992 *The New Patrons, Twentieth Century Art from
 Corporate Collections*, Christie's, London

Myth, Dream and Fable, Angel Row Gallery, Nottingham
Innocence and Experience, South Bank Centre, London
 and Manchester City Art Gallery, touring (Hull, Nottingham
 and Glasgow)
 20th Century Women's Art, New Hall, Cambridge
 1991-92 *Look Here Upon This Picture and On This*, selected
 by Norbert Lynton, South Bank Centre, touring exhibition
 1991 Woodlands Art Gallery, London with Paula Rego
The Outsider: British Figuration Now, Palazzo Vecchio,
 Florence, Italy
Postmodern Prints, Victoria & Albert Museum, London
 1989 *Picturing People*, selected by Norbert Lynton, British
 Council tour (Kuala Lumpur, Hong Kong and Singapore)
 1988 *The New British Painting*, Contemporary Arts Center,
 Cincinnati and touring (USA)
 1987 *Conversations*, Arts Council touring exhibition
 1986 *The Flower Show*, selected by Norbert Lynton,
 Stoke-on-Trent Museum
 John Moores, Walker Art Gallery, Liverpool
 1985-87 International Biennial of Graphic Art, Ljubljana,
 Yugoslavia
 1985 *Ten Years at Air*, Air Gallery, London
Hand Signals, Ikon Gallery, Birmingham
The Passion and The Power, Gracie Mansion Gallery,
 New York
 International Festival of Painting, Cagnes sur Mer, France
Proud and Prejudice, selected by William Feaver, Twining
 Gallery, New York
 1984 *The Image as Catalyst*, Ashmolean Museum, Oxford
 1982/83/87 *Whitechapel Open*, Whitechapel Art Gallery,
 London
 1982 Nuremberg Drawing Triennial (Purchase Prize)
 1980 *Women's Images of Men*, ICA, London
 1977-2017 Royal Academy Summer Exhibition, Royal
 Academy of Arts, London
 1974-6 *New Contemporaries*, Camden Arts Centre, London

Awards and Commissions

2017 Coordinator, Royal Academy Summer Exhibition
 2010 and 2013 Artist in residence, Alayrac, France
 2009 Curator and coordinator, Royal Academy Summer
 Exhibition
 Selector, *Originals*, Mall Galleries, London,
 2008-09 Artist in residence, Lewisham College
 1999 Arts & Humanities Research Board, Award for Ceramic
 work, *Ceramics from a Fine Artist*
 Cover and illustrations for *Meeting Midnight* by Carol Ann
 Duffy, published by Faber & Faber
 1998-9 Artist in residence, Dulwich Picture Gallery, London
 1986 Frontispiece for *Thrown Voices* by Carol Ann Duffy,
 published by Bernard Stone
 1982 Staircase Project, ICA, London
 Purchase Prize, Nuremberg Drawing Triennial

Selected public collections

Arts Council Collection
 Birmingham Museums and Art Gallery
 Bristol Museum and Art Gallery
 British Council
 British Museum
 Dallas Museum of Art
 Imperial College, London
 Kunsthalle, Nuremberg
 Manchester Art Galleries
 Mercer Art Gallery, Harrogate
 MIMA, Middlesborough
 New Hall Art Collection, Murray Edwards College,
 Cambridge

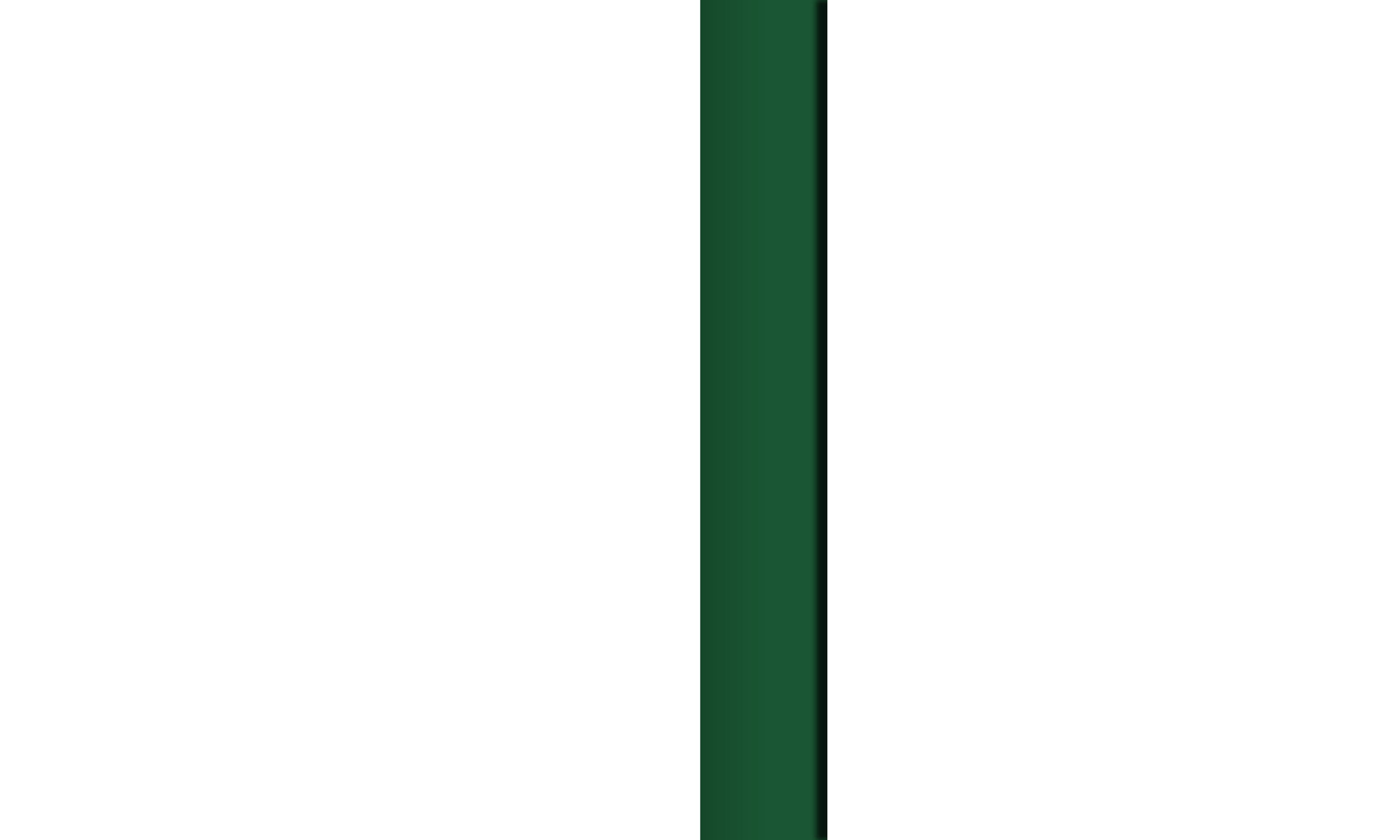
Newport Art Gallery
 Open University, Milton Keynes
 Otter Gallery, Chichester
 Pallant House, Chichester
 The Potteries Museum and Art Gallery, Stoke-on-Trent
 Royal Academy of Arts
 Royal Collection
 Swindon Art Gallery
 Towner Art Gallery, Eastbourne
 University of Warwick Art Collection
 Victoria and Albert Museum, London
 Walpole Library, Yale University, USA
 Whitworth Art Gallery, Manchester
 Wolverhampton Art Gallery

This publication has been produced to
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HUXLEY-PARLOUR