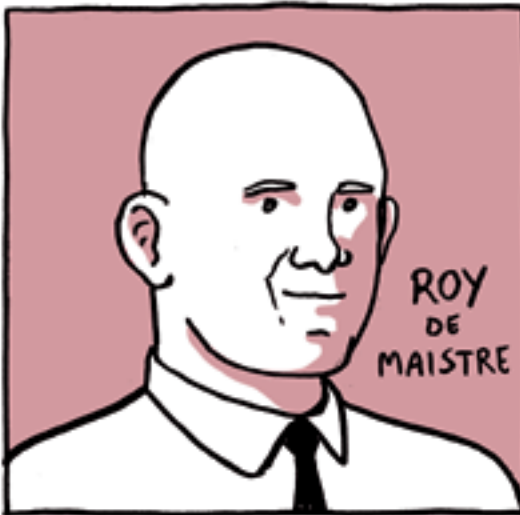


THE BODY

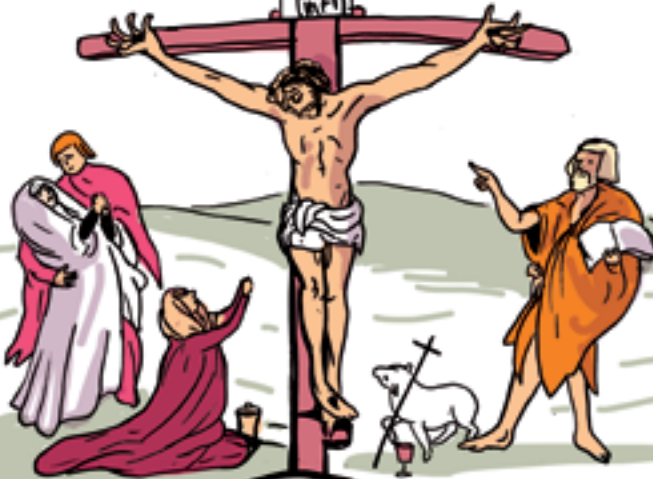




TELL US ABOUT THE SHOW AT THE MAYOR GALLERY!

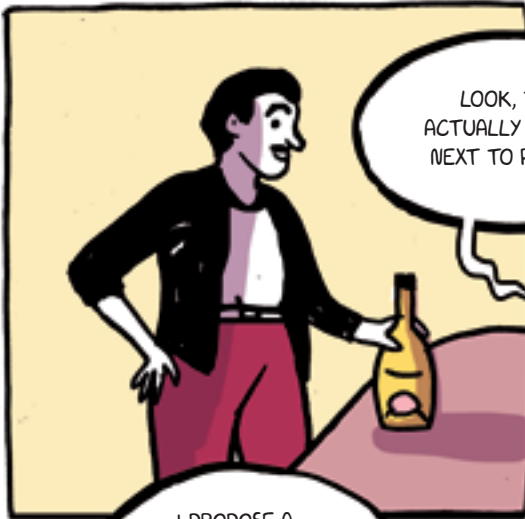
I SHOWED A CRUCIFIXION. FOR RELIGIOUS PEOPLE, FOR CHRISTIANS, THE CRUCIFIXION HAS A PARTICULAR SIGNIFICANCE, BUT FOR ME, A NON-BELIEVER, IT'S MERELY AN ACT OF HUMAN BEHAVIOR.

A WAY OF ACTING TOWARD ANOTHER PERSON.



PAINTING IS MY ONLY RELIGION. I WANT TO STOP DOING DESIGN.

YOU'RE EVEN IN ART NOW! WHAT A COUP!





IN 1934 HE EXHIBITS AT SUNDERLAND HOUSE, ON CURZON STREET, WHERE ARUNDALL CLARKE REBAPTIZES THE SPACE "THE TRANSITION GALLERY." THE CRITICS RECEIVE FRANCIS'S WORK VERY POORLY. DURING THIS PERIOD HE COLLABORATES WITH HENRY MOORE, GRAHAM SUTHERLAND, AND VICTOR PASMORE ON A PROJECT TO SUPPORT YOUNG ARTISTS.





ERIC, PLEASE,
COME BACK!

FRANCIS IS
DESTROYING EVERYTHING!
WE'VE BEEN HERE FOR A
YEAR AND I'VE NEVER
SEEN HIM IN SUCH
A STATE.



SPRANG
CRACK
SCRIC!

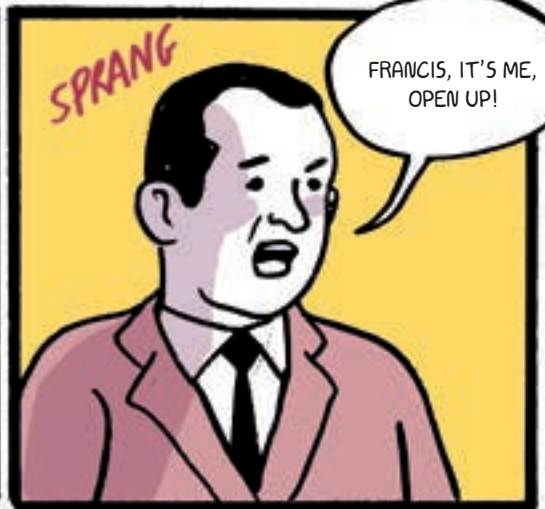
YES, NAN, I'M
COMING RIGHT
AWAY!



POOR
DEAR.


WHO KNOWS WHEN
OTHER PEOPLE WILL
UNDERSTAND HIS WORK.
WHO KNOWS IF HE'LL EVER
FIND PEACE AND SOMEONE
WHO LOVES HIM.

SBANG



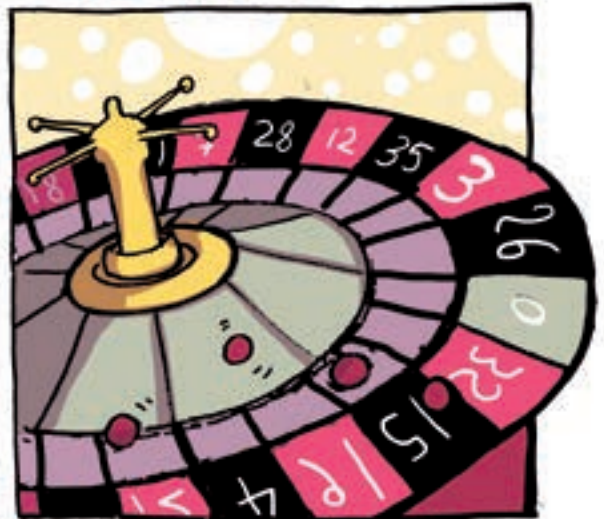
THE TIMES WILL WRITE, "THE DIFFICULTY WITH MR. FRANCIS BACON IS TO KNOW HOW FAR HIS PAINTINGS AND DRAWINGS ... MAY BE REGARDED AS ARTISTIC EXPRESSION AND HOW FAR AS THE MERE UNLOADING ON CANVAS AND PAPER OF WHAT USED TO BE CALLED THE SUBCONSCIOUS MIND."



A stylized illustration of a cityscape with domed buildings and two men sitting on a bench in the foreground. The buildings are rendered in shades of purple, pink, and yellow, with prominent domes and arched windows. In the foreground, two men are sitting on a red and white striped bench. The man on the left is wearing a brown suit, and the man on the right is wearing a red jacket and blue trousers. They are both looking towards the right. The background features more buildings and some greenery.

FOLLOWING THE COMMERCIAL FAILURE OF HIS FIRST EXHIBITION, BACON PAINTS LESS AND LESS, AND WITH HIS LOVER AND PATRON ERIC HALL HE GIVES HIMSELF OVER TO TRAVEL AND GAMBLING.

IN 1936, SEVERAL OF HIS PAINTINGS ARE REJECTED FOR THE INTERNATIONAL SURREALIST EXHIBITION, HELD AT THE NEW BURLINGTON GALLERIES IN LONDON AND CURATED BY HERBERT REED (WHO ALSO HAD CONNECTED FRANCIS WITH THE GALLERY ART NOW) AND ROLAND PENROSE, FOR NOT BEING "SUFFICIENTLY SURREAL."





... 13 BLACK!

