




LARRY

ON ART

Foreword by Sir Hugh Casson



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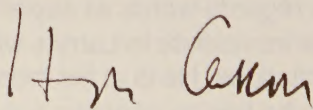
Foreword

Every summer as children, my sister and I went to stay with our Uncle Jim at Sunbury-on-Thames. He offered three particular attractions – a Vauxhall laudalette, about fifty-years worth of bound volumes of *Punch* and a punt. Of these treasures my all out favourite was the *Punch* collection. I was never allowed of course to take one of the scarlet and gold bound volumes in the punt but hour after hour I used to pore over the drawings – (I never read the long, wordy jokes) – until I could recognise at a glance the unmistakeable draughtsmanship of such artists as G. D. Armour, du Maurier, Baumer, Raven Hill, George Morrow, Shepperson and Belcher and the others. In those days *Punch* drawings were serious illustrations, heavily researched for accuracy of costume, background and heavily shaded too – practically never funny in themselves. I used to copy my favourites with a mapping pen until I could cross-hatch without blotting.

What I wonder would these artists have thought of Larry and his work? Like all the best humorous artists, Larry regards words as superfluous luggage. The image is the message – and how immediate in Larry's witty shorthand is that message – how clear and how hilarious. He is at his most familiar perhaps against a 'sit-com' background – he has an unerring eye for the correct props . . . the flowered apron, the stained mac, the boarding house sideboard. In this

collection he returns to a world he has successfully explored before – the world of the art gallery and museum. Here his feet firmly on the parquet, his pencil (as usual) as sharp as a scalpel, he records for us the phoney or the absurd or the plain funny.

Like all professionals, he has developed his own facial shorthand, the sausage nose, the eyebrows that work overtime to express despair, pleasure or surprise, the feet are always huge, the trousers wrinkled, the coats and skirts desperately unmodish. But there is nothing unmodish about the eye that studies the art market. Yet through it all and behind it all are two precious qualities – compassion for his subject and genuine affection for the human race. No wonder Larry is so widely loved – in *Private Eye*, in *Punch* or wherever he chooses to place his comments, he avoids the malicious and the snide. Those (writers or artists) who do not, will find that their comments are not remembered and the message is not received. Larry loves the human race – absurd, timid, bullying or thick as we so often are – and because he loves us and because he observes us with such affectionate wit, we love him too. I hope this collection of his latest work will be widely enjoyed by all of us who provide the subject of his annual commentary.

A handwritten signature in dark ink, appearing to read "Hugh Casson". The signature is written in a cursive, slightly stylized hand.

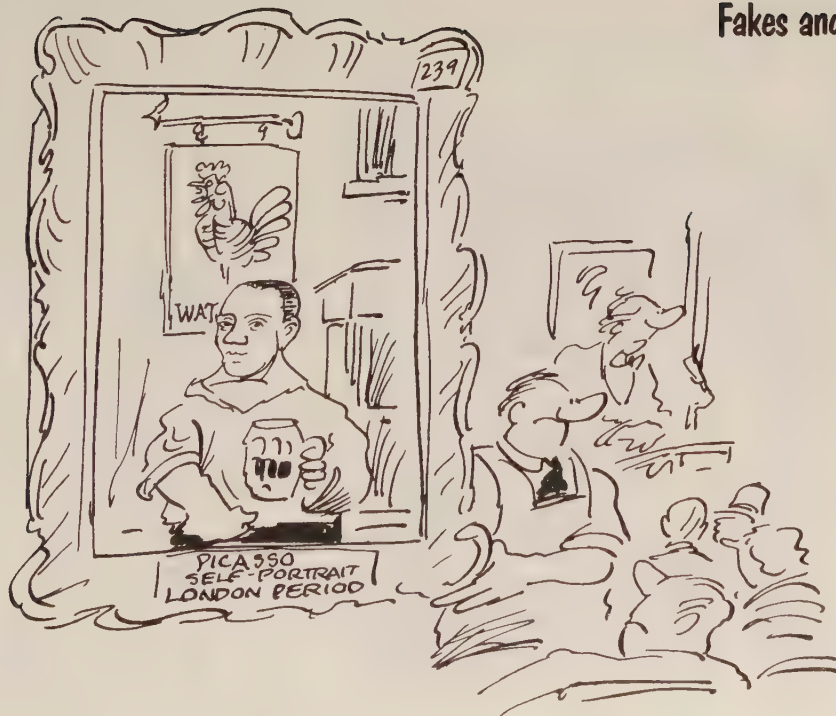
Sir Hugh Casson



Fakes and Forgeries



Fakes and Forgeries



Fakes and Forgeries



Fakes and Forgeries



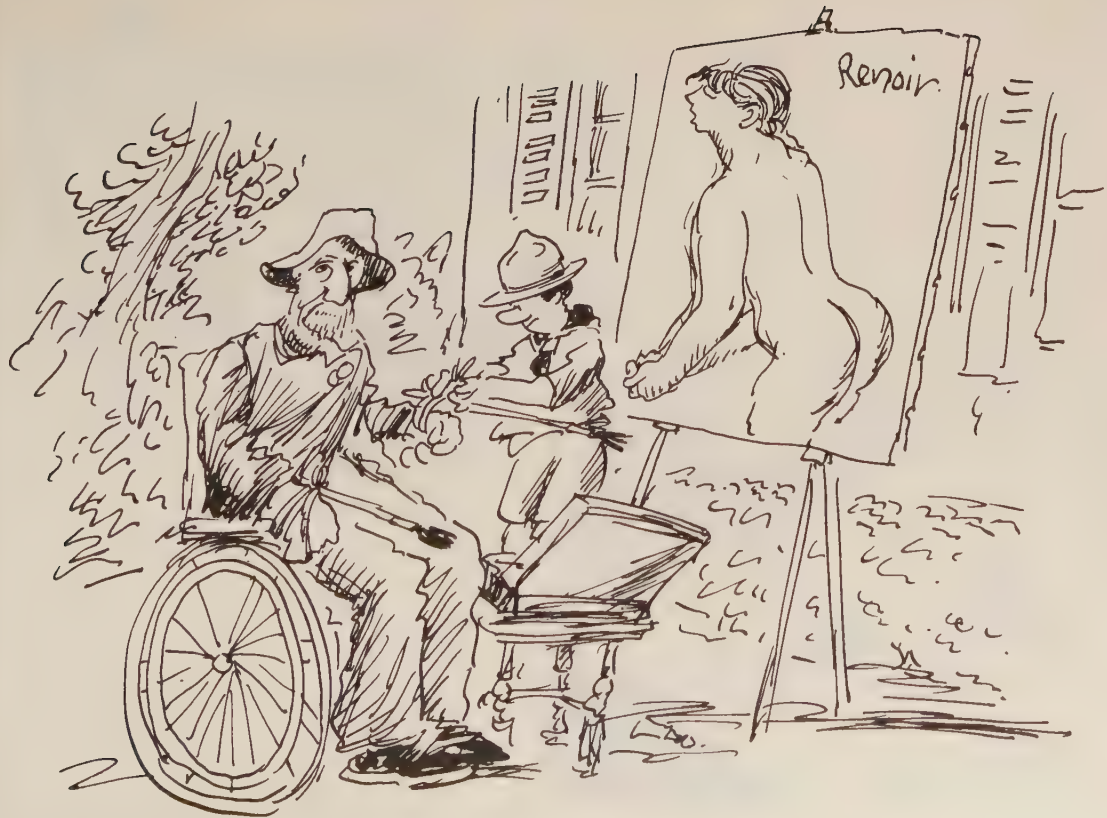
SELF-PORTRAIT OF THE ARTIST PAINTING - GUERNY 1905
MONET





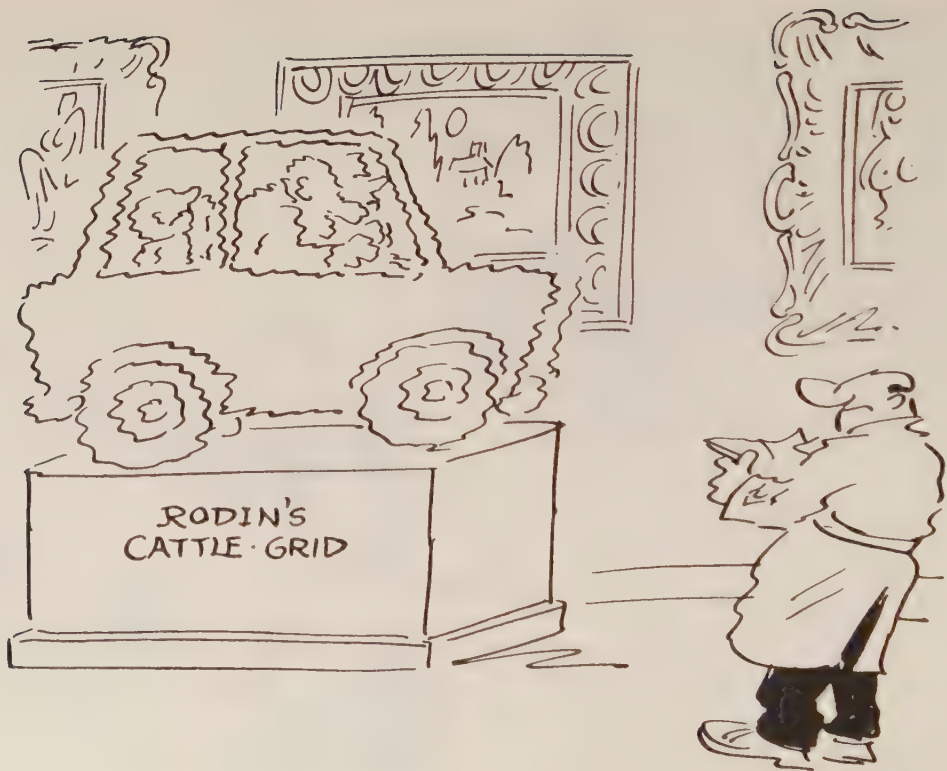
THE
TWO
RONNIES

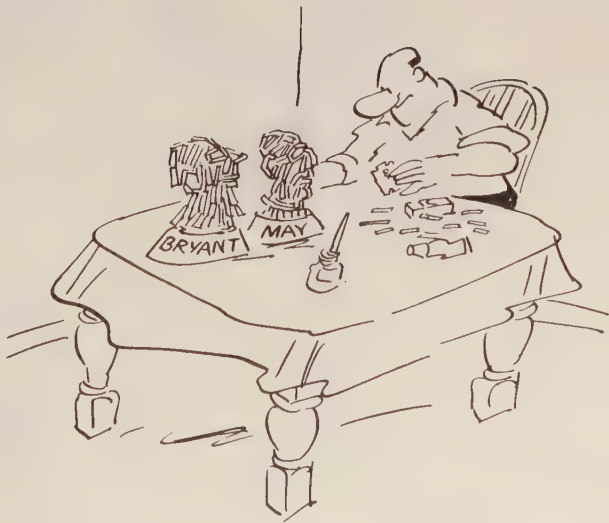
BARBARA
HEPWORTH













POLISHED FLOOR
By
MURIEL HARPER





















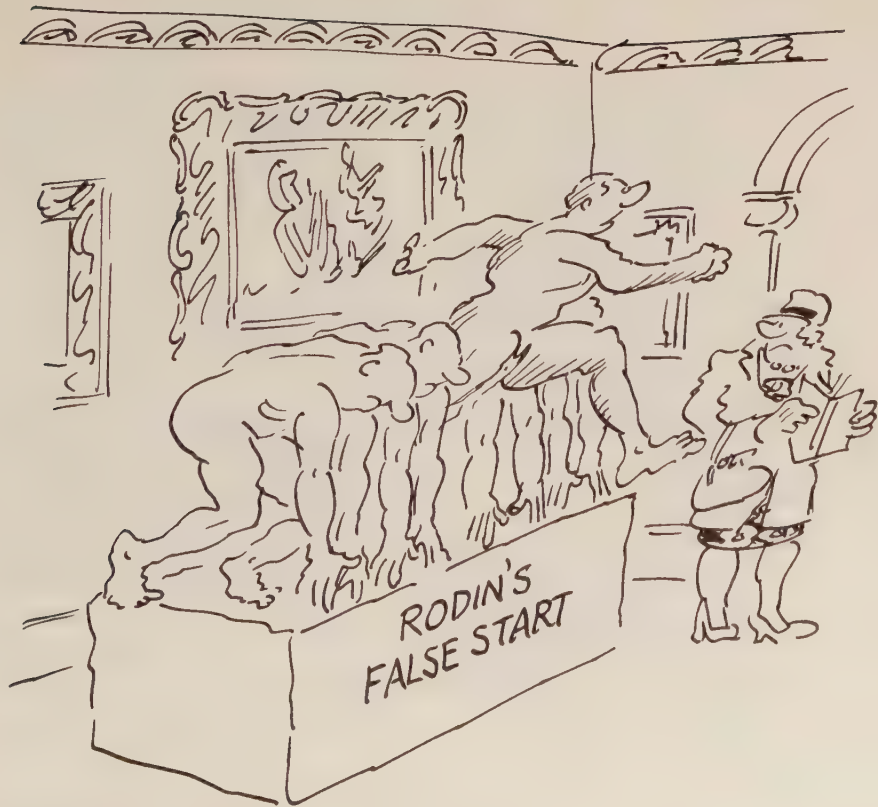




VAN GOGH
BIRTHDAY CARDS
PERIOD





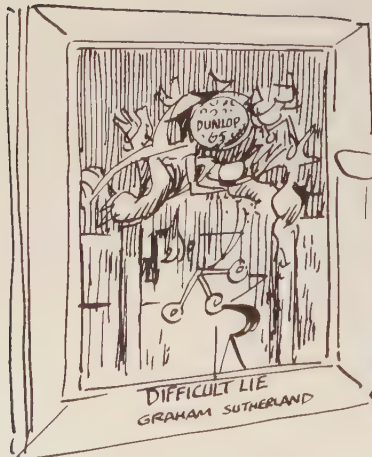








THE APPRENTICE JOCKEY
by
GEORGE STUBBS

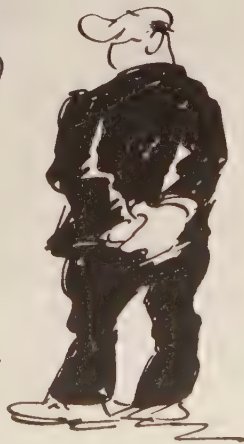


DIFFICULT LIE
GRAHAM SUTHERLAND

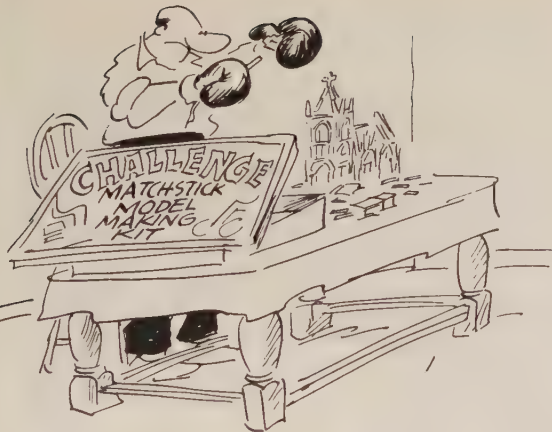














MUGGED
WOMAN

KENNETH ARMITAGE



AND WHEN DID YOU FIRST START PLAYING PING PONG?
WILLIAM FREDERICK YEAMES RA



Art Down Under



Art Down Under



Art Down Under



Art Down Under



Art Down Under



Art Down Under











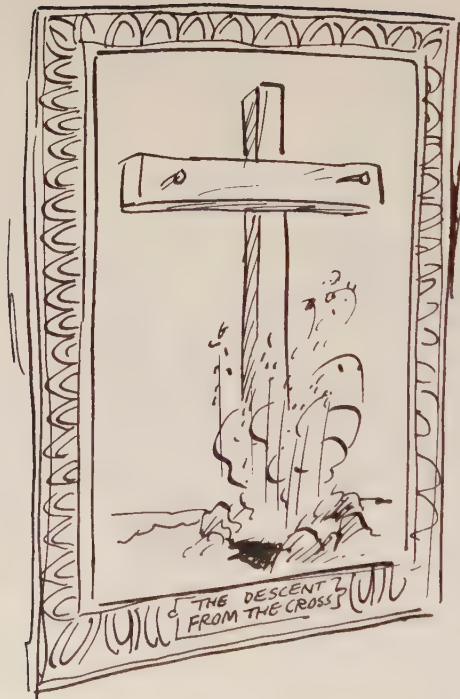
HOT IRON
ON
TABLE CLOTH

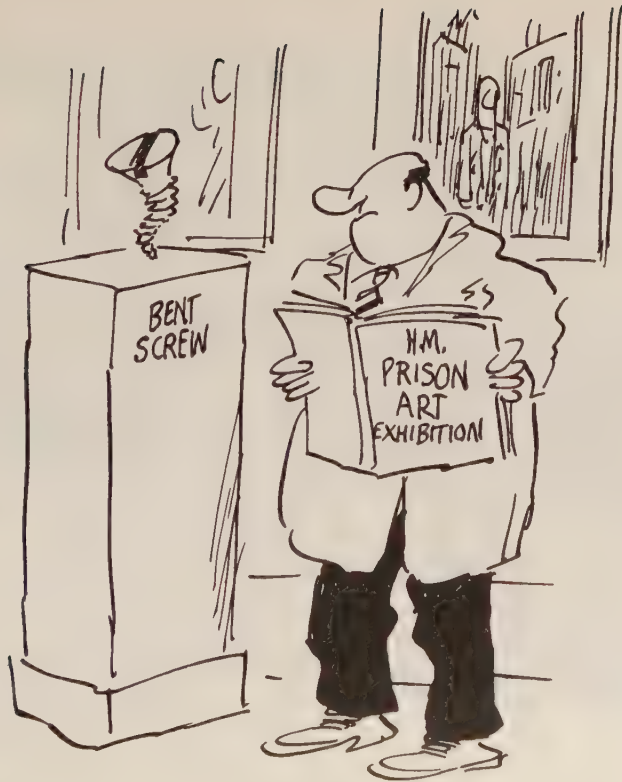
ROTHKO



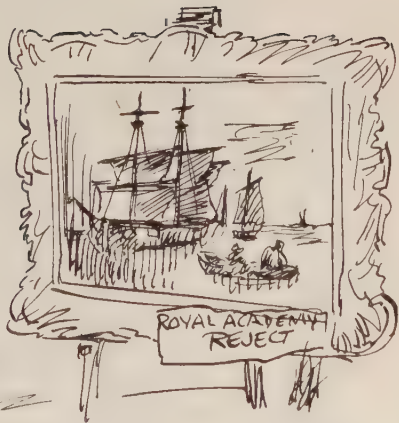


STILL LIFE WITH SALMON









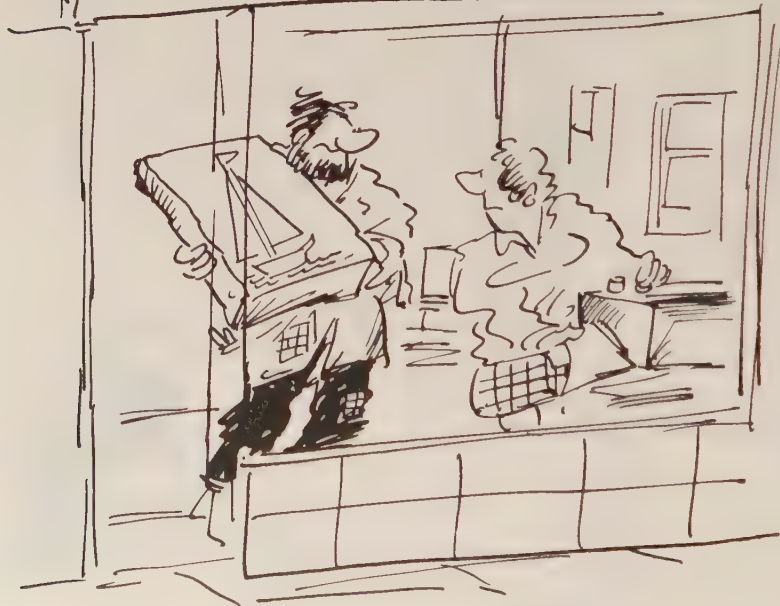




J.M.W. TURNER RA.
AT WORK IN HIS STUDIO

COPY CENTRE

INSTANT PHOTOCOPYING





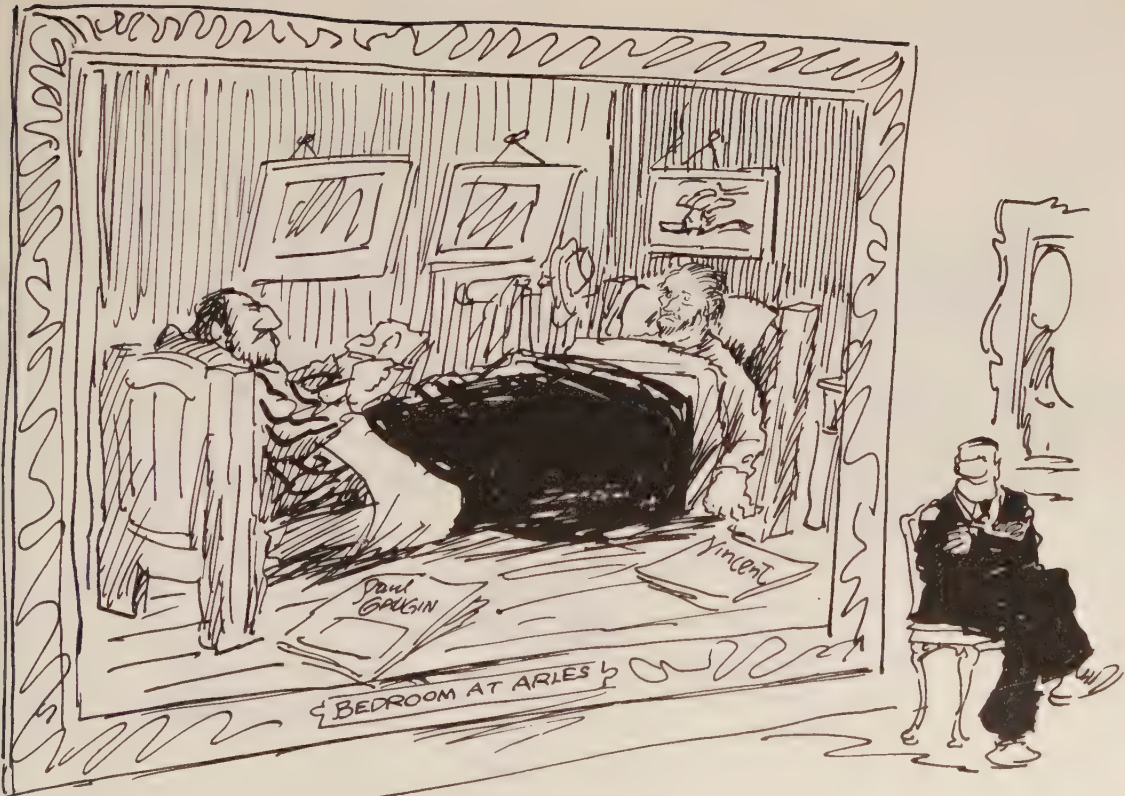
ITALIAN PRISONERS OF WAR
F. S. LOWRY





MR RICHARD SUTTON ON 'SPLITS'



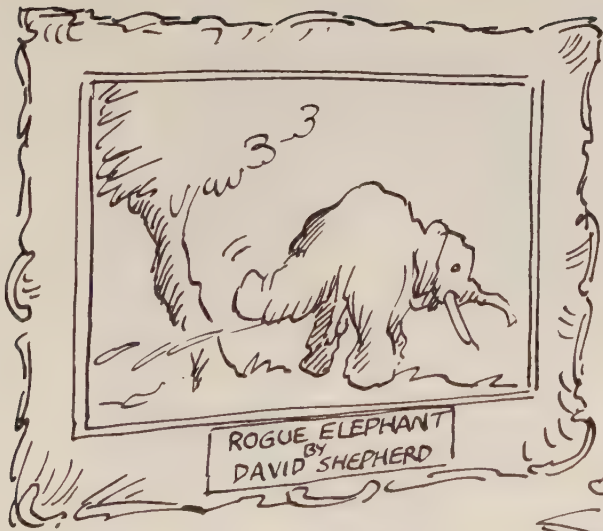


BEDROOM AT ARIES

Paul
GALVIN

Vincent





ROGUE ELEPHANT
By
DAVID SHEPHERD



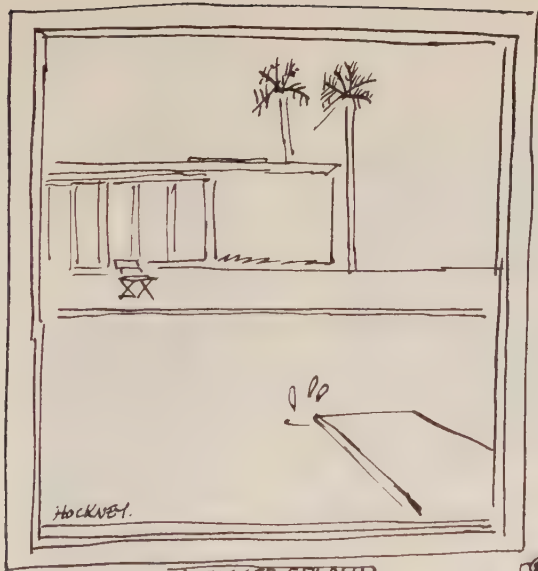


HOT CROSS BUN
CLAUS OLDENBURG



GOOD FRIENDS
BY
BOB MARTINS





A BIGGER SPLASH
EARLY STAGE







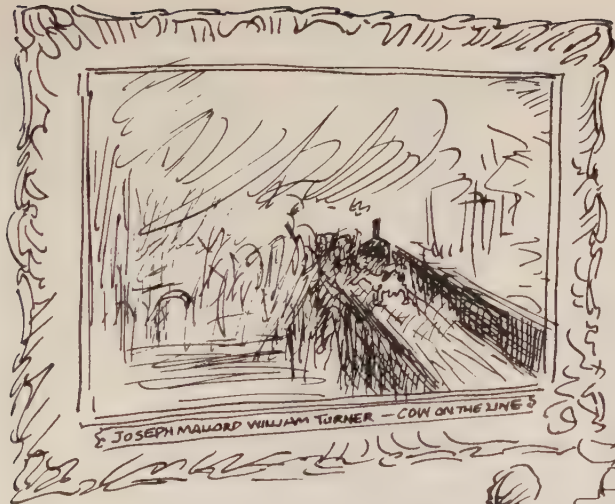
MINERS
BY
JOSEF HERMAN





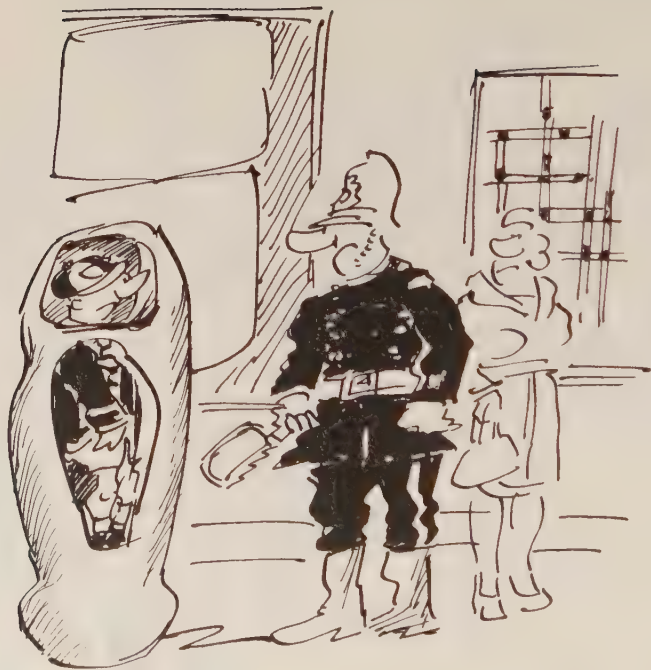


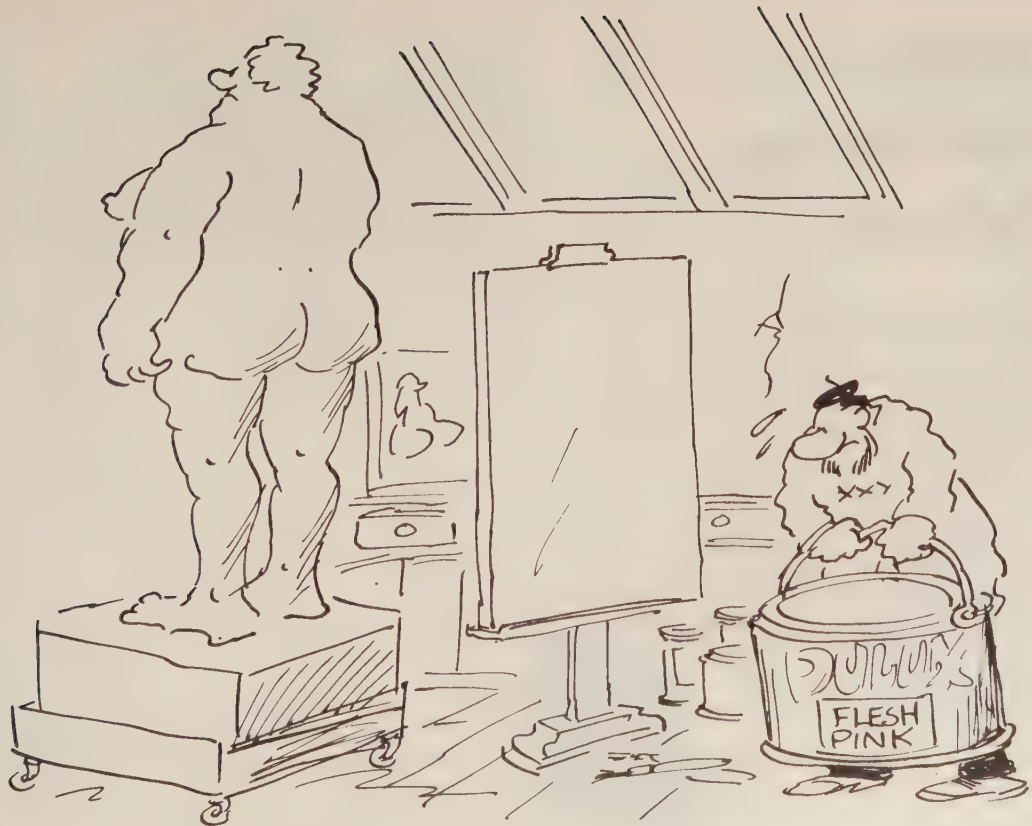
MONET WORKING ON HIS BOAT
By EDUARD/MANET



JOSEPH MALORD WILLIAM TURNER - COW ON THE LINE 3







M.C.C. Fake Paintings Collection



M.C.C. Fake Paintings Collection



M.C.C. Fake Paintings Collection



M.C.C. Fake Paintings
Collection

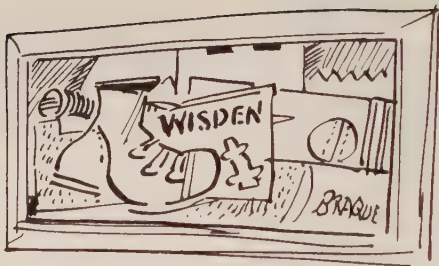


CHATTERTON
OUT.
BOWLED
LILLEE



OUT FOR A DUCK
VICTORIAN SCHOOL

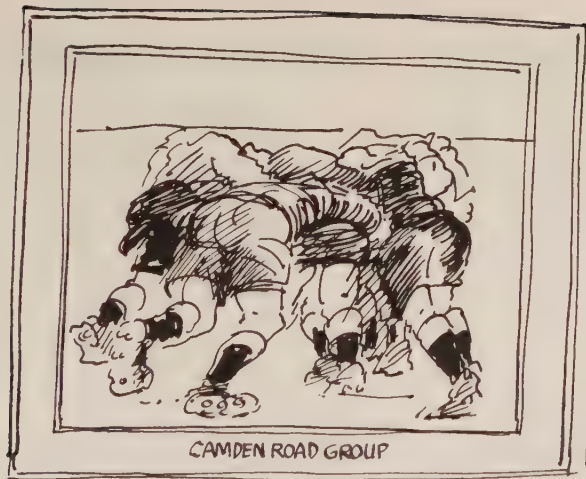
M.C.C. Fake Paintings
Collection



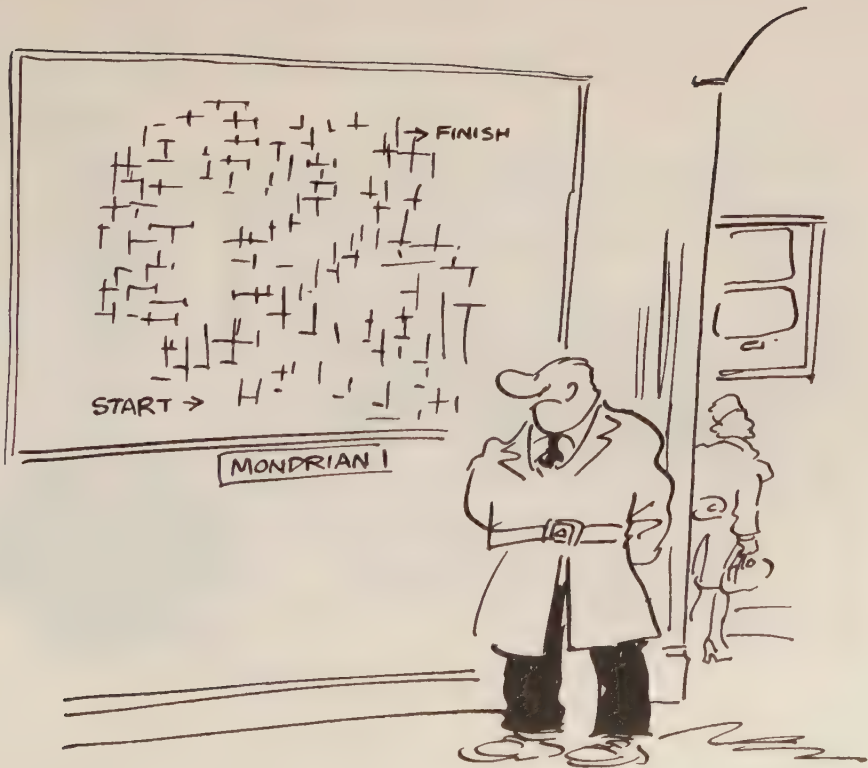
M.C.C. Fake Paintings Collection



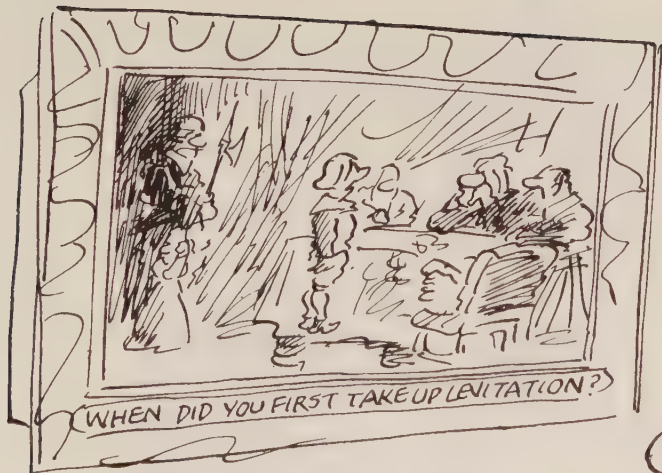




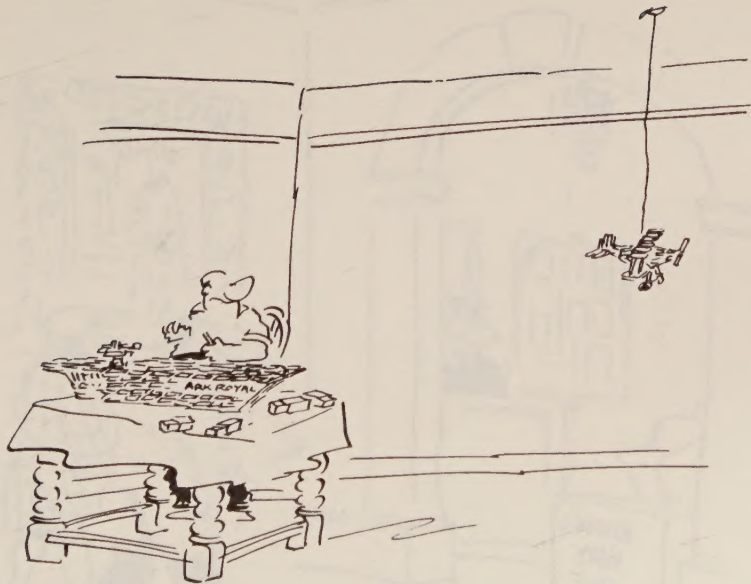














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