

ANNE BUCHANAN CROSBY

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*Transformation*

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In 1971 the painter and art critic Andrew Forge (1923–2002), described Anne Buchanan Crosby's paintings in the catalogue for her solo exhibition 'Psycho-mythological paintings', at the AIA Gallery:

*At first sight these pictures look like miniature tributes to Giorgione done without swagger in a cool Northern style. The fields, trees and low hills could be in Italy or Greece, but the light is usually more like the summer light over chalk downs in the South of England. The figures lie or move around naked but without display or grace and they are almost untouched by the sun.*

*In fact, although the mise en scene is borrowed from a Renaissance model and the scenes that are illustrated are from the myths of Antiquity, Anne Buchanan's purpose, is far from classical. Like the Strauss of 'Ariadne' or the Pasolini of 'Oedipus', she is at grips with these stories because of their immediate meaning. She doesn't evoke distant cultures. The myths seem to be part of her mind and she can paint them in the present, from the inside. ... She holds that the myths offer a complete and flexible system of symbols through which anything can be said.*

Anne Buchanan Crosby has used the origin myths of Greek and Roman culture consistently in her work for over 50 years, as the means by which to speak of human nature. An enormously gifted artist, she trained at Camberwell School of Art, where her contemporaries included Craigie Aitchison, Natalie Dower, Patrick George and Euan Uglow. Twice offered solo exhibitions at the Serpentine Gallery, she exhibited very little, preferring to constantly re-work her tiny, jewel-like canvases and panels to create images that explore undercurrents of identity and sexuality.

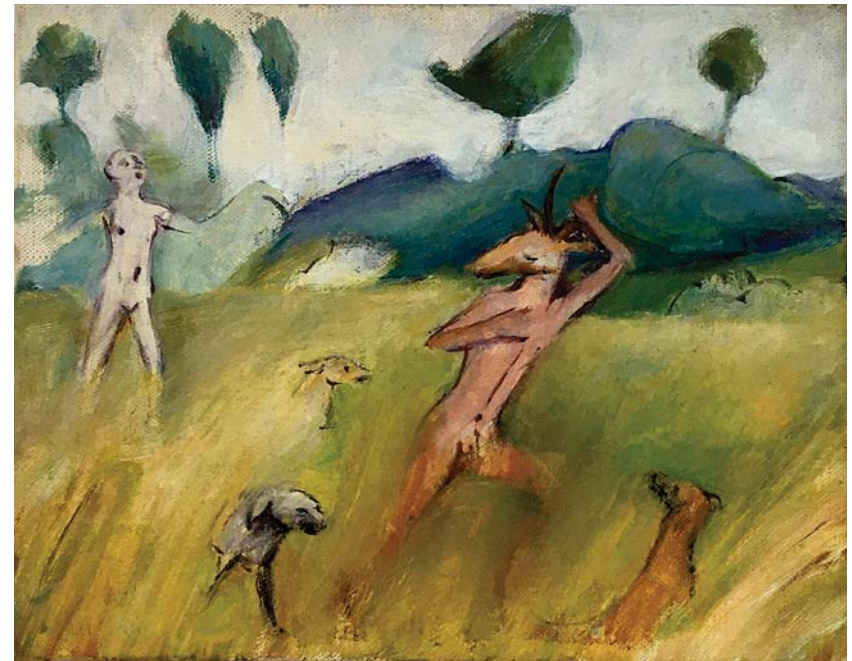
The Eagle Gallery is delighted to be able to present a selection of previously unseen works that have recently come from the artist's studio. A number of the paintings carry notes from viewings by Patrick George and David Sylvester who Buchanan Crosby regularly consulted as to whether works could be considered finished.



**Daphne** c 1970–80  
oil on panel, 18 x 13cm



**Daphne** c 1970–80  
oil on linen stretched on support,  
13.3 × 8.2cm (signed)



**Diana and Acteon** 1973–74  
oil on canvas, 14.5 × 18cm (signed)



**The visitation of a god** 1974  
oil on wood 13.5 × 19.5 cm (signed)



**Zeus** c1970–80  
oil on panel, 20 × 15 cm (signed)



**Untitled** c 1970–80  
oil on wood 15 × 19.5cm  
(inscribed 'done with' David Sylvester / Patrick George)



**Leucippus discovered by Diana and her maidens** 1973  
oil on wood, 13 × 20cm (signed)

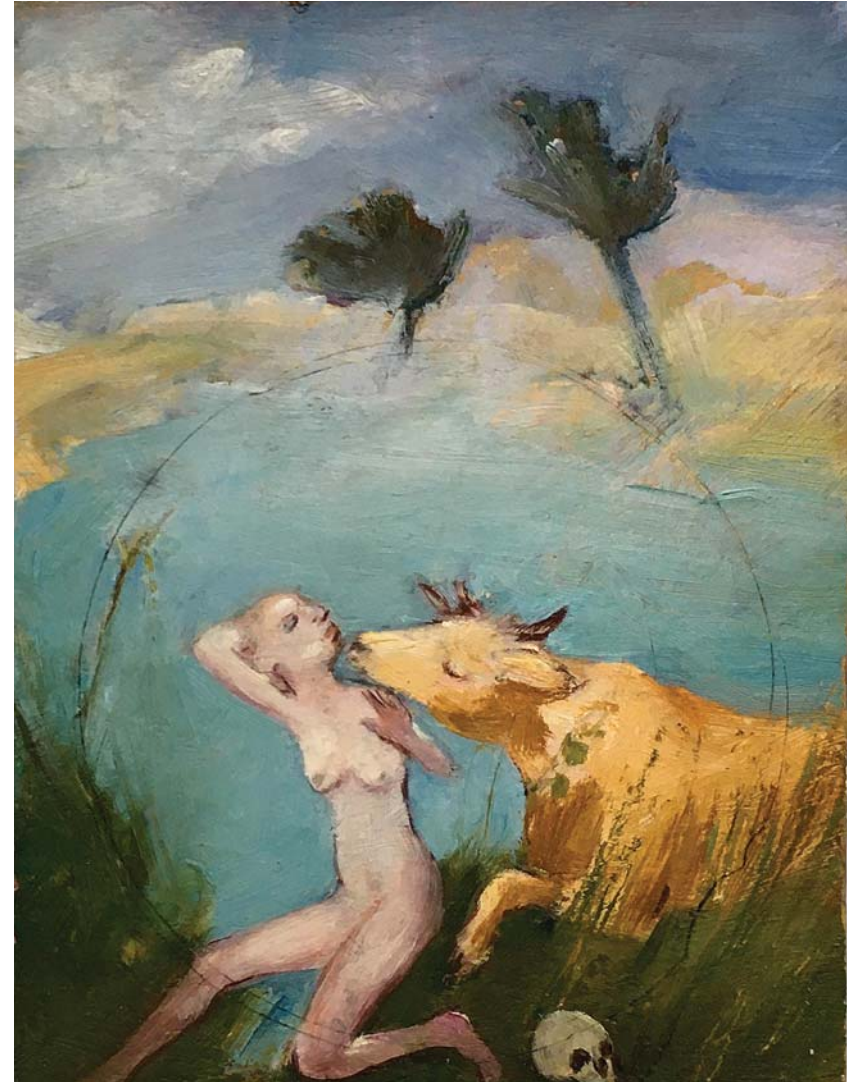


**Europa and the bull (A)** c 1970–80  
oil on wood 16.7 × 17.7 cm (signed)

**Athena from Zeus's brow** c 1970–80  
oil on panel, 25 × 12.5 cm (signed)



**Europa and the bull (D)** c 1970  
oil on panel, 21 × 14.5 cm (signed)



**Europa and the bull (E)** c 1970  
oil on wood 15.4 × 11.5 cm (signed)





**The Courtship of Echnida and Hercules** c1970–80  
oil on panel, 13.8 × 18.5 cm (signed)



**Venus (study)** 1999  
oil on card 8.5 × 14.5 cm (inscribed Patrick George)



**Venus** 2000  
oil on wood, 12.2 × 16.8cm (signed)



**Sea** c.1970  
oil on panel, 10 × 15 cm (inscribed 'Yes' Patrick George, signed)

**EAGLE GALLERY EMH ARTS**  
159 Farringdon Road London EC1R 3AL  
**T** 020 7833 2674 **E** [emmahilleagle@aol.com](mailto:emmahilleagle@aol.com)  
**W** [www.emmahilleagle.com](http://www.emmahilleagle.com)