

JULIA MUNSEY

ALTERED STATES





The Performance

JULIA MUNSEY  
ALTERED STATES

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FOREWORD

Imagine a fine sheet of water colour paper. At first it is pure white, and then a thin veil of blue spreads across it which is followed by delicate graphite lines that look almost violet against the blue behind: now a pattern of pure colour appears which never quite obscures the blue since large reserves of blue are allowed to remain. These reserves relieve the pure colours and enable them to breathe.

*A note by Francis Hoyland*

Cover image: Altered States



The Family



War Farewell



Jugglers

## WINNING THE DRAW: THE ART OF JULIA MUNSEY

“You have to draw,” says Julia Munsey. “And you have to keep drawing.” And so, through an artist’s career of more than half a century, she is never without a sketch pad and pencil to hand . Julia Munsey, she says herself, has been very lucky, and that unconventional career path showed itself early on. Her father was a doctor, her mother a concert pianist, and neither wanted an artist’s life for their daughter. “I think my mother rather hopefully thought I would grow out of it, but I was very determined in my way.” At the Slade she came under the tutelage of the distinguished painter and teacher Euan Uglow. “I wasn’t a particular admirer of his work then - though I am now - and what I think I got from him was a sense of discipline,” she recalls. “We had to draw from life every day for two years, and it was hard work with the results being often rather static.”

Because the sketch pad had never been put away, and while she was on a holiday in the United States in the early 2000s she saw an article in an architectural magazine about the Prince of Wales. “He could see drawing dying in art schools and didn’t want it to happen,” Julia recalls.



“So he was starting a drawing school, and it was wonderful of him to do it and perfect for me.”

It is in the class at the Royal Drawing School she feels truly at home. “The models are so good, but it’s working with other artists around that I find stimulating, and I’m at home there,” she says.

### *Extracts from an article by Simon Tait*

*Simon Tait is the editor of Arts Industry magazine, a former arts correspondent for The Times, a critic for the London Magazine and a former president of the Critics’ Circle.*

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The Wooden Horse

The drawings and paintings of still figures are yet full of life, a naked mother and her two babies are almost a quiver with interaction, but her hand must blur as she gets down there images of models fighting or dancing together. Julia's work progresses through the winding path of her life. Her psychoanalytic training has strengthened her insight into human character, so that with minimal lines she is able to bring out movement in an otherwise still subject.

*Simon Tait,  
former Arts Correspondent of The Times*



The Dance





After the Ballet



Mythical Animals



Diana the Huntress



The Dancer



Mêlée





The Glimpse

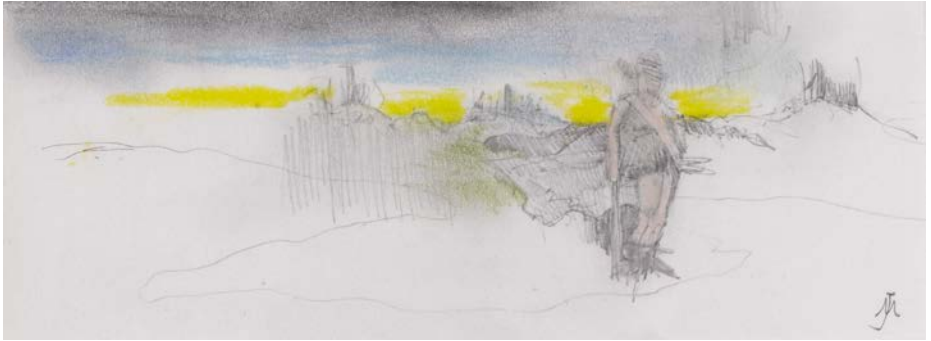


Agincourt





The Woman from Athens



Lost Landscape



The Frieze



Woman with Bow and Satyr



From Behind

A lessening of detail which produces a powerful sense of a remote idealism ... definite forms are partially obscured by a deliberate reduction of detail ... a dissonance between the carefully controlled and modelled. To follow ... to come across things by accident often and keep going ... to try to make sense of all the stimulation in front of one ... using the materials ... having to take another view ... putting it together again ... taking it apart to capture something ... to find something.

*From an interview with Julia Munsey*



Woman on a Bed



La Tendresse





Boccaccio



Artist and Model in Blue



Nude in the Drawing Studio



La Belle Dame



The Chase





Woman Reclining



Quiet Sorrow

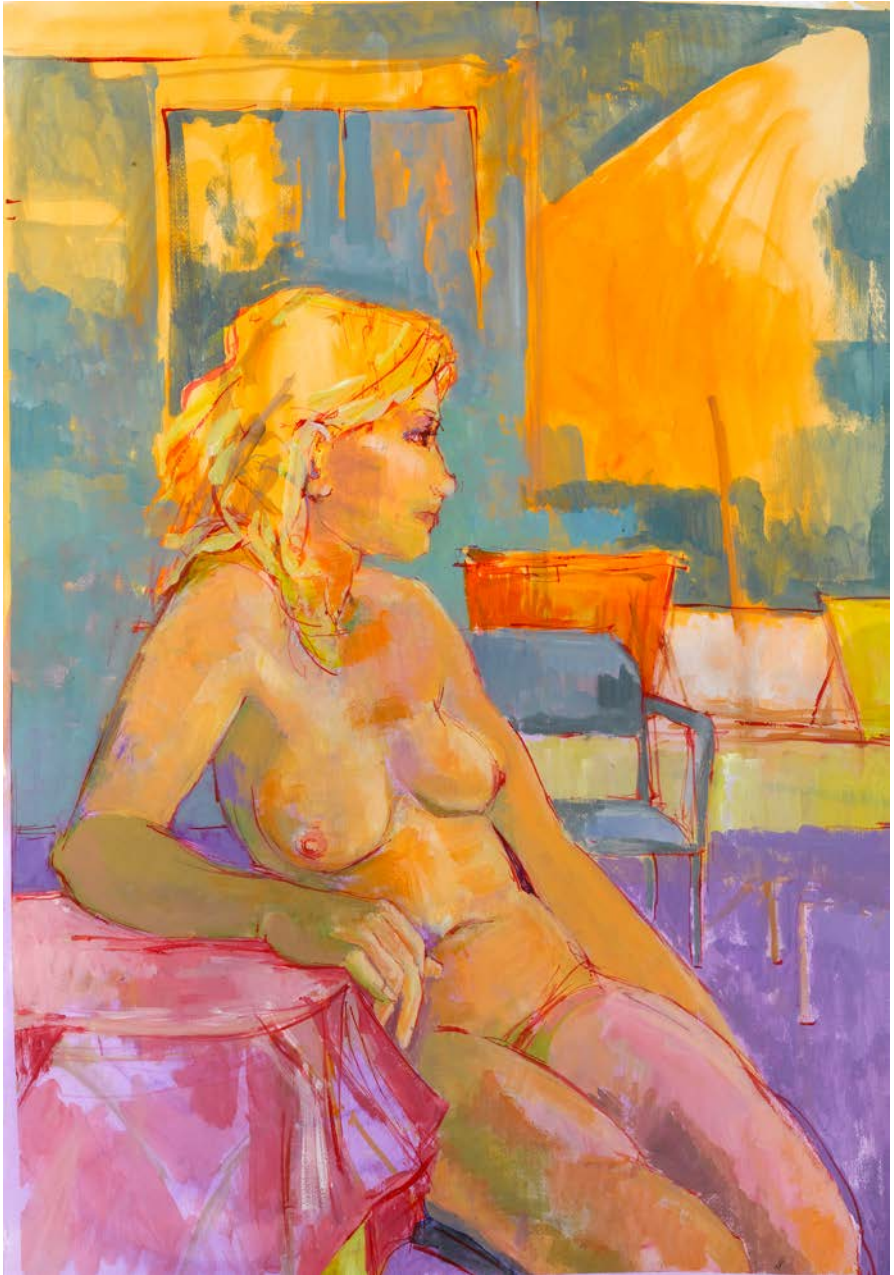


Pressure



The Wall

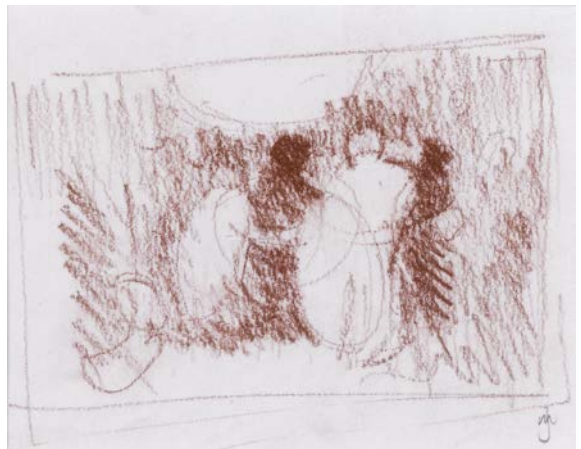




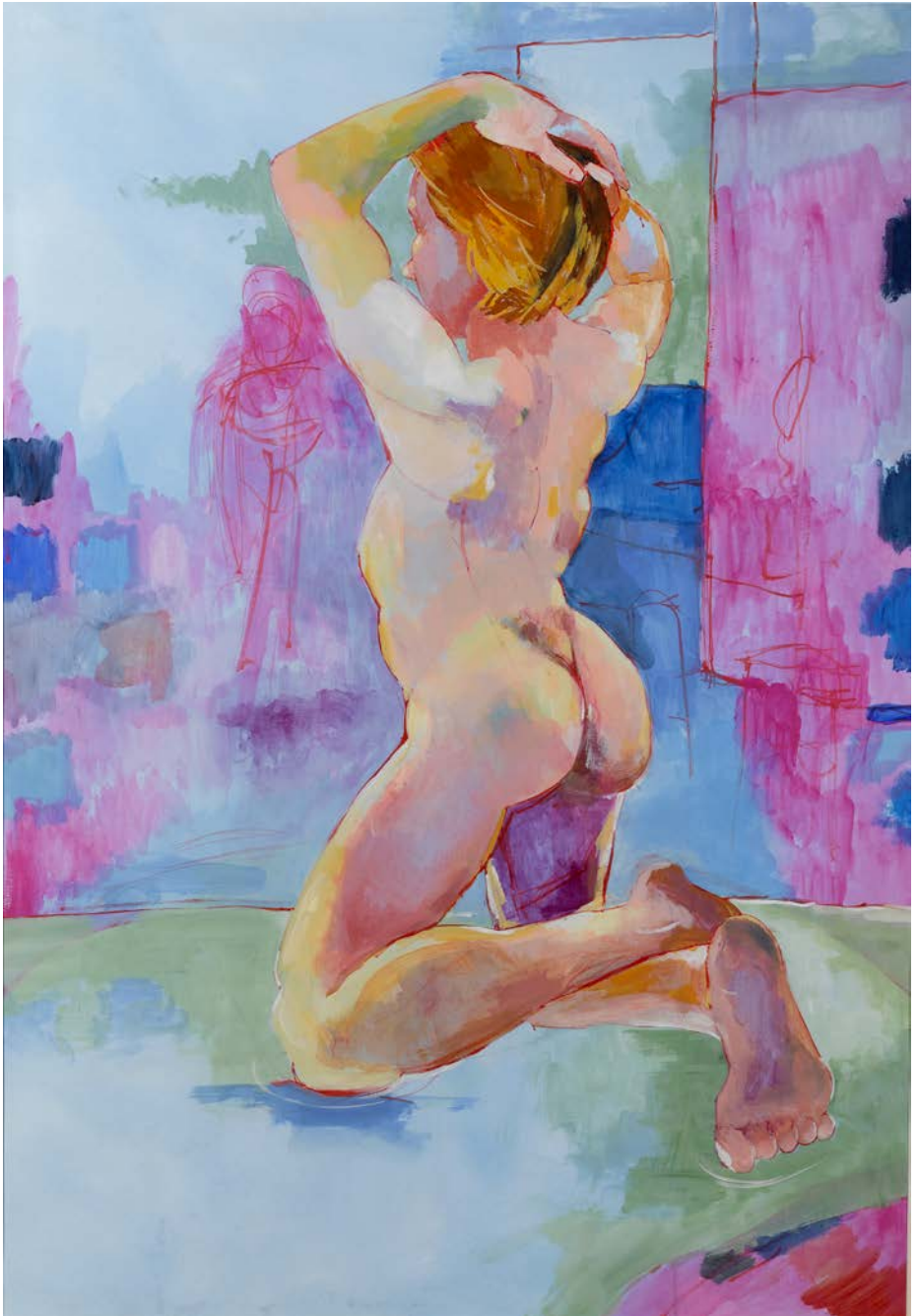
Blonde



Fabric



The Marriage Union



Gender

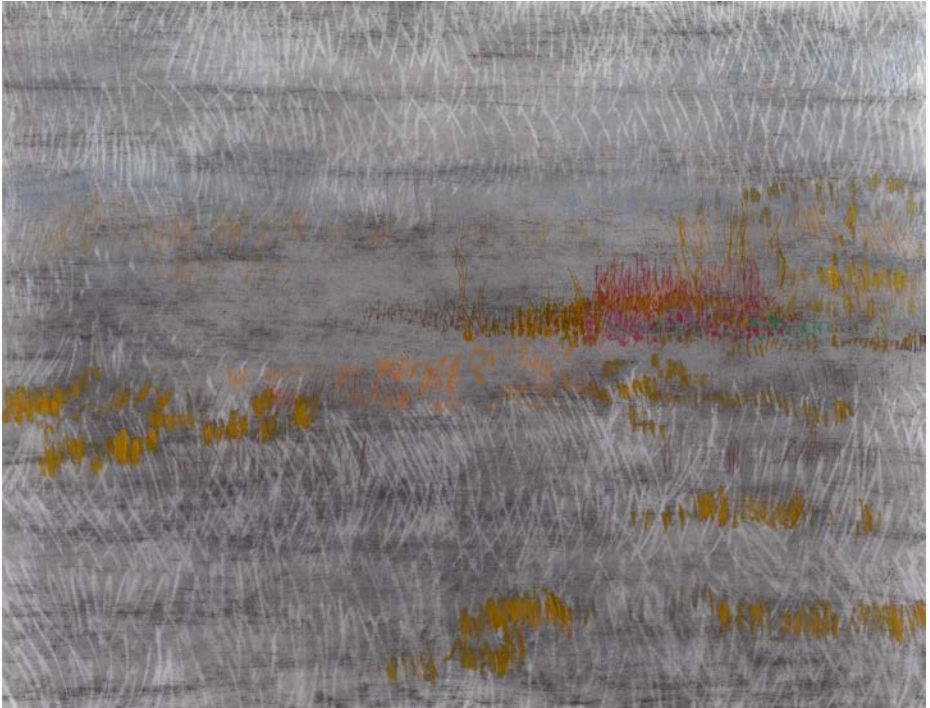




In the Studio



Figure Alone



Metallic





Before the Fire

## B I O G R A P H Y

Julia Munsey trained at The Slade School of Art under the tuition of Euan Uglow. After teaching at Maidstone School of Art she then trained as a Jungian psychotherapist. It was after seeing an article about the opening of what is now The Royal Drawing School that Munsey re-immersed herself in the world of drawing and enrolled at the school. Munsey's intrigue in how people present themselves is a concept that has a great force within her artwork throughout the different pathways of her career.

In order to capture the intense movement of the body, Munsey vigorously studies her subjects, often dancers or performers as they twist and turn through space only then is it that she begins to draw as much of the body that captures her attention.

The dissonance between the precise marks of the artist and the fleeting, ephemeral movements of the performing dancers manifests itself in layered, tableau-esque portraits. Multiple bodies, perspectives and lines evoke a dream-like sense where dramatic form inhabits a nonspecific space.

There is a balance within the work between the lessening of detail of features against the definite curves of the body.

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Disturbance

## PRICE LIST

### After the Ballet

40w x 56h / 66w x 82h  
£800



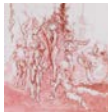
### Agincourt

27w x 27h / 40w x 40h  
£500



### Altered States

27w x 27h / 40w x 40h  
£600



### Artist and Model in Blue

91w x 64h / 114w x 87h  
£850



### Before the Fire

72w x 56h / 82w x 64h  
£600



### Blonde

71w x 100h / 83w x 112h  
£1,200



### Boccaccio

15w x 19h / 29w x 34h  
£300



### Diana the Huntress

27w x 26h / 40w x 40h  
£500



### Disturbance

54w x 60h / 73w x 82h  
£800



### Don Quixote

40w x 28h / 54w x 42h  
£350



### Fabric

25w x 35h / 45w x 55h  
£400



### Figure Alone

69w x 100h / 82w x 112h  
£800



### From Behind

59w x 68h / 90w x 100h  
£800



### Gender

81w x 115h / 112w x 147h  
£1,250



### In the Studio

70w x 99h / 83w x 112h  
£700



### Jugglers

99w x 77h / 124w x 103h  
£3,000



### La Belle Dame

86w x 68h / 102w x 78h  
£850



### La Tendresse

59w x 41h / 75w x 55h  
£500



### Lost Landscape

22w x 9h / 36w x 24h  
£300



### Mélée

68w x 51h / 97w x 70h  
£500



### Metallic

72w x 56h / 82w x 64h  
£600



## PRICE LIST

### Mythical Animals

25w x 27h / 39w x 42h  
£500



### Nude in the Drawing Studio

53w x 36h / 71w x 56h  
£500



### Pressure

20w x 9h / 34w x 24h  
£250



### Quiet Sorrow

19w x 26h / 34w x 40h  
£300



### The Chase

41w x 51h / 57w x 72h  
£800



### The Cup of Life

27w x 20h / 41w x 34h  
£500



### The Dance

53w x 57h / 85w x 88h  
£800



### The Dancer

56w x 79h / 77w x 100h  
£1,000



### The Family

29w x 48h / 47w x 65h  
£450



### The Frieze

40w x 13h / 56w x 28h  
£300



### The Glimpse

27w x 23h / 40w x 36h  
£ 450



### The Marriage Union

14w x 10h / 44w x 41h  
£300



### The Performance

26w x 27h / 40w x 40h  
£600



### The Wall

29w x 15h / 44w x 30h  
£350



### The Woman from Athens

11w x 17h / 25w x 31h  
£200



### The Wooden Horse

23w x 15h / 38w x 30h  
£350



### War Farewell

59w x 41h / 82w x 62h  
£650



### Woman on a Bed

52w x 37h / 65w x 50h  
£600



### Woman Reclining

76w x 54h / 94w x 74h  
£800



### Woman with Bow and Satyr

28w x 28h / 42w x 43h  
£350







Don Quixote

## WITH THANKS TO

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Graham Alder / MM Studios  
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Adrian Munsey  
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Soho Print Store  
Todd-White Photography

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[www.juliamunsey.com](http://www.juliamunsey.com)

*I have had the privilege of watching Julia paint...  
her drawing is Italianate, her touch secure  
and the result is delightful.*

*- Francis Hoyland*



The Cup of Life

