

Richard D. Hickman

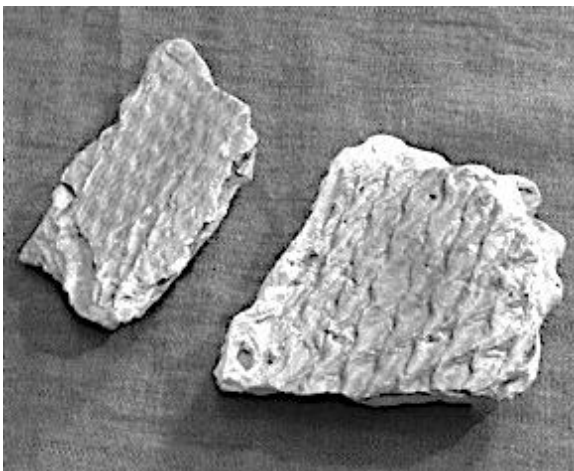
A VISUAL ACCOUNT OF MY JOURNEY THROUGH ART EDUCATION
In (more or less) chronological order

Overview

The following is a sample of the various art works that I have produced since the age of 12. There are several different and distinct phases with stylistic differences - so much so that they appear to have been done by different artists; I have adopted several pseudonyms that reflect this. There are, however, recurring themes, such as the moon, dogs, and the natural world, that appear throughout...



This drawing won first prize in a local summer fayre. I recreated the Lepidodendron tree on the right of the drawing from my fossil collection (aged 12)



Age 15 on a car bonnet sliding down the ash mounds (spoil heaps from mining) - where I found fossils such as *Lepidodendron*



Flying Dinosaurs (1963) - note the artist's signature!



Pteranodon (1963)



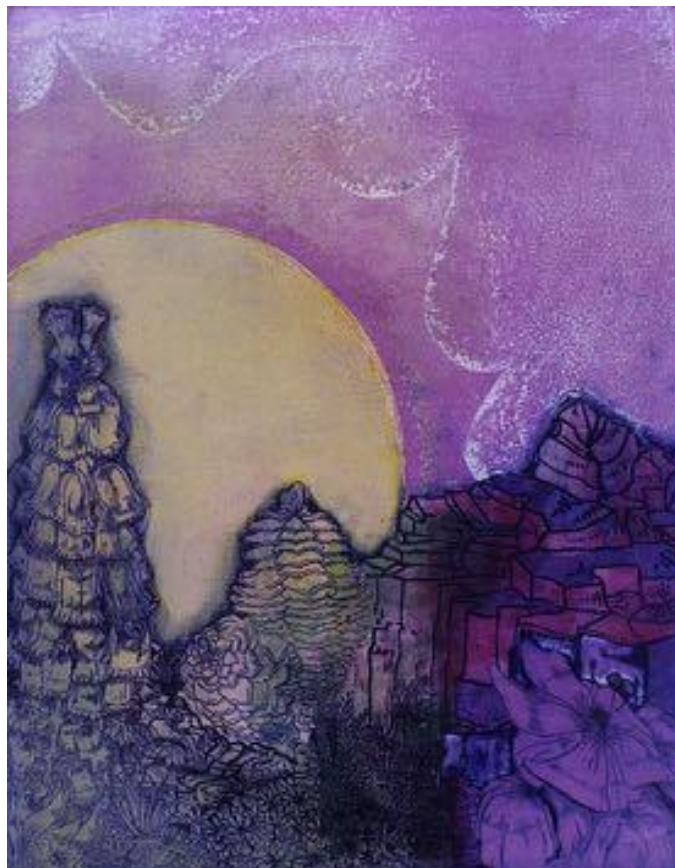
Discovering Surrealism and Dada (1968)



Toilet (1968) - an installation that I put in the school art room, inviting pupils to contribute graffiti...



Pollution (1970)
Where I lived was also home to one of the most toxic landfill sites in Europe



My first etching
Rock Garden (1969)



Images about existential angst. Etchings on zinc 15 x 20cm (1970)



Meat Pie (1971). Etching on tobacco packing metal plate 20 x 30 cm (cheaper than zinc, as used on the etchings above).



Page from my sketchbook, 1970



4 O'Clock Oil on board c60 x 80 cm

I began this painting in early 1970 and was not satisfied with it until completion in 2015



Variations in Elytra Colour Amongst Coleoptera, with Particular Reference to Adalia bipunctata. Indian ink on card (1972)

I was interested in museum illustration and the interplay between image and academic text; an integral part of the above artwork was the following:

Mesosternal epimera yellow, at least in part, in contrast with the rest of the pectus; anterior margin of mesosternum between coxae slightly emarginate; external borders of abdominal plates sinuate. Almost hemispherical; colouration and pattern of elytra variable; typically each elytron is red or yellowish red with 5 black spots and a common scutellary spot, but all variations from completely red to completely black elytra are known, including varieties where the colour pattern is of testaceous and yellow... From RD Pope (1953)



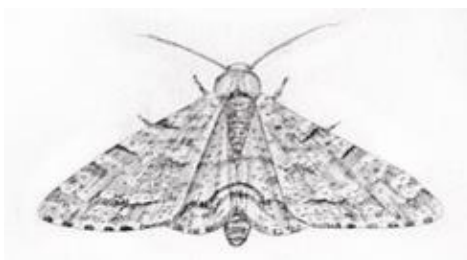
Left, upper and lower:
Adalia bipunctata
showing colour variation
(1972)

Above left:
Psyllobora vigintiduopunctata,
front view
Above right:
Psyllobora vigintiduopunctata,
dorsal view (1972)



Left:
Zaenaidus geranii on cranesbill
Water colour/Indian ink on
cartridge (1973)

Right:
Epitrix atropae on Henbane
Water colour/Indian ink on
cartridge (1973)



Peppered moths (1973) (right is melanic form)



Furzechats in a Moorland Thicket (1973)
Indian ink and watercolour 60 x 45cm



Detail from *Furzechats in a Moorland Thicket* (1973)



Found objects (1973) Sepia on card 30 x 40 cm



My first job - displays in a museum, 1973

The above photo shows a diorama I constructed, together with illustrations of birds' beaks ('the right tool for the job'): from the left, shoveler, snipe, green woodpecker, hawfinch.



Art works using found objects

Left:
All Enquiries to the Office (1974)
 Wood on wood 60 x 40
 Far left:
An Alarming Piece of Art (1974)
 Mixed media 90 x 50



On my way to my first teaching job, (New Parks Girls' School) with a bad hairstyle and silly car...



Left:
Kitchen Utensils (1977)
Acrylic and cellulose on board 60 x 40

Right: *A Touch of Purple* (1976)
Mixed media 32 X 32cm

The script on *A Touch of Purple* is loosely translated as 'on great and grave works of art, a bit of purple makes all the difference'.





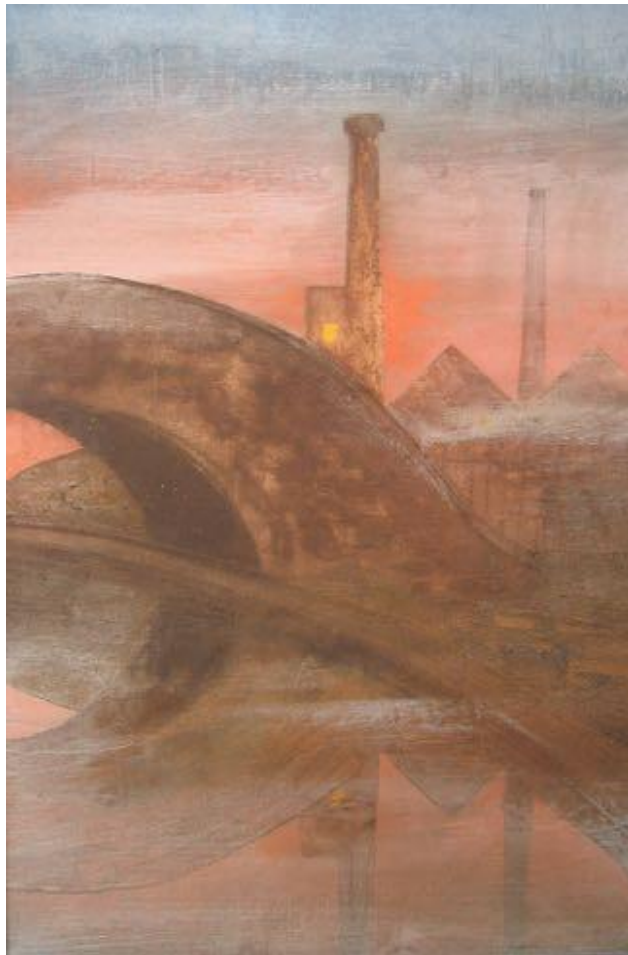
Six Snappers Blowing in the Wind (1976) 40 x 60 cm



Six Snappers Not Blowing in the Wind (1976) Mixed media 35 x 50 cm



Back of Donnington St (1977) Gouache on board 40 x 60 cm



Black Country Bridge (date unknown) Acrylic and cellulose on board 60 x 40
"I remember a brook polluted bright yellow at the end of the street; it must have been reasonably life-sustaining as I saw rats there", from Hickman, R. (2010). Self portrait - An account of the artist as educator. *International Journal of Education and the Arts*, 11 (2) 1-15.



Bright Morning Bricks (1977) Gouache on board 40 x 40cm



Chimney Pots, Highfields (1977) Gouache on board 40 x 50



Garage across the Road (1978) Gouache on board 60 x 40



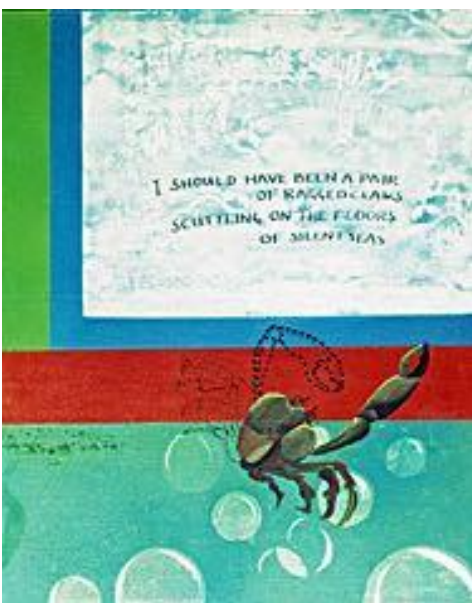
Twilight, Highfields (1978) Gouache on board 35 x 80cm



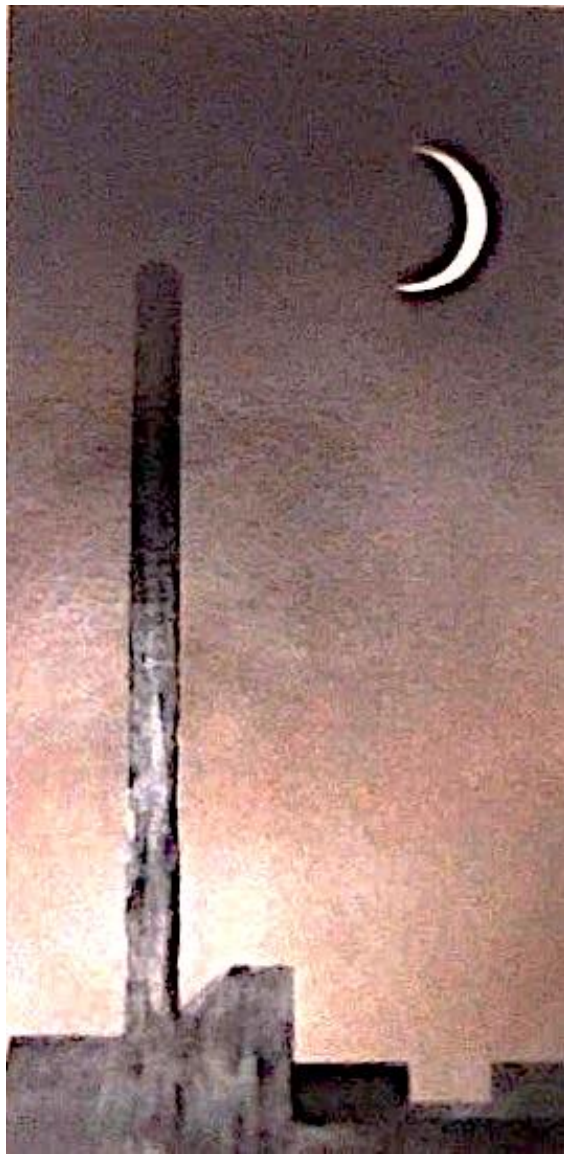
Flats, St Matthews (1979) Gouache on board 60 x 40cm



Left: *Coke* (1979)
Gouache and cellulose on board 30 x 25



Left: *I Should Have Been a Pair of Ragged Claws* (1980)
Cellulose paint on board 30 x 45cm



Highfields chimney (1980)
Gouache and cellulose on board 180 x 60cm



Pentre Ifan (1980) Cellulose paint on board 30 x 45cm



'Rick', wondering what to do next, Cornwall, 1980. I considered moving to California and taking up custom car spraying - but decided to move to Melton Mowbray and teach art at Melton Mowbray Upper School... and so begins a period of hard-edge paintings (1980 - 85):



Claustrophobia (1980) Cellulose and gouache on board 90 x 80



I Like a Nice Landscape (1980) Cellulose paint on board 60 x 40 cm



Sit in the Corner (1981) Cellulose paint on board 45 x 45



The Innate Hostility of Inanimate Objects (1981) Cellulose paint on board 45 x 45



Moon over Water (1981) Cellulose paint on board 45 x 30



Sunset (1981) Cellulose paint on board 45 x 30



Trapped Moon (1981) Cellulose paint on board 45 x 30



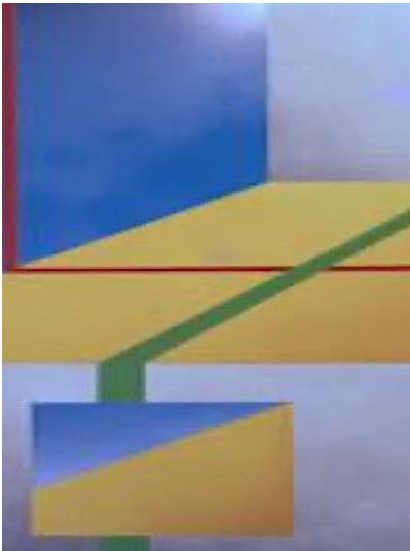
Trapped Sun (1981) Cellulose paint on board 45 x 30



Left:
*Significant Form -
Corner Red Stripe*
(1982)
Cellulose paint on
board 200 x 180



Left:
*Significant Form - Corner
Green & Yellow Stripe* (1982)



Left Above:
*Significant Form -
Ribbons* (1982)
Cellulose paint on
board 200 x 180



Left Below:
*Significant Form -
Green Wavy Stripe*
(1982)
Cellulose paint on
board 200 x 180cm



Left: *Corner: Significant Form*
(1982)
Cellulose paint on board 40 x
60cm



Floating Box (1982)
Cellulose paint on board 60 x 30cm



Two Red Stripes (1982)
Cellulose paint on board 200 x 180



January 30th (1981) Cellulose paint on board 45 x 30



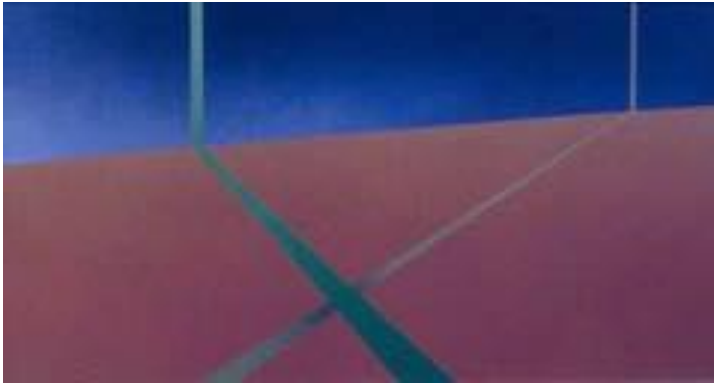
Green Stripe Landscape (1981) Cellulose paint on board 50 x 35



Arrow stripe (1982)
Cellulose paint on
board 50 x 35cm



Left: *Red Stripe Landscape*
(1982) Cellulose paint on
board 50 x 35cm



Green Cross (1982) Cellulose paint on board 200 x 180cm



Untitled 1 (1983)
Cellulose and acrylic paint on board 200 x 180



Untitled 2 (1983)
Cellulose and acrylic paint on board 200 x 180

...by about 1983, I began to introduce blobs of paint - and there was a gradual move towards more painterly images...



Left:
Significant Form - Corner with Blobs (1983)
Cellulose and acrylic paint on board 200 x 180

Right:
Significant Form - Sphere & Squashed Goldfish (1984)
Cellulose and acrylic paint on board 200 x 180





Left:
Escaping Paint 1 (1984)
Cellulose and acrylic
paint on board 200 x 180



Right:
Escaping Paint 2 (1984)
Cellulose and acrylic
paint on board 200 x 180



Outside In (1984) Cellulose and acrylic paint on board 30 x 30



Inside Out (1984)
Cellulose and acrylic paint on board 30 x 30



Back to Front (1984)
Cellulose and acrylic paint on board 30 x 30



Front to Back (1984)
Cellulose and acrylic paint on board 30 x 30



'RD Edge – as in 'Hard Edge'... I sold all the paintings and acquired a better car!

In 1985, I moved to lecture in art education at the University of Reading...



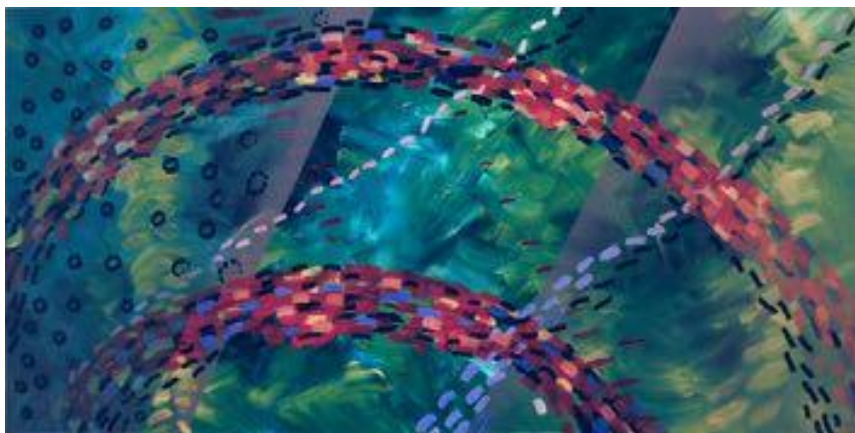
A drawing trip with trainee art teachers on my father's canal boat (Rainbird) on the River Thames. [RIP Clinton and Peter]. The painting below is based on that trip...



Rainbird (1985) Cellulose and acrylic 200 x 180



Christmas Common (date unknown, stylistically around 1986 - introduction of borders)
Acrylic on board 40 x 80

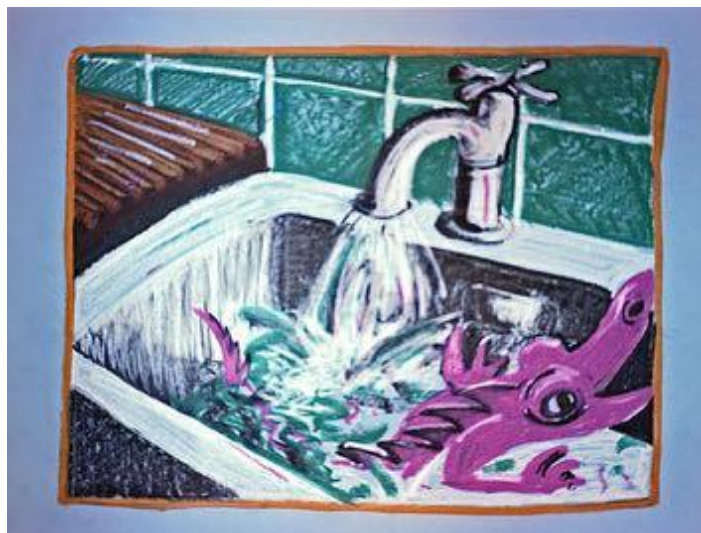


Bifrost (1986)
Cellulose and acrylic paint on board 75 x 150



Garden at Ufton Court (1986) Acrylic on board

This was done alongside trainee art teachers during an afternoon, using the grounds of Ufton Court, Berks, as inspiration for creative responses...



Creature in Sink (1986) 35 x 45cm Oil pastel on cartridge



Household Accident (1986) Acrylic on board 50 x 90 – this picture and the one above were done alongside school students.



Tree (1987)
200 x 180cm Acrylic on board



Moon over Scrap: Death may indeed be Sweet; it is surely the agent of Liberation from the Misery of our Furry Bodies [I] (1988) Acrylic on Board 139 X 65.5 [University of Cambridge]

In 1988 I moved to teach art education at Nanyang Technological University, Singapore - effecting a change of both topic and style...



Gecko Condo (1989) Oil on board 80 x 120



Working with students, viewed by monkey, in Bukit Timah nature reserve, Singapore 1990



Gecko (1988) Acrylic on board 100 x 180
Unfinished, but acquired by British Council, Singapore



Dancing Gecko (1988) Acrylic on board 80 x 100



Biting Tails (1988) Acrylic on board 100 x 180



Green Sun (1989) Mixed media 80 x 199



Celebration; the painting in the background is called *Peranakan Pizza* (1989)



Oriental Sun (1989) Acrylic and torn paper on board 100 x 80



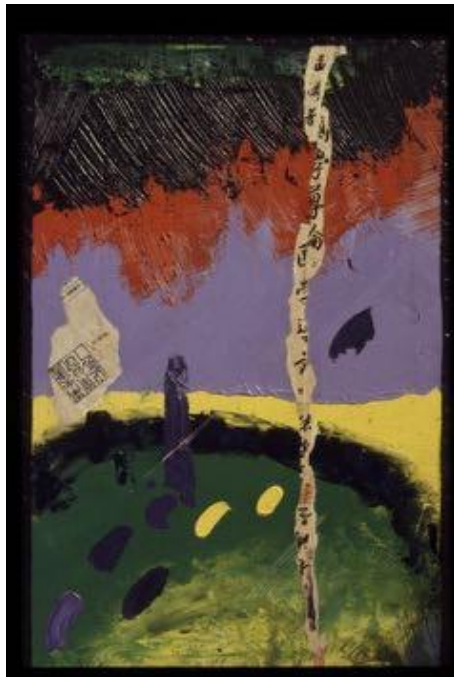
The Sound of Bulbuls (1989) Oil on Canvas 100 x 80



Equatorial Sun 1989) Acrylic on board 80 x 100



Gushing (1989) Acrylic and torn paper on board 100 x 120



Chinese Abstract (1989) Acrylic and torn paper 100 x 80



Night Vision (1990) Acrylic on board 80 x 100



Red for Good Luck (1990) Acrylic and torn paper on board 120 x 100



Clean and Green (1990) Acrylic on board 100 x 90



The Ghosts of Several Geckoes I (1990) Acrylic on board 180 x 120



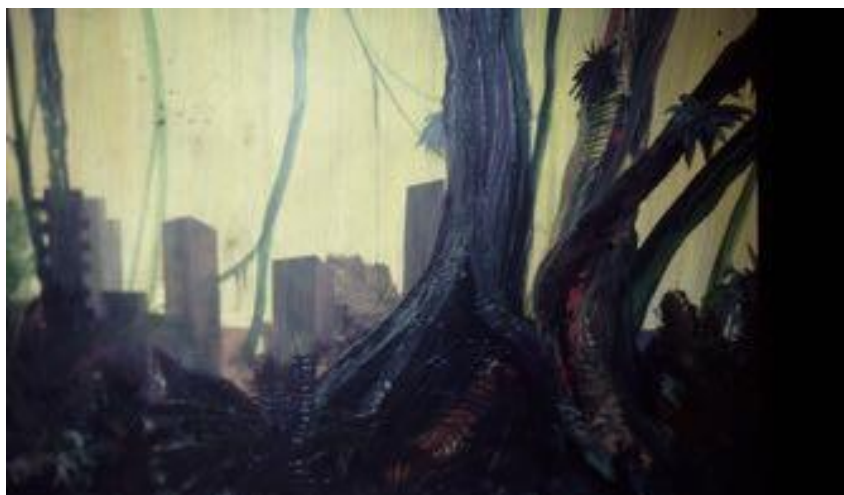
The Ghost of Several Geckoes II (1990) Acrylic on board 180 x 120



Travellers' Palm (1989) Acrylic on board 120 x 190



The Ghosts of Several Geckoes III (1990) Acrylic on board 180 x 120



The City Is So Small I (1990) Acrylic on board 100 x 200



The City Is So Small II (1990) Acrylic on board 100 x 200



The City Is So Small III (1990) Acrylic on board 180 x 120



City Is So Small IV (1990) Acrylic on board 180 x 120



Night Jungle (1989) Acrylic on board 140 x 120



A Distinct lack of Crepuscularity in the Tropics No 1
Oil on board 25 X 35 cm (1991)



A Distinct lack of Crepuscularity in the Tropics 2
Oil on board 25 X 35 cm (1991)



Darkness Under the Dawn Oil on board 25 X 35 cm (1992)



Apocalypse Then Oil on board 25 X 35 cm (1992)

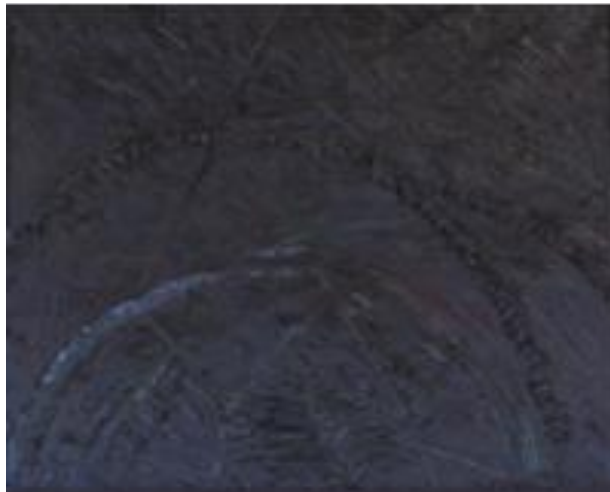
Moving back to UK - another change of form and content...



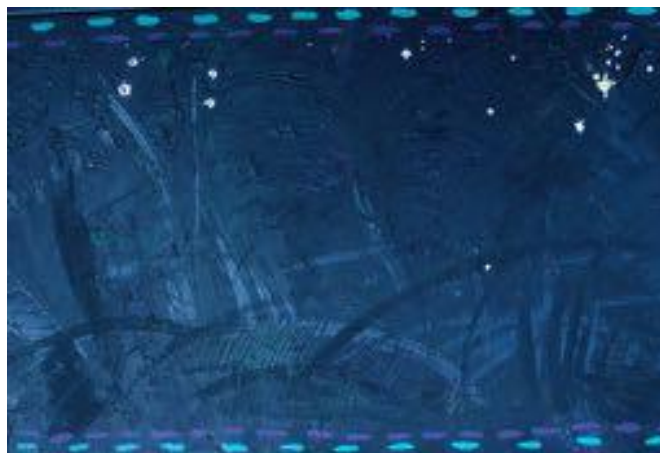
Ricardo Mavro, 1994 - responsible for a lot of dark paintings



In Those Dark Woods Oil on canvas, approx. 30 x 45cm



Black Brambles Acrylic on board 120 x 130



Jungle Starlight Acrylic on board 100 x 120



In the Depths Acrylic on board 120 x 140



Black Brambles 2 Acrylic on board 142 x 140



Black. Acrylic on board 110 x 120



Corvus [RIP Fraser] Acrylic on board 140 x 120



Happy Man [with preliminary sketch on right] (1994) Acrylic on board 80 x 60



During the 1990s, I revived an interest in the character of dogs, in particular, their capacity for focus and to live in the moment. The two sketches below are from a trip to Bali, specifically to record images of the island's dogs.

Left: *Balinese Dog Driven to Madness Through an Unfortunate Combination of Circumstances.*
(c 1994) Crayon on cartridge, 25 x 15



Sniff This Not That (c 1994) Crayon on cartridge, 25 x 15

The following images are related to a piece of writing titled *The Chronicles of Rusty the Visionary Dog: In Search of the Ultimate Odour...*



Above: *I Plunged My Snout Deeply into the Vessel of Bliss (1)* Acrylic on board 60 x 40
Left: *I Plunged My Snout Deeply into the Vessel of Bliss (2)* Acrylic on board 50 x 30



Ghosts Still Bite Acrylic on board 50 x 30



Left: I moved to Cambridge as Head of Art at Homerton College in 1997 and later as Professor of Aesthetic Development in the faculty of education. The doggy phase continued unabated...

'Dick Barker', in the University of Cambridge art education studio



Raku firing in the Homerton grounds



(My Shirt is Alive With) Several Clambering Doggies of Inappropriate Hue (No 1)
Acrylic on board 90 X 60 (1994)



(My Shirt is Alive With) Several Clambering Doggies of Inappropriate Hue (No 2)
Acrylic on board 90 X 60 (1994)



Golden Doggies of the Moon (1995) Acrylic on board, 60 X 60



Silver Doggies of the Forest (1995) Acrylic on board, 60 X 60



Dogfight (Date Unknown) Acrylic on board, 60 X 80



The Dog That Eats Coal and Drinks Oil Aquarelle and Ink on Card 30 X 50 (Date Unknown)

The above artwork has an alternative title in the Black Country dialect: “Ee ay a pet son, so dow yow goo strokin im”, referring to a childhood incident when I was visiting my father’s Black Country scrap yard on the Wednesbury/Tipton border.



Doggies – bite those tails! Acrylic on board, 30 X 60



At the Sign of the Dancing Dogs (2004) Monoprint on canvas and acrylic paint 45 X 36



Doggy Ghosts (2004)
Monprint on canvas and acrylic paint 45 X 36



Several Dancing Doggies of Inappropriate Hue (with gold and silver bones) (2004/2019)
Monprint and acrylic paint on canvas 45 X 36



Existential Dog (2004) Oil pastel on card 30 x 30



Black Rainbows (2009) Oil on canvas 60 x 60



Whereof one cannot speak, thereof one must be silent (2010)
Oil on canvas 140 x 107 Homerton College Collection.



At the 'Ekphrasis' exhibition, King's College Cambridge, 2016

'Εκφρασις' – art inspired by other art forms – the paintings in this exhibition are all inspired by song and poetry. The green painting to the left of the photograph is *Sport no more seen / On the darkening green* (2016) Oil and acrylic on canvas, 107cm X 83cm. [now in the Donald McIntyre Building, University of Cambridge]; it is based on lines from the final stanza of William Blake's poem 'The Ecchoing Green':

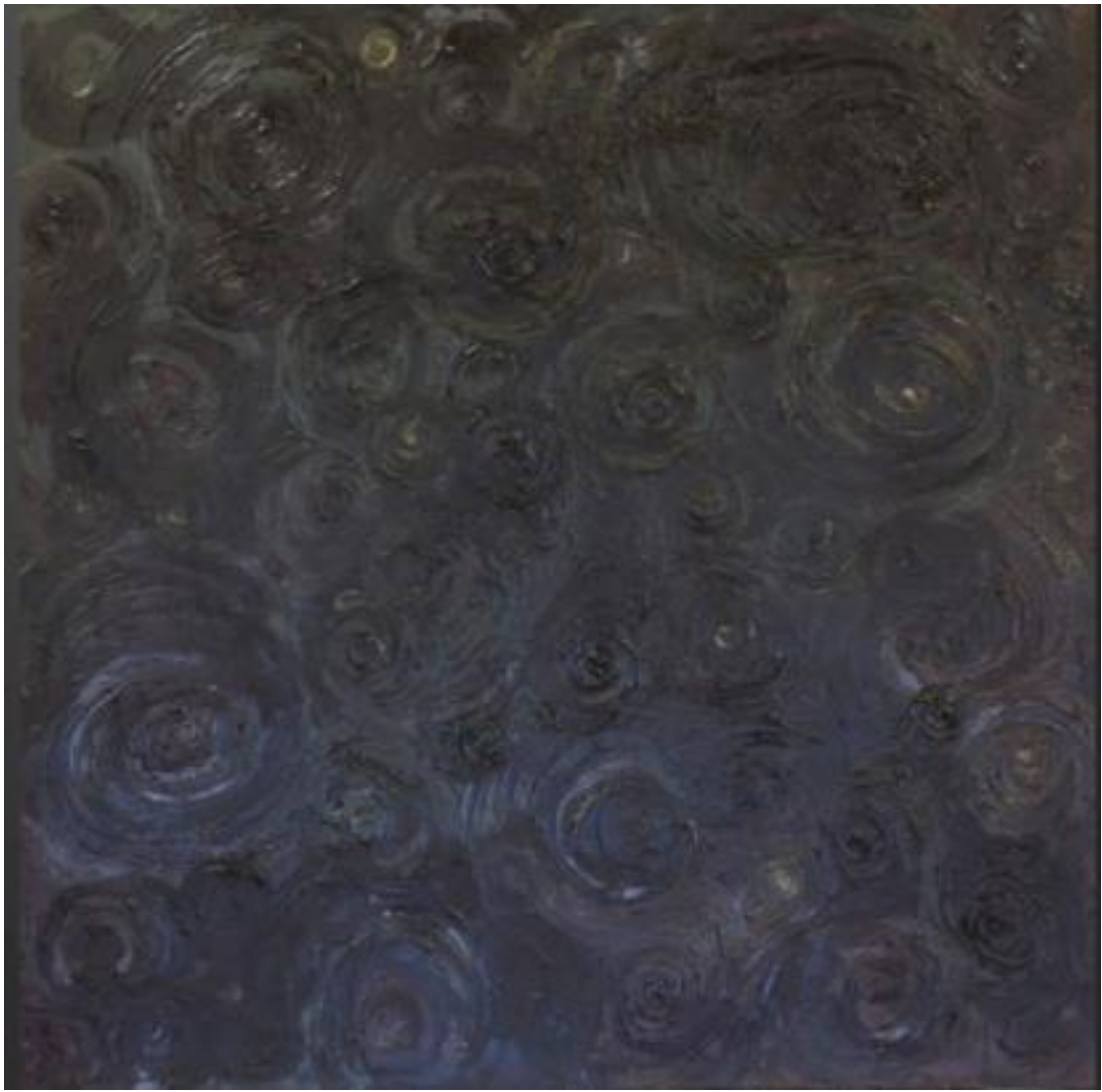
Till the little ones weary
No more can be merry
The sun does descend,
And our sports have an end:
Round the laps of their mothers,
Many sisters and brothers,
Like birds in their nest,
Are ready for rest;
And sport no more seen,
On the darkening Green.



"Crow nailed them together/ Nailing heaven and earth together"
from *Crow Blacker Than Ever*, Ted Hughes (2016)
Oil and acrylic on canvas 107 x 83. [Homerton College collection]



Crows make a re-appearance



"...congealing galaxies of heat and weight" from *Pantocrator: Daphne*, Rowan Williams (2015)
Oil and gold flakes on canvas, 118 x 120cm. Homerton College Collection.



"We are so small between the stars, so large against the sky"
(2015) Acrylic on board 60 x 40



This painting was in response to formal requests to provide information about initial teacher education. This was meant to be my final oil painting (but it wasn't).

Several Decades of State Education (2018) Oil on board 50 x 40



Left: *Dendrocopus major* (2020
Indian ink and watercolour on
cartridge 40 x 30 [For Alexi Hickman,
who saw one in our front garden]

In 2020 I returned to Singapore for a few months and was again inspired by equatorial nature...



Left and below:
Heliconia and
Colocasia (2020)
Oil Pastel 30x20



Left: *Heliconia pendulata* and
Heliconia latispatha in situ.
Oil Pastel 30 x 20 (2020)



Jungle Flora Oil Pastel 20 x 23 (2020)



Buttress Roots Oil Pastel 20x30 (2020)



Heliconia Night Jungle Oil Pastel 20x30 (2020)



Ochre Leaves Oil Pastel 20x30 (2020)



Drawings from life - Singapore 2020



Tropical Jungle Oil on canvas 150 X 200 (2020)

Below: in progress





Jungle I Acrylic on canvas 182.8cm x 121.9cm (2020)



Jungle II Acrylic on canvas 182.8cm x 121.9cm (2020)



Jungle III Acrylic on canvas 182.8cm x 121.9cm (2020)



Night Jungle Acrylic on canvas 150cm x 71.5cm (2020)

Covid Lockdown necessitated a change of style while confined to my apartment. The painting below is a reworking of an image I saw in a Chinese children's text-book.



A Not Untypical Fundamental Lack of Co-operation (2020) Acrylic on canvas 182 X 182



Back in Homerton, I worked on reproducing images inspired by my fossil collection and memories of South-East Asian flora...



Carboniferous flora 1 & 2 (2021) Acrylic on board- upper 40 x 60, lower 40 x 40



Prehistoric Sulphur Sky (2021) Acrylic on board 60 x 80

Below: *Deluge I* and *Deluge II* (2021) Acrylic on board 80 x 60





Above: *Magic Forest* (2021) 60 x 80 [Acquired by Lord Woolley]



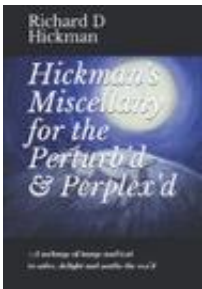
October 50 x 40 Acrylic and watercolour on paper



Eerie Glow (in process)
I wasn't sure where to go with this...



Eerie Glow (finished, in my Homerton studio) Acrylic on board 80 x 200cm (2022)



And a few books of similarly varying degrees of quality...

