



# Queer Love

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Duncan Grant in dialogue with Soufiane Ababri, Leilah Babirye, Anthony Cudahy, Kyle Dunn, Alex Foxton, Jonathan Lyndon Chase, Wardell Milan, Sola Olulode, Tom Worsfold and Jimmy Wright

17 April – 21 May 2025

**Stephen Friedman Gallery**

in collaboration with

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Stephen Friedman Gallery presents *Queer Love*, an exhibition bringing together a selection of significant and recently discovered erotic drawings by British artist and key Bloomsbury group member Duncan Grant (1885–1978) in dialogue with new works by contemporary queer artists including: Soufiane Ababri, Leilah Babirye, Anthony Cudahy, Kyle Dunn, Alex Foxton, Jonathan Lyndon Chase, Wardell Milan, Sola Olulode, Tom Worsfold and Jimmy Wright.

The exhibition is organized in collaboration with Charleston, the UK charity that cares for the modernist house, garden and studio of Grant and fellow Bloomsbury artist Vanessa Bell (1879–1961). Located in East Sussex, UK, Charleston was a gathering place for the wider Bloomsbury group and today is open year-round to the public, giving access to its world-class collection of Bloomsbury work. Shown publicly in Charleston's galleries in 2022, this exhibition is the first time these drawings have been seen outside the UK.



Duncan Grant at Charleston, UK

## Very Private: The Erotic Life of Duncan Grant

By Dr Darren Clarke

Head of Collections, Research and Exhibitions, The Charleston Trust

On 2 May 1959, the artist Duncan Grant gave to his friend and fellow artist, Edward Le Bas a folder marked “These drawings are very private.” Inside were over four hundred erotic illustrations that express Grant’s lifelong fascination with the joy and beauty of queer sexual encounters. The pictures remained in private hands, a secret collection passed from lover to lover, friend to friend for 60 years.

They are made on all sorts of different types of paper, different sizes, and turning them over, one piece of paper after another, what appears are more than 400 images of queer sex. There are men posing on their own, in couples, in throuples and in groups. There are straight couples, and mythological scenes with satyrs and hermaphrodites. Many of the works depict interracial couples and groupings. They were made in the late 1940s and '50s, a body of work that resonates with a darker side of LGBTQ+ history in the UK when queer bodies were oppressed and outlawed, yet these works brim with joy and sensuousness.

Grant worked every day; with a pen or pencil always close at hand no piece of paper was safe from a briefly drawn portrait, still life, design or figure. Produced at the same time as Grant’s public art, these hidden works often share similar formal themes and techniques. Their everydayness is demonstrated in the materials that Grant has used; scraps of paper of all sizes and qualities, on the back of to do lists, on cigarette packets, on ragged scraps of newspaper, even on letters from the bank.

Unlike other homo-erotic work of the period, there is a tenderness that is constant throughout the collection. Rarely are there depictions of power plays, of aggressive or brutal encounters. During the most intense and involved sex act, all the participants are expressing joy and affection; a gentle hand on the head, a back arched in ecstasy, a tender caress, a contented smile on the lips. The works are both erotic and graphic and leave little to the imagination. There is passion and there is heat, but they are also tender, gentle, and kind.

Drawn and painted with Grant’s fluid, sensual, yet confident hand, these works are a celebration of queer sex, a major body of work that changes our perception of both the artist and the world he lived in. They demonstrate such diverse influences as Greek mythology, body building magazines and American soft-core magazines like *Physique Pictorial*, mixed with memories of lovers from the artist’s own lifetime of sexual encounters. They express the playful and erotic aspects of Grant’s personality and imagination.

Grant was born in Scotland in 1885 and would become part of the Bloomsbury group, an informal collection of friends that included writers Virginia Woolf, Lytton Strachey and E.M. Forster, art critics and historians Roger Fry and Clive Bell, economist John Maynard Keynes and fellow artist Vanessa Bell. Grant went to the Westminster School of Art, spent a brief term at the Slade and two years studying in Paris before returning to London in 1908. He was a prolific artist, one of the most celebrated and successful in the mid-twentieth century.

The male nude is a recurrent figure in Grant’s art, as an academic subject, a visual conundrum of muscle and flesh to be resolved in ink, pencil and paint, but also as a site of desire, of sexual excitement and celebration. It was the subject of his first major commission. In 1911 he was asked by Roger Fry to contribute to a series of murals in the dining room of the Borough Polytechnic, now South Bank University in London. Six artists made large works on the theme of ‘London on Holiday’. Grant chose swimming and football as his holiday pastimes, both murals featuring seven lithe, muscular, naked, or scantily clad male bodies. Art and sex seem to have a symbiosis in Grant’s life, he painted his lovers, and he painted alternative versions of group relationships.

In the 1920s Grant was working on another series of bathing paintings, this time set in and around the pond that sits in the garden at Charleston, the house in East Sussex, UK, that he shared with Vanessa Bell. They are sexually charged images that celebrate the alternative and presents a society of freedom away from the restrictions imposed by society. They suggest the haze of a sultry summer’s afternoon, a fantastic, dreamlike environment removed from the everyday, bodies shimmering with echoes of paintings by Paul Cézanne, Georges Seurat and Pierre-Auguste Renoir.



Most of Grant's sexual relationships were with men in a time when this was prohibited. As a gay man Grant spent the first eight decades of his life living as a criminal. He was born six months after the Criminal Law Amendment Act was passed. Better known as the Labouchère amendment, which was rushed through parliament in August 1885 without debate. It criminalized all male homosexual sex in England regardless of any question of consent. It was used ten years later in 1895 to convict Oscar Wilde of Gross Indecency. The Labouchère amendment would remain in place for 82 years, until 1967.

Grant was fortunate to have the open and liberal companionship of the Bloomsbury group, as well as the privileges of his birth. He was an audacious youth and in later years he recalled having sex with men in quiet corners of the National Gallery, or in the crowds at Speakers Corner in Hyde Park. In 1970 he told an interviewer, "I can't speak for anyone else, but I had relations with anyone who would have me."

Grant lived by the motto "never be ashamed," so it may appear strange, even hypocritical that this collection of works was hidden, marked "very private," that there is a palpable sense of fear at their discovery. They come from a time when these beautiful and consensual acts were outlawed. After the relative freedoms of the Second World War, the authorities in peace time Britain began to assert a new controlling puritanism, stamping on anything that deviated from the heteronormative. There were high profile prosecution cases of people that moved in Grant's circle. The risk of discovery, of prosecution, of imprisonment was real.

In 1959 Grant was given a retrospective of his work at the Tate in London. Not a particularly successful retrospective, the reviewer in The Times newspaper declaring it an exhibition of an artist now in disfavor. But the project involved a lot of searching through archives and piles of paintings. It is a possibility that this collection of erotic works were extracted from Grant's vast body of work, removed, packed up and passed to the safe and trusted hands of Le Bas to do "as he saw fit."

It was also a time when Grant was in love. A chance pick-up in Piccadilly Circus one July afternoon in 1946, introduced Grant to a man who would play a significant part in the rest of his life. Paul Roche almost immediately became the artist's model, his muse, his friend, and his lover. Roche was heterosexual and would later marry and start a family, but the bond between these two men dominated the latter part of Grant's life who would die in Roche's home in 1978.

Roche is a fascinating figure, difficult to pin down, a self-confessed risk taker. He often dressed in a sailor's uniform but later confessed to Grant that he was not in the Navy but a Catholic priest. Maybe it was this kind of risk taking and play-acting, of dressing up and imagining, that Grant found so exciting. Grant found Roche a room at 1 Taviton Street, just off Gordon Square in the heart of Bloomsbury, London, and it was here that Grant would make hundreds of sketches and paintings and take numerous photographs. Erotic, playful, and liberated, they are a record of a secret world that the two men were creating, a private arcadia in a bedsit in Bloomsbury.

In the mid 1950s Roche left with his wife and young family to teach in the English Department at Smith College, Northampton, Massachusetts, but would return to England to look after Grant after Bell's death in 1961. This relationship with Paul Roche brought a new energy to Grant who was in his early 60s when they met, and a new vitality to his work that can be seen in the collection of erotic drawings.

Often considered to be outside of Grant's public work, not a legitimate or important part of his history, these works remained private, left under the bed, in the closet of Bloomsbury studies. Historians and biographers talk about the complicated love lives of the Bloomsbury group in abstracted ways, in lists of lovers, in dates and jealousies, but in these works we see what love is, in all its intensity and tenderness. Here is the pleasure of love, the physical, the hard, the soft and the beautiful. And here is the power of resistance and the importance of being true to yourself in the face of oppression and adversity.

Thanks to the generosity of the donor, Norman Coates, the collection is now deposited with The Charleston Trust, the organization that cares for the former home of Grant in East Sussex, UK. It's the beginning of an exciting journey for these works, which will be at the center of a major project that will not only explore Grant but the wider world and society that he lived in. This collection will be the subject and catalyst for extensive activity; the subject for academic research, an inspiration for a diverse and challenging public program, for exhibitions, for artists' commissions and for publications. The project has the potential to change public perceptions of both the artist and his work, and the work of The Charleston Trust, facilitating new and innovative ways of telling hidden histories. No longer private, they will become a very public thing, something that we can all enjoy.



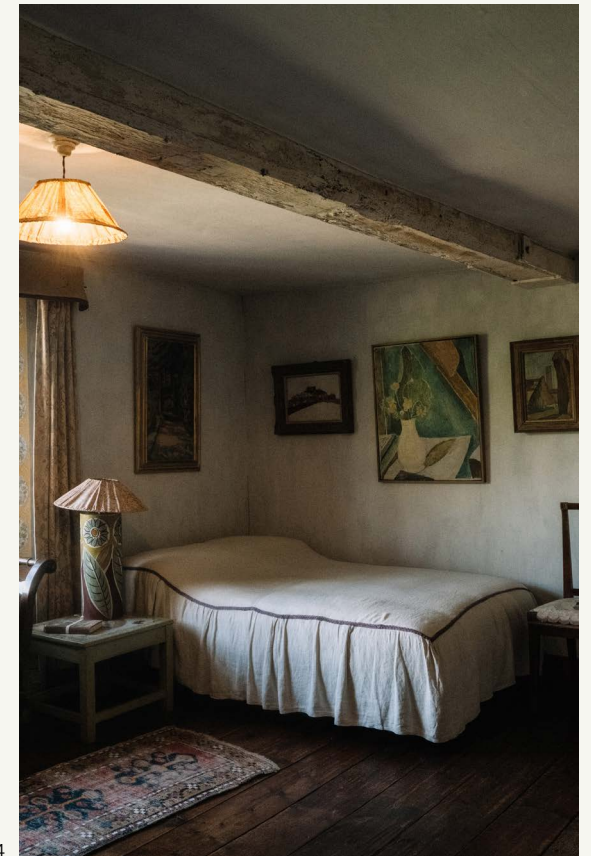
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3



4

1: Duncan Grant at Charleston c. 1950s

2: Garden at Charleston

3: Exterior view of Charleston

4: Duncan Grant's bedroom at Charleston









1



2



3



4

Duncan Grant

1: *Untitled - penis*, c. 1940s-1950s  
Pencil on paper  
20.2 x 37.4cm (8 x 14 3/4in)

2: *Untitled - two figures*, c. 1940s-1950s  
Pen, and colour wash on paper  
13.8 x 9.1cm (5 3/8 x 3 5/8in)

3: *Untitled - man posing*, c. 1940s-1950s  
Pencil, pen and colour wash on paper  
27 x 17.5cm (10 5/8 x 6 7/8in)

4: *Untitled - two figures*, c. 1940s-1950s  
Pencil, pen and colour wash on paper  
28.3 x 44.5cm (11 1/8 x 17 1/2in)

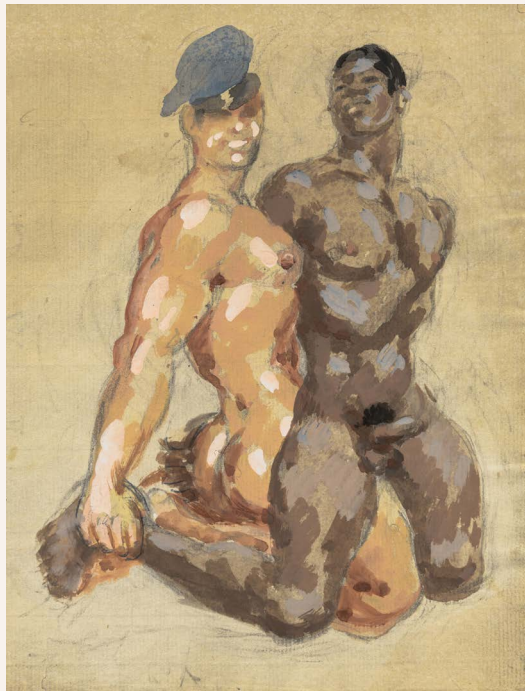








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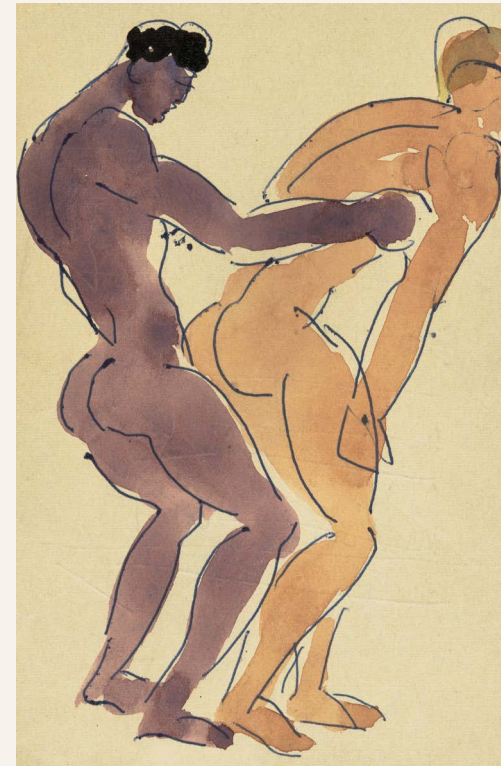
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5: *Untitled - two figures*, c. 1940s-1950s  
Pencil, pen and colour wash on paper  
20 x 25.7cm (7 7/8 x 10 1/8in)

6: *Untitled - two figures*, c. 1940s-1950s  
Pencil and gouache on paper  
21 x 16cm (8 1/4 x 6 1/4in)

7: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on paper  
13.6 x 9.1cm (5 3/8 x 3 5/8in)

8: *Untitled - two figures*, c. 1940s-1950s  
Pencil, pen and colour wash on paper  
22.2 x 29cm (8 3/4 x 11 3/8in)



7



8



9



10

9: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on paper  
9 x 13.7cm (3 ½ x 5 ⅜in)

10: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on paper  
25.7 x 20cm (10 ⅛ x 7 ⅞in)

11: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on envelope  
28.8 x 23.1cm (11 ⅜ x 9 ⅞in)



11





12



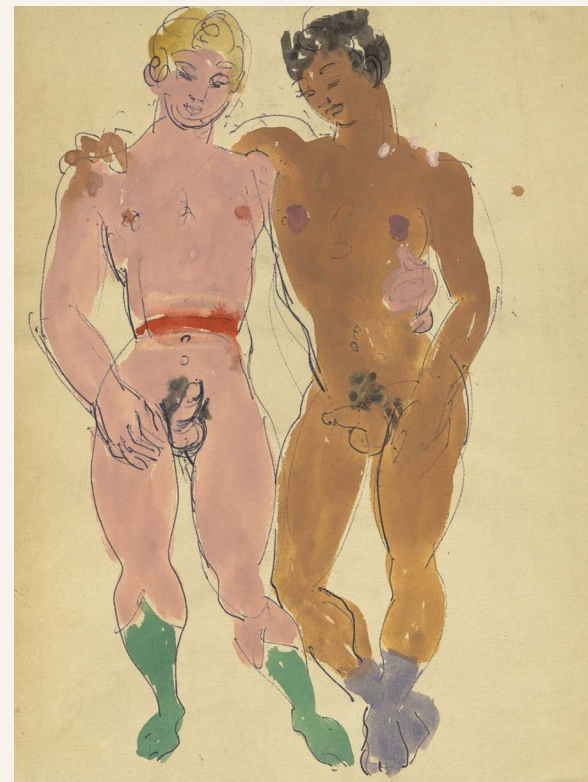
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12: *Untitled - two figures*, c. 1940s-1950s  
Pen on paper  
9 x 13.8cm (3 1/2 x 5 3/8in)

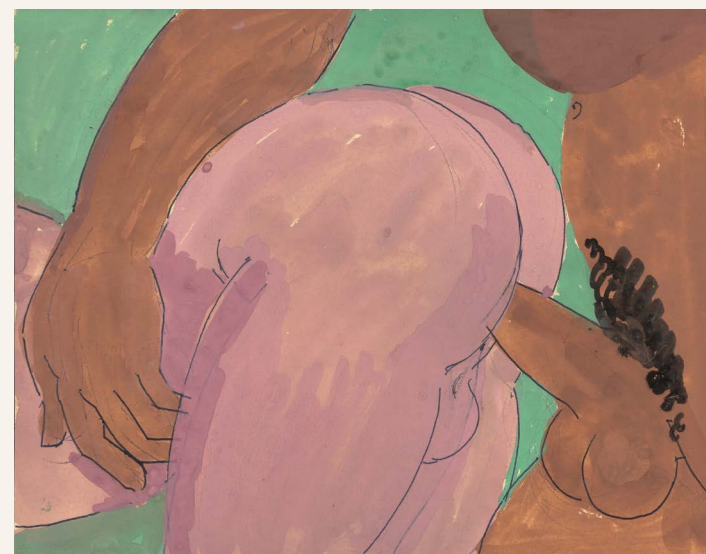
13: *Untitled - two figures*, c. 1940s-1950s  
Pencil, pen and colour wash on paper  
13.7 x 9.4cm (5 3/8 x 3 3/4in)

14: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on paper  
26 x 20.2cm (10 1/4 x 8in)

15: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on paper  
20 x 25.8cm (7 7/8 x 10 1/8in)



14



15





*Untitled - two figures*, c. 1940s-1950s  
Pencil on paper  
38 x 27cm (15 x 10 <sup>5</sup>/<sub>16</sub>in)





16

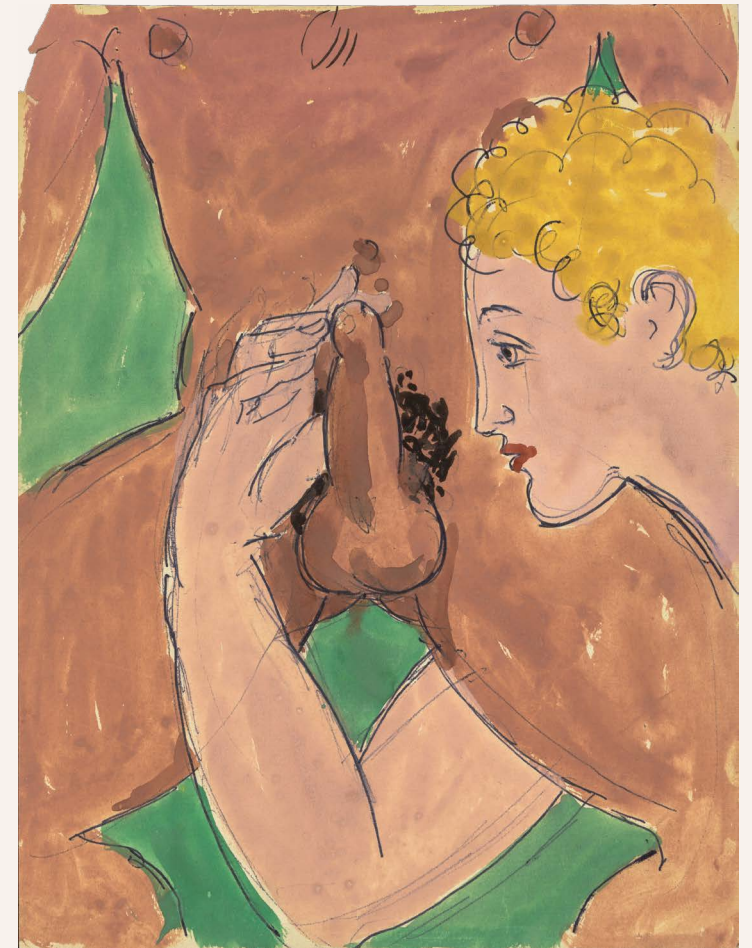


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16: *Untitled - two figures*, c. 1940s-1950s  
Pencil and oil on board  
22.6 x 32.6cm (8 7/8 x 12 7/8in)

17: *Untitled - two figures*, c. 1940s-1950s  
Pen, pencil and colour wash on paper  
50.9 x 32cm (20 x 12 5/8in)

18: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on paper  
25.6 x 20.3cm (10 1/8 x 8in)

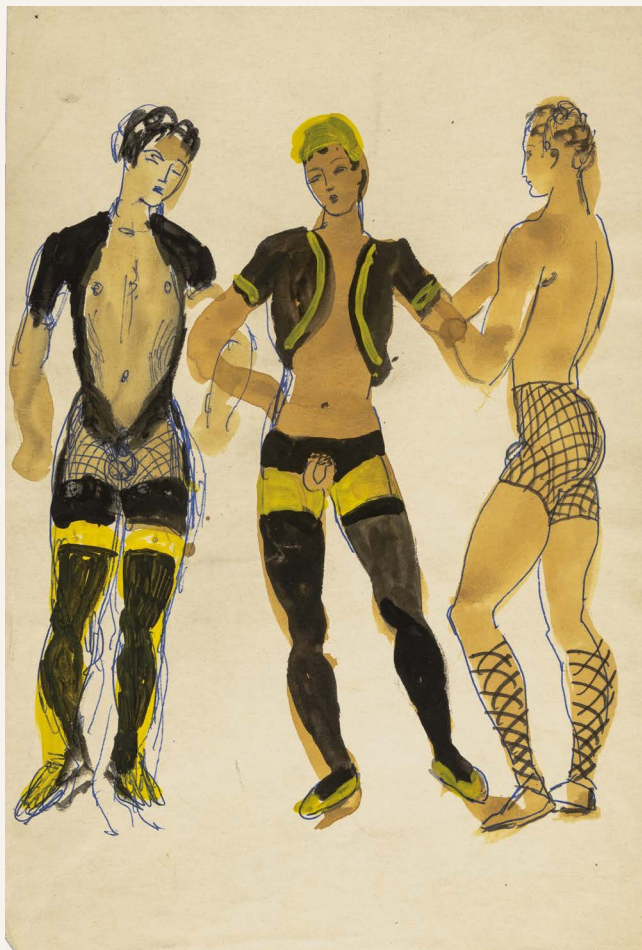


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19

19: *Untitled - three figures*, c. 1940s-1950s  
Pen and colour wash on paper  
31.5 x 21.9cm (12  $\frac{3}{8}$  x 8  $\frac{5}{16}$ in)

20: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on paper  
25.5 x 14cm (10 x 5  $\frac{1}{2}$ in)

21: *Untitled - two figures*, c. 1940s-1950s  
Pencil and gouache on paper  
42 x 49cm (16  $\frac{1}{2}$  x 19  $\frac{1}{4}$ in)



20



21

30





22

22: *Untitled - two figures*, c. 1940s-1950s  
Pen on paper  
25.5 x 14cm (10 x 5 1/2in)

23: *Untitled - two figures*, c. 1940s-1950s  
Pencil, pen and colour wash on paper  
20 x 25.7cm (7 7/8 x 10 1/8in)

24: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on paper  
44.8 x 31cm (17 5/8 x 12 1/4in)



23



24



25

25: *Untitled - two figures*, c. 1940s-1950s  
Pen, pencil and colour wash on paper  
32.1 x 20.1cm (12 5/8 x 7 7/8in)

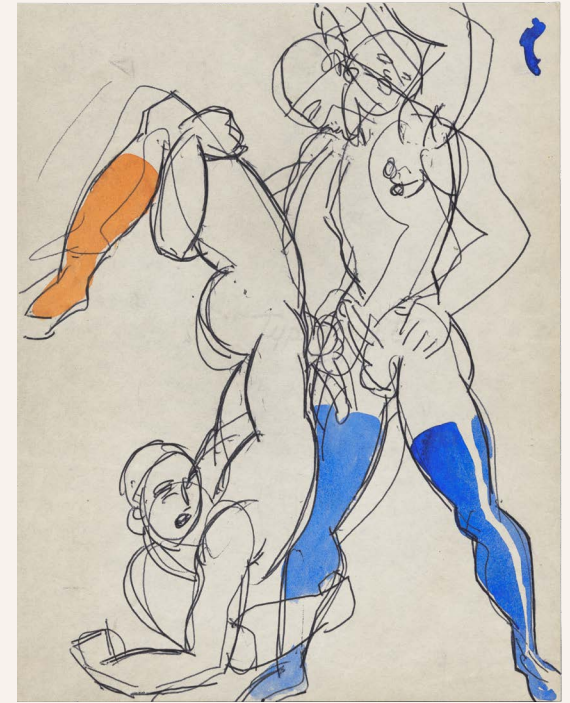
26: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on paper  
25.2 x 20.2cm (9 7/8 x 8in)

27: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on paper  
25.7 x 20cm (10 1/8 x 7 7/8in)



26

34



27

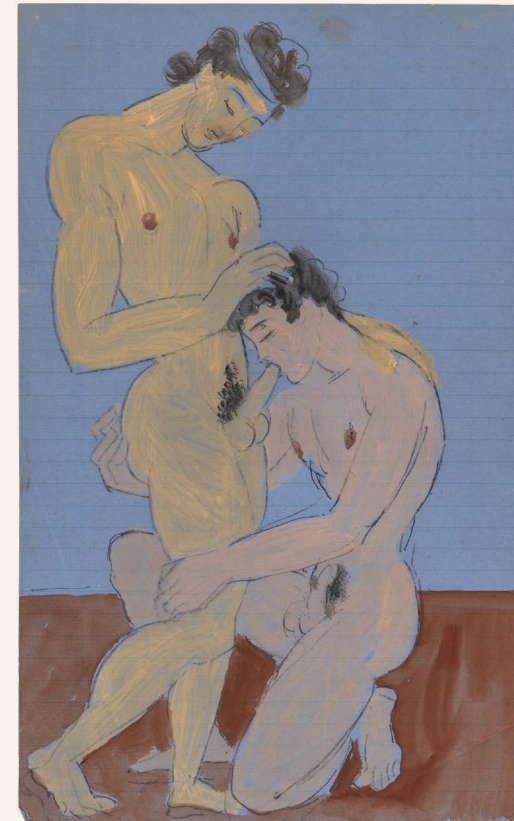
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28

28: *Untitled - two figures*, c. 1940s-1950s  
Pen and colour wash on paper  
20.1 x 26cm (7 7/8 x 10 1/4in)



29

29: *Untitled - two figures*, c. 1940s-1950s  
Pen, pencil and colour wash on paper  
32.2 x 20cm (12 5/8 x 7 7/8in)

30: *Untitled - group*, c. 1940s-1950s  
Pencil and oil paint on paper  
29.9 x 46.2cm (11 3/4 x 18 1/4in)



30

## Queer Love

By Jack Parlett

Duncan Grant was all for pornography. He said as much to one of his younger friends during a visit to New York in the late 1960s, at the age of eighty-one. The form's simple purpose, he noted, is that "it gives pleasure."<sup>1</sup> In the erotic drawings that now bring Grant back to New York for *Queer Love* at Stephen Friedman Gallery, stashed away by friends for safe-keeping for many decades, a similar principle is on show. Pleasure is diffused across playful scenes of intertwined male figures, something both given and received, and never obscene. These images display a different side to Grant, the post-impressionist painter. They sit somewhere between the classicism of fine art, the casualness of everyday sketching, and the illicit thrills of erotic or pornographic material, gleefully unbothered by the distinctions between them.

Grant's figures in these drawings are arranged in acrobatic and sometimes implausible sexual positions: top-to-tail, upright and upside down. (His love of ballet is evident, as is the early influence of Henri Matisse, in particular the ritualistic movements of *La Danse*.) They are joined not only by penetration and fellatio, but other intimate contacts: the encompassing bite of a nipple, the tip of a tongue placed delicately on a lover's balls. Certain motifs — the loving worship of an erect penis, depicted at close range from below — are returned to again and again, a little differently each time, and we come to know these subjects through their acts. Our eyes are drawn first, let's say, to places other than their faces, and when we do seek out their expressions, what we see is often blank or obscure. Many of them have their eyes closed, some of their faces have few features at all. In these images, which teem with sensation and motion, the bodies do the talking.

There is the inference of rapture, and the suggestion of something joyful. That something is tender, distinct from domination, which has often been the more common theme in the theatre of gay male sexual life, with its fixed roles and power plays. In this sense, Grant's clandestine works, which he produced throughout the 1940s and 1950s, and later gave to friends for safe-keeping, feel both of their time and oddly timeless. They offer a highly individual vision of sex, preceding but also anticipating the unapologetic ethos of later decades.

Sexual pleasure long has been a frontier of queer liberation, a defining feature of what it means to live and express ourselves freely, and these drawings capture something of this radical joy. Free of the shame and angst often associated with representations of the post-war era, and the years preceding decriminalization and Stonewall, these drawings resonate across generations. In 1989, Douglas Blair Turnbaugh published a selection Grant's drawings in *Private: The Erotic Art of Duncan Grant 1885-1978*, noting then how they resist the "evil of ignorance which the AIDS epidemic enforces," by offering a vision of "gay life experience as good, normal, beautiful, fun, human and loving."<sup>2</sup> The hope that queer art might both arouse and affirm has hardly dimmed today. Grant's images continue to speak to us, at a moment when pleasure, and its open expression, remains precarious and hard-won for many queer communities around the world.

These drawings were contemporary with the early years of physique magazines like Bob Mizer's *Physique Pictorial*, which featured images of hunky male models that were titillating but relatively chaste, the goods always obscured by underwear or a cache-sex. (Grant had his own fun with these photographs, and often drew genitalia over them, to restore what was being hidden.)<sup>3</sup> The influence of these American publications on Grant's drawings is clear, from the sculpted quality of his men (even the more cherubic figures have bulging biceps) to the athletic gear worn on their feet and arms. Like Grant, the artists and photographers published in the physique magazines also drew upon classical influences, in particular the idealized forms of the Greek nude.

These magazines helped to reimagine gay male sexuality, which had long been associated in the dominant culture with effeminacy and effeteness, by offering up strapping lads with six-packs as shared objects of desire. Early rumblings of post-liberation trends, through which the muscular and masculine 'look' gained a new currency in gay male culture, and was touted as a healthy expression of sexual freedom, can be felt in their pages. Grant's erotic drawings, although created privately and never shown in public at the time, in some ways seem to anticipate the familiar macho aesthetics of the 1970s. But his figures don't possess the air of potential violence that often emanates from the images of Tom of Finland, for example, whose cartoonishly masculine bikers made him perhaps the era's most recognizable gay male artist, and who started out publishing his drawings in *Physique Pictorial* in the late 1950s.



While Grant's drawings are bound up with ideas of gender and masculinity, they are also situated historically by their interracial aspects. Many of the drawings depict sex between white and Black partners. These call to mind a longer history of racial fetishism among gay men, and what scholar Simon Faulkner terms "homo-exoticism", with reference to the colonial gaze and British artists of Grant's generation, many of whom had sexual relationships with Black men and depicted them in their work.<sup>4</sup> Grant drew, in part, upon his own sexual history, but the world these images conjure is one of fantasy. Although populated with recognizable archetypes, and conditioned by a gaze hardly free of fetishism, these works also present a dreamscape, an imagined space where typical notions of sameness and difference are disrupted.

To look closely at these drawings, to follow the motion of their lines, sketched in pen, is to see distinctions between bodies fall away. The curved shapes that form the figures' body parts often overlap: an erect penis dissects a hand, and a thigh becomes difficult to distinguish from the one it is entangled with. Many of the figures possess similar builds and features; it is only the watercolor washes Grant uses — a deep brown for the Black figures and various shades of beige, pink and sometimes purple for the white — that distinguishes them. These colors behave porously, too, sometimes seeping beyond the ball-point lines, and other times falling short of them, leaving small blank spaces around the sinews. In one image, the Black figure's shin remains visible under the beige skin of his white lover, suggesting transparency. These may be accidents of composition, the record of certain sketches dashed off in haste, or left incomplete. But they have the effect of merging figures on the page, in a way that is curiously affecting, evocative of the mutual becoming of desire, of bodies transformed and multiplied by sexual union.

By turning the hard edges of muscle, so prized in the erotic economy of gay male culture, into softer and more fluid shapes, Grant's drawings touch upon distinctly queer forms of embodiment, of the kinds illuminated by the contemporary artists featured in this show. Jonathan Lyndon Chase's drawings depict bodies that defy categorization, and refuse to be contained by regular forms. Faces, hands and ass cheeks melt into vibrant, brightly colored orgies. Some appear palimpsestic, like *The regular time* (2024). We see a threesome multiplied: translucent limbs map intersecting shades of pink, green, blue and orange, and bear the imprint of floating body parts: a pair of angry eyes, a hand holding a spliff. Some of Chase's lines denote masculine features — a beard, chest hair, a tightly sculpted torso — but the gender of the figures is indeterminate. Other works including *3 sleepers*

(2024) and *7 phone numbers* (2024) show bodily masses recognizable with breasts, buttocks, floating penises, organs that penetrate surrounding shapes less through force than the topsy-turvy logic of collage, at once suggestively positioned and out of place. Chase's graphite drawing *seat* (2024), charts the beauty of the fat body, with rolls of flesh that form distinctive shapes as our eyes are drawn downwards, towards the buttocks, and a face consumed by the private ecstasy of ass-eating.

Some of these works appear to be influenced, like Grant's drawings, by the more choreographed power play of kink. Alex Foxton's *Figure in a Room* (2024) displays an arresting scene of carnal servitude, brightly rendered in black and pink. (These are shades touched, in queer historical terms, by the iconic black and pink designs of ACT UP posters in the 1980s.) In a drawing from Soufiane Ababri's 'Bedwork' series, fisting is depicted with quotidian tenderness, by two muscular figures looking into the distance. They are each carrying, in one hand, what looks like a green shopping bag, while the other hand is nestled fully in the other's ass. Other works return to scenes of love that strike ancient, even timeless, poses: a kiss, an embrace, or simply the act of lying together. Foxton's *Scene* (2024) illuminates a passionate kiss, watched by an observer, while Wardell Milan's *Kissing on the dancefloor* (2024) sketches a moment of deep connection. Milan's kissing subjects almost seem lit from within, as in his drawing *Candice and Claudia* (2023), which features two naked female figures, sketched in graphite and locked in an embrace on the floor. Against a watercolor background of blues, blacks and greens, the subjects appear to glow, casting light across the room of their tryst.

Sola Olulode depicts Black female nudes in nature, surrounded by resplendent plant life as they hold one another by the waist. In one of these works, we see a single figure, swimming through the lush green of the forest, looking ahead. She presumes the stance of the work's title: *Self-Love Is The Best Love* (2025). She is alone, but not really. The same could be said of Jimmy Wright's oil painting *Sam Reclining* (2025). It features a male subject (wearing, on one foot, a boot that seems a clear homage to Grant's athletes), reclining in a state that could be either relaxation, or rapture. Is that another body he leans on? The golden hue of his own body resonates through the surfaces he leans on, as if he is merging with brown and teal and white and black. We may be witnessing another orgy, or simply a solo daydream, but the colorful ambiguity of Sam's solitude reminds us that, when we enter the space of fantasy, there are always others in the room.

Leilah Babiyre merges two faces in her new ceramic sculpture for the exhibition. Assembled from found objects — like many of Babiyre's works, which address the oppression of queer people in her native Uganda — and the inner tubes of bicycle tires, this meeting of visages invokes a potent form of intimacy. Glazed in black and yellow hues, the two faces are bound together in dialogue, sharing the space of the base, without quite facing each other. The uncanny aspects of bodily merging are also depicted, to unsettling effect, in Tom Worsfold's paintings. *Drip* (2024) observes a medical scenario, between a Black man and the white face that appears in his IV drip, brought together mouth-to-mouth, floating above the arm that connects them, through veins and tubes. *Crush* (2024) shows a strange and kindred romance: two heads, one bruised with pink and purple, the other blonde, forced together into a kiss by several sets of floating hands. While Grant's drawings celebrate the different forms of physical pleasure, Worsfold's responses glimpse at the scientific, even sinister dimensions of bodily encounters, rendered as an intrusion of hands and wires.

Bringing together diverse subjects, many of whom are neither masculine nor athletically bodied, these contemporary works look beyond stereotypical iconographies of desire, towards something queer and uncanny, a fantasia of sexual possibility. They also conjure the transformative power of gentleness, a bodily and spiritual form intrinsic to human life, described by French psychoanalyst Anne Dufourmantelle as “an occasion for sensory celebration”, and an invitation “into a sacred dance with the body of the other.”<sup>5</sup> That many of these works also signal desire's outer edges (limerence, ecstasy, violence) hints less at the fallibility of the love scenes depicted, than their proximity to extremes, a touchstone of their erotic plenitude. The line — like the piquant ballpoint animating Grant's original drawings, those clandestine fantasies resonating across space and time — is often a fine one.

<sup>1</sup> This exchange, drawn from Derry Moore's recollections, is quoted in Frances Spalding's *Duncan Grant: A Biography* (London: Pimlico, 1998), p.454.

<sup>2</sup> Douglas Blair Turnbaugh, *Private: The Erotic Art of Duncan Grant, 1885-1978* (The Gay Men's Press: London, 1989), p.11.

<sup>3</sup> Blair Turnbaugh, p.16.

<sup>4</sup> Simon Faulkner, 'Homo-exoticism: John Minton in London and Jamaica, 1950-51', in *Art and the British Empire*, ed. Tim Barringer, Geoff Quilley and Douglas Fordham (Manchester: Manchester University Press, 2007), pp.169-186.

<sup>5</sup> Anne Dufourmantelle, *Power of Gentleness: Meditations on the Risk of Living*, trans. Katherine Payne & Vincent Salle (New York: Fordham University Press, 2018), p.20.







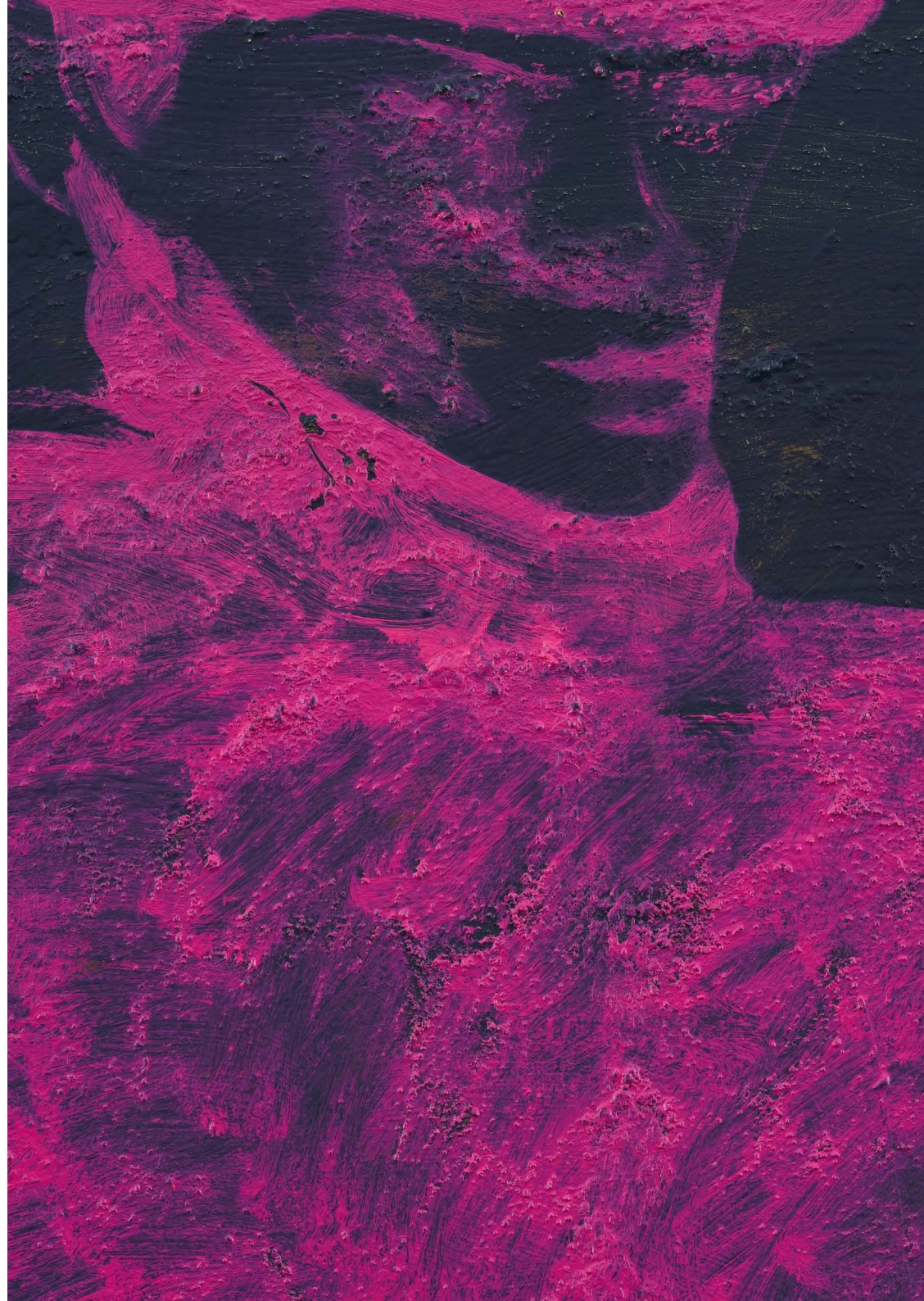


Wardell Milan  
*Kissing on the dance floor*, 2024  
 Graphite, ink, pastel on paper  
 33 x 24.1cm (13 x 9 ½in)  
 Framed: 40 x 31.1cm (15 ¾ x 12 ¼in)

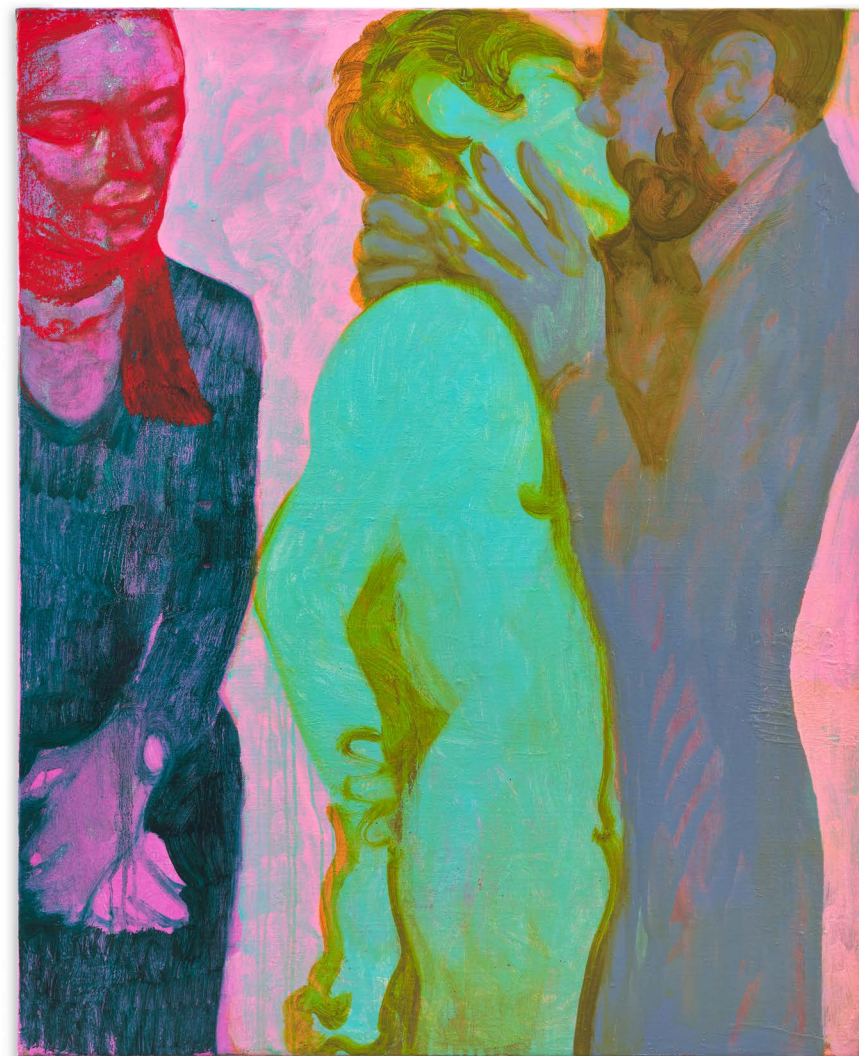




Alex Foxton  
*Figure in a Room*, 2024  
Oil, acrylic and coffee grounds on canvas  
195 x 135cm (76 ¾ x 53 ⅛in)

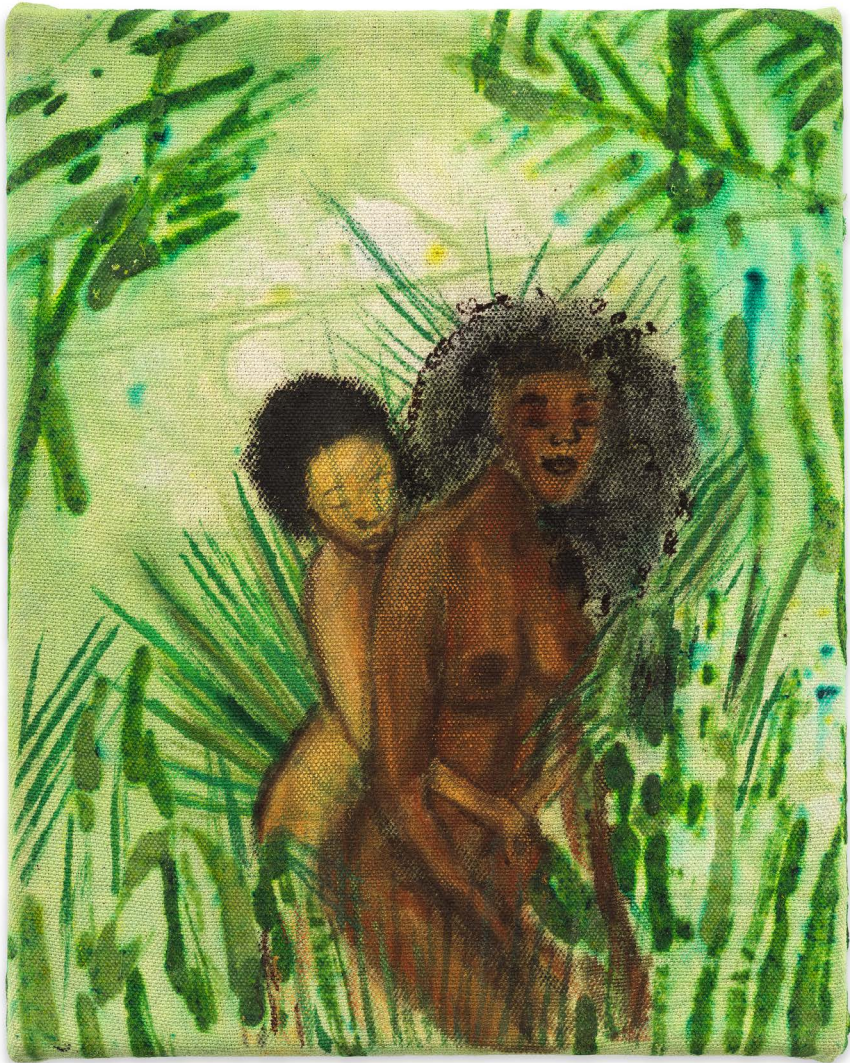






Alex Foxton  
*Scene*, 2024  
Oil and gloss paint on canvas  
100 x 81cm (39 3/8 x 31 7/8in)



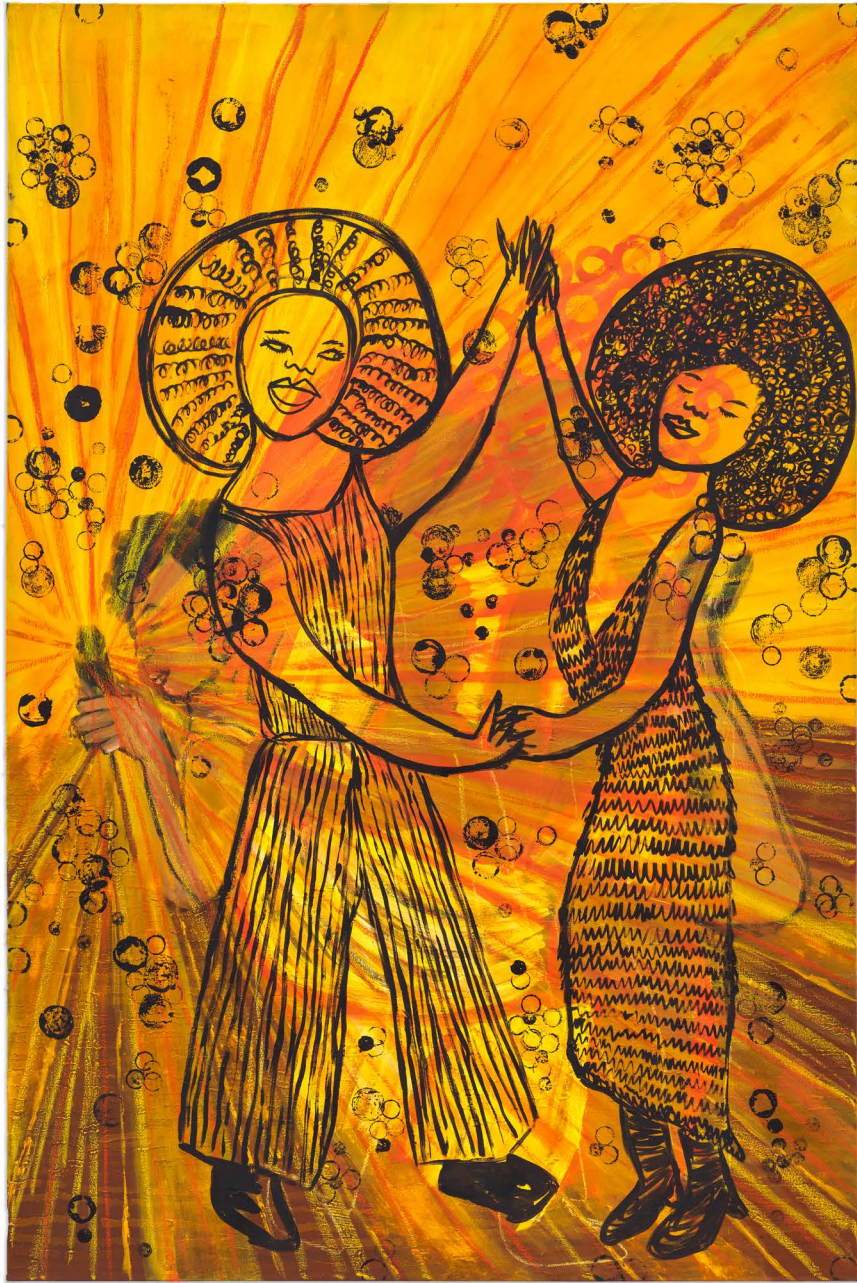


Sola Olulode  
*It's almost like I manifested you, 2024*  
Dye, wax, ink, pastel on canvas  
20 x 25cm (7 7/8 x 9 7/8in)

Sola Olulode  
*She walked up to me in the street and embraced me*, 2023  
 Oil, oil bars, charcoal, oil pastels, pigment on canvas  
 180 x 120cm (70 <sup>7</sup>/<sub>8</sub> x 47 <sup>1</sup>/<sub>4</sub>in)





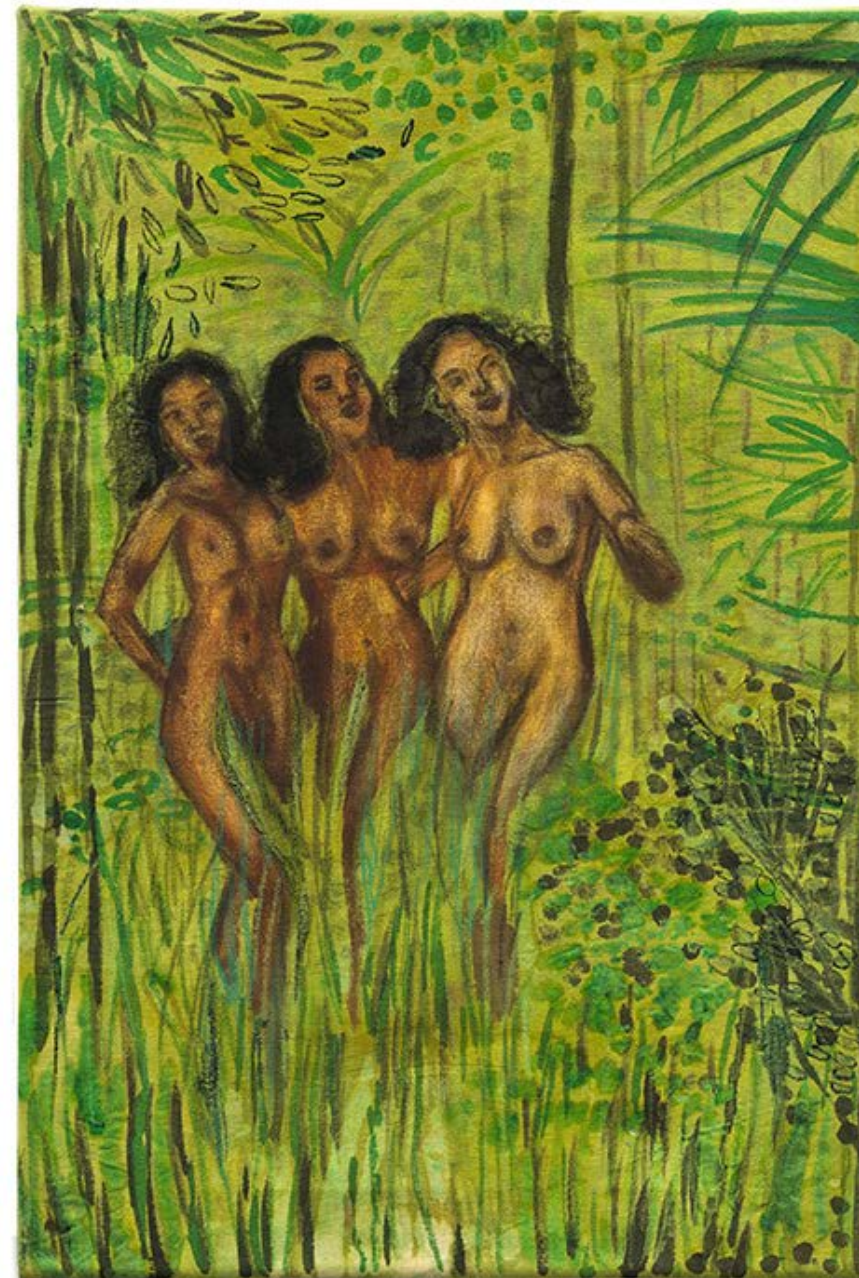


Sola Olulode  
*In the Bubble of Your Love*, 2023  
 Oil, oil bars, charcoal, oil pastels, pigment on canvas  
 180 x 120cm (70 7/8 x 47 1/4in)





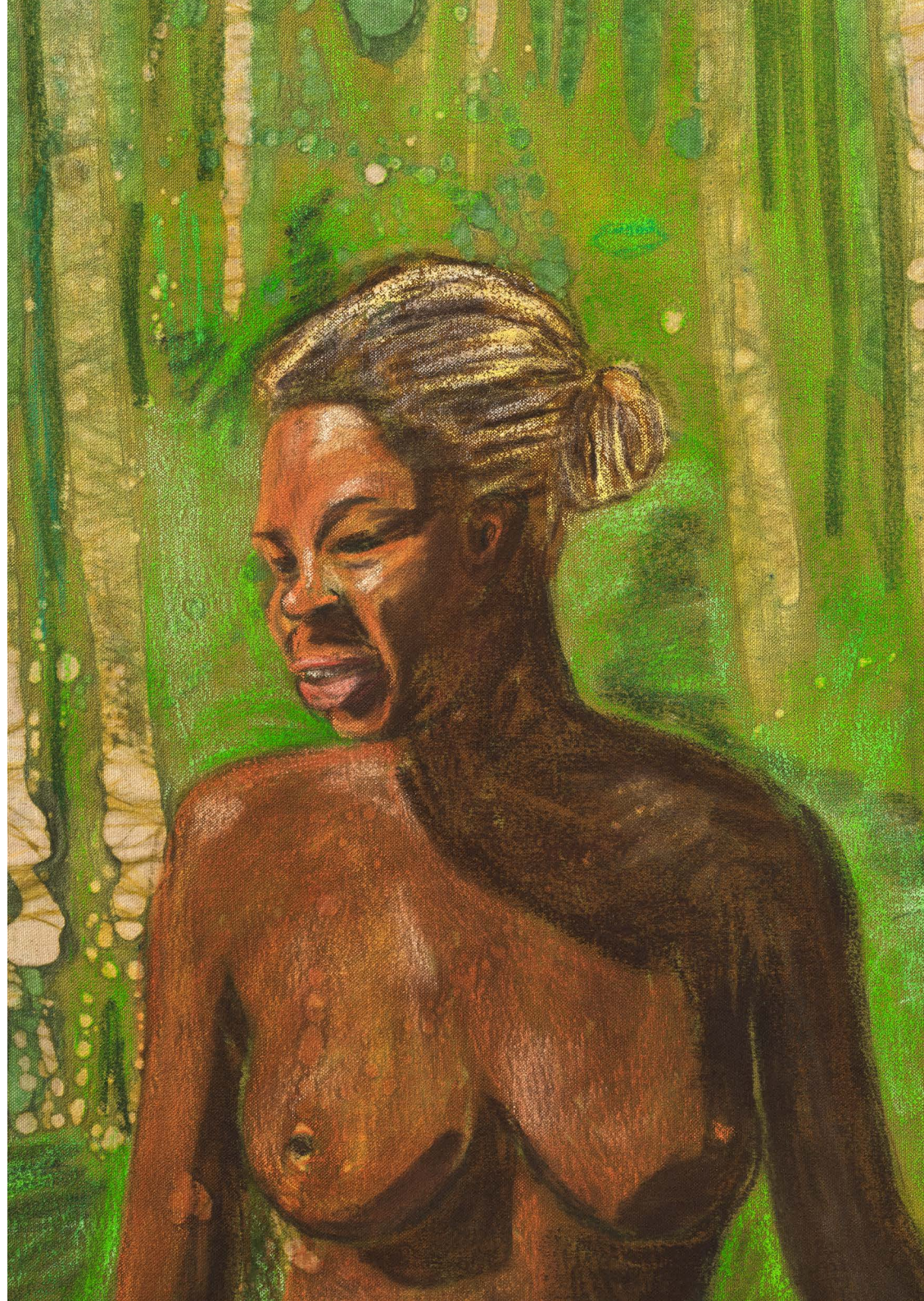
Sola Olulode  
3, 2024  
Dye, wax, ink, pastel on canvas  
60 x 40cm (23 5/8 x 15 3/4in)







Sola Olulode  
*Self Love Is The Best Love*, 2025  
 Dye, wax, ink, pastel, charcoal on canvas  
 150 x 120cm (59 x 47 1/4in)







Soufiane Ababri  
*Bedwork / A little rest? In your dreams, 2025*  
Colour pencil on paper  
32 x 24cm (12 5/8 x 9 1/2in)





Soufiane Ababri  
*Bedwork / On the paths of our radical sociability*, 2024  
Colour pencil on paper  
65 x 50cm (25 5/8 x 19 3/4in)







Soufiane Ababri  
*Bedwork / The red bench in the corner*, 2024  
Colour pencil on paper  
65 x 50cm (25 5/8 x 19 3/4in)





Soufiane Ababri  
*L'auberge des rats / after Christopher Isherwood, 2024*  
 Colour pencil on paper  
 149 x 120cm (58 7/8 x 47 1/4in)



Leilah Babirye  
*Tuli Mukwano (We Are in Love) III*, 2025  
Glazed ceramic, wood, bicycle tire inner  
tubes and found objects  
71.1 x 41.9 x 21.6cm (28 x 16 ½ x 8 ½in)







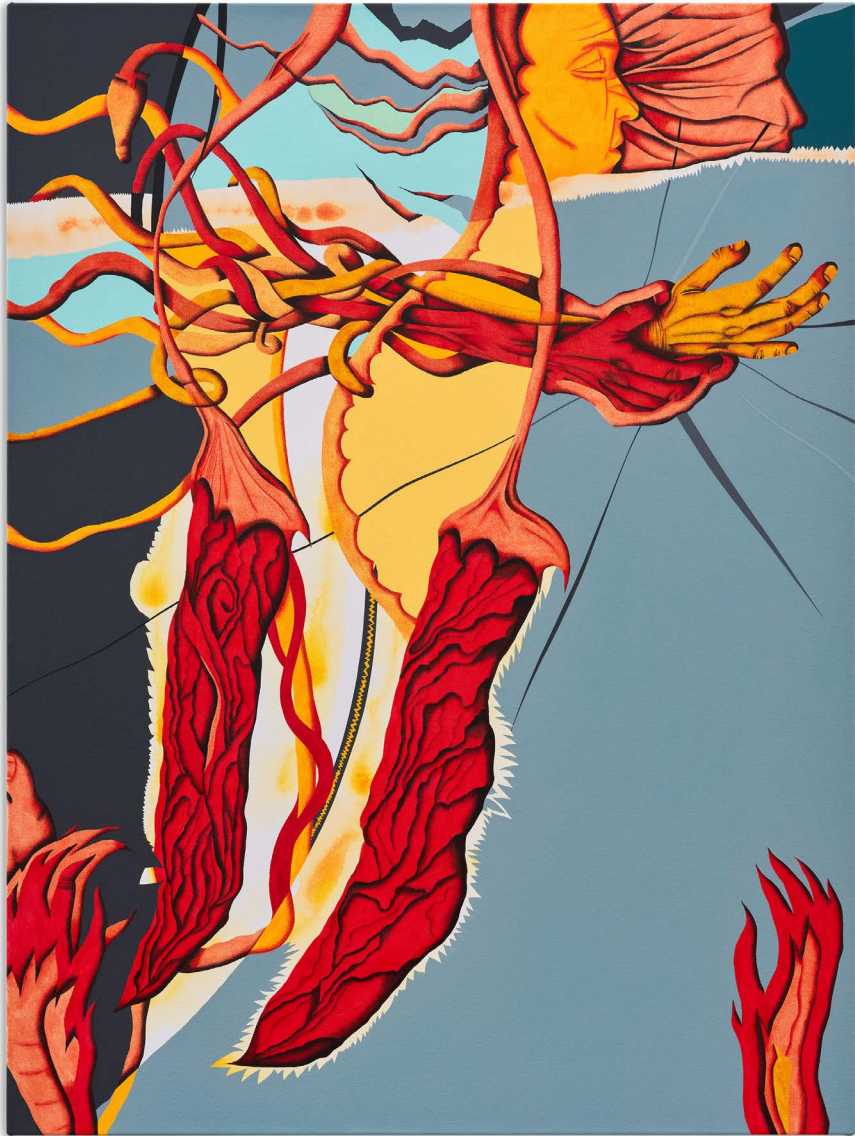
Jimmy Wright  
*Sunlight in the Garden*, 2025  
 Oil on canvas  
 162.56 x 121.92cm (64 x 48in)



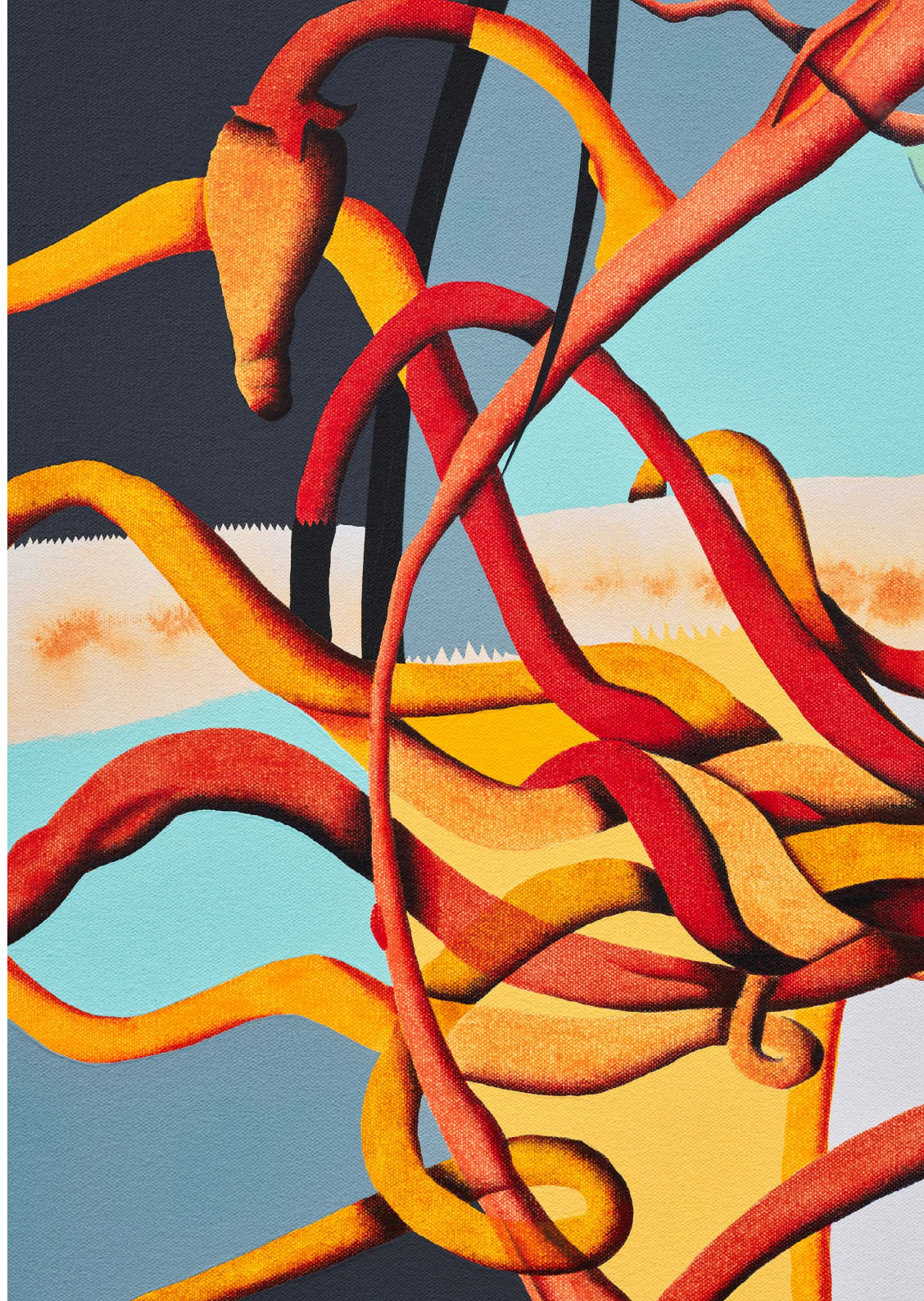




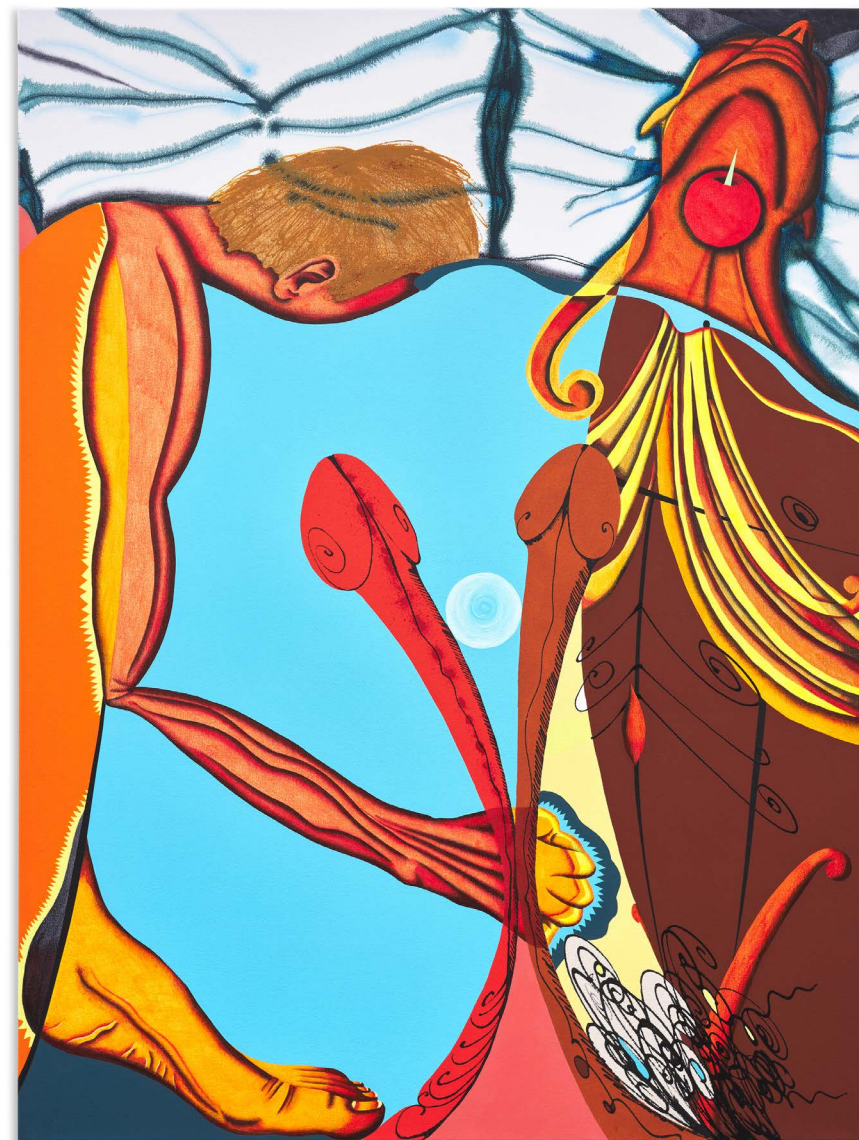




Tom Worsfold  
*Bed shapes*, 2025  
 Acrylic on canvas  
 100 x 75cm (39 3/8 x 29 1/2in)

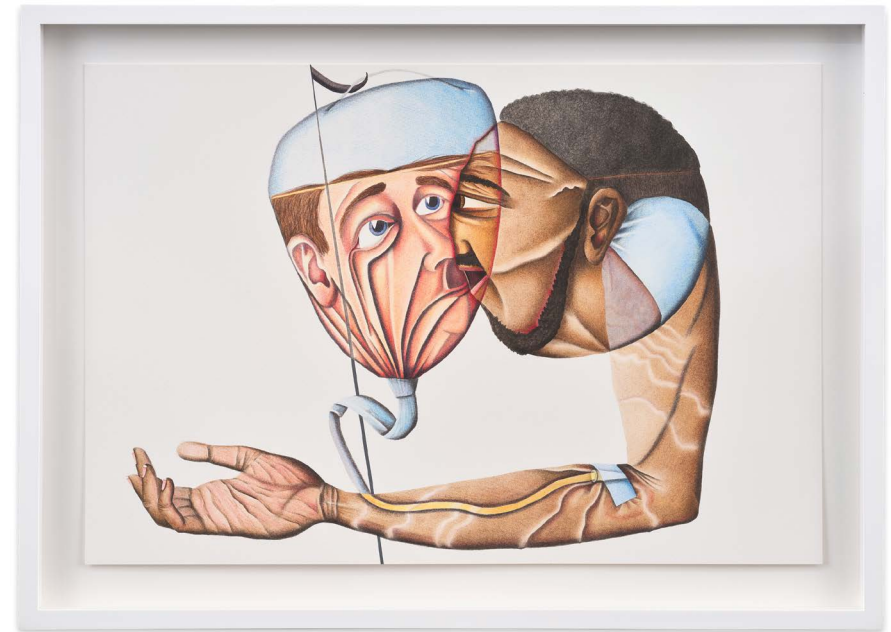
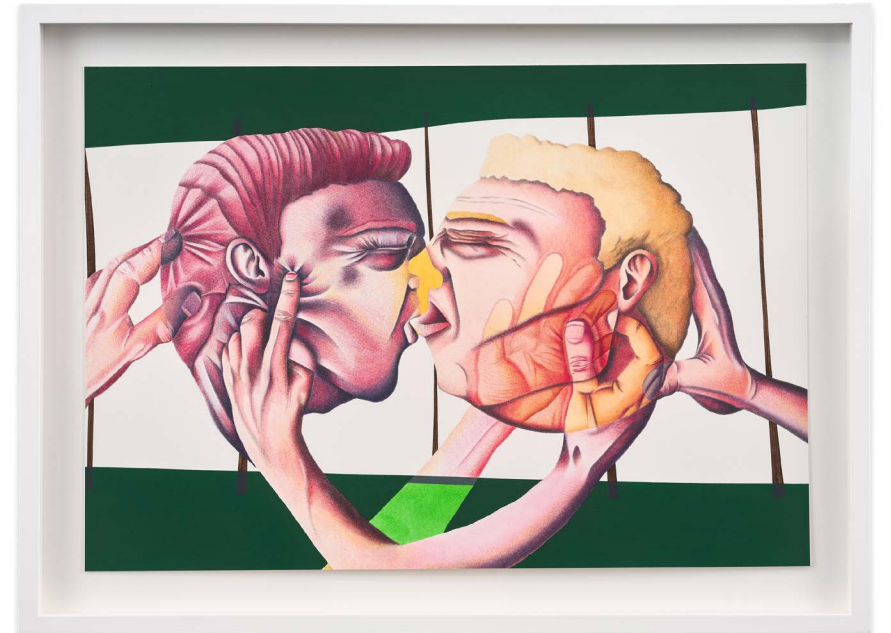




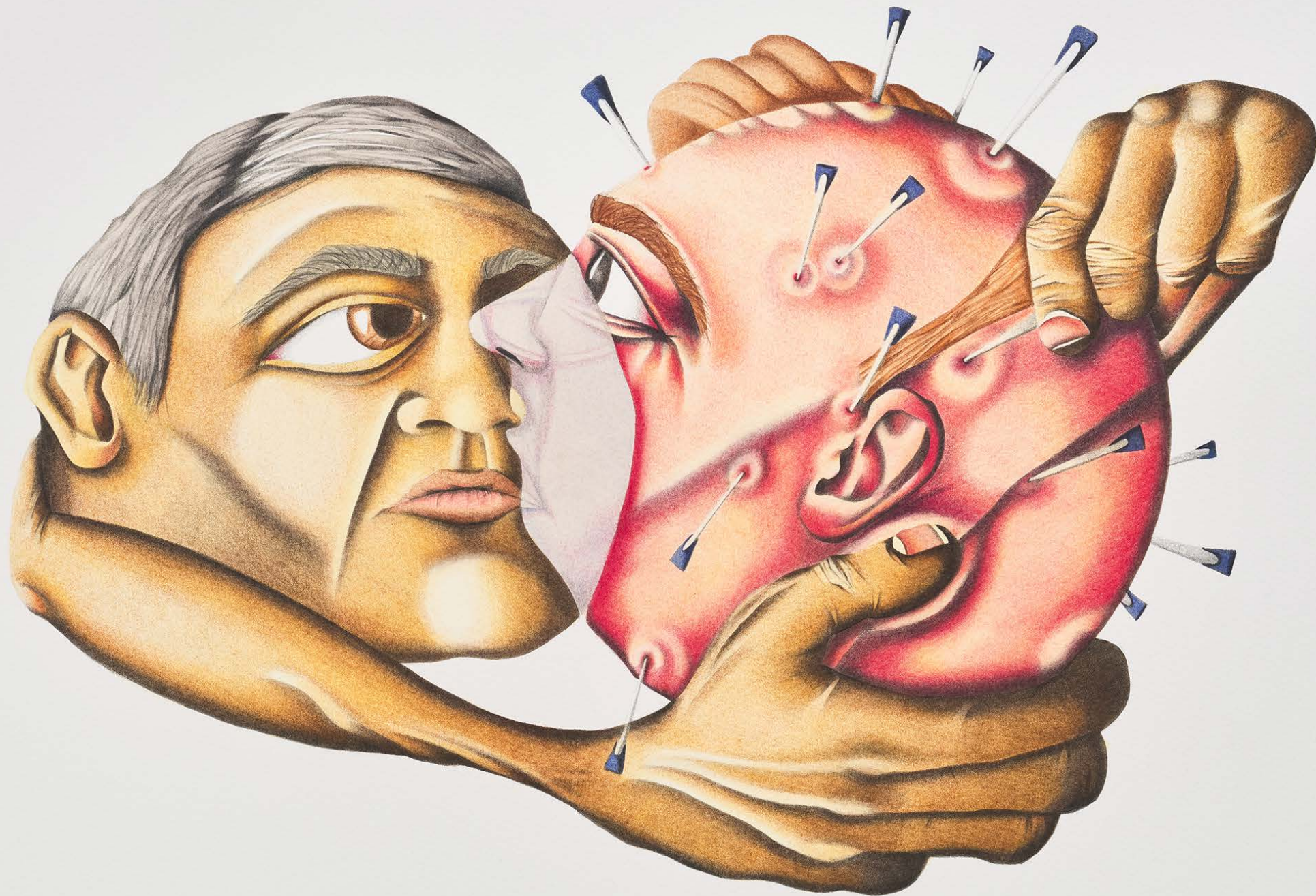


Tom Worsfold  
*Evocation*, 2024  
 Acrylic on canvas  
 100 x 75cm (39 <sup>3</sup>/<sub>8</sub> x 29 <sup>1</sup>/<sub>2</sub>in)











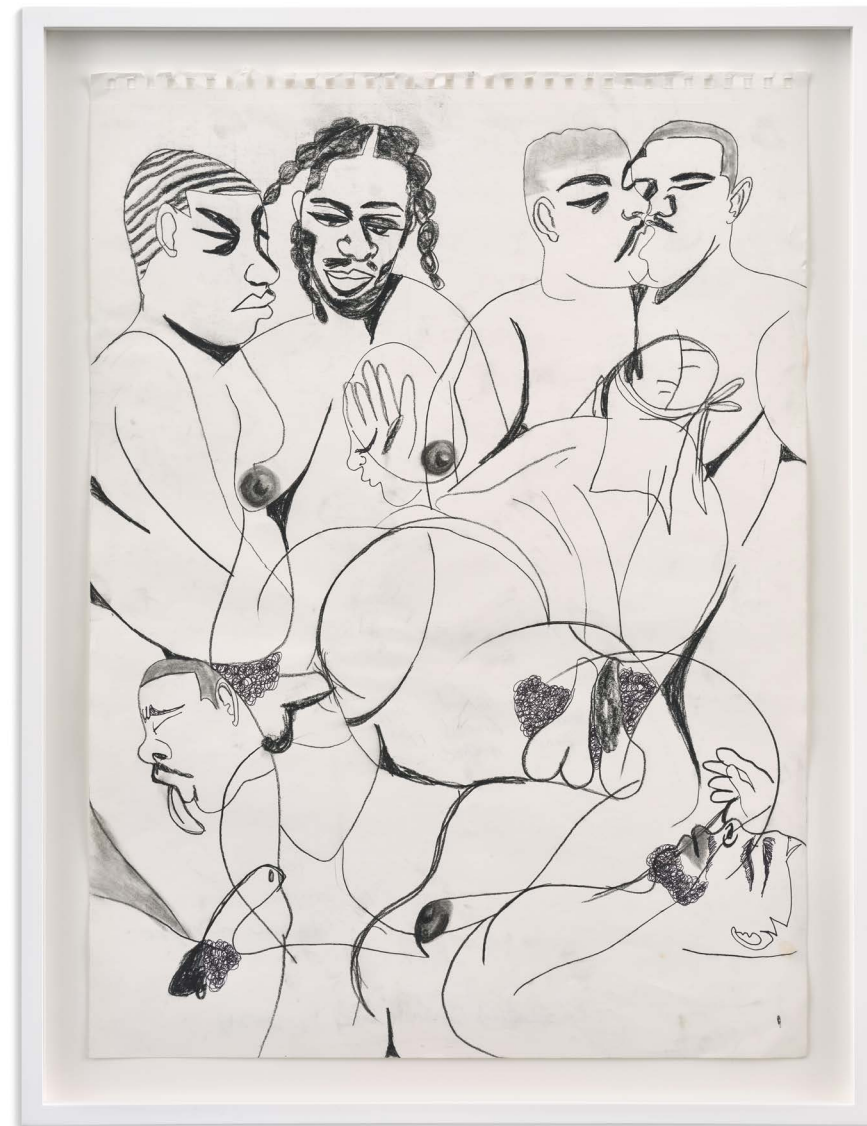


Jonathan Lyndon Chase  
*connection*, 2024  
Pen, marker, watercolour, crayon and  
pencil on paper  
38.1 x 27.9cm (15 x 11in)



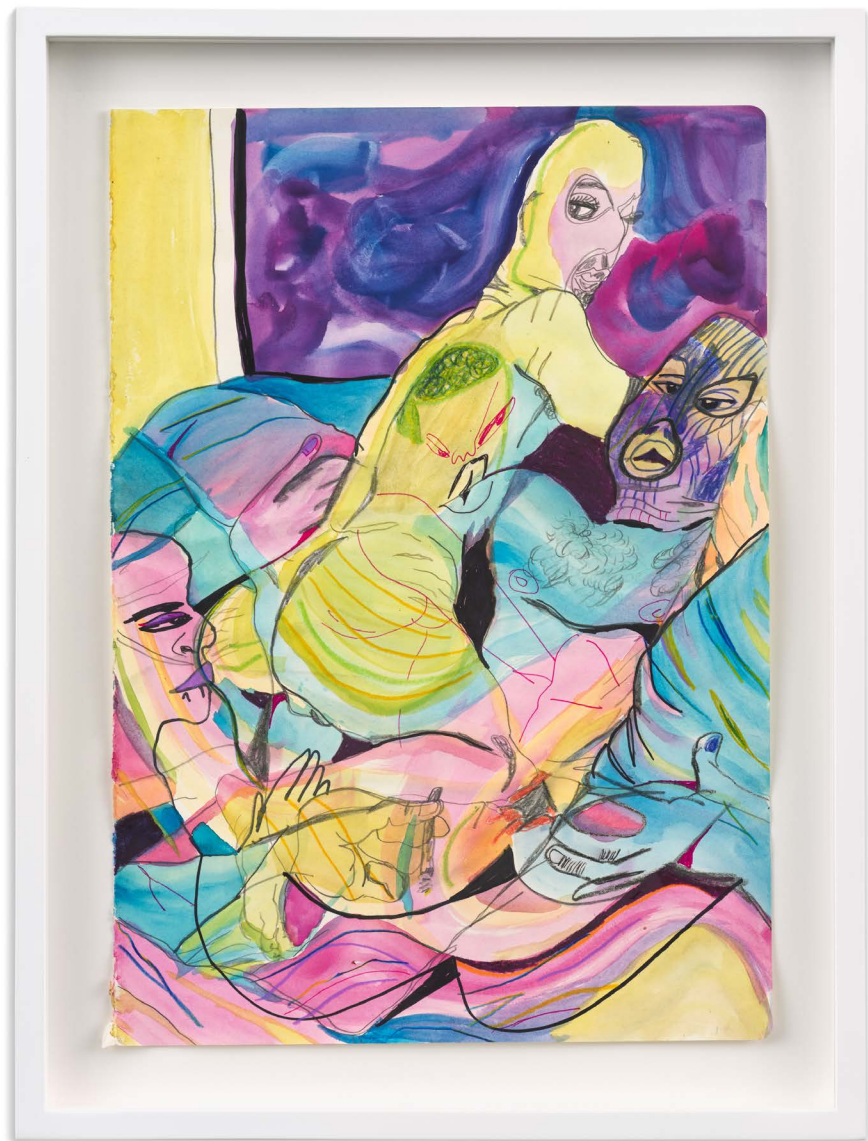


Jonathan Lyndon Chase  
*seat*, 2024  
 Graphite on paper  
 63.5 x 45.7cm (25 x 18in)



Jonathan Lyndon Chase  
*7 phone numbers*, 2024  
 Graphite on paper  
 63.5 x 45.7cm (25 x 18in)





Jonathan Lyndon Chase  
*The regular time*, 2024  
 Pen, marker, watercolour, crayon and  
 pencil on paper  
 43.2 x 30.5cm (17 x 12in)



Jonathan Lyndon Chase  
*3 sleepers*, 2024  
 Pen and charcoal paper  
 45.7 x 33cm (18 x 13in)









Kyle Dunn  
*Wilshire*, 2025  
 Acrylic on wood panel  
 76.2 x 61cm (30 x 24in)







Anthony Cudahy  
*The archivist*, 2025  
 Oil on linen  
 121.9 x 91.4cm (48 x 36in)



## List of Works

p. 1

*Untitled - two figures*, c. 1940s-1950s

Pencil and gouache on paper

21 x 16cm (8 ¼ x 6 ¼in)

p. 5

Duncan Grant at Charleston, UK

Copyright The Charleston Trust

pp. 10–11

1: Duncan Grant at Charleston c.1950s

2: Garden at Charleston

3: Exterior view of Charleston

4: Duncan Grant's bedroom at Charleston

pp. 12–13

Interior view of Charleston

pp. 14–15

1: *Untitled - penis*, c. 1940s-1950s

Pencil on paper

20.2 x 37.4cm (8 x 14 ¾in)

2: *Untitled - two figures*, c. 1940s-1950s

Pen, and colour wash on paper

13.8 x 9.1cm (5 ⅜ x 3 ⅝in)

3: *Untitled - man posing*, c. 1940s-1950s

Pencil, pen and colour wash on paper

27 x 17.5cm (10 ⅝ x 6 ⅞in)

4: *Untitled - two figures*, c. 1940s-1950s

Pencil, pen and colour wash on paper

28.3 x 44.5cm (11 ⅞ x 17 ½in)

pp. 16–17

*Untitled - two figures*, c. 1940s-1950s

Coloured pencil on paper

20 x 25.7cm (7 ⅞ x 10 ⅛in)

pp. 18–19

5: *Untitled - two figures*, c. 1940s-1950s

Pencil, pen and colour wash on paper

20 x 25.7cm (7 ⅞ x 10 ⅛in)

6: *Untitled - two figures*, c. 1940s-1950s

Pencil and gouache on paper

21 x 16cm (8 ¼ x 6 ¼in)

7: *Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on paper

13.6 x 9.1cm (5 ⅜ x 3 ⅝in)

8: *Untitled - two figures*, c. 1940s-1950s

Pencil, pen and colour wash on paper

22.2 x 29cm (8 ¾ x 11 ⅜in)

pp. 20–21

9: *Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on paper

9 x 13.7cm (3 ½ x 5 ⅜in)

10: *Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on paper

25.7 x 20cm (10 ⅞ x 7 ⅞in)

11: *Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on envelope

28.8 x 23.1cm (11 ⅞ x 9 ⅛in)

pp. 22–23

12: *Untitled - two figures*, c. 1940s-1950s

Pen on paper

9 x 13.8cm (3 ½ x 5 ⅜in)

13: *Untitled - two figures*, c. 1940s-1950s

Pencil, pen and colour wash on paper

13.7 x 9.4cm (5 ⅜ x 3 ⅞in)

14: *Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on paper

26 x 20.2cm (10 ¼ x 8in)

15: *Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on paper

20 x 25.8cm (7 ⅞ x 10 ⅛in)

p. 24

*Untitled - two figures*, c. 1940s-1950s

Pencil on paper

38 x 27cm (15 x 10 ⅝in)

pp. 26–27

16: *Untitled - two figures*, c. 1940s-1950s

Pencil and oil on board

22.6 x 32.6cm (8 ⅞ x 12 ⅞in)

17: *Untitled - two figures*, c. 1940s-1950s

Pen, pencil and colour wash on paper

50.9 x 32cm (20 x 12 ⅝in)

18: *Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on paper

25.6 x 20.3cm (10 ⅞ x 8in)

pp. 28–29

*Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on paper

20 x 25.7cm (7 ⅞ x 10 ⅛in)

pp. 30–31

19: *Untitled - three figures*, c. 1940s-1950s

Pen and colour wash on paper

31.5 x 21.9cm (12 ⅜ x 8 ⅝in)

20: *Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on paper

25.5 x 14cm (10 x 5 ½in)

21: *Untitled - two figures*, c. 1940s-1950s

Pencil and gouache on paper

42 x 49cm (16 ½ x 19 ¼in)

pp. 32–33

22: *Untitled - two figures*, c. 1940s-1950s

Pen on paper

25.5 x 14cm (10 x 5 ½in)

23: *Untitled - two figures*, c. 1940s-1950s

Pencil, pen and colour wash on paper

20 x 25.7cm (7 ⅞ x 10 ⅛in)

24: *Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on paper

44.8 x 31cm (17 ⅝ x 12 ¼in)

pp. 34–35

25: *Untitled - two figures*, c. 1940s-1950s

Pen, pencil and colour wash on paper

32.1 x 20.1cm (12 ⅝ x 7 ⅞in)

26: *Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on paper

25.2 x 20.2cm (9 ⅞ x 8in)

27: *Untitled - two figures*, c. 1940s-1950s

Pen and colour wash on paper

25.7 x 20cm (10 ⅞ x 7 ⅞in)



pp. 36–37  
 28: *Untitled – two figures*, c. 1940s–1950s  
 Pen and colour wash on paper  
 20.1 x 26cm (7 <sup>7</sup>/<sub>8</sub> x 10 <sup>1</sup>/<sub>4</sub>in)

29: *Untitled – two figures*, c. 1940s–1950s  
 Pen, pencil and colour wash on paper  
 32.2 x 20cm (12 <sup>5</sup>/<sub>8</sub> x 7 <sup>7</sup>/<sub>8</sub>in)

30: *Untitled – group*, c. 1940s–1950s  
 Pencil and oil paint on paper  
 29.9 x 46.2cm (11 <sup>3</sup>/<sub>4</sub> x 18 <sup>1</sup>/<sub>4</sub>in)

pp. 44–45  
 Wardell Milan  
*Candice and Claudia*, 2023  
 Graphite, watercolour, oil pastel on paper  
 26 x 35.6cm (10 <sup>1</sup>/<sub>4</sub> x 14in)  
 Framed: 33 x 42.6cm (13 x 16 <sup>3</sup>/<sub>4</sub>in)

pp. 46–47  
 Wardell Milan  
*Kissing on the dance floor*, 2024  
 Graphite, ink, pastel on paper  
 33 x 24.1cm (13 x 9 <sup>1</sup>/<sub>2</sub>in)  
 Framed: 40 x 31.1cm (15 <sup>3</sup>/<sub>4</sub> x 12 <sup>1</sup>/<sub>4</sub>in)

pp. 48–49  
 Alex Foxton  
*Figure in a Room*, 2024  
 Oil, acrylic and coffee grounds on canvas  
 195 x 135cm (76 <sup>3</sup>/<sub>4</sub> x 53 <sup>1</sup>/<sub>8</sub>in)

pp. 50–51  
 Alex Foxton  
*Scene*, 2024  
 Oil and gloss paint on canvas  
 100 x 81cm (39 <sup>3</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>8</sub>in)

p. 52  
 Sola Olulode  
*It's almost like I manifested you*, 2024  
 Dye, wax, ink, pastel on canvas  
 20 x 25cm (7 <sup>7</sup>/<sub>8</sub> x 9 <sup>7</sup>/<sub>8</sub>in)

p. 55  
 Sola Olulode  
*She walked up to me in the street and embraced me*, 2023  
 Oil, oil bars, charcoal, oil pastels, pigment on canvas  
 180 x 120cm (70 <sup>7</sup>/<sub>8</sub> x 47 <sup>1</sup>/<sub>4</sub>in)

pp. 56–57  
 Sola Olulode  
*In the Bubble of Your Love*, 2023  
 Oil, oil bars, charcoal, oil pastels, pigment on canvas  
 180 x 120cm (70 <sup>7</sup>/<sub>8</sub> x 47 <sup>1</sup>/<sub>4</sub>in)

p. 59  
 Sola Olulode  
 3, 2024  
 Dye, wax, ink, pastel on canvas  
 60 x 40cm (23 <sup>5</sup>/<sub>8</sub> x 15 <sup>3</sup>/<sub>4</sub>in)

pp. 60–61  
 Sola Olulode  
*Self Love Is The Best Love*, 2025  
 Dye, wax, ink, pastel, charcoal on canvas  
 150 x 120cm (59 x 47 <sup>1</sup>/<sub>4</sub>in)

p. 63  
 Soufiane Ababri  
*Bedwork / A little rest? In your dreams*, 2025  
 Colour pencil on paper  
 32 x 24cm (12 <sup>5</sup>/<sub>8</sub> x 9 <sup>1</sup>/<sub>2</sub>in)

p. 64  
 Soufiane Ababri  
*Bedwork / On the paths of our radical sociability*, 2024  
 Colour pencil on paper  
 65 x 50cm (25 <sup>5</sup>/<sub>8</sub> x 19 <sup>3</sup>/<sub>4</sub>in)

pp. 66–67  
 Soufiane Ababri  
*Bedwork / Everyone has their own Maslow pyramid*, 2024  
 Colour pencil on paper  
 50 x 65cm  
 (19 <sup>3</sup>/<sub>4</sub> x 25 <sup>5</sup>/<sub>8</sub>in)

p. 68  
 Soufiane Ababri  
*Bedwork / The red bench in the corner*, 2024  
 Colour pencil on paper  
 65 x 50cm (25 <sup>5</sup>/<sub>8</sub> x 19 <sup>3</sup>/<sub>4</sub>in)

pp. 70–71  
 Soufiane Ababri  
*L'auberge des rats / after Christopher Isherwood*, 2024  
 Colour pencil on paper  
 149 x 120cm (58 <sup>5</sup>/<sub>8</sub> x 47 <sup>1</sup>/<sub>4</sub>in)

p. 73  
 Leilah Babirye  
*Tuli Mukwano (We Are in Love) III*, 2025  
 Glazed ceramic, wood, bicycle tire inner tubes and found objects  
 71.1 x 41.9 x 21.6cm (28 x 16 <sup>1</sup>/<sub>2</sub> x 8 <sup>1</sup>/<sub>2</sub>in)

pp. 74–75  
 Jimmy Wright  
*Sunlight in the Garden*, 2025  
 Oil on canvas  
 162.56 x 121.92cm (64 x 48in)

pp. 76–77  
 Jimmy Wright  
*Sam Reclining*, 2025  
 Oil on canvas  
 93.98 x 137.16cm (37 x 54in)

pp. 78–79  
 Tom Worsfold  
*Bed shapes*, 2025  
 Acrylic on canvas  
 100 x 75cm (39 <sup>3</sup>/<sub>8</sub> x 29 <sup>1</sup>/<sub>2</sub>in)

pp. 80–81  
 Tom Worsfold  
*Evocation*, 2024  
 Acrylic on canvas  
 100 x 75cm (39 <sup>3</sup>/<sub>8</sub> x 29 <sup>1</sup>/<sub>2</sub>in)

pp. 82–83  
 Tom Worsfold  
*Peg*, 2024  
 Watercolour and colour pencil on paper  
 34 x 50cm (13 <sup>3</sup>/<sub>8</sub> x 19 <sup>3</sup>/<sub>4</sub>in)

*Crush*, 2024  
 Watercolour and colour pencil on paper  
 34 x 49cm (13 <sup>3</sup>/<sub>8</sub> x 19 <sup>1</sup>/<sub>4</sub>in)

*Prize*, 2025  
 Watercolour and colour pencil on paper  
 34 x 50cm (13 <sup>3</sup>/<sub>8</sub> x 19 <sup>3</sup>/<sub>4</sub>in)

*Drip*, 2024  
 Watercolour and colour pencil on paper  
 34 x 50cm (13 <sup>3</sup>/<sub>8</sub> x 19 <sup>3</sup>/<sub>4</sub>in)

pp. 84–85  
 Tom Worsfold  
*Prick*, 2025  
 Watercolour and colour pencil on paper  
 34 x 50cm (13 <sup>3</sup>/<sub>8</sub> x 19 <sup>3</sup>/<sub>4</sub>in)



p. 86  
Jonathan Lyndon Chase  
*connection*, 2024  
Pen, marker, watercolour, crayon and  
pencil on paper  
38.1 x 27.9cm (15 x 11in)

p. 88  
Jonathan Lyndon Chase  
*seat*, 2024  
Graphite on paper  
63.5 x 45.7cm (25 x 18in)

p. 89  
Jonathan Lyndon Chase  
*7 phone numbers*, 2024  
Graphite on paper  
63.5 x 45.7cm (25 x 18in)

p. 90  
Jonathan Lyndon Chase  
*The regular time*, 2024  
Pen, marker, watercolour, crayon and  
pencil on paper  
43.2 x 30.5cm (17 x 12in)

p. 91  
Jonathan Lyndon Chase  
*3 sleepers*, 2024  
Pen and charcoal paper  
45.7 x 33cm (18 x 13in)

pp. 92–93  
Jonathan Lyndon Chase  
*Lovers Hours*, 2024  
Pen, marker, watercolour, crayon and  
pencil on paper  
30.5 x 45.7cm (12 x 18in)

pp. 94–95  
Kyle Dunn  
*Wilshire*, 2025  
Acrylic on wood panel  
76.2 x 61cm (30 x 24in)

pp. 96–97  
Anthony Cudahy  
*The archivist*, 2025  
Oil on linen  
121.9 x 91.4cm (48 x 36in)

p. 104  
*Untitled - three figures*, c. 1940s-1950s  
Pen and colour wash on paper  
31.5 x 21.9cm (12 <sup>3</sup>/<sub>8</sub> x 8 <sup>5</sup>/<sub>8</sub>in)

Published on the occasion of:  
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17 April – 21 May 2025

## Stephen Friedman Gallery

54 Franklin St New York NY 10013  
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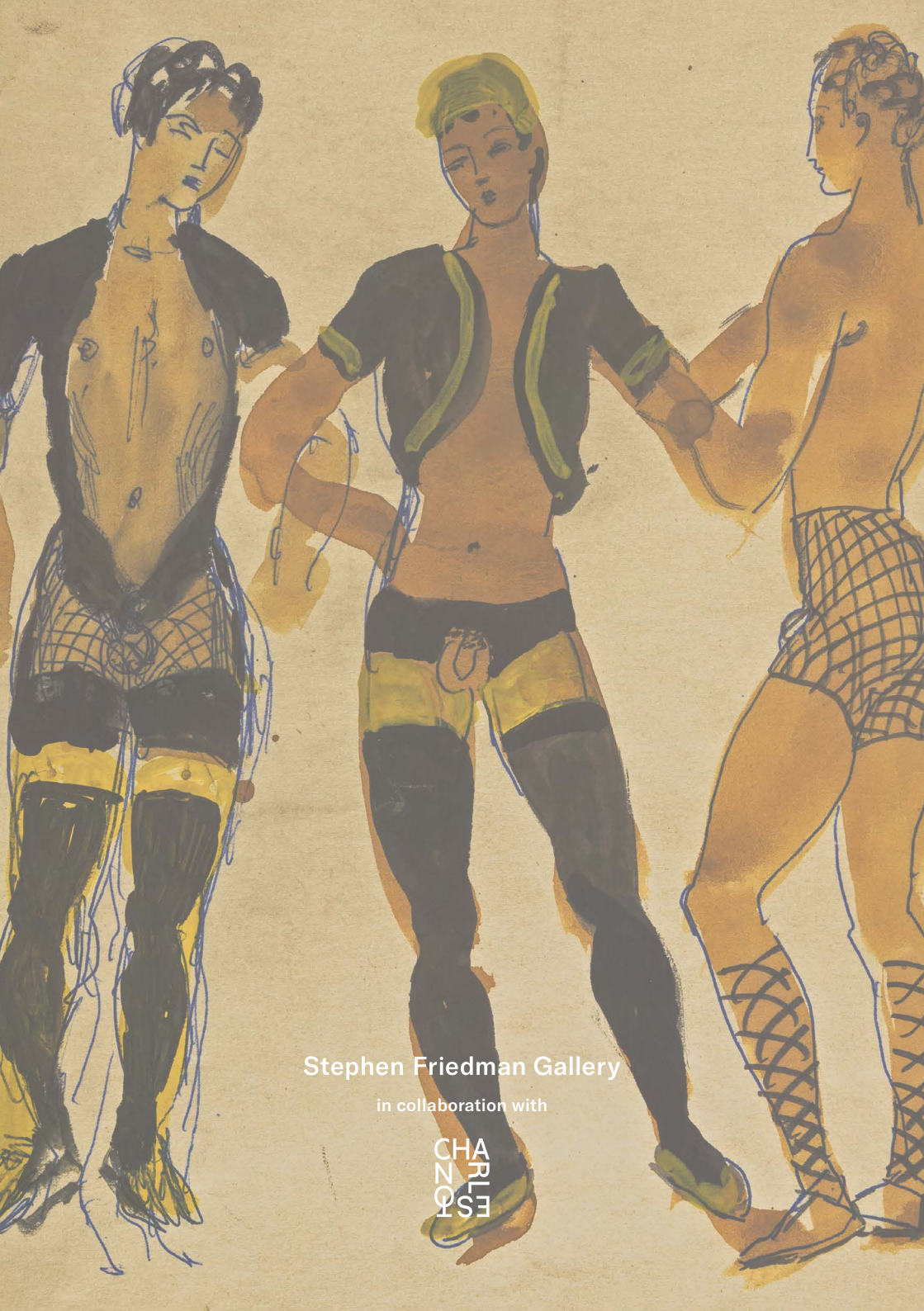
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