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# LINDA KARSHAN MAKES MAJOR GIFT OF THE HOWARD KARSHAN COLLECTION TO THE COURTAULD

INCLUDING WORKS BY CÉZANNE, KANDINSKY, KLEE, BASELITZ & RICHTER

Louis Soutter, Beat [Frapper] (verso), circa 1937-1942 © The Courtauld Georg Baselitz, Untitled, 1965 © Georg Baselitz, 2021
Sam Francis, Red, Black & Blue; Composition, 1985 © Sam Francis Foundation, California / DACS 2021
Soutter and Baselitz works, The Courtauld, London, (Samuel Courtauld Trust), Gft byly p.p5a

## **NOTES TO EDITORS**

#### Howard and Linda Karshan

Born in Brooklyn, New York, Howard Karshan (1933-2017) studied philosophy and law at New York University before embarking upon a successful career as a firm rights negotiator at CBS, Viacom, MGM and Turner. It was in the early 1960s, while living in Paris, that Howard discovered his collecting passion, catching Howard first bought a Cycladic idol and a drawing of Igor

Stravinsky by Giacometti when in the French capital. When he moved to London, the Sam Francis was among the first three works he bought which really marked the beginning of a lifelong passion for collecting. It is then that the floodgate opened. He met his wife Linda travelling from England to New York and lived between New York and London. Howard Karshan held the position of Head of Patrons of New Art at Tate, London, initiating the Acquisitions Committee, and was on the jury for the Turner Prize in 1992. He also sat on jury panels and acquisition committees for the Museum of Modern Art, New York.

Linda Karshan (b. 1947) is a distinguished artist and one of the most committed graphic artists working today. Her work is represented in public and private collections internationally. Born in Minneapolis, she was educated at Skidmore College, Saratoga Springs, NY, the Sorbonne, Paris, the Sade School of Art, University College London, and later earned a Masters in Humanistic Psychology from Antioch Centre for British Studies, London. Her art explores the relationship between the body and the process of drawing; a practice that helped shape the collection. She has previously presented two large-scale drawings at The Courtauld: *Untitled* (6.8.2000) and *Untitled* (13.10.06), as well as her *Slow Learner* series of prints (2007). The Courtauld also acquired one of her etchings, *N.E.I* (2002). She has actively participated in The

Museum in Coventry in 2019 as part of the Radical Drawings: Works from Coventry and The Courtauld.

### About The Courtauld

The Courtauld works to advance how we see and understand the visual arts, as an internationally-renowned centre for the teaching and research of art history and a major public gallery. Founded by collectors and philanthropists in the 1930s, the organisation has been at the forefront of the study of art ever since, through advanced research and conservation practice, innovative teaching and research, the renowned collection and inspiring exhibitions of its gallery, and engaging and accessible activities, education and events.

The Courtauld cares for one of the greatest art collections in the UK, sharing these works with the public at The Courtauld Gallery at Somerset House in central London. The Gallery is most famous for its iconic Impressionist and Post-

A Bar at the Folies-Bergère. It showcases these alongside an internationally renowned collection of works from the Renaissance through to the present day.

Academically, The Courtauld faculty is the largest community of art historians and conservators in the UK, teaching and carrying out research on subjects from creativity in late Antiquity to contemporary digital artforms - with an increasingly global focus. An independent college of the University of London, The Courtauld offers a range of degree programmes from BA to PhD in the History of Art, curating and the conservation of easel and wall paintings. Its alumni are leaders and innovators in the arts, culture and business worlds, helping to shape the global agenda for the arts and creative industries.

Founded on the belief that everyone should have the opportunity to engage with art, The Courtauld works to increase understanding of the role played by art throughout history, in all societies and across all geographies as well as being a champion for the importance of art in the present day. This could be through exhibitions offering a chance to look closely at world-famous works; accessible and expert short courses; events bringing art history research to new audiences; digital engagement, innovative school, family and community programmes; or ta

education, by extending the horizons of what this is, and ensuring as many people as possible can benefit from the tools to better understand the visual world around us.