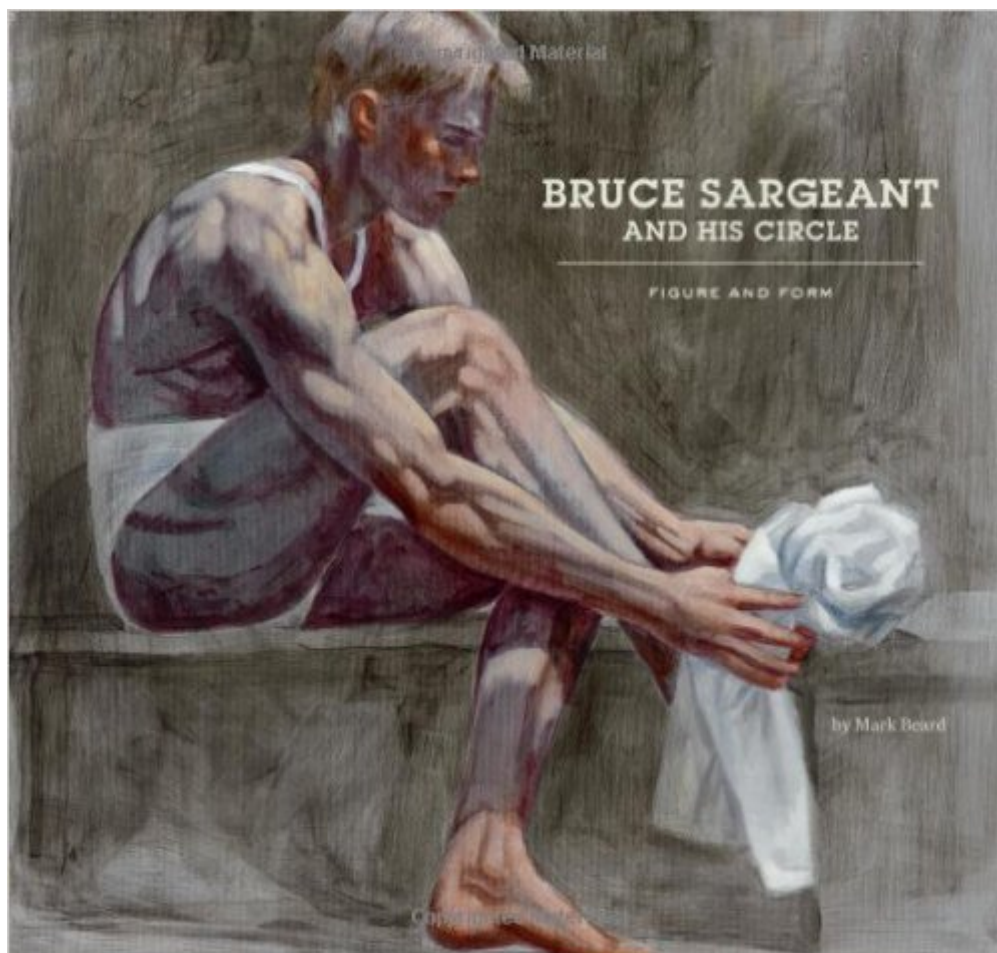


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# Bruce Sargeant And His Circle: Figure And Form



## Synopsis

Painter Mark Beard is a master of fiction. Working in the 1920s style of his imaginary gay great-uncle Bruce Sargeant, Beard creates images of athletes in various stages of dress and undress. This archly homoerotic, exquisitely rendered body of work is rounded out with paintings by Bruce's circle of friends and associates: his Classicist teacher, Modernist lesbian best friend, and Abstract Expressionist art-school rival. Critical essays, remembrances from New York society members, and other ephemera from this lively quartet of fictional characters create an enticing journey into history, literature, and art.

## Book Information

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Average Customer Review: 4.9 out of 5 stars [See all reviews](#) (14 customer reviews)

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## Customer Reviews

Mark Beard has developed a strong following of admirers, collectors, and museum placements and all of this success has been through his very astutely devised concept of channeling his talent through the fictional artists under whose name he creates. Perhaps at one point Beard wished to keep his secret of the identity of Bruce Sargeant, an artist from his genealogy whose dates are 1898 - 1938, but the beautifully executed paintings Beard attributes to his ancestor bloomed from his studio into public recognition and now are among the collections of the Boston Museum of Fine Arts and the Atheneum; the Whitney, Metropolitan Museum of Art and the Museum of Modern Art, New York; Princeton, Harvard, and Yale Universities; Graphische Sammlung, Munich and others. The paintings are of young healthy athletes in all manner of sport and "Sargeant's" technique has a raw, at times semi-finished brushwork look that makes them feel very spontaneous and very incidentally sensuous. The paintings are creating a 'posed' look, not unlike the very popular 1920-1940 images

of men as created for magazine ads: these men are bathed in light that accentuates their muscular forms and their highly masculine presentation. The technique of this extremely interesting and well-conceived and designed art book is one that would invite the reader into Mark Beard's imaginary world. A thorough history of Bruce Sargeant is given in photographs, magazine articles and even letters to his friend regarding his passion for his lover Yip. By the time the viewer reaches the plates of Sargeant's paintings the imaginary world Beard has created is wholly credible.

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