

# 3 Pat Douthwaite

## Outsider and Marginalised Artist Workshop Pack



Pat Douthwaite, *Smoking Skull*, 1988, from *Apples Kabuki Suite* © The estate of the artist  
Pallant House Gallery - Thompson Gift (2003)



## Pat Douthwaite (1939 - 2002)

Pat Douthwaite was born in Glasgow in 1939. At around the age of eight, she studied movement, mime and modern dance. In reaction to being sent to boarding school by her parents, she applied to join a touring dance company and won a prize to study full-time with Margaret Morris. After travelling to America, she gave up the stage for her developing interest in art.

The Scottish artist J.D. Fergusson was married to Margaret Morris and had been giving Douthwaite art classes. He realised she was determined to become an artist and continued to encourage her, but dissuaded her from going to art school. As a self-taught artist she left Glasgow and moved around, settling for a while in Suffolk with the artists Robert Colquhoun, Robert McBryde and William Crozier. She met the artist and illustrator Paul Hogarth and in 1960 they married and had one son, Toby. After about a decade together, Hogarth and Douthwaite went their separate ways and eventually they were divorced.

The life she led following her time with Hogarth was disorderly; she lacked a permanent base and studio, travelling and staying in many places, including England, Scotland, Majorca, North Africa, India, South America and Europe. In later years Douthwaite had to struggle with illness and disability, having sustained back injuries from being the victim of a brutal attack in Edinburgh.

Although Douthwaite exhibited regularly, her individual style was often considered outside the conventions of mainstream art and, with her disorderly life, it was at times difficult to separate fact from fiction. She was not interested in seeking a specific place in the established art world and instead was comfortable about being linked to 'outsider art'. Her early work was influenced by the work of the French artist Jean Dubuffet. She has produced assemblages, collages, paintings, drawings and prints that are both uncompromising and unique.



Toby Hogarth, *Pat Douthwaite*, 1984, Photograph  
© The estate of the artist



Pat Douthwaite, *Nude Wearing Red Stockings*, 1971  
© The estate of the artist

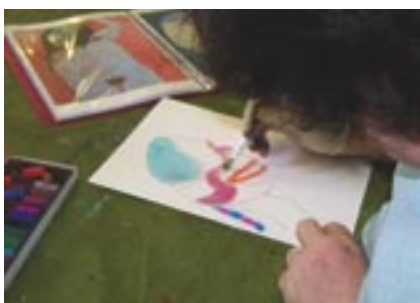
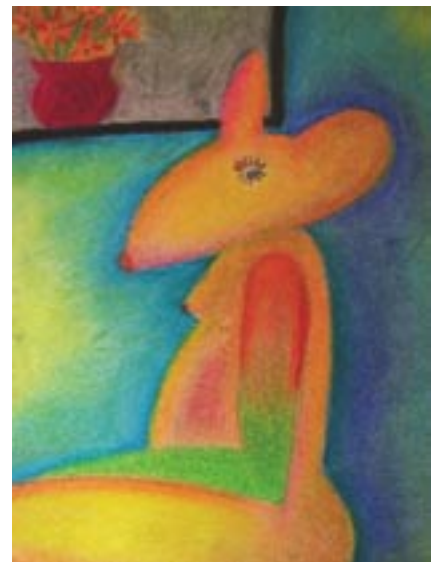


J. D. Fergusson, *Le Voile Persan*, 1909



## Ways of working for a pastel portrait

- Create a self-portrait, by drawing yourself in a mirror, or draw a portrait of a friend.
- In order to make your drawing look different you could use the hand you do not normally use.
- Work on pastel paper for chalk pastels or primed board for oil pastels.
- Colour in selected areas of the drawing with the oil or chalk pastels.
- Oil pastels can be blended with a brush and a small amount of white spirit. When using the white spirit take any safety measures required (e.g. adequate ventilation).
- Chalk pastels are easily blended with your finger or cotton buds. When you have finished your work the pastel drawing can be protected with a fixative spray or, as a cheap alternative, hair spray. Ensure that you have good ventilation, or fresh air, when spraying your work.





## Step Up!

Step Up Is an innovative project funded through Renaissance and Surrey, East and West Sussex Museums Development Service. It is both a training opportunity for marginalised and outsider artists to lead workshops and a dedicated piece of research in to the collections at Pallant House Gallery in to the lives, stories, impact and work of outsider and marginalised artists. Motif produced as part of Step Up workshops.



Pat Douthwaite, *The Black and White Dress*, 1982  
© The estate of the artist