

## INTRODUCTORY TEXT

Art in Britain during the final decades of the nineteenth- and the first half of the twentieth-century was largely Paris led. The low-keyed palettes of the French-trained American artist, James McNeill Whistler, and the *plein air* painter Jules Bastien-Lepage, attracted many young British artists who, in 1884, founded the New English Art Club (NEAC) as an alternative exhibiting body to the Royal Academy (RA). Wilson Steer and Walter Sickert were founder members, and Monet exhibited with them several times, giving his address as care of John Singer Sargent in Chelsea.

Despite the existence of the NEAC the Royal Academy, with well over a hundred years of history behind it, continued to dominate the British art scene, and a number of the great Victorian figures lived well into the twentieth century. George Frederic Watts, whose painting *Whisper of Love*, opens this exhibit, died in 1904. William Holman Hunt died in 1910, Sir Lawrence Alma Tadema in 1912 and Sir Edward Poynter in 1919. Poynter had been a fellow-pupil with Whistler in Paris and in 1871 was appointed the first head of the Slade School of Fine Art at London University. He was succeeded as Slade Professor by the French realist painter and print-maker, Alphonse Legros, who was succeeded in his turn in 1892 by Fred Brown, who appointed as his assistants Philip Wilson Steer and Henry Tonks. This triumvirate dominated art education in Britain for the next three decades. Augustus John, William Orpen, James Dickson Innes, C.R.W. Nevinson, Wyndham Lewis, Paul Nash, Adrian Allinson, David Bomberg and Stanley and Gilbert Spencer all studied under them.

William Rothenstein, a slightly older Slade School pupil, had studied there under Alphonse Legros, before going to Paris and the Académie Julian. In 1920, shortly after the end of World War I, during which he had served as an Official War Artist, he was appointed Principal of the newly named Royal College of Art (RCA - previously the National School of Design) - and quickly established the College as a rival to the Slade. Henry Moore, John Tunnard, and Ceri Richards studied at the RCA, while Moore, Paul Nash and Gilbert Spencer all served on the staff.

Slade and Royal College training ensured that the hegemony of France remained largely undisputed until the 1950s, when two major exhibitions of American Art at London's Tate Gallery, introduced artists and public to the new wave of Abstract Expressionism.

## PRINT ROOM

This small display has been selected as an adjunct to the works on show in the Preston Morton and Davidson Galleries and to underline the links that existed not just across the English Channel, but also across the Atlantic during the 1880-1940 period. Whistler, Sargent, Wyndham Lewis, and Epstein were all American born, while Gerald Brockhurst crossed the Atlantic in the opposite direction. Sickert was born in Munich of Anglo-Irish-Danish parentage, and Gaudier-Brzeska was French.

Works in the collection enable us to juxtapose those two Titans of late Victorian England, John Ruskin and James McNeill Whistler. Ruskin's study of *The Canopy Over the Castelbarco Tomb, Verona* shows him as recorder of facts, teacher and author of *The Stones of Venice*. A stark contrast to the flamboyant Whistler, author of *The Gentle Art of Making Enemies*. Thomas Carlyle, like Ruskin was one of the giants of Victorian thought and moral philosophy. Whistler had painted the iconic portrait of him [Kelvingrove Gallery, Glasgow], later making the etched portrait seen here, alongside that of his young studio assistant, Walter Richard Sickert. William Rothenstein's portrait of his friend, Auguste Rodin, brings to life the most influential sculptor of the late nineteenth century, while Augustus John portrays the young Jacob Epstein, another sculptural giant, whose tomb to Oscar Wilde in the Père Lachaise Cemetery in Paris is one of the major sculptural works of the early part of the twentieth century. Wyndham Lewis's portrait of Ezra Pound reveals one of the most controversial writers and thinkers of the First War and interwar years.

The Official War Artist scheme, devised by the draughtsman and print-maker Muirhead Bone in 1915, brought together artists as stylistically diverse as Bomberg, Wyndham Lewis, Stanley Spencer and John Singer Sargent, whose great work, *Gassed* - for which two preliminary pencil studies are shown here - is one of the most poignant depictions of the suffering of blinded troops returning from the trenches. In stark contrast to the horrors of war, are Graham Sutherland's early Palmeresque etching, *Sluice Gate*, and Gerald Brockhurst's *Adolescence*, a twentieth-century masterpieces of the etcher's art.

**EILEEN AGAR**

British, 1899-1991

*Swanage, Dorset*, 1935

Watercolor on pressed board

Museum purchase, London Collectors' Group Fund, 1987.37.1

Agar was born in Buenos Aires the daughter of Scottish- American parentage. Her parents moved to England and she studied first with the multifaceted Slade-trained artist Leon Underwood and then at the Slade School of Art, London University. In 1928 while living in Paris with the Hungarian writer Joseph Bard, who she later married, she met most of the French Surrealists, including André Breton and Paul Eluard. She was the only woman to exhibit at the 1936 London International Surrealist Exhibition. In the mid-1930s she was very close to Paul Nash, who published the Shell Guide to Dorset in 1935, the year Agar produced this work.

**EILEEN AGAR**

**British, 1899-1991**

*Untitled (Figure with Cithara)*, 1938

Watercolor on pressed board

Museum purchase, London Collectors' Group Fund, 1987.37.2

**EILEEN AGAR**

**British, 1899-1991**

*Madonna of the Setting Sun*, 1942

Collage with ink, watercolor and crayon

Museum purchase, London Collectors' Group Fund and the Mary and Leigh Block Fund, 1987.37.3

In this 1942 work Agar's juxtaposition of the Madonna with the setting sun probably has political implications reflecting the darkest hours and days of World War II

**ADRIAN ALLINSON**

British, 1890-1959

*Ruth*, circa 1912

Oil on board

Gift of Mary and Will Richeson, Jr., 1997.71.4

Allinson, the eldest son of an English doctor and his Jewish Polish wife was one of a small group of highly talented pupils at London's Slade School of Fine Art shortly before the outbreak of World War I, along with Stanley Spencer, Mark Gertler, C.R.W. Nevinson, Paul Nash and Edward Wadsworth. Henry Tonks, the Slade Professor, later referred to this period as a "crisis of brilliance."

**ADRIAN ALLINSON**

**British, 1890-1959**

*Spring in the Abruzzi*, 1930s

Oil on canvas

Gift of Mary and Will Richeson, Jr., 1997.71.6

Allinson loved strong contrasts of light and shadow and throughout his life spent many months painting in the Abruzzi region of Italy and in Majorca.

**ADRIAN ALLINSON**

**British, 1890-1959**

*Amaryllis*, 1930s

Oil on board

Gift of Mary and Will Richeson, Jr., 1997.71.5

**SIR FRANK BRANGWYN, RA**

**British, 1867-1956**

*Timber-Brig, Sandwich*, 1886

Oil on canvas

Gift of Mary and Will Richeson, Jr., 1985.59.1

Brangwyn was born in Bruges, Belgium, the son of a Welsh decorator and architectural designer. He was largely self-taught as a painter. One of his earliest patrons owned a small fleet of trading ships, and in return for several paintings offered Brangwyn free travel round the coast of Britain. This painting, done at the pretty little Kentish port of Sandwich, resulted from this journey.

**ROGER FRY****British, 1866-1934***Landscape, Southern France*, n.d.

Watercolor and brown ink on sketch paper

Gift of Helen and Hilton Goss, 1981.38.6

Roger Fry, intellectual, art historian and editor of the Burlington Magazine, was a scion of one of Britain's most distinguished Quaker families. In December 1910 he curated the then infamous Post-Impressionist Exhibition at London's Grafton Galleries, which changed the perception of art throughout the English-speaking world. Three years later, he opened the Omega Workshop.

**DUNCAN GRANT****British, 1885-1978***Portrait of David Garnett*, 1916

Oil on canvas

Gift of Mrs. Philip Francis Siff, 1984.6

Duncan Grant was a member of the artistic Bloomsbury Set which gathered around Virginia Woolf and her sister and brother-in-law, Clive and Vanessa Bell, Lytton Strachey and Roger Fry. During World War I Vanessa Bell bought Charleston Farmhouse in Sussex partly to enable conscientious objectors such as Grant and Garnett to work on the land rather than join the forces or be imprisoned. In the sexually complex Bloomsbury Set, Garnett and Grant were sometime lovers, but later he married Duncan and Vanessa's daughter Angelica.

**JAMES DIXON INNES****British, 1887-1914***Tan-Y-Griseau*, 1912

Oil on board

Gift of Mary and Will Richeson, Jr., 1997.71.7

Plagued by consumption for much of his short life, Innes loved his native Wales, spending the summer of 1912 at Nant-Ddu in the company of Augustus John and Derwent Lees, friends he had made at the Slade School several years previously. John described how Innes would stride off into the landscape early in the morning and would return with three jewelled panels in the evening.

**LEON KOSSOFF****British, b. 1926***Dalston Junction with Ridley Road Street Market*, 1972

Gouache on paper

Gift of Margaret P. Mallory, 1991.154.19

Born in London of Russian Jewish parents, Kossoff studied at St Martin's School of Art and later with David Bomberg at Borough Polytechnic alongside Frank Auerbach. Both artists were obsessed by London's urban landscape and used heavy impasto in their works.

**PERCY WYNDHAM LEWIS****British, 1882-1957***Red and Black Principle*, 1936

Oil on canvas

Gift of Wright S. Ludington, 1956.2.1

Lewis was a painter, writer and polemicist; his background gives some clue to the restlessness and pugnacity that was to mark much of his life. He was born on a yacht off Amherst, Nova Scotia, the son of a British mother and American father who had fought on the Unionist side in the Civil War and been captured by the Confederate Army at the Battle of Wilderness. The family moved to England in 1888 where the father abandoned them five years later. Lewis studied at the Slade School and later at the Académie Julian in Paris. He was a natural rebel; he quickly allied himself with the Italian Futurist painter Marinetti and the Rebel Art Centre in London, publishing the Vorticist manifesto BLAST in 1914. A number of his works of the mid 1930s reflect concerns related to the Spanish Civil War during which, like his friend Ezra Pound, he was a firm supporter of General Franco's regime.

**PERCY WYNDHAM LEWIS**

**British, 1882-1957**

*The Island*, 1942

Oil on canvas

Gift of the Women's Board

1986.51

Lewis's near-fascist political views saw him sidelined during the 1930s, and in September 1939 he and his wife emigrated to Canada. His late works lack the bombastic quality that had put him in the forefront of the British avant garde during earlier decades.

**PAUL FORDYCE MAITLAND**

**British, 1863-1909**

*Battersea Waterfront*, n.d.

Oil on board

Gift of Mary and Will Richeson, Jr., 1997.71.9

Maitland, who was a hunchback, was a pupil of Theodore Roussel (who was ...) and a close friend of Sickert's, with whom he exhibited at the New English Art Club and the London Impressionists. Because of his disability, and always painting *en plein air*, all his works are on a small and intimate scale. Sickert wrote of him: 'Maitland was a born painter, and acquired by practice considerable strength and endurance. He may be said to have lived in Kensington gardens by day, and on the Chelsea Embankment by night.'

**PAUL FORDYCE MAITLAND**

**British, 1863-1909**

*Grey Autumn Day, Chelsea*, n.d.

Oil on board

Gift of Mary and Will Richeson, Jr., 1997.71.8

**HENRY MOORE, OM**

**British, 1898-1986**

*Three Figures in a Setting*, 1942

Ink and wax crayon on grey paper

Gift of Wright S. Ludington, 1945.6.11

The Yorkshire-born sculptor Henry Moore won a scholarship to the Royal College of Art in London in 1921, having first studied at Leeds College of Art on an ex-serviceman's education grant. On graduating he joined the staff of the RCA as instructor in the Sculpture School. He quickly established a reputation, alongside that of Barbara Hepworth, as Britain's most avant garde sculptor, a position he maintained until the end of his life.

**HENRY MOORE, OM**

**British, 1898-1986**

*Figures in a Landscape*, 1942

Ink, crayon, pencil, watercolor on paper

Gift of Wright S. Ludington, 1945.6.12

With the wartime dearth of materials for sculpture and the facilities in which to make it, Moore worked out his ideas for sculpture in a sequence of drawings and watercolors.

**HENRY MOORE, OM**

**British, 1898-1986**

*Shelter Scene*, 1941

Pen, ink and wax crayon on paper

Gift of Miss Ninfa Valvo in memory of Donald Bear, 1952.5

In 1940 Moore was appointed an Official War Artist, in which capacity he served until 1942, making records of coal miners at work in his native Yorkshire, and drawing the crowds of people who took refuge in London's Underground Stations, where they slept each night during the Blitz.

**PAUL NASH****British, 1889-1946***Flight of the Magnolia*, 1944

Watercolor and pastel on paper

Gift of Wright S. Ludington, 1947.13.5

Nash served as an Official War Artist in both World Wars. During the 1940s, although attached to the Royal Air Force, ill health precluded him from flying, but he was obsessed by the idea of flight. In addition to his masterpiece *The Battle of Britain* (Collection Imperial War Museum, London) he created a series of surreal images in watercolor of flowers in flight.

**PAUL NASH****British, 1889-1946***Nocturnal Flowers*, 1944

Watercolor and pastel on paper

Gift of Wright S. Ludington, 1947.13.6

**PAUL NASH****British, 1889-1946***Spring Woods*, 1919

Watercolor and pencil on paper

Gift of James H. Whyte, 1953.2.1

Nash served in the trenches during World War I before being appointed an Official War Artist. Throughout his life he had a deep sensitivity to landscape and a spiritual affinity with the *locus genius* of place, especially ancient woodlands. A number of his paintings and drawings from the war years are notable for his depiction of the skeletal forms of shattered trees. Nash used this watercolor as a study for one of his first post-war oil paintings, *The Copse*. In a letter to his friend, the writer Lance Sieveking, the first owner of the work, he wrote asking for a photograph saying: "I think, apart from Menin Road, it is my first presentable oil painting."

**CHRISTOPHER RICHARD WYNNE NEVINSON****British, 1889-1946***Self-Portrait*, 1915

Oil on canvas

Gift of Mrs. Sam Lewsohn, 1953.19.4

Slade School trained radical Nevinson experimented with various styles of painting before enthusiastically allying himself with the Italian Futurist painter Marinetti and signing the first English Futurist Manifesto. This self-portrait shows him at the height of his powers and at his most confident. As a conscientious objector he served as an ambulance orderly during the early years of World War I before being commissioned as an Official War Artist. However his experience of the bloody reality of warfare -- dealing with stretcher-cases and the severely wounded -- disillusioned him, negating the bombastic spirit of Futurism. Apart from a spell in New York in 1919 his painting and print-making never again regained the confidence or conviction of his work of the early war period.

**BEN NICHOLSON****British, 1894-1982***Topaze*, 1951

Oil and pencil on canvas

Bequest of Suzette Morton Davidson, 2002.31.3

Ben Nicholson started painting under the influence of his father Sir William Nicholson, a master manipulator of paint, whose hallmark was the luscious tactility of the material. It was not until he met and married Winifred Roberts in 1920 that he became familiar with the work of Cézanne and started experimenting with more advanced techniques. He co-founded a radical exhibiting group, the Seven and Five Society (seven painters and five sculptors), which he eventually destroyed in the mid 30s by his insistence that only non-figurative work could be exhibited. The Dutch refugee, Piet Mondrian, became a friend and neighbor during his time in London, and Nicholson became the leading practitioner in Britain of geometric abstraction, though he never relinquished his interest in architecture, landscape and still-life as a trigger for his work.

**SIR WILLIAM ORPEN****Irish, 1878-1931***Portrait of Henry W. de Forest*, n.d.

Oil on canvas

Gift of the Estate of Alice de Forest Sedgwick, 1988.49.1

Orpen, the son of a successful Dublin solicitor, studied first at the Dublin Metropolitan School of Art before moving to London and enrolling at the Slade School during the first period of its greatness. Fellow pupils included Augustus John and his sister, Gwen, Albert Rothenstein (later Rutherston) and Ambrose McEvoy. He became one of Britain's leading portrait painters; in competition with John Singer Sargent and John Lavery and his services were in demand on both sides of the Atlantic.

**SIR WILLIAM ORPEN****Irish, 1878-1931***The Black Cap*, 1928

Oil on canvas

Gift of Robert Straus Estate, 2006.44

Orpen had a lifelong fascination with the theatre, delighting in expressing in paint the ambiguity between reality and make-believe. At the Slade in 1899 he painted his early masterpiece *The Play Scene from Hamlet* (Private Collection) and the following year, inspired by Ibsen, *The Doll's House* (Tate Gallery, London)

**JOHN PIPER****British, 1903-1992***Ruins of a Cottage, North Wales*, 1940

Pen and ink, watercolor, gouache, pastel on paper

Gift of Wright S. Ludington, 1947.13.7

Although always intent on becoming an artist, at his father's insistence Piper had to enter the family law firm in London. It was only after his father's death that he was able to renounce the law and study art full time, first at Richmond School of Art and then at London's Royal College of Art, which he left without taking his Diploma. From an early age he had a strong fascination with early church architecture and stained glass, but as an ambitious young artist he was anxious to be part of the avant garde, and throughout most of the 1930s produced only non-figurative works. In 1935 helped his future wife, Myfanwy, launch *Axis*, a quarterly review of 'Contemporary "Abstract" Painting and Sculpture'. By the end of the decade, however, he had reverted to his first love and for the rest of his life produced watercolors and oil paintings of highly-charged romantic buildings and landscapes. As an Official War Artist he produced poignant images of bombed buildings, especially Coventry Cathedral and St Mary's Redcliffe, Bristol.

**CERI RICHARDS****British, 1903-1971***The Pianist*, 1944

Watercolor and ink on paper

Gift of Wright S. Ludington, 1947.13.8

Welsh born Richards studied at Swansea College of Art before moving to London, where he continued his studies at the Royal College. He was attracted to surrealism, developing a strongly personal style, imbued with Celtic lyricism, frequently referenced to musical compositions.

**CERI RICHARDS****British, 1903-1971***Coconut Shy*, 1944

Pen and ink, watercolor and crayon on paper

Gift of Wright S. Ludington, 1947.13.9

**WALTER RICHARD SICKERT****British, 1860-1942***The Bridge, Dieppe*, circa 1885

Oil on panel

Gift of Mary and Will Richeson, Jr., 1986.93.28

Sickert was the most European of British artists. He was born in Munich, the son of a Danish painter and Anglo-Irish mother. As a young man he was studio assistant to James McNeil Whistler; ultimately, he was too independently minded to stay for long, but during the period he was entrusted with transporting the portrait of Whistler's mother to Paris. For a time, particularly during the 1880s when he lived largely in the northern French fishing port of Dieppe, he adopted Whistler's low-keyed palette

**WALTER RICHARD SICKERT****British, 1860-1942***View of Dieppe*, circa 1899

Oil on board

Gift of Mary and Will Richeson, Jr., 1974.35.2

Sickert mingled freely in the artist's colony in Dieppe, where he got to know, among others, Edgar Degas, Henri Gervex and Jacques-Emile Blanche, who described him as the Canaletto of Dieppe. Degas's great 1885 pastel *Six Friends at Dieppe* - the Halévy brothers, Sickert, Blanche, Gervex and Albert Boulanger-Cavé - is in the collection of the Rhode Island School of Design.

**WALTER RICHARD SICKERT****British, 1860-1942***Donna in Casa: La Carolina Seated in an Interior*, 1903-4

Oil on canvas

Gift of Mary and Will Richeson, Jr., 1985.59.2

Sickert had been familiar with the topography of Venice since his time in Whistler's studio, making his first visit in 1894. During the ensuing decade he revisited the city on a number of occasions, focussing on the city's grand vistas and buildings. However on his final expedition in 1903-04 the poor weather forced him to paint indoors, so he employed two Venetian prostitutes to act as models -- La Giuseppina and Carolina del Acqua -- and proceeded to paint a highly important group of one and two figure subject paintings, but free of any narrative.

**WALTER RICHARD SICKERT****British, 1860-1942***Percy Honri at the Oxford*, circa 1920

Oil on canvas

Gift of Mary and Will Richeson, Jr., 1974.35.1

Throughout his life Sickert had a fascination with theatre and music hall. Percy Honri (1874-1953), who started his stage career aged five, was billed as 'The Champion Boy Tenor of the World' by the time he was ten, and at seventeen he was dubbed 'the Crown Prince of the concertina'.

**GILBERT SPENCER****British, 1892-1979***Grasmere Under Snow*, 1941

Watercolor and pencil on pulp paper

Gift of Ala Story to the Ala Story Collection, 1966.63

Gilbert Spencer, like his elder brother Stanley, studied at the Slade School immediately prior to the outbreak of World War I, in which he served in the Royal Army Medical Corps. In 1931 he joined the staff of the Royal College of Art, where he later became head of the Painting School, moving with the College to Ambleside in the Lake District where it was relocated for the duration of the War. Post war he was appointed head of the Painting School at Glasgow and the head of Camberwell School of Arts and Crafts.

**SIR STANLEY SPENCER****British, 1891-1959***Oxfordshire Landscape*, 1939

Oil on panel

Gift of Mary and Will Richeson, Jr., 1973.88.2

Stanley Spencer, although regarded as a wayward eccentric for much of his life, and thus outside the mainstream of artistic developments, is now rightly regarded as one of the outstanding figures in the history of twentieth-century British art. He was one of the group of talented students at the Slade along with Adrian Allinson, David Bomberg and Mark Gertler later referred to by Professor Tonks as "an outbreak of talent." His major achievement was the decoration of the Oratory Chapel of All Souls at Burghclere, with murals inspired by Giotto's Arena Chapel at Padua, which occupied him from 1927-31. The scenes depicted in these murals are all based on his wartime experiences and throughout his life his great spiritual works were set in and around the Thames-side village of Cookham where he was born, which he viewed with a pre-Raphaelite intensity.

**PHILIP WILSON STEER, OM**

**British, 1860-1942**

*Yachts Lying off Cowes: Evening*, 1892

Oil on canvas

Gift of Mary and Will Richeson, Jr., 1980.75.2

The son of a provincial art teacher, Wilson Steer trained first at Gloucester School of Art before going to the South Kensington Schools (precursor of the Royal College of Art) before moving to Paris where he studied first at the Académie Julian and then at the Ecole des Beaux Arts under Alexandre Cabanel. Back in London he became a founding member of the New English Art Club and, along with Sickert, his exact contemporary, he showed with the London Impressionists. His paintings of the late 1880s and early 1890s, influenced by his time in Paris, are amongst the most advanced by any British artist, but later he turned to the 18<sup>th</sup>-century and early 19<sup>th</sup>-century British landscape specialists Thomas Gainsborough and John Constable for his inspiration. He taught at the Slade School from 1893-1930, where, in company with Fred Brown and Henry Tonks, he influenced successive generations of students. He was awarded the Order of Merit in 1931.

**PHILIP WILSON STEER, OM**

**British, 1860-1942**

*Southampton Harbour*, 1921

Oil on canvas

Gift of Mary and Will Richeson, Jr., 1973.88.5

Throughout his life Steer painted *en plein air*, carefully choosing his painting sites for practical as well as artistic considerations. Freedom from drafts and the desire to keep his feet dry were as important as the view in front of him. Harbor and shore scenes, where he could be both sheltered and have a broad vista, provided him with motifs throughout his long life.

**GRAHAM SUTHERLAND, OM**

**British, 1903-1980**

*Triple-Tiered Landscape*, 1944

Ink, wax, crayon, pencil with watercolor, ink wash and gouache on paper

Gift of Wright S. Ludington, 1947.13.10

Sutherland trained as an engraver at Goldsmith's College, London, and his early works were strongly influenced by the visionary work of Samuel Palmer [I'm afraid this won't mean much to our readers, as they won't recognize the name of the artist ...]. Later, as he worked more in oils and watercolors he married this vision with an interest in Surrealism, but continuing to draw strongly on the natural world. As an Official War Artist in the early 1940s he had a special brief to record the mines, which, while appealing to his interest in the surreal, heightened his awareness of spatial levels.

**GRAHAM SUTHERLAND, OM**

**British, 1903-1980**

*Horned Tree Form*, 1946

Wax crayon, ink, pencil and gouache

Gift of Wright S. Ludington, 1947.13.11

Like many of his contemporaries Sutherland was not sure what direction his work should take in the immediate aftermath of the war. Doing the same thing, but larger, was a temporary solution.

**GRAHAM SUTHERLAND, OM**

**British, 1903-1980**

*Orchard at Trottiscliffe*, 1943

Pen and ink, pencil, gouache on paper

Gift of Buchholz Gallery, 1948.18

Sutherland lived at Trottiscliffe in Kent for a number of years, and the local scenery inspired some of his best, small, neo-romantic watercolors of the late 1930s and early '40s.



**JOHN TUNNARD**  
**British, 1900-1971**

*Last Day*, 1944

Pastel, wash, gouache, crayon, pen and ink on paper

Gift of Wright S. Ludington, 1947.13.12

Tunnard studied textile design at the Royal College of Art and after graduating in 1921 worked as a designer for several manufacturers as well as John Lewis, the department store. Although he continued as a designer, painting became an increasingly important activity for him. His work was strongly influenced by surrealist motifs. In the late 1930s he met the heiress Peggy Guggenheim and had his first exhibition in 1939 at Guggenheim Jeune, her London Gallery.

**JOHN TUNNARD**  
**British, 1900-1971**

*Flight*, 1944

Pencil, pastel, gouache, pen and ink

Gift of Wright S. Ludington, 1947.13.13

At the time this work was painted Tunnard, a conscientious objector, was working as a coastguard on the Lizard in Cornwall, the cliffs of which are the southernmost part of mainland England. Watching the sea and coast from the cliffs heightened his sense of aerial perspective and space influencing a number of works from this period.

**MURRAY McNEEL CAIRD URQUHART**  
**British, 1880-1972**

*Portrait of a Woman (Mrs. Mona Caird)*, circa 1918

Oil on canvas

Gift of Mr. Terry DeLapp, 1975.31

Murray Urquhart trained at Edinburgh College of Art before moving to London and the Slade School, after which he went to Paris and studied at the Académie Julien. In Paris he adopted a pointillist technique, but for his portraits and murals he reverted to a more traditional style, as in this portrait of his relation by marriage, the controversial feminist writer Mona Caird (1854-1932)

**GEORGE FREDERIC WATTS, OM**  
**British, 1817-1904**

*Whisper of Love*, n.d.

Oil on canvas

Museum purchase, Suzette and Eugene Davidson Fund, 1989.8

**ETHELBERT WHITE**  
**British, 1891-1972**

*Weariness*, circa 1915

Oil on canvas

Gift of Mary and Will Richeson, Jr., 1997.71.10

Ethelbert White was a wood-engraver, watercolorist, painter and musician. He trained at St John's Wood School of Art and in the years immediately prior to World War I was associated with C.R.W. Nevinson, with whom he collaborated, Marinetti and the British avant garde. As a conscientious objector during the war he worked on the land, with which he had a lifelong affinity, making him a natural choice in 1938 as illustrator for Thoreau's *Walden*, one of the earliest Penguin Illustrated Classics.

**ETHELBERT WHITE**  
**British, 1891-1972**

*Waiting Wagon*, circa 1925

Watercolor, pencil on paper

Gift of Mary and Will Richeson, Jr., 1997.71.11

This is a very typical subject for Ethelbert White who was one of England's last true Bohemian artists; for many years he and his wife, Betty, travelled through the home counties of Southern England in a horse-drawn gypsy caravan, painting and making music. He played the guitar and Betty, the castanets and their repertoire of traditional folk songs and sea-shanties was unequalled.

**CHRISTOPHER WOOD**

**British, 1901-1930**

*Brittany Harbor*, circa 1929

Oil on canvas

Gift of James H. Whyte, 1953.2.2

**REG BUTLER**

**British, 1913-1981**

*Female Form*, n.d.

Bronze

Bequest of Wright S. Ludington, 1993.1.24

**REG BUTLER**

**British, 1913-1981**

*Standing Nude*, n.d.

Bronze

Bequest of Wright S. Ludington, 1993.1.26

Reg Butler trained at the Architectural Association in London. As a conscientious objector in World War II he was excused military service but was obliged to set up and run a small blacksmithing workshop repairing agricultural instruments. In 1953 he won the prize for his pioneering design for a maquette for a monument to The Unknown Political Prisoner, which briefly became an icon of post war spiky non-figurative sculpture, dubbed the critic, Herbert Read 'the geometry of fear'. He reverted to the female figure, albeit in reduced form, as the inspiration for his later sculpture.

**SIR JACOB EPSTEIN**

**British, 1880-1959**

*Fourth Portrait of Dolores (Head)*, n.d.

Bronze

Bequest of Wright S. Ludington, 1993.1.24

Epstein was born in New York the son of Polish immigrants. After training at the Art Students' League he moved to Paris in 1902, to continue his studies before settling in London where, in 1907, he received his first major commission, the carving of eighteen over life-size naked figures for the facade of the British Medical Association building in the Strand. Their unveiling provoked the first of the many scandals with which his name was to be associated. His work in bronze, particularly his portraiture, was always more traditional and his sitters included Winston Churchill and Albert Einstein as well as many exotic female models.

**JAMES MCNEILL WHISTLER**

**American, 1834-1903 (active England and France)**

*Walter Sickert*, 1895

Lithograph on paper

Museum purchase, 19th Century Art Acquisition Fund, 2000.4

**JAMES MCNEILL WHISTLER**

**American, 1834-1903 (active England and France)**

*Billingsgate*, 1859

Etching on paper, 3<sup>rd</sup> best state

Gift of Mr. and Mrs. Miklos Rosza, 1956.4.3

**JAMES MCNEILL WHISTLER**

**American, 1834-1903 (active England and France)**

*Rotherhithe*, 1860

Etching, 3<sup>rd</sup> state

Gift of Mrs. John Jay Ide in memory of William Henry Donner, 1981.34.2

**JAMES MCNEILL WHISTLER**

**American, 1834-1903 (active England and France)**

*Soupe à trois sous*, n.d.

Etching

Gift of Mrs. John Jay Ide in memory of William Henry Donner, 1981.34.3

**PERCY WYNDHAM LEWIS**

**British, 1882-1957**

*Timon of Athens*, 1914

Museum purchase, The Estate of Carroll Donner, 1985.1.5\*\*\*\*\* (have not selected which work to include yet)

**ARTHUR SEVERN**

**British, 1842-1931**

*John Ruskin's Bedroom at Brantwood*, 1900

Watercolor and pencil on paper

Gift of the Estate of Ina T. Campbell, 1953.35.38

**JOHN RUSKIN**

**British, 1819-1900**

*Sketch of the Canopy Over the Castelbarco Tomb, Verona*, 1900

Watercolor and pencil

Gift of the Estate of Ina T. Campbell, 1953.35.42

**WALTER GREAVES**

**British, 1846-1930**

*Portrait of Thomas Carlyle*, n.d.

Pen and black ink and wash over graphite on beige colored paper

Bequest of Margaret Mallory, 1998.50.34

**WILLIAM ROTHENSTEIN**

**British, 1872-1945**

*Portrait of Rodin*, n.d.

Lithograph on paper

Gift of Wright S. Ludington, 1956.7.7

**JOHN SINGER SARGENT**

**American, 1856-1925**

*Two Studies for "Gassed"*, 1918

Ink on paper

Gift of Lucius B. Manning, 1955.29.1-2

**DAVID BOMBERG**

**British, 1890-1957**

*Sappers at Work Under Hill 60*, 1919

Pen and ink wash

Museum purchase with funds provided by gifts from Mrs. Alice F. Schott, 1986.16

**PERCY WYNDHAM LEWIS**

**British, 1882-1957**

*Portrait of Ezra Pound*, circa 1920

Charcoal and black grease pencil on paper

Gift of Wright S. Ludington, 1941.2.16

**PERCY WYNDHAM LEWIS**

**British, 1882-1957**

*Cabaret Theatre Figure*, 1912

Pen and ink, black wash on paper

Museum purchase, European Deaccessioning Fund, 1988.60

**HENRI GAUDIER-BRZESKA**

**French, 1891-1915**

*Two Figures*, circa 1913

Brown wash over pencil on cardboard

Gift of Wright S. Ludington, 1942.8.6a,b

**ERIC GILL**

**British, 1882-1940**

*Nude Before a Stove*, 1928

Pencil on paper

Museum purchase with funds provided by Auction! Auction! And Margaret Mallory in memory of Aimee Castro Dorra, 1982.12

**AUGUSTUS JOHN**

**British, 1878-1961**

*Portrait of Sir Jacob Epstein, No. 2*, circa 1906, printed 1919

Etching, ed. 44/50

Bequest of Margaret Mallory, 1998.50.43

**GERALD L. BROCKHURST**

**British, 1890-1978**

*Adolescence*, 1932

Etching

Bequest of Margaret Mallory, 1998.50.19

**EDWARD WADSWORTH**

**British, 1889-1949**

*Riponello, a Village in Lemnos*, 1917

Woodcut in three colors

Museum purchase, The Dicken Fund, 1986.49

**GRAHAM SUTHERLAND, OM**

**British, 1903-1980**

*The Sluice Gate*, 1924

Etching

Museum purchase, European Deaccessioning Fund, 1987.33