

British Landscapes: A Sense of Place

Landing and Room 10.1



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Landing

Graham Sutherland [1903–1980)

Nr. Leeds, Kent – Everywhere You Go You Can Be Sure of Shell

1933

Lithograph on paper

Printed by the Baynard Press

Presented by Miss Gillian Whaite (1996)

Paul Nash [1889–1946)

Landscape of the Megaliths

1937

Lithograph on paper

Published by Contemporary Lithographs On loan from the Radev Collection (2026)

Nash first came across the ancient standing stones at Avebury, Wiltshire in 1933. He was particularly drawn to the uncanny and eerie aspects of the landscape. He would return to particular places, including the ancient sites at

Avebury and the Wittenham Clumps, Oxfordshire to capture their genius loci, or 'spirit of place'.

Michael Rothenstein [1908–1993)

Farmhouse

n.d.

Ink and watercolour on paper Presented by Jeri Bapasola through Art Fund (2022)

During the Second World War, painter and printmaker Michael Rothenstein was employed as part of the 'Recording Britain' scheme. This was a landmark cultural initiative to document the home front, as a way to preserve the nation's heritage.

In 1941, Rothenstein moved to Great Bardfield in Essex, home to fellow artist Edward Bawden who encouraged him to try lino-cut printing. The farmhouse was a recurrent motif in Rothenstein's work, having grown up in a farmhouse in the Cotswolds, full of his father's paintings.

Edward Bawden [1903–1989)

St Mary the Virgin, Lindsell

1958

Watercolour on paper Presented by Jeri Bapasola through
Art Fund (2022)

St Mary the Virgin is a church in the village of Lindsell in Essex. The church has Roman foundations which reveal the length of continuous inhabitation. In 1932, Bawden had moved with his close friend and fellow artist Eric Ravilious and their wives to the neighbouring village of Great Bardfield, which became a centre for a community of artists.

Lucian Freud [1922–2011)

After Constable's Elm

2003

Etching on paper

Accepted under the Cultural Gifts Scheme by HM
Government from the archive of Studio Prints gifted by the
Balakjian family and allocated to Pallant House Gallery
(2024)

Room 10.1

Spencer Gore [1878–1914)

The Garden Path, Garth House

c.1910

Oil on canvas Hussey Bequest, Chichester District Council
(1985)

This serene view was painted in the garden at Garth House in Hertfordshire, which was the home of Spencer Gore's mother. He visited the house for extended periods between 1907 and 1910, painting scenes of nature which contrast with the more urban subjects he painted in London. As a member of the Fitzroy Group and later president of the Camden Town Group, Gore was inspired by a post-impressionist handling of paint, such as the individual flecks of colour seen here.

Walter Sickert [1860–1942)

Chagford Across Fields

1916

Oil on canvas

On loan from a private collection (since 1995)

In the early part of the 20th century Walter Sickert spent time in Dieppe, where he developed connections to French Impressionist artists.

However, during the First World War his travels were confined to England. In the summer of 1916, he travelled to Chagford, on the northeastern edge of Dartmoor in Devon. Its church was a favourite motif and is the subject of several of his oil paintings from this time that demonstrate his application of an impressionist painting style to the English landscape.

Helen Saunders [1885–1963)

Barn and Road (also known as Litlington Church and Farm)

1912

Oil on canvas laid on board Gift of Brigid Peppin (2026)

This painting shows the church of St Michael the Archangel and the adjacent farm in the East Sussex village, Litlington. It is a rare example of Helen Saunders' early work, before she became one of the two official women members of the Vorticist group in 1914–15. It shows the influence of French artist, Paul Cezanne, whose depiction of the underlying geometry of the landscape would inspire artists in Europe in the early 20th century. Through reducing the rural motifs of barn and church to angular planes, Saunders resists the traditional, in favour of a more radical response to the landscape.

Ivon Hitchens [1893–1979)

Curved Barn

1922

Oil on canvas

Presented by the artist in memory of Claude Flight (1979)

This painting shows the old barn at Bex Mill in Heyshott, West Sussex, a structure which still exists today. In style and colour, it shows the influence of the Bloomsbury Group writer Clive Bell who wrote on 'significant form' – the ways in which lines, colour and form combined in such a way to evoke emotion.

Hitchens had read the writings of Bell and fellow artist Roger Fry, including Bell's 1914 book *Art*, which had become his 'Bible'.

Mark Gertler [1891–1939)

Near Swanage

1916

Oil on board

Kearley Bequest through Art Fund (1989)

This picture was probably painted in December 1916 while Mark Gertler was staying at Peveril House, Swanage in Dorset, immediately following the Battle of the Somme (1 July–18 November 1916) in which over a million died. Peveril House belonged to Montague Shearman, a collector of post-impressionist paintings and the barrister who had supported Gertler's application to be a conscientious objector. Whilst the scene appears tranquil, the compressed and intense composition creates an underlying sense of tension, reflecting the turbulence of the time.

George Smith [1714–1776)

The Watermill (Sullington, near Storrington)

n.d.

Oil on canvas

Bequest of Mrs Pat Roth (2016)

John Smith [1717–1764)

The Shepherd, Morning

1763

Oil on canvas

Bequest of Mrs Pat Roth (2016)

John Smith [1717–1764)

The Shepherd, Evening

c.1763

Oil on canvas

Bequest of Mrs Pat Roth (2016)

George Smith [1714–1776)

Cocking Millpond

1750s–60s

Oil on canvas

Bequest of Mrs Pat Roth (2016)

George Smith was one of the three artists known as ‘the Smith Brothers of Chichester’, along with his older sibling William and

the younger John. He painted picturesque landscapes of the local area influenced both by the 17th century French painter Claude Lorrain and by Dutch landscapes. Whilst the picturesque represents an idealised view of the countryside, George Smith’s painting of the Old Mill Pond at Cocking, north of Chichester, stands out for its naturalism and attention

to this Sussex village's agricultural history.

Thomas Gainsborough [1727–1788)

A Suffolk Lane

1746–60

Pencil on paper Hussey Bequest, Chichester District Council (1985)

Thomas Gainsborough was influenced by the naturalistic style of Dutch landscape painting.

In his early work, he often made sketching excursions into the countryside around Sudbury, working directly from nature in order to record scenes that he thought were particularly picturesque. Whilst Gainsborough later moved towards imaginary views composed from tabletop models of broccoli and stones, his early Suffolk works are noted for their faithful depiction of its topography.

John Robert Cozens [1752–1797)

View over Greenwich

1791

Watercolour on paper

Hussey Bequest, Chichester District Council (1985)

John Robert Cozens was the son of Alexander Cozens. He developed the idea of the picturesque explored by his father, combining precise drawing with atmospheric effects to express the romantic qualities of the landscape.

He worked extensively in Italy but concentrated on English subjects in the last decade of his life. From 1793 he suffered from mental illness and spent his final years in the care of Dr Munro, a collector and physician who made Cozens' work available to young artists, such as J.M.W. Turner, to copy at his 'Academy'.

John Varley [1778–1842)

Snowdon (with Llyn Padarn)

c.1809

Watercolour on paper

Hussey Bequest, Chichester District Council (1985)

From 1798–1802, John Varley made sketching trips to Wales, using his recollections and sketches made on these visits in works until the end of his life. Welsh mountain views make up a large part of his output, the artist drawn to the picturesque qualities of the landscape.

The centrefold from the sketchbook binding in this watercolour suggests that it was painted in situ. Alongside John Robert Cozens, John Sell Cotman and J.M.W. Turner, Varley was a key figure in what is known as the ‘Golden Age of English Watercolour’.

John Sell Cotman [1782–1842)

Capel Curig

1807

Watercolour and pencil on paper Hussey Bequest,
Chichester District Council (1985)

A skilled watercolourist, John Sell Cotman was one of the leading members of the Norwich School of Artists in the early 19th century.

This watercolour was probably created following his second tour of Wales in the company of his landlord Paul Sandby Munn. In his views of Capel Curig, a village in the heart of Snowdonia, Cotman employed large, flat washes to create bold, simplified compositions. Whilst sketches were made in situ, Cotman would then develop more polished studio works that evoke the feeling of a place.

British Landscapes: A Sense of Place

Room 12



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C.R.W. Nevinson [1889 –1946)

Sussex Downs

1922

Etching and drypoint on paper Gift of Robin Vousden
(2024)

C.R.W. Nevinson had been an active member of the Vorticist group which celebrated the new machine age. However, the devastation wrought by modern technologies in warfare changed his perspective. After the First World War, Nevinson sought solace and stability through travelling in the countryside by caravan. He began making tranquil landscapes of Sussex, as seen in this view of the rolling downs.

Paul Nash [1889–1946)

Void

1918

Lithograph on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support (2025)

This lithograph is based on a painting in the National Gallery of Canada collection. Paul Nash was an official war artist during the First World War where he created powerful images of the aftermath of bombardments in the Ypres Salient, Belgium. In these works, Nash shows how the landscape has been devastated by war, revealing the horrors he witnessed in the trenches.

Edward Wadsworth [1889–1949)

Ladle Slag, Old Hill 1

1919

Lithograph on paper

Gift of Geraldine Hollweg (2025)

Edward Wadsworth was associated with the Vorticist movement, a group of artists with the aim of creating radical art that expressed the dynamism of the modern world. After the First World War he turned his attention to the industrial landscapes around Birmingham, Wolverhampton and Dudley.

Fascinated by the effects of manufacturing waste, he created works such as this print that celebrate the particular forms of slag heaps. One critic noted that

Wadsworth transformed 'the marks of modernity on the landscape with the romantic picturesque'.

Paul Nash [1889–1946)

Strange Coast

1920

Lithograph on paper

George and Ann Dannatt Gift (2011)

Between 1919 and 1925, Paul Nash spent much time at Dymchurch on the Kent coast, recuperating from post-traumatic stress caused by his time in the trenches during the First World War. This and the adjacent lithograph both show the vast concrete sea wall and starkness of the surrounding landscape, which provided a conduit through which to convey a sense of desolation and human suffering. The emptiness of the landscape became a metaphor for the mind made hollow by the horrors of war.

Paul Nash [1889–1946)

Untitled (known as Tide, The Tide or The Bay)

1920

Lithograph on paper

George and Ann Dannatt Gift (2011)

Paul Nash [1889–1946)

The Bay

1922

Wood engraving on paper

Clare Neilson Collection, presented by Jeremy Greenwood
and Alan Swerdlow through Art Fund (2013)

Paul Nash [1889–1946)

Dyke by the Road

1923

Wood engraving on paper

Clare Neilson Collection, presented by Jeremy Greenwood
and Alan Swerdlow through Art Fund (2013)

Paul Nash [1889–1946)

Promenade No.2

1923

Wood engraving on paper Printed by the Paul Nash Trust
Clare Neilson Collection, presented by Jeremy Greenwood
and Alan Swerdlow through Art Fund (2013)

Paul Nash took up wood engraving in 1919, as a way to generate income and explore new ways of depicting the landscape. He found that the coast at Dymchurch, depicted here in *The Bay* and *Promenade No.2* offered naturally abstract scenes, from the geometry of the man-made sea wall to the interaction of the forms of the land and sea. Wood engraving, with its sharp clean lines and strong tonal contrasts, offered the ideal medium to explore abstraction.

Clare Leighton [1898–1989)

Threshing: March

Apple Picking: September

Ploughing: November

from 'The Farmer's Year: A Calendar of English Husbandry'

1932

Wood engravings on paper Acquired with the support of the

Friends of Pallant House Gallery (2014)

Clare Leighton created the book *The Farmer's Year: A Calendar of English Husbandry* in response to her concerns about the loss of traditional agriculture in England during the Great Depression (1929–1939). The text and images are concerned with the changing seasons of the year, the rhythms of work and the harmonious relationship between people and the natural world.

Clare Leighton [1898–1989)

The Malthouse

1923

Wood engraving on paper Acquired with the support of the Friends of Pallant House Gallery (2014)

This print of a malthouse in Bishop's Stortford, a town in Hertfordshire, was Clare Leighton's second wood engraving, produced when she was taking evening classes at the Central School of Arts and Crafts, London. There,

she was taught by Noel Rooke, an instrumental artist in the revival of wood-engraving during the 1920s. Leighton spoke of the revelation of printmaking – ‘I was consumed with the joy of the graphic arts.

Suddenly colour no longer mattered.’

Clare Leighton [1898–1989)

Threshing

Milking

Lambing from the ‘British Yeomanry’ series

1926

Wood engravings on paper Acquired with the support of the Friends of Pallant House Gallery (2014)

This group of prints was commissioned by H.G. Leach, the editor of the American magazine The Forum. They convey a pastoral idea of England for an American audience and reflect the taste for images of rural life in the 1920s. The Forum engravings established Leighton’s reputation as an illustrator of farming scenes.

Soon after, Leighton was commissioned by the Empire Marketing Board to produce a series of posters depicting

‘home agriculture’—demonstrating the link between the land and national identity.

Gwenda Morgan [1908–1991)

Fittleworth

1953

Wood engraving on paper

Gift of Kevis House Gallery (2026)

Gwenda Morgan was a wood engraver who lived at Petworth. Her work was influenced by Eric Ravilious and Iain Macnab, who taught her at the Grosvenor School of Modern Art where she trained three days a week. In this wood engraving, Morgan depicts St Mary’s Church in Fittleworth. During the Second World War, she contributed to the war effort as a member of the Women’s Land Army and spent almost seven years working on the South Downs.

Graham Sutherland [1903–1980)

Pecken Wood

1925

Etching on paper

Published by the Twenty-One Gallery Michael Woodford
Bequest (2015)

Paul Drury [1903–1987)

After Work

1926

Etching on paper

Unsigned proof printed by the artist Gift of Mr Jolyon Drury
(2025)

Paul Drury [1903–1987)

September

1928

Etching on paper

Unsigned proof printed by the artist Gift of Mr Jolyon Drury
(2025)

Graham Sutherland [1903–1980)

St Mary's Hatch

1926

Etching on paper

Published by the Twenty-One Gallery Michael Woodford
Bequest (2015)

Robin Tanner [1904–1988)

June

1946

Etching on paper

Printed by the artist at the Old Chapel Field Press David
Leslie Medd Bequest (2009)

Whilst this was the first etching Robin Tanner completed after the Second World War to celebrate the beauty of the natural world the preparatory drawing for the print was made in 1929, around the time Tanner was first introduced to the work of Samuel Palmer. It shows a view at Westrop in Wiltshire.

Graham Sutherland [1903 –1980)

Clapham Church

1924

Watercolour on paper Hussey Bequest,
Chichester District Council (1985)

This watercolour of Clapham Church in West Sussex may have been an initial study for an etching that was never realised. At the time, Graham Sutherland's family had a holiday home in Rustington village nearby.

Graham Sutherland [1903–1980)

Cray Fields

1925

Etching on paper

Published by the Twenty-One Gallery Hussey Bequest,
Chichester District Council (1985)

Edward Bouverie-Hoyton [1900–1988)

Hedging and Ditching

1926

Etching on paper

Golder – Thompson Gift (2020)

Graham Sutherland [1903–1980)

Hanger Hill

1929

Etching on paper

Published by the Twenty-One Gallery Hussey Bequest,
Chichester District Council (1985)

This etching by Graham Sutherland has an unsettling tone in comparison to his earlier, more peaceful visions of the landscape.

This may have been an attempt to capture the disappearing rural landscape of the Hanger Hill estate around Ealing, West London, which was becoming increasingly urbanised. It was also a time of personal grief for Sutherland, whose son, John, had died in infancy in April 1929.

F.L. Griggs [1876–1938)

The Ford

1915–24

Etching on paper

Golder – Thompson Gift (2021)

F.L. Griggs [1876–1938)

Mortmain

1918

Etching on paper

Golder – Thompson Gift (2020)

F.L. Griggs was at the centre of the etching revival in the 1920s, which took a pastoral vision of the British landscape as its subject. In works such as *The Ford*, *The Quay* and *Mortmain*, Griggs depicted an idealised England featuring architectural fantasies of imagined ruined abbeys and medieval buildings. One purchaser returned one of Griggs' prints surprised to learn that it did not represent a real place. Through his teaching at Goldsmiths College in London, Griggs would inspire his students, including Graham Sutherland, to look to the poetic vision of artists such as William Blake.

Samuel Palmer [1805 –1883)

The Rising Moon (An English Pastoral)

1857

Etching on paper

Elizabeth Burney Bequest (2018)

Moonlight is a recurring feature in Samuel Palmer's work, representing a divine presence in nature and a poetic vision of landscape inspired by fellow artist William Blake. Substantially larger than Palmer's previous etchings, *The Rising Moon* initiates a new format for his prints. The scene is composed from a number of different motifs imagined or observed throughout Palmer's career, drawing upon elements from the years he spent in Shoreham, Sussex and from his visits to Italy, Devon and Wales. Late proofs of the etchings of Samuel Palmer were printed by F.L. Griggs at the Dover's House Press.

F.L. Griggs [1876–1938)

The Quay

1916

Etching on paper

Golder – Thompson Gift (2021)

In 1924 William Larkins purchased an etching by the 19th century visionary artist, Samuel Palmer, from a shop in the Charing Cross Road, London.

This discovery was a 'revelation' for him and his fellow students Edward Bouverie-Hoyton, Paul Drury, Graham Sutherland and Robin Tanner. F.L. Griggs, their tutor at Goldsmiths College in London, taught them how to achieve the intensely worked surfaces and luminous quality of Palmer's etchings, such as *The Rising Moon*, on display nearby. Sutherland's early etchings, such as *Cray Fields*, were based on locations near to Palmer's 'Valley of Vision' at Shoreham in Kent, whilst others such as *Pecken Wood*, was based on a landscape at Hayling Island in Hampshire where Drury took Sutherland to stay with his grandparents. The etchings they made present a pastoral vision of the South of England, and a harmonious relationship between the rural labourer and the land.

Graham Sutherland [1903–1980)

The Village

1925

Etching on paper

Published by the Twenty-One Gallery Michael Woodford
Bequest (2015)

Edward Calvert [1799 –1883)

The Sheep of His Pasture

1828

Line engraving on paper Hussey Bequest,
Chichester District Council (1985)

Edward Calvert was introduced to the visionary artist William Blake, through his friend Samuel Palmer. Together with fellow artist George Richmond, they named themselves the Ancients, inspired by Blake's mystical vision of nature and a spiritual connection to the landscape. This engraving was made after Blake's death and is an almost exact homage to his Virgil series of prints. Here Calvert evokes the Roman poet Virgil's pastoral imagery of an idyllic rural landscape.

Paul Nash [1889–1946)

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Garden Pond from 'Places'

1921

Wood engraving on paper

Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

Winter, from 'Places'

1921

Wood engraving on paper Peter Collymore Gift (2016)

Winter Wood, from 'Places'

1922

Wood engraving on paper

On loan from a private collection (since 2004)

Paul Nash's most successful series of wood engravings was Places, a limited-edition book featuring a set of seven plates and a tailpiece. Each print is based on a particular place and was accompanied by a short prose text handwritten by Nash. Garden Pond depicts a scene in the village of Wittersham, near Oxenbridge and Iden in East Sussex; whilst Winter and Winter Wood shows trees at Hampden, near Princes Risborough, in Buckinghamshire. The series has been described as a journey through

darkness into light; the pastoral seen through a modern sense of design.

12 CASE LABELS:

'British Artists at the Front: Paul Nash'

1918

Published by Country Life

Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

This magazine cover shows Paul Nash's painting, *We Are Making a New World*, which depicts the war-torn landscape at Inverness Copse, near Ypres. The painting, now in the collection of the Imperial War Museum, derides the ambitions of war by presenting a scene of utter waste and destruction.

Paul Nash [1889-1946)

Cover design for 'The Chapbook: A Monthly Miscellany', no.35, March 1923

Pallant House Gallery Library and Archive

Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

Paul Nash returned to the concrete sea wall at Dymchurch, Kent for his cover design of *The Chapbook*, a miscellany of

art and literature published by Harold Monroe's Poetry Bookshop (1913-1926). The bookshop, located in Bloomsbury, London, sold and published work by contemporary poets such as Robert Frost, Wilfred Owen and Ezra Pound, and was noted for its welcoming atmosphere.

Paul Drury [1903-1987)

Etching plate for 'After Work'

1926

Copper

Gift of Mr. Jolyon Drury (2025)

Paul Nash [1889-1946)

Cover design featuring 'Meeting Place', for 'Places: 7 Prints from Woodblocks Designed and Engraved by Paul Nash'

1922

Published by William Heinemann Ltd, London

Pallant House Gallery Library and Archive

Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

The frontispiece for Places, Meeting Place, shows a scene at Buntingford in Hertfordshire at the home of the parents

of Claud Lovat Fraser, an artist friend whose sudden death in June 1921 whilst staying with the Nashes contributed to Nash's 'emotional shock' and probable breakdown.

Paul Nash [1889-1946)

Paths into the Wood (Whiteleaf) in 'Places: 7 Prints from Woodblocks Designed and Engraved by Paul Nash'

1921

Wood-engraving on paper

Published by William Heinemann Ltd, London

Pallant House Gallery Library and Archive

Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

British Landscapes: A Sense of Place

Room 13



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Paul Nash [1889–1946)

Frozen Lake

1928

Pencil, chalk and watercolour on paper Accepted under the Cultural Gifts Scheme by HM Government from Jeremy Greenwood and Alan Swerdlow and allocated to Pallant House Gallery (2022)

Paul Nash produced several views of the lake in Black Park, which was close to his family home in Iwer Heath, Buckinghamshire. The muted colour palette and still surface of the lake lends a sombre atmosphere to the scene. The natural colours

and shapes of the trees contrast with the stark, man-made barrier of the fence in the foreground, prohibiting the viewer from entering the landscape. Typically, it reflects Nash's interest

in moving beyond representation and instead revealing a more ethereal and haunting world.

Christopher Wood [1901–1930)

Skaters at Hampstead

1929

Oil on canvas

Sally Mather Bequest (2025)

From 1929 onwards, Christopher Wood began to introduce mystic imagery and hallucinatory atmospheres to his landscapes. This dreamlike and homoerotic wintry scene at Hampstead Heath, London, shows nude male figures skating on the iced over pond amidst the equally bare trees. The expressive treatment of the paint shows the influence of his friend and fellow painter, Winifred Nicholson.

Winifred Nicholson [1893–1981)

Cumberland Landscape (Boothby)

c.1926

Oil on canvas

On loan from a private collection (since 2013)

In 1923, Winifred and Ben Nicholson bought Bankshead, a remote 17th-century farmhouse on Hadrian's Wall, in Cumberland (today's Cumbria). Bankshead became a popular meeting place for artists, with their friends Ivon

Hitchens, Paul Nash and Christopher Wood visiting the couple.

The landscape surrounding the house provided Winifred Nicholson with a subject with which to experiment with her own form of modernism, of flattened perspectives and stippled colour.

Alfred Wallis [1855–1942)

Sailing Boat with Brown Sails, Steamer and Lighthouse c.1930

Oil on board

On loan from the Radev Collection (2026)

Self-taught painter Alfred Wallis inspired many of the avant-garde artists of his time, including Ben and Winifred Nicholson and Christopher Wood. His painting style was raw and direct, reflecting his lack of formal training, yet showcasing his creative intuition.

A retired fisherman, Wallis lived in St Ives for most of his life. Reflecting his lived experience, boats, lighthouses and the coast dominated his artistic output, often creating his works using basic and found materials, such as cardboard and boat paint.

Christopher Wood [1901–1930)

China Dogs in a St Ives Window

1926

Gouache on panel

Acquired with support from Art Fund (with a contribution from The Wolfson Foundation), the Arts Council England / V&A Purchase Grant Fund, the Friends of Pallant House Gallery and generous donors (2017)

In this St Ives scene, Christopher Wood combined the simple form and vivid colour he had observed in modern paintings in Paris with a distinct setting. The view out of the window from the Pedn Olva Hotel shows the Godrevy lighthouse off the coast of Cornwall. This painting predates his meeting with fellow artists Ben and Winifred Nicholson in 1926 and Alfred Wallis in 1928 but already shows what would become their shared interest in 'naïve' art – an intuitive style free from the strictures of formal art training.

Paul Nash [1889–1946)

Peveril (Peveril Point, Dorset)

1934

Watercolour on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund Support (2025)

Paul Nash was fascinated by the sea and had a particular fondness for the coastal town of Swanage in Dorset, which acted as both artistic inspiration and a refuge at a time of ill health.

During the mid 1930s, Nash was exploring surrealism and geometric forms in landscapes. This work depicts Peveril Point, the most southerly point of Swanage Bay.

David Jones [1895–1974)

Terrace Overlooking the Sea (Terrace, Portslade, View from No.5)

1927

Watercolour and pencil on paper Promised as a future
bequest from a private collection (2023)

David Jones [1895–1974)

Evening Sea, Portslade (View from No.5)

1929

Gouache and pencil on paper Promised as a future
bequest from a private collection (2023)

David Jones was an engraver, painter, poet and maker of inscriptions; however, it was the medium of watercolour that most captivated him, particularly during the latter half of the 1920s.

These two works depict views of Portslade, near Brighton, from the interior of his parents' rented seafront terrace. Jones preferred looking out into the world working from the relative shelter of indoors, especially in the 1940s when he developed agoraphobia.

Paul Nash [1889–1946)

Study for a Seascape

c.1934

Pencil, chalk and wash with colour notes on paper
Accepted in lieu of Inheritance Tax by

HM Government from the estate of Isabella Anne Marshall Hewat and allocated to Pallant House Gallery (2024)

From October 1934 to February 1935, Paul Nash's patron, Hilda Felce, offered him the use of her home in Swanage, Dorset. This was a welcome invitation for Nash, at a time when he suffered from ill health and a lack of suitable accommodation.

This was an important creative time in Nash's career. Simultaneously gathering material for his Dorset Shell Guide, Nash produced several watercolours (nearly sixty) during this period.

This watercolour depicts the rocks of Kimmeridge, which Nash also photographed for his Shell Guide.

Edward Bawden [1903–1989)

Tree and Cow wallpaper

1927

Reproduction of original lithographed paper, from linocut
Printed by The Curwen Press Courtesy St Jude's Fabrics

Edward Bawden was introduced to the Curwen Press, known for its high-quality typography and design work, during his studies at the Royal College of Art. At their East London site Bawden learnt about lithography, including the process of separating colours and the reproduction of pen and ink by line-block.

From 1926, he used this printing method for wallpaper designs, one of the first being Tree and Cow.

Paul Nash [1889–1946)

Come in to Play

1936

Lithograph on paper

Printed by the Baynard Press and issued by London

Passenger Transport Board Gift of Robin Vousden (2026)

In this and the other poster nearby, photographs of London sites, Piccadilly Circus and the Royal Exchange, are paired with Nash's colourful paintings. *Come in to Play* encourages travel to the city from the suburbs, to the West End for shopping or an evening at the theatre.

By contrast, *Come out to Live* extols the health-giving benefits of a modern housing development on the outskirts of a town, with access to the countryside and amenities such as a tennis court.

Paul Nash [1889–1946)

Come out to Live

1936

Lithograph on paper

Printed by the Baynard Press and issued by London

Passenger Transport Board

Gift of Robin Vousden (2026)

In the 1930s, London witnessed an expansion of its suburbs. Often referred to as 'Metroland', the aim was to promote and encourage healthier and more relaxed lifestyles outside of the busy city centre; whilst emphasising London and all its attractions' accessibility by transport. To achieve this, advertising initiatives were created such as London Transport's posters, advertising the benefits of a rail season ticket.

Paul Nash [1889–1946)

**Kimmeridge Folly, Dorset – To Visit Britain's
Landmarks You Can Be Sure of Shell**

1937

Lithograph on paper

Printed by the Baynard Press Gift of Robin Vousden
(2026)

In the 1930s, Shell Oil commissioned contemporary artists of the time to design posters to encourage drivers to fill their car tanks with Shell petrol and leave the city to enjoy the British countryside. While petrol was then seen as a means to enjoy the countryside, its adverse effects on nature and the climate first became known to the oil industry in the 1960s. The campaign featured modernist images of beauty spots such as this example by Paul Nash, of the Kimmeridge Folly in Dorset which is mentioned in his Shell Guide to Dorset.

Ethelbert White [1891–1972)

The Railway Bridge

1925

Pencil and watercolour on paper Hussey Bequest,

Chichester District Council (1985)

For Ethelbert White, landscape provided an impetus for his artistic output. Often viewed through a nostalgic lens, White's paintings depict a level of harmony between humans and the natural landscape; whilst also commenting on the mechanised changes facing society and nature, none more so than in this painting which highlights the juxtaposition between traditional horse and cart and the modern railway overhead.

Eric Ravilious [1903–1942)

New Bungalow / The Village School at Great Bardfield

1933

Watercolour and pencil on paper Hussey Bequest,
Chichester District Council (1985)

In 1929, Eric Ravilious and Edward Bawden, who had become close friends when studying at the Royal College of Art, looked for a permanent base away from London. Taking their bicycles on the train, they left for Essex and stumbled across Brick House in Great Bardfield, which

they immediately decided to rent with their wives. This image of a bungalow under construction is typical of Ravilious's work as he often turned to suburban scenes for inspiration.

Ethelbert White [1891–1972)

Wooded Landscape (Deer Pond)

n.d.

Ink and wash on paper

Presented by Mr Nicholas Wickham-Irving (1993)

Ethelbert White's distinctive, stylised perception of nature is evident in this scene of a suburban woodland. The print-like quality of the trees and graphic outlines reflects White's background in wood engraving. He would often work en plein air (out of doors) producing numerous detailed pencil sketches with annotations that would later inform his paintings and prints. Perhaps this explains the controlled appearance of this particular landscape.

John Nash [1893 –1977)

Park Scene

1936

Pencil, crayon and wash on paper Lucas Bequest (1995)

Like his brother, Paul, John Northcote Nash was enchanted by the landscape and was influenced by the work of 19th century watercolour artists such as John Sell Cotman. The artist would often visit rural idylls and create heavily annotated sketches, noting texture, colour and the fall of light.

Producing portfolios of these visual records, John would return to his studio, located in his attic, and would transfer his drawings onto canvas or watercolour painting.

Paul Nash [1889–1946)

Wittenham

1935

Watercolour on paper Hussey Bequest,
Chichester District Council (1985)

Exploring the pair of ancient, wooded chalk hills known as the Wittenham Clumps, Nash compressed the key elements of the land into one single view, such as the chalk path, the ditch around the ancient hill fort and the striking arc of the trees. This iconic Oxfordshire landmark was a

continual site of inspiration for Nash, who visited on numerous occasions from 1911 until his death in 1946.

13 CASE LABELS:

John Northcote Nash [1893-1977)

Cover for Adrian Bell, 'Men and the Fields'

1939

Lithograph on paper

Published by B.T. Batsford, London

Pallant House Gallery Library and Archive

Donated by Angus Hewat, 1992

Paul Nash [1889-1946)

Cover for 'Remembrance' by H.J. Massingham

1941

Published by B.T. Batsford, London

Pallant House Gallery Library and Archive

Clough Williams-Ellis [1883-1978)

Dust jacket design by him for his England and the Octopus

1928 (facsimile)

Lithograph on paper

Published by Geoffrey Bies, London

Pallant House Gallery Library and Archive

This book was written by the architect Clough Williams-Ellis, in which he expressed cultural anxieties about suburbanisation. The cover shows an octopus, which draws attention to how the uncontrolled expansion of towns and cities could engulf the countryside.

Eric Ravilious [1903-1942)

Beautiful Britain: Country Life Calendar 1939

1938

Lithograph on board

Proposed gift from a private collection (2026)

In the late 1930s, Eric Ravilious was commissioned by Noel Carrington, founder of Puffin Books, to create a design for a calendar for Country Life. It demonstrates Ravilious's strengths in the lithographic medium, through the rich colour palette and bold, simple design.

The inclusion of a plough and barn shows his interest in showing human presence and working life within the landscape. It is most likely a view of the Sussex Downs, a recurrent subject for Ravilious, who was born in Eastbourne.

Paul Nash [1889-1946)

Dorset Shell Guide

Architectural Press, London, 1935.

Clare Neilson Collection, presented by

Jeremy Greenwood and Alan Swerdlow (2013)

Paul Nash [1889-1946)

'Coast at Kimmeridge'

1934

Photograph, reproduced in Dorset Shell Guide

Architectural Press, London, 1935.

Clare Neilson Collection, presented by

Jeremy Greenwood and Alan Swerdlow (2013)

British Landscapes: A Sense of Place
Room 14



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holder so they are available for all our visitors**

Julian Trevelyan [1910–1988)

The Absentee Pig

1943

Oil on canvas

On loan from Chichester High School for Girls (since 2005)

This dreamlike painting by Julian Trevelyan reflects his surrealist past. With a folkloric quality, it is said to have been inspired by Russian engravings that depict debtors escaping from creditors through chimneys. According to the artist, the 'pig in his sty longs for freedom and that is a kind of dream of his'. This idea of entrapment and desire to escape reality may also reflect Trevelyan's mental state at the time, which was severely impacted by his work as a Camouflage Officer in the war. It shows the cottage in the Quantock Hills in Somerset where his first wife the potter Ursula Darwin (later Mommens) was then living.

Julian Trevelyan [1910–1988)

Worktown Collage

1937

Collage on paper

On loan from a private collection (since 2011)

From an early age, Trevelyan was fascinated with images of industry and town life. In 1937, he was recruited as an 'Observer' by the Mass Observation group (a collective interested in capturing everyday working-class lives through social surveying). As part of his work, Trevelyan made several trips to Bolton and the Potteries. Equipped with a stool and suitcase packed with collage materials, he made works in-situ.

Edward Burra [1905 –1976)

The Harbour, Hastings

1947

Watercolour on paper

On loan from a private collection (since 2004)

Edward Burra is best known for his depictions of city life and the society inhabiting these spaces. This included sailors and seamen, a particular fascination for Burra, usually depicted in the context of urban port scenes and social gatherings. Here, fishermen are at work on Hastings beach. Although based on a real location, this fictional scene was influenced by tourist postcards.

Ceri Richards [1903 –1971)

Passing Train in a Landscape

1942

Oil on canvas Hussey Bequest,
Chichester District Council (1985)

Ceri Richards explored many themes and artistic styles throughout his career, including the work of the Surrealists. This painting was influenced by the movement's technique of frottage, which involves taking a rubbing from a rough, textured surface. As an energised method of mark-making, it perfectly captures the rapid speed of the passing train through the Welsh landscape.

The dynamic form of the train can also be seen as a metaphor for the cataclysmic impact of technology during the war.

John Craxton [1922–2009)

Figure in a Grey Landscape

1945

Oil on canvas

On loan from the Craxton Estate (since 1997)

In the early 1940s, John Craxton had discovered the Romantic artist Samuel Palmer's pastoral images of shepherds in the landscape through an article in *Horizon* magazine. This inspired him to create a series of poets in the landscape, such as in this painting. He later described these landscapes as 'my means of escape and a sort of self-protection. A shepherd is a lone figure, and so is a poet [...] I was drawn to the idea of bucolic calm as a kind of refuge.'

Paul Nash [1889–1946)

Skylight Landscape

1941

Oil on canvas

Accepted under the Cultural Gifts Scheme by HM Government from Jeremy Greenwood and Alan Swerdlow and allocated to Pallant House Gallery (2022)

Paul Nash's friendship with his patrons Charles and Clare Neilson meant he stayed at their house 'Madams' in Newent, Gloucestershire on several occasions, including during the Second World War. Whilst there, he created a makeshift studio in the attic, where he painted this scene. It shows a view towards the Malvern Hills and features a strange, scythe-like shape cutting across the plain. While it could be read as an allusion to the figure of Death mowing the living, it is in fact the hinge of the skylight window of his studio. Clare Neilson's photographs of Nash painting this work are on display in the case in this room.

Eric Ravilious [1903–1942)

Cerne Abbas Giant

1939

Watercolour on paper

On loan from a private collection (2026)

In 1939, the year he was appointed an official war artist, Eric Ravilious dedicated a series of works to the ancient chalk carvings found across southern counties. This watercolour depicts the Cerne Abbas Giant in Dorset. Whilst his other chalk figures were rendered in white, this one appears in earth tones: it was turfed over in wartime to prevent it from acting as a landmark for German pilots bombing Britain. Dominating the foreground, the barbed wire is further evidence of the sprawling impact of war on the landscape.

Graham Sutherland [1903–1980)

Devastation 1941 – City Panorama

1941

Ink, crayon and gouache on paper Kearley Bequest
through Art Fund (1989)

Graham Sutherland was one of the few artists to be employed as an official war artist throughout the Second World War, working on different projects until the end of hostilities in 1945.

In May 1941 he began a series of studies of the East End, bombed, as it transpired, in one of the last sustained assaults on London by the German Luftwaffe. Grouped under the title 'Devastation', these works show Sutherland's fascination and horror for how the bombs had transformed the urban townscape.

Keith Vaughan [1912–1977)

Boy Carrying a Tomato Plant

1945

Gouache on paper

Bequest of Sir Peter Shaffer cbe (2017)

Keith Vaughan was associated with the circle of artists described as 'neo-romantic'. His practice was concerned with the interaction between the landscape and the male figure. Works such as *Boy Carrying a Tomato Plant*, present a covert expression of homoerotic desire which, as his diaries from this period reveal, allowed him to express personal feelings whilst dealing with the pressure to

conceal his true identity at a time when same-sex relationships were deemed unlawful; thus making the landscape a space of both fear and desire.

Ivon Hitchens [1893 –1979)

House Among Trees

1943

Oil on canvas

Lucas Bequest (1995)

After moving to Lavington Common, Hitchens and his family lived in a caravan for several years whilst building their home and studio, later to be known as Greenleaves. Depicted here, the house appears to have been absorbed by nature, reflecting a strange, secluded intensity to the scene, possibly reflecting wartime feelings of isolation, despite living in a rural idyll.

Paul Nash [1889–1946)

Garden of the Madamites

c.1941

Pencil, crayon and watercolour on paper Kearley Bequest through Art Fund (1989)

Paul Nash first visited his friends Charles and Clare Neilson at their home 'Madams' in Newent, Gloucestershire, in June 1938. During the Second World War the garden at Madams and its surrounding landscape provided a rich source of inspiration for the work he produced between visits. Nash believed that landscapes were occupied by lingering unseen spectral presences, as suggested by the saddle stones, depicted here, that Neilson said were 'dancing crazily among the pergolas in the rose garden'.

Paul Nash [1889–1946)

The Raider on the Moors

1940

Colour lithograph on paper

Dennis Andrews and Christopher Whelen Collection, bequeathed with Art Fund Support (2025)

In 1940, Paul Nash was commissioned by the War Artists' Advisory Committee to record the work of the Air Ministry.

He was granted access to RAF stations and airfields, including the aircraft dump at Cowley, Oxfordshire, where he photographed crashed Luftwaffe planes. This lithograph, based on a watercolour, was published by the National Gallery. Whilst it functioned as a piece of propaganda, its uncanny power as an image was rooted in Nash's emphasis on the anthropomorphic qualities of the plane.

Ivon Hitchens [1893 –1979)

Blue Shadows

1940

Oil on canvas

Kearley Bequest through Art Fund (1989)

Rural landscapes were seen as a refuge for many British artists during and following the Second World War. After his London studio-home was bombed in 1940, Hitchens moved with his family to six acres of woodland at Lavington Common, in West Sussex. It was here that he depicted abstract views of the surrounding landscape, using bold, energised brushstrokes to capture natural forms and the effect of light through the trees.

E.Q. Nicholson [1908–1992)

The Stream at the Mill House

c.1943

Coloured ink and pencil on paper

On loan from a private collection (since 2013)

E.Q. Nicholson's career spanned both art and design, but from 1941 she mainly focused on her fine art practice. During the war years, she began painting whilst residing in her rural bolt-hole, where she lived with her children and was visited by artist and friend John Craxton, whose work is shown in this room. There are clear artistic similarities between the pair's gnarled trees and strange light in artworks of this time.

Graham Sutherland [1903 –1980)

Two Trees

1947

Ink and wash with black chalk on paper Hussey Bequest,
Chichester District Council (1985)

In the years following the Second World War, a new anxiety emerged out of the threat of nuclear war. The US deployment of the atomic bomb on Hiroshima and Nagasaki, Japan, showed the vulnerability of both humanity and the planet as a whole. In Graham Sutherland's *Two Trees*, the two trunks seem to lean into each other, suggesting a sense of tenderness despite the uneasy atmosphere created by the pungent yellows and blacks. Through giving natural forms a human-like presence, Sutherland lends them an agency of their own.

Graham Sutherland [1903 –1980)

Studies for 'Entrance to a Lane' July 10 1939, 3.30-4 (top left)

July 10 1939, 4.5.30-6 (top right)

July 11 1939, 4.5.30.6 (bottom left)

1939

Ink, watercolour and pencil on paper Hussey Bequest, Chichester District Council (1985)

Between 1934 and 1946, Sutherland made several trips to Pembrokeshire, Wales. In 1939, he made several studies of a lane at Sandy Haven, a tidal creek, which

capture the changing shadows at different points of the afternoon with increasing abstraction. Sutherland was drawn to contrasting qualities of the setting, which he described as 'darkness and light - of decay and life'.

Graham Sutherland [1903–1980)

Clegyr-Boia II (Landscape in Wales) Frontispiece of 'Signature' magazine, no.9, July 1938.

1938

Etching and aquatint on paper Printed by the Curwen Press Michael Woodford Bequest (2015)

This print was created in response to the magnificent rock formation Clegyr-Boia in Pembrokeshire, Wales. It employs a combination of etching and aquatint to emphasise the dramatic play of light and shadow on the landscape.

Sutherland's style had significantly changed by this point, his earlier detailed scenes giving way to an angular abstraction, the darker tone perhaps betraying a sense of foreboding of the coming war. It was to be his last etching.

Graham Sutherland [1903–1980)

Landscape Study of Cairns

1944

Gouache on paper

Kearley Bequest through Art Fund (1989)

Inspired by the 'exultant strangeness' of the landscape in Pembrokeshire, Wales, Graham Sutherland brought an increasingly surreal perspective to his works. The ominous tones of black, orange and yellow colours give the works an uncanny atmosphere, reflecting Sutherland's sense of disquiet during the war. Throughout the 1940s, the natural forms within his landscapes began to take on human qualities – disembodied eyes, or twisted limbs appearing within a tree or mountain face.

(Display case)

14 CASE LABELS 1:

John Piper [1903-1992)

Cover for 'British Romantic Artists'

1942

Published by William Collins, London

Pallant House Gallery Library and Archive

John Piper [1903-1992)

**English, Scottish and Welsh Landscape Verse 1700-
c.1860 Chosen by John Betjeman and Geoffrey
Taylor**

with Original Lithographs by John Piper

1944

Lithograph on paper

Published by Frederick Muller Ltd, London

Pallant House Gallery Library and Archive

Donated by George and Ann Dannatt, 2011

Ceri Richards [1903-1971)

The Hand that Whirls the Waters in the Pool 1945

Lithograph on paper

Published in Poetry London vo. 3, no. 11.

September 1947

George and Ann Dannatt Gift (2011)

Ceri Richards designed this double-page centre spread for the magazine Poetry London. Based on Dylan Thomas's 1934 poem 'The force that through the green fuse drives the flower', this print evokes a central theme to the poem: the cyclical process of nature and life. Alongside twisting, biomorphic forms, Thomas's poem can be seen in Richard's curving script. Despite the acidic colours and skeletal image to the left, the plant-like form on the right suggests a sense of renewal, following the death and destruction of the Second World War.

John Craxton [1922-2009)

Illustrations for The Poet's Eye: Anthology Chosen by Geoffrey Grigson with 16 Lithographs by John Craxton

1944

Published by Frederick Muller Ltd, London

Pallant House Gallery Library and Archive

Donated by George and Ann Dannatt, 2011

John Craxton [1922–2009)

The Moon

1943

Gouache and ink on paper

On loan from a private collection (since 2013)

In 1943–4, John Craxton was commissioned to decorate Visionary Poems and Passages or The Poet's Eye. This anthology series was a collaborative project in which an artist was paired with an editor, in this case Geoffrey Grigson, who selected the accompanying texts. The matching of these creatives was likely due to their shared interest and passion for William Blake and Samuel Palmer. As Craxton's inscription makes clear, in the published book the moon did not have the Picasso-esque face that he originally intended

John Minton [1917-1957)

Covers for 'Penguin New Writing'

1945

Published by Penguin Books, Harmondsworth

Pallant House Gallery Library and Archive

14 CASE LABELS 2:

Paul Nash [1889-1946)

Monster Field: A Discovery Recorded by Paul Nash

1946

No. 111 of 1000

Published by Counterpoint Publications, Oxford Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

Paul Nash [1889-1946)

Clare Neilson [1894-1968)

Monster Field, Cornwallis Manor Farm

1938

Photographs, silver gelatin prints on paper Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

In 1938, whilst visiting his friend and patron Clare Neilson at her home, Madams, near Newent in Gloucestershire, Nash discovered a field of uprooted, beast-like trees on the neighbouring farm, which were to become the subject of a series he called 'Monster Field', encompassing surrealist photographs, paintings and posthumously published writings. These photographs are in Neilson's

photograph albums and were probably taken by her whilst with Nash.

Clare Neilson [1894-1968)

Paul Nash painting 'Skylight Landscape' in the attic at Madams

1941

3 photographs, silver gelatin prints Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

Paul Nash [1889-1946)

Letter to Clare Neilson enclosing a photograph of the 'Pond Monster'

1939

Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

Paul Nash [1889-1946)

Pre-History and Pre-Pre-History (Pond Monster)

1939

Photograph, silver gelatin print on paper Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

Clare Neilson [1894-1968)

Paul Nash with Monolith in Arcadia in the Forest of Dean 1939

3 photographs, silver gelatin prints on paper Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

Paul Nash [1889-1946)

Tyger Tyger ('Collage for Clare')

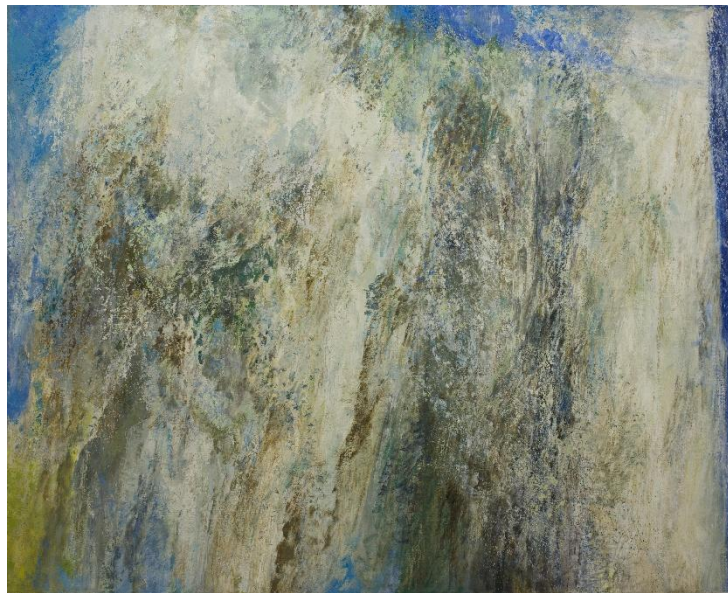
c.1938

Collage of colour engraving on photograph Clare Neilson Collection, presented by Jeremy Greenwood and Alan Swerdlow through Art Fund (2013)

In 1938-9, Paul Nash and his patron Clare Neilson visited the Forest of Dean, Gloucestershire. Whilst there, they discovered a ruined barn which both proceeded to photograph. Subsequently, Nash used one of these photographs as the backdrop on which he collaged a found colour engraving of a tiger. This work was influenced by Nash's interest in Romantic poet William Blake. He would later send it to Clare Neilson as a memento of their visit.

British Landscapes: A Sense of Place

Room 10.2



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Terry Frost [1915–2003)

Black and White Movement

1954

Oil on board

George and Ann Dannatt Gift (2011)

Terry Frost found a 'state of delight in front of nature'. He spent many evenings watching the soothing sway of boats in St Ives harbour in Cornwall. Created in a constructivist style, this painting uses the golden section (a mathematical technique used to create harmony and balance), with the help of string. Taught by Victor Pasmore, Frost used string to create the black rigid lines and curved arcs, mimicking the lyrical rocking of boats along the water's surface.

Wilhelmina Barns-Graham [1912–2004)

Snow at Wharfedale II

1957

Oil on canvas

Presented by The Wilhelmina Barns-Graham Trust through Art Fund (2015)

Painting during a winter stay in the North Yorkshire Dales, Wilhelmina Barns-Graham captured her view of the distant fields enclosed by drystone walls. Bold, dark outlines create sharp rectangular shapes, filling the canvas with complex boundaries and the illusion of fragmented land fading into the distance.

Painting in layers, Barns-Graham created a textured and translucent surface, where coloured fields peek through layers of fallen snow.

Terry Frost [1915–2003)

Blue, Black, White

1960–1

Oil on canvas

George and Ann Dannatt Gift (2011)

Inspired by the snowy hills of the Yorkshire Dales in winter, Blue, Black, White uses bold stripes of colour, referencing the layered folds of snow. Made while Frost was in his studio in Leeds, this painting is a reflection on his time

in the countryside. Frost believed strongly in the value of simplified shape and colour. The limited palette speaks of the tranquillity of the Dales.

Soon after, in 1962, Frost moved to Banbury Oxfordshire where he started to create painting-collages.

William Crozier [1930–2011)

The Edge of the Landscape, Essex

1959

Oil on board

Presented by the Estate of William Crozier (2026)

This painting is based on the River Colne in Essex. In 1958, Crozier was lent a studio in Pebmarsh where he produced a series of dark, desolate landscapes inspired by the emptiness of the Essex 'wilderness'. Conveying a sense of unease that defined the Cold War period, Crozier created emotionally wrought works that were influenced by the philosophical idea of Existentialism. This painting encapsulates Crozier's search for purpose and authenticity within the landscape.

Peter Lanyon [1918 –1964)

Untitled (Field Study)

c.1959

Fibre pen on paper

John Morrish Bequest (2013)

Peter Lanyon [1918 –1964)

Gunwalloe Cove

c.1959

Charcoal on paper

Bob Lockyer Gift (2014)

In 1950 Peter Lanyon took up gliding, radically changing how he experienced the landscape. Shown in aerial view, Gunwalloe Cove is full of energetic blades of grass and dynamic lines, evocative of strong coastal winds.

Capturing a moment in time, Lanyon offers viewers a sensory experience of being within the sky. As a founding figure of the Penwith Society of Arts in St Ives, Lanyon was committed to translating his direct, physical experiences and shifting viewpoints into abstract art.

Prunella Clough [1919–1999)

Cooling Towers

c.1955–6

Watercolour on paper

George and Ann Dannatt Gift (2011)

Painting 'landscapes of the mind', Prunella Clough used photography to capture the atmosphere of industrial landscapes. Using her imagery as a source of inspiration, she painted the two cooling towers of West Ham B Power Station in Canning Town, East London. These unconventional spaces drove Clough's passion for creating. Inspired by the dirt, texture and grit of the city, she found beauty in the everyday.

William Gear [1915 –1997)

Landscape

1951

Oil on canvas

George and Ann Dannatt Gift (2011)

In 1947, William Gear moved to Paris and later became a part of the avant-garde CoBrA group, driven by experimentation and freedom. In 1950 he moved to Buckinghamshire in England.

Bridging nature and abstraction, Gear merged the organic elements of his environment with strong black outlines. Here, he created a dappled effect, inspired by the light, colours and foliage of the countryside.

Ivon Hitchens [1893–1979)

Distant Hills, Light on Dark & Dark Through Light

1968

Oil on canvas Hussey Bequest,
Chichester District Council (1985)

Escaping into the Sussex countryside in 1940, after the bombing of his London studio during the Blitz, Ivon Hitchens found liberation through bold, gestural abstraction. Forming balance through contrasting shades, he followed the Japanese concept, 'notan' - the harmony of light and dark.

Within these dynamic brushstrokes a subtle tree emerges on the right. Here, he reduced the terrain to patches of pigment, creating an entirely new landscape moulded from his emotional experience.

Ivon Hitchens [1893–1979)

Sussex River near Midhurst

1965

Oil on canvas Hussey Bequest,
Chichester District Council (1985)

Often working in an elongated, horizontal format, Ivon Hitchens created wide panoramic paintings. Replicating the perspective of the human eye, he encouraged continued viewing. Inspired by music, Hitchens wanted his paintings to be 'listened to'. Full of energy, this work is made of the colours and rhythms of the landscape. It is evocative of Hitchens' fond memories and experiences by the river.

Keith Vaughan [1912–1977)

October Landscape

1971

Oil on wood

Bequest of Sir Peter Shaffer cbe (2017)

Translating the landscape into an assembly of shapes and dynamic lines, Keith Vaughan captured the autumnal colours around his cottage Harrow Hill in Essex. In contrast to his earlier figurative work of the 1940s, *October Landscape* uses a grid-like composition.

He noted in his journal that he wanted to ‘transport all one’s feelings into visual terms’ Created six years before his death, this painting strips the appealing qualities of the landscape back to reveal Vaughan’s deep emotions.

Keith Vaughan [1912–1977)

Gainsford End

1966

Oil on board

Bequest of Sir Peter Shaffer cbe (2017)

In 1964 Vaughan bought a row of derelict cottages in Toppesfield, Essex. During his time there he created a series of six paintings based on Gainsford End, the local hamlet. Shifting from neo-romanticism towards abstraction in the 1950s, Vaughan developed a structured style derived from nature. Patches of colour, influenced by cubism, represent distant houses and fields, thus forming a balance between abstraction and figuration. This landscape reflects the safety and seclusion Vaughan found in this rural environment.

Prunella Clough [1919–1999)

Disused Land

1999

Oil on canvas

Wilson Gift through Art Fund (2006)

Finding beauty in overlooked spaces, Prunella Clough painted what she called 'urbscapes' (urban landscapes). These poetic landscapes record the traces of human occupation.

Disused Land was part of her final series of Land paintings and was created after Clough was diagnosed with cancer. She travelled down from her London studio to the

Portsmouth area, where she found inspiration in the sea, flat land and open sky.

Michael Andrews [1928–1995)

Thames Painting: The Estuary

1994–5

Oil and mixed media on canvas Wilson Gift through Art Fund (2006)

This painting was the last work that Michael Andrews produced whilst undergoing treatment for cancer in 1994. Commuting past the River Thames daily, Andrews was mesmerised by the shifting tides. In a trip to Canvey Island with his wife June, he took photographs and sketches of the lugworm diggers and fishermen. With sediment from the estuary mixed into the paint, this canvas reflects Andrews visceral connection to the landscape and his commitment to his life's work.

Norman Ackroyd [1938–2024)

**Summer Isles (top left) Near Scourie (top right)
Letterewe Forest (middle left) From Inchnadamph
(middle right) Altnaharrie (bottom left)
Cul Mor (bottom right) 'Summer Isles' portfolio**

1991

Etchings on paper

Presented by Ruth Brown (2014)

Drawn to the rocky coastline of Britain, Norman Ackroyd depicted the beauty of the Scottish landscape. Frequently visiting Scotland's coast, Ackroyd often sketched, immersed in nature.

Created through a connection to the land, his prints portray his 'emotional response, rather than just recording what is there'. Inspired by the Summer Isles, these moody etchings capture the distant mountains, refreshing winds and sublime nature of the Scottish sea.

John Hubbard [1931–2017)

Coastal Landscape, Dorset

1967

Oil on canvas

Acquired through The Monument Trust (2012)

American-born artist John Hubbard settled in Dorset in 1961. Influenced by the abstract expressionist art of New York and British artists such as Peter Lanyon, Hubbard depicted the experience of being immersed in the landscape. Here, he creates a sense of the white chalky cliffs and crashing blue waves through repetitive marks and layered pigment. The Dorset landscape is shown as dynamic, highlighting the rhythms of nature.

John Hubbard [1931–2017)

Cornish Landscape

1968

Oil on paper

Presented by the artist (2012)

David Jones [1895 –1974)

Laetare-Sunday Thrush

April 1948

Chalk, pencil and watercolour on paper Hussey Bequest,
Chichester District Council (1985)

In this watercolour, David Jones perches a thrush on top of a tree, a small bird which symbolises joy, as further emphasised by the title, Laetare, which in Latin means 'rejoice'. Here Jones is acknowledging the pleasure of Laetare Sunday (the fourth Sunday of the Christian tradition of Lent). Reflecting on the trauma of the war, Jones created complex, energetic works. Blending themes of religion, memory and identity, Laetare-Sunday Thrush speaks of growth and repair.

Ben Nicholson [1894 –1982)

January 4 1953 (Thorpe, Wharfedale in Snow)

1953

Oil wash and pencil on paper Hussey Bequest,
Chichester District Council (1985)

This view from a window shows Thorpe in the Yorkshire Dales. Ben Nicholson often created within his immediate surroundings, merging architecture, still life and landscape. Drawn from the house of his patron and collector, Cyril Reddihough, Nicholson depicted a snow scene in which trees and buildings take on a still-life quality. Embracing simplicity, his precise graphite lines and subtle washes of oil paint reflect his appreciation for the winter season.

Wilhelmina Barns-Graham [1912–2004)

St Ives

1955

Oil wash and pencil on paper

George and Ann Dannatt Gift (2011)

Scottish artist Wilhelmina Barns-Graham moved to St Ives in 1940. Influenced by the post-war modernist circle there, her work shifted towards abstraction. Fascinated by overlooked areas, Barns-Graham depicts a unique perspective from the rooftops of houses in St Ives. After a trip to Grindelwald Glacier in Switzerland in 1949, she started to consider the forms of her environment. Utilising linear marks, she built layered, structured spaces.

Alan Reynolds [1926–2014)

Farm Buildings: A View

1958

Watercolour on paper

George and Ann Dannatt Gift (2011)

Alan Reynolds was greatly inspired by the German Bauhaus artist Paul Klee and the British pastoral artist Samuel Palmer, merging these influences. Here, he focussed on portraying the 'internal movement' of a landscape, emphasising vast stretches of fields, to create a horizon line of rigorous abstraction. After he moved to Kent in 1957, imagery of cornfields and hop gardens started to appear in Reynolds' watercolour works. His muted palette, ordered compositions and alternate ways of looking, reveal his embodied interaction with the agricultural space, thus showing the deep connection between people and land.

Alan Reynolds [1926–2014)

Kentish Landscape

1957

Watercolour on paper

Michael Woodford Bequest (2015)

Barbara Hepworth [1903–1975)

Single Form (Nocturne)

1968

Irish black marble on wood base Hussey Bequest,
Chichester District Council (1985)

Hepworth saw the world as varying shapes and textures. In 1939 she moved to St Ives with her family to escape the war. Fuelled by the contoured Cornish countryside, Hepworth sculpted natural materials into abstract forms.

Single Form (Nocturne) with its polished, curved structure is reminiscent of 'the waves of the sea at night'. Often inspired by the standing stones of Cornwall, Hepworth's sculptures explore the deep connection between the human figure and the natural world.

Denis Mitchell [1912–1993)

Selena

1969

Polished bronze From the edition of 7
George and Ann Dannatt Gift (2011)

After growing up in Swansea, Denis Mitchell moved to St Ives, Cornwall in 1930. During the Second World War, he worked as a tin miner as part of St Ives' Home Guard defence.

Here he met the potter Bernard Leach, who later recommended him as a studio assistant to Barbara Hepworth. Mitchell went on to work as Hepworth's principal assistant for ten years. In 1958, he created his first bronze sculpture,

inspired by Hepworth's organic sculptures and his love of the Cornish landscape. Treen refers to the village in the parish of St Levan and Gorran to the parish of St Goran and the coastal settlement of Gorran Haven, whilst Selena refers to a Cornish moor, which houses the Treverven standing stone.

Denis Mitchell [1912–1993)

Landscape Form

1960

Polished bronze on slate base From the edition of 7
Lucas Bequest (1995)

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Denis Mitchell [1912–1993)

Treen

1960

Polished bronze on slate base From the edition of 12
George and Ann Dannatt Gift (2011)

Denis Mitchell [1912–1993)

Gorran

1968

Polished bronze on slate base From the edition of 7
George and Ann Dannatt Gift (2011)