Room 1

Ivon Hitchens1893 – 1979

Curved Barn

1922

Oil on canvas

Presented by the Artist (1979)

This painting brings together two concerns that were central to Hitchens’ thinking about art: the formal construction of the painting in terms of form and colour, and their relationship to one another. This reflects his interest in the work of Cézanne. However, by drawing inspiration from a specific location, a Sussex barn at Bex Mill, near Heyshott in the South Downs, Hitchens locates his work within an artistic concern with a ‘spirit of place’.

Emil Filla1882 – 1953

Homme Assis tenant un Journal

(Seated Man holding a Newspaper)

1920

Oil and sand on canvas

Kearley Bequest, through Art Fund (1989)

Filla was a leading figure in the Czech Cubist movement. From around 1910, he spent a sustained period of time in Paris where he met and became closely assoicated with Pablo Picasso and Georges Braque, two of the leading artists in the development of Cubism. Filla continued to work in a cubist-inspired manner, presenting a multi-faceted view of a figure and its surroundings.

Gino Severini1883 – 1966

Danseuse No.5 (Dancer No. 5)

1915 – 16

Oil on canvas

Kearley Bequest, through Art Fund (1989)

In early twentieth-century Paris, cafés and music halls offered artists vibrant spaces in which they could socialise and many saw the dancing figure as encapsulating the energy of modern urban life. Severini claimed that ‘inspired by movement’ did not mean he chose to paint the illusion of a body changing its place in space, rather, by using the idea of movement, he sort to create an artwork that was itself a dynmaic object.

Jean Metzinger1883 – 1956

L’Echaffaudage (The Scaffolding)

1915 – 16

Oil on canvas

Kearley Bequest, through Art Fund (1989)

In this dynamic composition there is a strong emphasis on diagonals that organise the space, with buildings reduced to geometric forms. Metzinger, was a prominent member of the French avant-garde, closely associated with the development of Cubism. In 1912 he published his writings in ‘Du Cubisme’ (‘On Cubism’) in which he argued against traditional approaches to art and the need for multiple perspectives in order to understand and depict time and reality.

Mark Gertler1891 – 1939

Near Swanage

1916

Oil on board

Kearley Bequest, through Art Fund (1989)

Gertler was a student at the Slade School of Fine Art, London between 1908-12, along with Paul Nash, Stanley Spencer, Christopher Nevinson and Dora Carrington. He was highly regarded for his draughtsmanship and distinctive painting style. In a letter to Carrington, Gertler wrote: ‘From every window one gets a good enough view for painting […] The sea surrounds the house on two sides. There is just a bit of garden and then cliff, below that is the open sea.’

Spencer Gore1878 – 1914

The Garden Path, Garth House

1910

Oil on canvas

Hussey Bequest, Chichester District Council (1985)

This serene view of afternoon light falling on rose beds and gravel paths was painted in the garden at Garth House, Hertingfordbury, which was the home of Gore's mother. This painting reveals Gore's remarkable ability to render light by manipulating colour with a form of modified divisionism composed of individual flecks of colour - blues, pinks and purples - which give richness and depth to the foliage.

Duncan Grant 1885 – 1971

Bathers in the Pond

1920 – 21

Oil on canvas

Hussey Bequest, Chichester District Council (1985)

The setting of this bathing scene is the pond at Charleston Farmhouse, near Lewes in East Sussex, where Grant settled with Vanessa Bell in 1916. In painting a bathing scene the artist was consciously painting a Cézanne subject. The warm colour and stippled paint surface reflect a renewed engagement with modern continental art, and a return to Grant’s ‘spotted’ manner of painting in the early 1910s.