

## **Spencer Gore** [1878 – 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.

**Walter Sickert** [1860 - 1942)

**Chagford Across Fields**

1916

Oil on canvas

On loan From a Private Collection (1995)

During the early twentieth-century Sickert spent time on the continent, particularly Dieppe and Venice. However, during the First World War his travels were confined to England and he travelled to Chagford, on the north eastern edge of Dartmoor in Devon. The 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.

**Ivon Hitchens** [1893 - 1979)

**Curved Barn**

1922

Oil on canvas

Presented by the Artist (1979)

Curved Barn takes as its subject the old barn at Bex Mill, Heyshott in West Sussex. However, the subject was less important to Hitchens than the technique he used, and he later described it as 'an essay in essential form and the dynamic relation of one plane to another.' Hitchens had read the writings of Roger Fry and Clive Bell on 'significant form' and had been awoken to an interest in Cézanne.

**Mark Gertler 1891 – 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.'

**Ben Nicholson** [1894–1982)

**1929 (Kingwater Valley, Cumberland)**

1929

Pencil and oil on canvas in artist's frame

On Loan from a Private Collection (2018)

During the 1920s, Ben and Winifred Nicholson lived in a farmhouse close to Hadrian's Wall in Cumberland. Painting mostly landscapes, Nicholson cultivated a deliberately naïve style which was reinforced by fellow artist Christopher Wood, who had visited in Spring 1928 and their encounter a few months later with the untutored amateur painter Alfred Wallis. These early landscape paintings have been described as "remarkably true equivalents of place, weather, mood, season and light."

**Christopher Wood** [1901–1930)

**China Dogs in a St. Ives Window**

1926

Gouache on panel

Acquired by Pallant House Gallery in 2017

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On arriving in St Ives in 1926, Wood rented a small bungalow that looked out across the harbour towards Godrevy lighthouse on the opposite side of the bay. He wrote to his mother: 'I feel quite settled down here now, and am working at full speed doing pretty good things'.