

**William Coldstream** [1908 – 1987)

**View Across Frogna Lane**

1971

Oil on canvas

Wilson Gift through Art Fund (2006)

Painting a view from a window was an approach that reoccurs throughout Coldstream's career, probably owing to the fact that he was a notoriously slow painter who returned to his subject matter over a period of time. This Hampstead landscape was painted from the back window of 55 Frogna Lane. The tightly cropped composition and flat planes of the roofs and wall contrast with the gestural depiction of the trees.

**William Coldstream** [1908 – 1987)

**View from Kitchen Window, Cannon Hill**

1947

Oil on canvas

Wilson Loan (2006)

**Michael Andrews** [1928 – 1995)

**House in Colegate, Norwich**

c.1950

Oil on canvas board

Muriel Wilson Bequest (2019)

This is one of Andrews' earliest paintings, produced at the Slade Slade School of Fine Art, where it was praised at a Sketch Club led by Graham Sutherland. Andrews attended the Slade between 1949 and 1953 where his main influences were William Coldstream, the Principal and Lucian Freud, who was a visiting lecturer. This work refers back to his childhood home of Norwich, where he attended Saturday morning classes at the Norwich School of Art.

**Robert MacBryde** [1913 – 1966)

**Fruit on a Caucasian Cloth**

c.1944

Oil on canvas

The George and Ann Dannatt Gift (2011)

**Frank Auerbach** [b.1931)

**Oxford Street Building Site**

1960

Oil on board

Wilson Loan (2006)

**William Coldstream** [1908 – 1987)

**Westminster IX**

1982

Oil on canvas

Wilson Family Loan (2006)

**Keith Vaughan** [1912-1977)

**Gainsford End**

1966

Oil on board

Bequest of Sir Peter Shaffer, CBE (2017)

**Prunella Clough** [1919-1999)

**Disused Land**

1999

Oil on canvas

Wilson Gift through the Art Fund (2006)

Made in the year of her death, this is one of Clough's final paintings and testament to her ceaseless experimentation in paint. While the subject is a landscape, it is the remembered atmosphere and experience of a place that captures her interest. She explains, 'it is the memory or recollection of a scene, which is also a whole event that concerns me'.

**Keith Vaughan** [1912-1977)

**October Landscape**

1971

Oil on board

Bequest of Sir Peter Shaffer, CBE (2017)

**Keith Vaughan** [1912-1977)

**Landscape with Steeple, Iowa**

1960

Gouache on paper

The George and Ann Dannatt Gift (2011)

**Prunella Clough** [1919-1999)

**Small Gate Painting 6**

1980

Oil on canvas

On Loan from a Private Collection (2018)

**Prunella Clough** [1919-1999)

**Brown Wall**

1964

Oil on canvas

Wilson Gift through Art Fund (2006)

**Michael Andrews** [1928 – 1995)

**Thames Painting: The Estuary**

1994 - 5

Oil and mixed media on canvas

Wilson Gift through Art Fund (2006)

Described as an 'elegy to dissolution' by the art critic William Feaver, *The Estuary* was the last painting on which Andrews worked. The subject was close to his heart because of its relationship to William Turner's studies of the same theme and for its recurrence in the work of his favourite author, Charles Dickens. The painting combines a sense of aerial perspective with illusionistic distance. The evocative atmosphere changes according to the angle of viewing, as the light falls on a range of textures and washes.