

Graham Sutherland [1903–1980)

**Christ Appearing to Mary Magdalen
(Noli me Tangere)**

1961

Oil on canvas

Hussey Bequest, Chichester District Council (1985)

This is a parallel version of the altarpiece *Noli Me Tangere* which hangs in the St Mary Magdalene Chapel, Chichester Cathedral, commissioned by Walter Hussey. It depicts the moment when Mary Magdalen finds the tomb of Christ empty, but encounters the resurrected Christ and mistakes him for a gardener. In 1947 Sutherland made his first visit to the South of France. This led him to use more brilliant colours in his work, which can be seen in the startling contrasts in this painting.

John Piper [1903 – 1992)

Redland Park Congregational Church, Bristol

1940

Oil on canvas

Kearley Bequest through Art Fund (1989)

John Piper's lifelong interest in architecture found new expression in the recording of bombed churches he was commissioned to paint on behalf of the War Artists Advisory Committee (WAAC). Piper was regarded as an ideal artist to depict these 'instant ruins' created by modern society. His emotive use of colour and stark sense of design appealed too many who saw his work as depicting a shared struggle during the Blitz.

Graham Sutherland [1903 – 1980)

Thorn Head

1947

Oil on canvas

Hussey Bequest, Chichester District Council (1985)

Following the commission, by Dean Walter Hussey, to paint a Crucifixion for St Matthew's in Northampton, Sutherland began working on a series of paintings inspired by thorn bushes. They reflect, to a certain degree, Sutherland's earlier belief that through metamorphosis, objects could find new form through feeling. Painted following his trip to Southern France, Sutherland adopted a new, brighter palette to reflect the warmth of the Mediterranean climate.

Bill Woodrow [b. 1948)

Regardless of History

1999

Bronze

Purchased with support from Art Fund and John Ayton
MBE and John Booth (2019)

Woodrow emphasises humanity's fragility in the face of nature, suggesting that we should remain respectful of nature's power and our place in a natural order and most significantly learn from our history. The head is derived from a fallen statue and placed on a plinth in order to mimic traditional methods of display. The head is topped by a book and a tree, both symbolic of the accumulation of growth and knowledge.