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#Penny for
the Guy?

Fifty Works
by Fifty British
Women Artists
1900 – 1950

Edited by Sacha Llewellyn





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Artists 1900–1950

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Exhibition curated by Sacha Llewellyn

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(1934 – 2017), an inspiration to all women.

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FOREWORD

This catalogue published to accompany the touring exhibition **Fifty Works by Fifty British Women Artists 1900–1950** helps to celebrate and ensure the legacy of an important anniversary. 2018 was the centenary of the Representation of the People Act (1918), which gave women over thirty years of age, and all men, the right to vote in Britain.

Many twentieth-century women artists have fallen into obscurity. A range of factors have influenced this, among them male dominance in the art world of the first half of the twentieth century and a prevailing assumption that women's creativity and skill as artists is not equal to men's. This exhibition gives gallery-goers the opportunity to view a range of work, in various media, by fifty twentieth-century women artists and judge for themselves the creative range and expertise represented by the works on display.

Fifty Works is the first collaboration between The Stanley & Audrey Burton Gallery (S&ABG) and Liss Llewellyn exhibition organisers. Like Liss Llewellyn, The S&ABG focuses predominantly on twentieth-century art, although The S&ABG's collection spans from the 1600s to the modern day. The S&ABG collection features key works by British women artists active in the twentieth century, including Vanessa Bell (1879–1961) and Wilhelmina Barns-Graham (1912–2004). However,

it contains a far greater number of works by male artists, such as Ben Nicholson (1894–1982), Austin Wright (1922–2003), and Stanley Spencer (1891–1985). The **Fifty Works** show will be seen in our temporary exhibition space, adjacent to our main gallery containing highlights from the permanent collection. This exhibition provides an opportunity, therefore, for the S&ABG to balance the scale in favour of women artists.

Art history's neglect of women artists has long been highlighted by feminist endeavours in writing and curation. In recent years, and particularly in the years closely preceding 2018, there has been a growth in scholarship and long overdue exhibitions focusing on women artists. The virtue of this touring exhibition, which spans 2018 and 2019, is that it ensures a legacy of this interest beyond the centenary year. It is hoped that interest in the vital role of women artists in the deployment of art continues to go from strength to strength.

Dr Katie J T Herrington, Curator
The Stanley & Audrey Burton Gallery
Leeds University Library Galleries

INTRODUCTION

“Anyway, why shouldn’t we have our own show?
The RA doesn’t get a bad press because it’s all men.”
Kathleen Guthrie on ‘Art Shows for Women Only’,
The Observer, January 21, 1962

Ever since Linda Nochlin asked in 1971, “Why have there been no great women artists?” art history has been probing the female gaze. Through scholarship and exhibitions, readings have been put in place to counter prevailing assumptions that artistic creativity is primarily a masculine affair. **Fifty Works by Fifty British Women Artists 1900–1950** functions as a corrective to the exclusion of women from the ‘master’ narratives of art. It introduces fifty artworks by known and lesser-known artists – outstanding works that speak out. However, it does not attempt to present a survey or to address all the arguments around the history of women and art. Anthologies are of necessity incomplete, and many remarkable imaginations are not here represented.

Fifty commentaries by fifty different writers bring out each artwork’s unique story – sometimes from an objective art historical perspective and sometimes from an entirely personal point of view;

I am hugely grateful to the contributors for the rich and colourful diorama they have created. Although the literature on women artists is steadily increasing, there is much to be recovered and re-written. At the end of the catalogue the biographical section aims to move research into these artists’ lives forward, but in so many cases there is still a dearth of information available and much work yet to be done

Women artists have been set apart from male artists not only to their own disadvantage but also to the detriment of British art. While there were some improvements to women’s access to an artistic career in the twentieth century, in terms of encouragement, patronage, economics and critical attention – all the things that confer professional status – women had the *least* of everything. By showcasing just a few of the remarkable works produced by women, I hope to draw attention to the fact that a vision of British twentieth century art closer to a 50/50 balance would not only provide a truer account, but also a more vivid and meaningful narrative.

Sacha Llewellyn



Hilda Fearon (1878–1917), *Studio Interior*, (1914)

A ONE MAN SHOW?

Sacha Llewellyn

At first glance, Hilda Fearon's *Studio Interior* (1914) [12] appears as an elaborately staged evocation of idyllic domesticity. The tableau is dominated by a young mother seated on a stool, while her two daughters observe a vibrant display of springtime flowers. But delve a little deeper and the implied narrative, arising from visual cues, creates an unrelenting impression of isolation and silent despair. For the young mother is a painter whose unfinished canvas stands abandoned in the makeshift studio, by the unmade bed. Staring vacantly into space and psychologically distanced from her surroundings, she becomes a cipher for the woman artist, grappling with the experience of domesticity and dreams of professionalism as conflicting spheres.

In an article titled 'Women Pioneers as seen in Art' (1941), the historian Helen Rosenau considered the burden of history and its ensuing silences by quoting from a Chinese poem written in 675 BC:

*I may walk in the garden and gather
Lilies of mother-of-pearl.
I had a plan that would have saved the state -
But mine are the thoughts of a girl.¹*

Refusing to be "handcuffed to history", however (to quote Salman Rushdie's narrator Saleem Sinai)², women artists in the first half of the twentieth century embraced new outlets for their creative energies,



Jean Wheelhouse (1910–1982), *The Royal College of Art Life Room*, (c.1933)

producing works of confrontation, experimentation and discovery, creating artistic fireworks where there had once been deadening dichotomies. With new opportunities arising in education and greater freedom of mobility, women artists worked from the naked model, sketched and painted in urban and rural spaces, and explored the complex interiors of female consciousness. “Are women without souls”, George Moore had pondered in *Modern Painting* in the closing years of the nineteenth century, “or is it that they dare not reveal their souls unadorned with the laces and ribbons of convention?”³ Some fifteen years later, a clearer affirmation – albeit still within the confines of a patriarchal world view – was coming into sight: “I want you to have your own thoughts even when I hold you in my arms”, George tells Lucy in E.M. Forster’s *A Room with a View* (1908).⁴

Small wonder, then, that Rosenau considered women artists’ “fight for freedom” far from won, in spite of “treading new paths towards a wider vision”. Torn by “contradictory emotions and social conditions”, women artists’ struggle to mediate the realms of private and public experience provides a continuous backdrop to the art of this period.⁵ Striving to fulfil her own creativity, Dora Carrington reflected wistfully on how “a woman and an artist should live” by citing her friend Valentine Dobrée:

*She is business-like and generous, gay and very melancholly [sic], and yet virtuous, and does not think it wrong to bake good cakes, and trim a hat with ribbons, and yet paints five hours a day, and will not be interrupted for all the men in the world.*⁶

For women artists working in the first half of the twentieth century, one of the most pressing issues was how to subvert male-authored idealisations of the female with a strong sense of individuality. The complex investigation of female identity is never more apparent than in the wealth of self-portraits produced by women of the period[17].

Amy Donovan [88], Edith Granger-Taylor [100], Leonora Carrington [76] and Emmy Bridgwater [68] turn the gaze upon themselves, producing brutally honest images imbued with self-knowledge, self-awareness and self-determination. For other artists it was the idea of the studio, their personal working space, which conveyed multiple associations of freedom, autonomy and reclamation. In Wilhelmina Barns-Graham's *Studio Interior* [60], the choreographed scene of blank canvases and artist's tools proclaims a surge of creativity to come.

An artistic education was a means for women to create 'A Room of One's Own'⁷ – an independent livelihood and creative freedom – and from the 1890s onwards, women formed the majority of all art students in Britain.⁸ The time-honoured epithet of 'amateur' was, according to *The Studio* (1913), no longer relevant for a new generation of women artists "who devote themselves very seriously to the study and practice of art...prompted by a genuine passion for their calling".⁹ Access to the life-class, which elevated women at both an educational and professional level, was not the obstacle it had once been[14]. In her foreword to Vanessa Bell's one-artist exhibition in 1930, Virginia Woolf wrote:

*While for many ages it has been admitted that women are naked and bring nakedness to birth it was held, until sixty years ago, that for a woman to look upon nakedness with the eye of an artist, and not simply with the eye of mother, wife or mistress was corruptive of her innocence and destructive of her domesticity.*¹⁰

However, access to formal art school training did not mean that women were afforded the same chance as men to build a successful career. "It's one of the pathetic things about women", Bob Ewart protests in H.G. Wells' satirical fantasia *Tono-Bungay* (1908), "the superiority of school and college – to anything they get afterwards".¹¹ Opportunities for women to teach art were limited; no woman taught



Self-Portraits: Top Left: *Edith Granger-Taylor*, (c.1914) Top Right: *Evelyn Dunbar*, (c.1930)
Bottom Left: *Winifred Knights*, (c.1920) Bottom Right: *Phyllis Dodd*, (c.1925)



Laura Knight, *The Sketch*, (November 9, 1927)

at the RA Schools before the 1960s and at the Slade School of Fine Art, only one woman teacher was employed before 1945.¹² As a result, many female artists, including Marion Adnams, Margaret Duncan and Evelyn Gibbs, took up posts in primary and secondary schools, although in most cases they did not receive equal pay and had to resign if they married. Gibbs' pioneering book *The Teaching of Art in Schools – an Illustrated Description of Children's Imaginative Painting and its Effect on Craft* (1934) drew on her direct experience of teaching art at London County Council's 'PD' Schools for children with disabilities.

While the number of women participating in exhibitions and joining artists' groups increased during the period, they were still disadvantaged when compared to men. In 1922, Annie Swynnerton became an Associate RA at the age of seventy-six, the first woman to be admitted since Mary Moser and Angelica Kauffmann in the eighteenth century. In her autobiography *Oil Paint and Grease Paint* (1936), Laura Knight acknowledged that:

*'Any woman reaching the heights in the fine arts had been almost unknown until Mrs Swynnerton came and broke down the barriers of prejudice, a prejudice natural enough, for woman's life is set in another direction.'*¹³

Laura Knight and Dod Procter were both elected full Academicians, in 1936 and 1942 respectively. Gertrude Hermes exclaimed "Shame on them!" when she became the first woman engraver to be elected an Associate RA in 1963.¹⁴ After campaigning by Hermes, women were finally included in the resplendent RA annual banquet in 1967, an event satirically anticipated in a picture by Edith Granger-Taylor – *Design for a Dinner*, in which women unsettle the all-male feast [20]. Maxwell Fry recalled how "the spirit of truth and justice" overwhelmed him as he watched the bent figure of Laura Knight slowly descending the RA staircase. "She has been a member



Edith Granger Taylor (1887–1958), *Design for Dinner*, (c.1930)

much longer than me”, Hermes told him, “but never a dinner has she eaten in this place”.¹⁵

In 1919, *The Observer’s* critic P.G. Konody considered (optimistically) that women artists had nevertheless made inroads into the exhibiting societies and groups that then flourished in Britain:

*Women nowadays enjoy the same rights as men at the RA, the NEAC, the RBA, the LG and all other exhibiting societies and in art the best of them hold their own in rivalry with the strong sex.*¹⁶

The rise in new dealerships, including the Redfern Gallery (est. 1923), the Mayor Gallery (est. 1925), and the Lefevre Gallery (est. 1926), also created opportunities for women to exhibit, although they were rarely accorded one-man shows, the very term implying a male domain. It could be argued that the Fine Art Society had the most inclusive approach of all the private galleries; 1930 was a particularly significant year, with five solo shows of women artists, namely Emma Ciardi, Elaine Barran, Maude Parker, Gwendolyn Parnell and Agatha Walker.

In an art establishment dominated by men, a rare exception was Lucy Wertheim, who ran the Wertheim Gallery in Mayfair at which she held several exhibitions dedicated to women artists. She also founded the Twenties Group in 1930, of which over a third of the members were women. In *Adventures in Art* (1947), Wertheim recalled her “husband’s growing hostility to the amount of time the gallery was taking up” and how:

*I could not have carried on what well might have been described as this ‘double life’, had it not been for the dependability and devotion of Nannan, our old nurse, who had taken on her shoulders the care of the household...when I opened my gallery in London.*¹⁷

Women struggled to play a part in the major strands of British Modernism, with groups such as the Seven and Five Society and the British Surrealist Group being predominantly masculine affairs. Even when women were given access to these platforms (and most were not) their contribution remained largely overshadowed by that of their male contemporaries. At Roger Fry's ground-breaking *Second Post-Impressionist Exhibition* (1912) only two women – Vanessa Bell and Jessie Etchels – were included out of a total of fifty artists. Jessica Dismorr and Helen Saunders were the only female participants in the Vorticist movement; at the inaugural meeting of the Rebel Art Centre in March 1914, C R W Nevinson is reported to have said, “let's not have any of those damned women”.¹⁸ Barbara Hepworth was the only member of Unit One, the avant-garde group founded by Paul Nash in 1933, and Eileen Agar and Grace Pailthorpe were the only women who contributed artworks to the 1936 *London International Surrealist Exhibition*.

For many artists, Paris symbolised freedom of artistic expression, and a significant number flocked to *La Ville Lumière* to study and hone their craft and join the flourishing arts community. Paule Vézelay, who moved to Paris in 1926, recalled meeting “all the giants...Braque and Picasso were doing their most vigorous work in the next street to my little studio”.¹⁹ The purely abstract pictures she produced – several years before Ben Nicholson and John Cecil Stephenson – were unprecedented in the context of British art of the period. Along with Barbara Hepworth and Marlow Moss, she became a member of Abstraction-Création, founded in Paris in 1931 to promote *art non-figuratif*; the most radical group in Britain at this time was the Seven and Five Society, its members fixedly seeking to fuse an out-of-date Post-Impressionism with a provincial romanticism. Many women artists were able to establish connections with Parisian galleries and salons, which gave them an invaluable opportunity to situate their work within a broader context. The Salon des Artistes Français was



Paule Vézelay (1892–1984) in a temporary London studio, 1934



1. Home, Mrs. K. Gardner and Mrs. Zarudiki enjoyed ice-cream and a chat with Edward Zarudiki. The party was given by the Women's International Art Club, founded in 1900. Its President is Dame Ethel Walker, D.B.E., A.R.S., R.B.A.

WOMEN ARTISTS' JUBILEE EXHIBITION

A Party at the R.B.A. Galleries, Suffolk Street, Had a Private View of the Pictures and Sculpture



Princess Zeid al Hussein, the Iraqi Ambassador's wife, looking at her picture "Bagdad-Garden" with the Hon. Sec., Mrs. Olga Slater



Kerily analysing some of the pictures were Mr. and Mrs. Rupert Gladson. Mrs. Gladson was an exhibitor



Pierella and Hilary Smith were looking with interest at two statues by Karin Jonson



Mr. and Mrs. Humphrey Tomalin were also among the very appreciative guests at the party



Miss Mary Spencer-Watson explaining her "Beast" to Col. Lloyd-Lowry. Patron of the Club, the Duchess of Kent, exhibited a portrait



David Curran
Looking at Lee Durston's Piece in the special Italian section were Miss R. Black, Mr. A. F. S. McGhie, Mrs. McGhie and Mr. R. Bingham

particularly favoured, as it maintained an open-door policy towards women; in 1927, the Salon awarded Laura Knight a *mention honorable* and in 1947 Madeline Green received a *médaille d'or*. At the *Exposition Internationale des Arts Décoratifs et Industriels* in Paris in 1925, the French government awarded Winifred Knights a *médaille d'argent* for *The Marriage at Cana* (1923). Indeed, international fairs helped women to raise their profile overseas, and the British Section of the Venice Biennale – which from 1924 included two women on the Faculty of Arts – exhibited numerous works by women artists, including Madeline Green, Gertrude Hermes, Gladys Hynes, Clare Leighton, Dod Procter and Winifred Nicholson.

By forming their own exhibiting spaces through organisations such as the Society for Women Artists, the Women's International Arts Club, the Glasgow Society of Women Artists and the Scottish Society of Women Artists, women could challenge the discrimination and exclusivity of the art institutions. Constantly criticised in the press, however – with patronising chivalry or lampooning satire – it is small wonder that they rarely offered a serious challenge to the leading exhibiting venues. While some women refuted such categorisation and worked to participate in the wider arena, Laura Knight, talking at an exhibition of women artists' work in Hanley in 1933, said that while she believed "it did not matter at all whether a picture was by a man or a woman...women do need some special encouragement from time to time".²⁰

Art criticism played a crucial role in measuring and evaluating the extent of women artists' achievement. However, as those writing reviews and art books were largely men writing for the benefit of men, stereotypical assumptions as to what constituted women's art remained entrenched. As Jane Austen's heroine Anne Elliot says: "men have had every advantage of us in telling their own story".²¹ Scrolling through the names of male writers and critics from the period, a handful of women emerge whose contributions to specialist periodicals

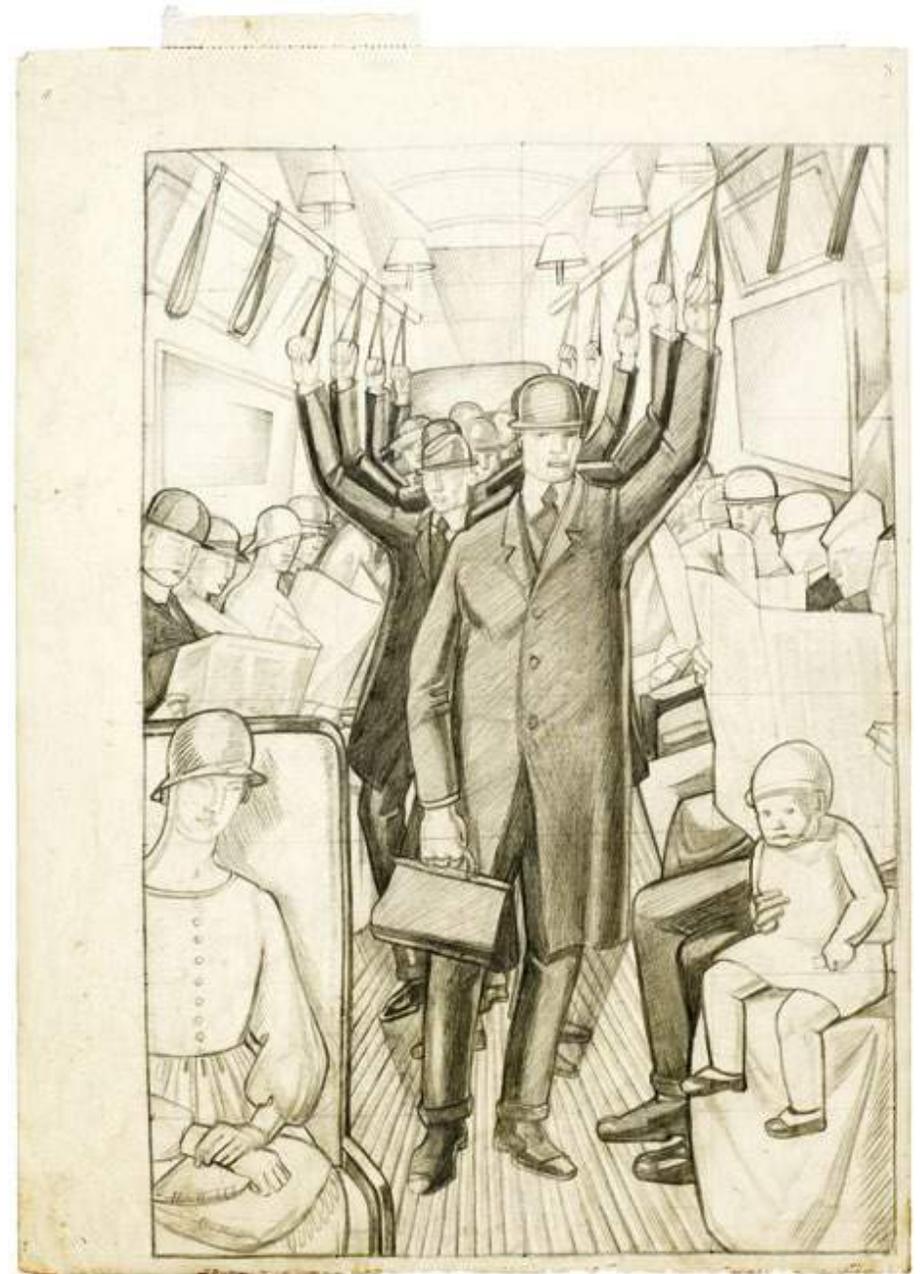
Women Artists' Jubilee Exhibition, *The Tatler*, (March 22, 1950)

and newspapers went some way to redressing the imbalance, among them Gwen Raverat (*Time and Tide*), Myfanwy Piper (*Axis*), Mary Chamot (*Burlington Magazine*, *Country Life*), Gladys Beattie Crozier (*Pearson's Magazine*, *Lady's Realm*) and Amelia Defries (*Drawing and Design*, *Colour*, *Journal of the Royal Society of Arts*). Their ideas and opinions, however, were often belittled by male critics; P.G. Konody lambasted Defries' book *The Arts in France: From the time of Louis XIV to the Present Day* (1931), writing "it simply does not exist from an art historical point of view".²²

Using adjectives such as 'pure', 'bewitching', 'imaginative' and 'naïve', male critics often characterised women artists in terms of the *bon sauvage* myth – idyllic beings unspoilt by civilisation, of the type expounded by Montaigne. The loss of this 'pure essence' – the true nature of femininity – could lead to women artists' most despised defect: *masculinity*. Looking back over seven decades from the vantage point of 1953, *The Manchester Guardian*, in an article titled 'British Women Artists', considered:

*Many women painters have endeavoured to appear masculine. They have always, however, been at their best when most sensitive, delicate, evanescent and refined and when they deliberately avoid these qualities, as Dame Laura Knight sometimes has, they have been at their worst.*²³

Nor did technical aptitude escape biologically-based gender stereotypes. Marion Adnams' tutor at Derby School of Art bestowed high praise on her decisive technique, saying that "she drew like a man...direct: no rubbing out: never".²⁴ Despite evidence to the contrary (for instance, in the work of Gertrude Hermes [108] or Barbara Hepworth), sculpture in particular was singled out as a medium which might present too great a challenge for women. Some commentators even wondered if women possessed the correct mental



Gladys Hynes (1888–1958), *Study for Straphangers*, (c.1925)

capacity; Jacob Epstein was moved to explain in 1924 that “there are no great women sculptors [because] they fail as regards the right kind of mind for the work”.²⁵

In *Aphorisms* (1819), the artist and teacher Henry Fuseli believed that authentic artistic creation sprang from lived experience:

*Consider it as the unalterable law of Nature that all your power upon others depends on your own emotions.*²⁶

If women artists did not experience life in the same way as men, how could their work be anything other than superficial? Reviewing two simultaneous exhibitions – of works by Mary Potter at Tooth’s Gallery and Gilbert Spencer and C.R.W. Nevinson at the Leicester Galleries – *The Scotsman* considered that the male painters “had far more to say”: Potter was content to paint “unambitious still lifes, odd corners, peeps out of windows, anything familiar that pleases her eye”.²⁷ The discomfort critics felt when female artists disrupted this convenient paradigm can be sensed in the reluctant praise accorded to Paule Vézelay, who was considered “exceptional among women” for possessing “a mental vision...stimulated by the external world”.²⁸ Gladys Hynes’ *The Straphangers* [27], which portrays the underground as a nascent space of capitalism – what W. H. Auden would later describe as “The Bowler hat who strap-hangs in the Tube/And Kicks the tyrant only in his dreams”²⁹ – was attacked by the *Daily Mail’s* critic as an “absurd” subject for a woman artist, noting its absence of “all that is beautiful and soulful”.³⁰

In an article titled ‘To the Ladies’ (1946), the critic and arts patron James Thrall Soby suggested that Surrealism might be the style best suited to female artists because its main characteristics were “an unrelenting and naked introspection”.³¹ The role of women within Surrealism was always ambivalent, and it is no wonder that many chose to work on the perimeters of the main group. Eileen Agar



Ithell Colquhoun (1906–1988), *Gouffres Amers*, (1939)

said that women Surrealists felt themselves to be a minority within a minority, taking “deviance as a principle of creativity”.³² On the one hand, Surrealism offered a promise of social and sexual freedom, a revolt against “a civilisation that reduces all human aspirations to market values, religious impostures, universal boredom and misery”.³³ But women also risked being trapped in a narcissistic auto-eroticism, characterised as artists’ muses, *femme-enfants*, virgins, dolls and erotic objects. In *Gouffres Amers* (1939) [29], which takes its title from a phrase in Baudelaire’s poem *L’Albatross* (1861), Ithell Colquhoun portrays a decaying river god as a mocking response to the Surrealist obsession with the erotic female body. In her aptly titled *Sisters of Anarchy* [138], Edith Rimmington depicts the goddess Minerva metamorphosing from Fuseli’s object of pleasure and virtue – “Minerva’s drapery descends”³⁴ – into a fierce owl, personification of doom. In spite of women Surrealists’ engagement with the full remit of Surrealist thought, critics all too frequently dismissed their work as inconsequential. *The Yorkshire Post* described Marion Adnams’ alarmingly prophetic painting *The Living Tree* (1937) as “a highly feminine decoration with a dash of surrealism” while *The Bystander* considered that Eileen Agar had “caught the surrealist germ [but] treats the subject rather more lightly than most initiates”.³⁵

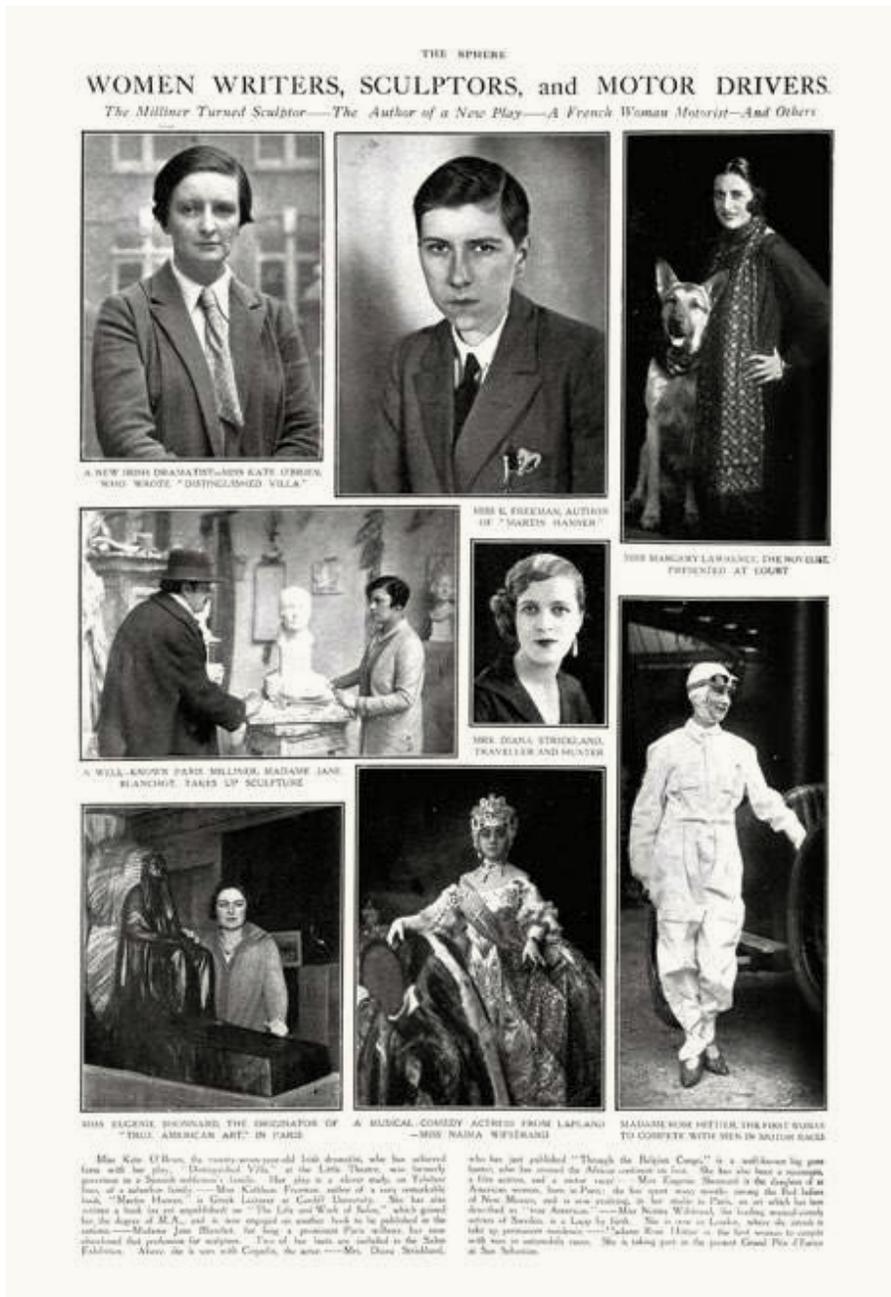
One way in which women could subvert gender categorisation was by embracing abstraction. As Michel Seuphor wrote in *A Dictionary of Abstract Painting* (1958):

*There is no such thing as sex where sensibility is concerned, and I know many a highly-regarded canvas which would meet with derision if it were signed with a woman’s name.*³⁶

When *The Cornishman* reviewed Marlow Moss’s one-artist exhibition at the ARRA Gallery in Mousehole in 1949, the work was described in the kind of vigorous language usually reserved for male artists’ work:



Madeline Green (1884–1947), *The Girls*, (1932)



Her unusual examples of a mind obsessed with the controversial 'logic' of abstract are unlikely to find their way into orthodox galleries, but we can be sure they will stimulate, tantalise, or violently annoy.³⁷

Other ways in which women artists sought to transcend the laws of binary gender difference was by producing work with gender-indeterminate figures. "There is a sexless part of me that is my mind", wrote the Modernist poet Anna Wickham in *The Return of Pleasure*.³⁸ In *Head* [76], Leonora Carrington depicts the expansive gender-being she felt she had become during her spell of psychosis:

*I felt that, through the agency of the Sun, I was an androgyne, the Moon, the Holy Ghost, a gypsy, an acrobat, Leonora Carrington, and a woman.*³⁹

Madeline Green confronts the viewer with complex investigations of gender in her work, portraying herself variously as costermonger [104], sinner or saint, her double portraits such as *Deux Amies* (1923) or *Girls* (1932)[31] contesting stereotypical expectations of female sexuality.

Creating sexually-ambiguous names was another way in which women artists could push the parameters of gender-bias: Marjorie Watson-Williams became Paule Vézelay, Marjorie Moss became Marlow Moss, Dora Carrington shed the 'Dora' from her name, while Wilhelmina Barns-Graham delighted in the confusion her nickname 'Willie' caused. Many women artists adopted particular sartorial tropes[32] as a way of creating a complementary mode of artistic expression. In the 1920s, numerous artists, most notably Marlow Moss and Gluck, broke with taboos of femininity by sporting suits and cropped hair – an extension of the working clothes worn by women during the First World War. This was, after all, the age of

'Women Writers, Sculptors and Motor Drivers', *The Sphere*, (July 24, 1926)



Cecile Walton (1891–1956), *Romance*, 1920

‘La Garçonne’, the short-haired, free-thinking bachelor girl of Victor Magueritte’s 1922 popular novel (translated into English in 1923). Questioned about the panache with which many women Surrealists dressed, Eileen Agar refuted that it was “a result of pandering to masculine demands” but rather conveyed “a common attitude to life and style”.⁴⁰ Creating an artistic identity through dress, however, could subordinate an appreciation of artistic output in favour of appearance. When Paule Vézelay attended the opening of her exhibition at London’s Lefevre Gallery in 1936 wearing a black astrakhan jockey cap and cape, one critic commented, “As an artist her appearance is perfect – a novice would know what she is. But I confess I find her paintings more difficult”.⁴¹

Helen Rosenau believed that to be a successful artist, women had to:

*...give up either their womanhood or their work, or even worse in some cases, they [are] expected to do two or three jobs at the same time becoming mothers and workers. This means that they [are] asked to do more than any man could undertake.*⁴²

Cecile Walton’s ironically-titled *Romance* [34] debunks the myth head-on, and in doing so adeptly disposes of the accepted male iconography of woman. Lying on a chaise longue in an arrangement reminiscent of Édouard Manet’s *Olympia* (1865), but holding a baby and with her space invaded by domestic obligations, Walton is a mother and a muse before she is a painter. Reality almost always intervened for women balancing home and family life with professional aspirations. During the 1930s economic downturn, resulting from the Wall Street Crash, tough choices had to be made in many households; Charlotte Epton (married to Edward Bawden) and Tirzah Garwood (married to Eric Ravilious) largely sacrificed their own careers to help forward their husband’s. Garwood told the artist Stephen Bone “that



LOVE (AND MARRIAGE) AMONG THE ARTISTS

rather liked her work when she was Elizabeth Siddal, and he bought some of it. To-day, however, Rossetti would not be an exception, for painters do marry painters. And, what is more, so far as art is concerned (we are not discussing anything else) the marriages are a success.

There are the Knights. Mr. Harold Knight, A.R.A., and Dame Laura Knight, A.R.A., are two very successful painters. They worked together through terrible trying times. Yet they look at life quite differently. The husband, in this case, has much the quieter style. Dame Laura Knight is more animated, more in touch with life. She loves the circus and the ballet. She adores clowns.

The Proctors are another case. Naturally, there are occasional resemblances in their works, especially in the nudes. Broadly speaking, however, Mr. Proctor is the more decorative, especially in his Burmese studies. Mrs. Dod Proctor is more sculptural. They have learned from each other; but they are far from being imitators.

Mr. Ben Nicholson has definite opinions on the subject. If painters are not particularly interested in their work, or are in any way half-hearted about it, they will imitate each other; but if they are sincere their differences will be accentuated by marriage.

Mr. Nicholson is married to an artist. His wife is Winifred Nicholson. Gertrude Hernes and Blair Hughes-Station (son of Sir H. Hughes-Station, B.A.) are wife and husband. But they are two very individual artists.

Generally, however, the man's work is more delicate and the woman's work more bold. They are among the most distinguished wood engravers now living.

A Joint Show

The Senefelder Art Club brought two other famous artists together—John Copley and Ethel Gabain. They married almost twenty years ago. Last summer they held a joint show which proved that they are two of the finest lithographers of the day.

Mr. Copley, who studied with Ford Madox Brown, is a virile artist. His New Testament series caused quite a stir. His wife, on the other hand, is more gay in manner, more French in her inspiration and style.

They make joint prints occasionally. They do their printing together. They discuss matters of technique. But imitate—never!

We are in a new age. Artists can marry artists without sacrificing their ideals. This is the twentieth century.

G. S. SANDILANDS.

By Our Art Critic

TWO promising art students married the other day, and caused trouble-seekers to shake their heads in disapproval. "It won't do. These young people will ruin each other's careers. They will imitate each other."

Some Do Not Marry

Thus the chins wagged. But what are the facts? Do artists marry artists? Until this century, of course, there were very few women artists. Then, again, some of our greatest painters do not marry at all.

There was no Mrs. Botticelli ... so never had a wife. Rubens, on the other hand, married twice.

Madame No. 2 was what the Americans would call "a real good looker." She was a much painted woman in the best sense of the word.

Jan Van Eyck was a married man, and, judged from the portrait made by her husband, Mrs. Van Eyck was a real tartar.

Trying Times

She had the firm-set lips and sharp nose of a woman who would put her husband through his paces.

Velazquez married. Romney deserted his wife for years. But none of these wives were painters. Rossetti's wife painted a little. Ruskin, in fact,

the happiest year of her life was the last one for, though she was bedridden and constantly in pain, she was at last free to paint without interruption".⁴³ The socially conventional ideal of woman's self-sacrificing nature was difficult to surmount, even for a self-proclaimed feminist such as Nancy Nicholson. In

Good-Bye to All That (1929), Robert Graves related that while both he and Nancy found domesticity draining, he continued to work – "because nothing has ever stopped me when I have something to write" – whereas she renounced all creative endeavours until their three children had started school.⁴⁴

In terms of equality, marriage between two artists was more likely

to work in favour of the male and it is striking how many women artists avoided marriage or chose not to have children. Eileen Agar spoke of how she felt that having children would have resulted in an erosion of her autonomy: "it was very difficult because most men thought women will get married and have children and...forget about art...that's why I thought I'd never have children, I thought I can't do both".⁴⁵

An article in *The Daily Herald* (1930), however, titled 'Love (and Marriage) Among the Artists', described reciprocally inspirational partnerships as a new twentieth-century phenomenon. [36] Averil and Charles Burleigh were frequently cited as an artist-couple *par excellence* – *The Studio Magazine* (1913) stressing above all the advantageous outcome for Averil:

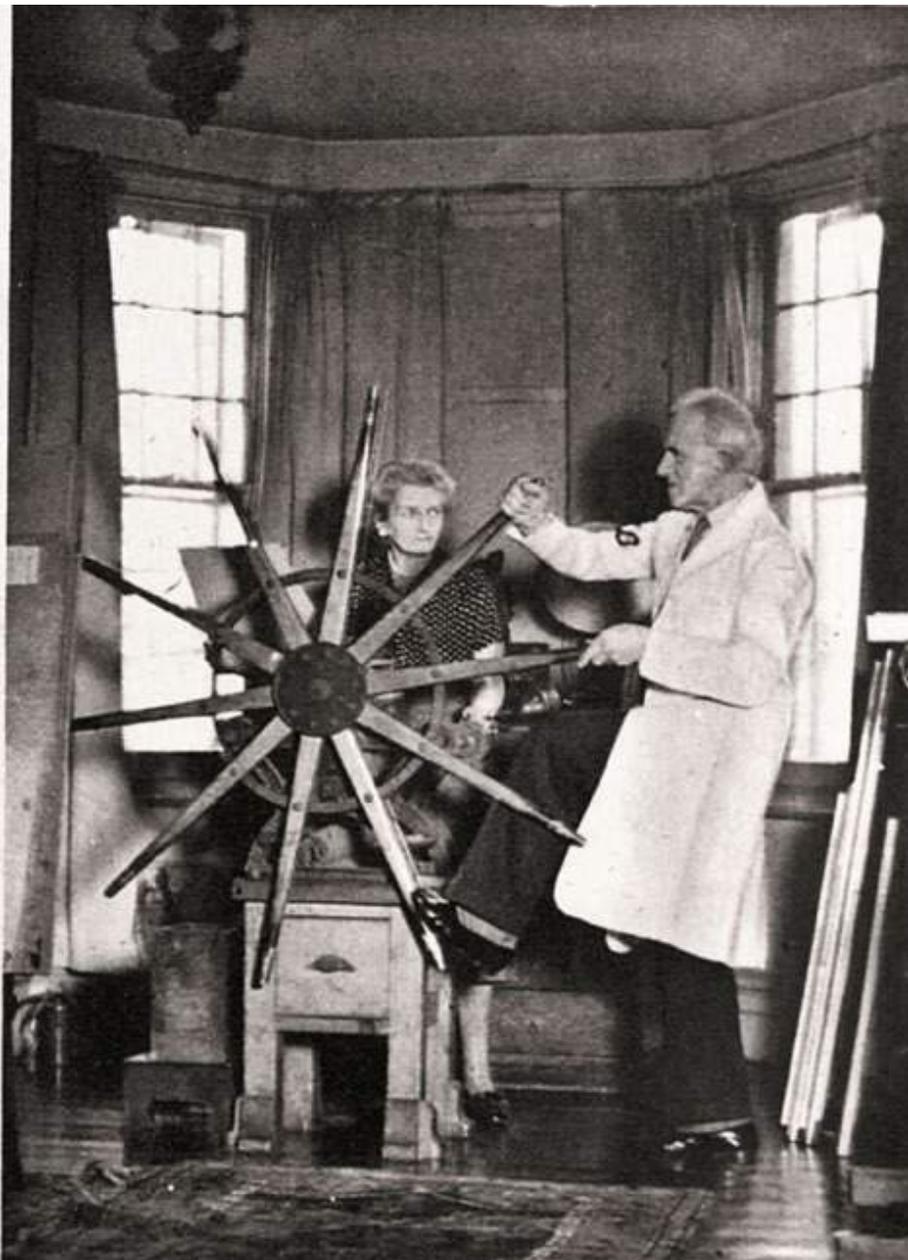
*[Mrs Burleigh] is fortunate in marrying an artist whose help and encouragement have been of much service to her, so that instead of relinquishing her work, as so often happens in such cases, she has devoted herself to it more ardently than ever.*⁴⁶

When two artists exhibited together, the woman artist's work was all too frequently assumed to be derivative of her male partner's. In the preface to a 1921 joint-exhibition, Ethel Gabain was seen to be indebted to her husband John Copley for her understanding of the lithographic technique, although less vigorous in her exploration of its effects:

*Whereas in Copley [technique] leads to a great massing of light and shade, his wife finds in it the motive of some accessory, wittily set down.*⁴⁷

Reviewing contemporaneous exhibitions by Paule Vézelay and André Masson (with whom she lived for four years), *The Observer's*

Love (and Marriage) Among the Artists, *The Daily Herald*, (April 8, 1930)



Photograph of Ethel Gabain and John Copley, *The Tatler and Bystander*, (June 11, 1941)

critic Jan Gordon considered that Vézelay's work was as "aloof from the tumultuous as Masson is avid of it", going on to describe her *Evening in a Cemetery* as "a delicate whimsy in which fantasy is conveyed by a tinted geometry half borrowed from the milliner's shop".⁴⁸

In 1929, the critic R.H. Wilenski stated, "Women painters as everyone knows always imitate the work of some man".⁴⁹ Even when women were not in a relationship with a male artist, the entrenched belief in the impossibility of female creativity frequently led to this rarely-challenged assumption:

"The influence to be traced in Mrs. Vanessa's Bell's work is that of Mr. Duncan Grant." (The Observer, July 16 1922)

"Miss Gladys Hynes' 'Night Journey' closely follows a convention created by Mr William Roberts." (The Observer, April 15 1923)

"Edith Granger-Taylor's pictures make one think of H B Brabazon." (The Observer, May 22 1932)

Clara Klinghoffer told Amelia Defries how irksome she found "the endless comparison of Leonardo": pointing to a figure in one of her pictures she said, "it's one of my sisters...she looks like a Leonardo, I can't help that, can I?".⁵⁰

Where women artists were considered more successful or talented than their male partners, critics responded with unease. In 1928, it was evident that Ernest Procter had appropriated the famous pose of Dod Procter's *Morning* (1926), although in this instance "wifely abnegation" and "surrender" were used to describe the process.⁵¹ Charles Ricketts' witticism in calling Thomas Monnington "Mr Knights", soon after his marriage to Winifred Knights, depended on the perceived contravention of the norm – not least because his style had become so clearly indebted to hers by the mid-1920s.



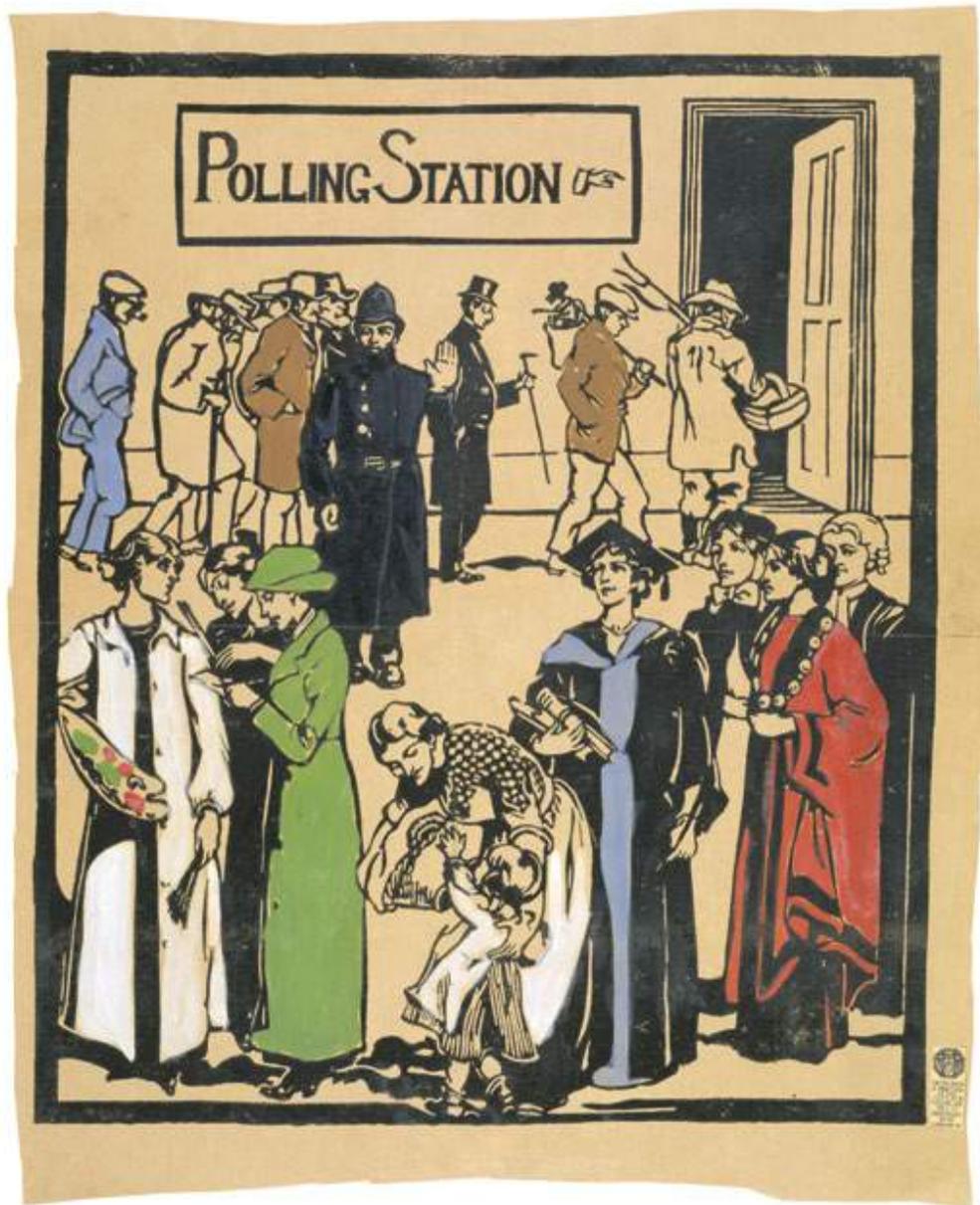
Photograph of Joyce Bidder (1906–1999) and Daisy Borne (1906–1998) in their studio, 1987

In worst-case scenarios, women could actually find their stylistic inventiveness, or even work, appropriated. Controversy exists over *The Fountain* (1917), one of the icons of twentieth-century art (a letter written by Marcel Duchamps, its acknowledged creator, implies that the work was submitted to the Society of Independent Artists, New York, by “a female friend” using a male alias).⁵² In Clare Winsten’s *Untitled Figure Study* [148] both technique and execution are close to contemporaneous works by David Bomberg, with whom she had a relationship. Winsten believed that “her painting – freedom of mark and ‘inspiration’ [had been] taken by Bomberg” and her antipathy towards him rankled to the end of her life.⁵³ In the case of Marlow Moss – too often written off as an imitator of Piet Mondrian, with whom she spent time in Paris between 1929–38 – it could be argued that the influence was reciprocal: it was Moss who first introduced parallel double lines into her gridded compositions in 1931.

The professed incompatibility of marriage and career helped to legitimise women artists’ cohabitation and intimate relationships with each other. Joyce Bidder and Daisy Borne shared a studio in Wimbledon for more than forty years, collaborating on and inspiring each other with their work. When Peyton Skipwith met them in the mid-1980s, he wrote:

*Whatever medium one of them has chosen to work in, her enthusiasm has infected the other, and it is this quality of joy in the shared experience of different materials that imbues so much of their work.*⁵⁴
[40]

It was perhaps the moments of adversity and contradiction in their public and private lives that led so many women artists to nurture resistance and resilience and engage with the full dimensions of national and international crises. In *Polling Station*, [42] a poster issued by the Suffrage Atelier, a woman artist heads up the line of



Suffrage Atelier, 'Polling Station', 1909-1913

mostly professional women denied the vote. Marion Wallace-Dunlop's radical protests for the women's suffrage movement – including the first hunger-strike campaign – illuminates her menacing *Devils in Divers Shapes* [142]. Gladys Hynes continued the fight for women's equal suffrage beyond the Representation of the People's Act (1918), creating a bold decorative banner for St Joan's Social and Political Alliance for the mass meeting in Hyde Park on 3rd July 1926. Phoebe Willetts-Dickinson's wartime paintings of refugees [146] and Land Army girls gave way to more overtly political subjects in the post-war era, including *War and Peace* and *Capital Punishment*; in *Holloway Prison* (1960) she records her six-month incarceration for civil disobedience.

Working outside the establishment, and often on the fringes of modernist groups and societies, did women artists possess more of the “prophetic sense of life and sympathy” that D.H. Lawrence bemoaned the loss of in contemporary male-centric society (with reference to “Bernard Shaw's *creatures*”)?⁵⁵ Was Clare Winsten's painting of struggling figures locked in combat, some cradling children, a prelude to the turmoil of the First World War? [148] Did Helen Blair foresee the Armageddon that was the Second World War in her portrayal of the impending death of Job's children? [64] In Gladys Hynes' visionary parody on the profiteers of war, [110] the blood-red seraphim seemingly offer spiritual purification “through fire and burnt offering”,⁵⁶ but do their tears of sorrow foreshadow the Nazis' perversion of this ancient doctrine into death camp ovens?

Women artists certainly responded to both World Wars differently than men; “the preposterous male fiction” – to quote Virginia Woolf – designated women as *other*, and the work they produced encapsulates something distinct from that of their male contemporaries. At government level, few female artists were included in the official war artist scheme, the creative response to such violent destruction – “the dramatic poetry of mud and broken trees and wire” – considered the prerogative of the male perspective.⁵⁷ During the First World War,



Olive Mudie-Cooke (1890–1925), *VAD ambulance driver in theory, in popular fiction and in real life*, c1920

four women compared to forty-seven men were commissioned, and of those four, three had their work rejected while one did not take up the commission, so there was effectively no ‘official’ female representation. During the Second World War, less than ten percent of the work acquired by the War Artists’ Advisory Committee was by women and Evelyn Dunbar was the only women employed on a full-time salaried basis. Women’s marginalisation within the war artist scheme is epitomised in an article written by Kenneth Clark for *The Studio* in 1942; having discussed the work of eighteen male war artists, he went on to state in a single sentence:

*I am sorry not to have written about the women artists...of whom at least three, Dame Laura Knight, Evelyn Dunbar and Frances Macdonald have, in very different styles, done admirable work.*⁵⁸

Clark did, however, set up the Recording Britain project, an extension of the official war artists scheme, employing artists – over a third of which were women – to produce watercolours capturing British lives and landscapes at a time of rapid change.

Those women artists fortunate enough to receive commissions responded to war in powerfully individual works. As non-combatants, they recorded life on the Home Front as well as in clearing stations and hospitals closer to the battlefields. Olive Mudie-Cooke’s vivid scenes of the work of nurses and medical staff in France and Italy during the First World War portray a wartime landscape that women transgressed into and rendered more humane [126]; her poignant three-part sketch of a Voluntary Aid Detachment (VAD) worker sets up a dialogue between the harsh reality of life with the units, and the feminisation projected onto women in popular culture. [44] Evelyn Dunbar produced a series of pictures of female “agricultural and other workers” conveyed with dignity and strength as they adapted to the harsh reality of their changing lives [90]. Doris Zinkeisen, one of four artists to enter the

Bergen-Belsen concentration camp soon after its liberation in April 1945, records a scene of intense human suffering in the so-called ‘Human Laundry’, which she hoped conveyed “the utter frightfulness, which no photography in the world can ever hope to penetrate”.⁵⁹ [47]

While many women experienced increased autonomy and mobility during wartime, for others, war – rather than being a liberating experience – burdened them with a new set of problems. This could include loss of income with fewer exhibiting opportunities, the curtailment of teaching posts and disruption to domestic arrangements, with husbands away on war work and studios inaccessible. At the end of her life, Marion Adnams recalled that during the Second World War:

*The lights went out and the doors closed...I knew the frustration and privation of the war years without any of the excitement. I hated darkness, physical and spiritual and often I was lonely.*⁶⁰

The negative emptiness and desolation of Adnams’ experience is laid bare in her post-war painting, *Medusa Grown Old* [54]: the ancient Gorgon is an apotropaic symbol, an image of evil to repel evil – but where are the signs of renewal in her wasteland? Working outside government aegis, women artists called on analogies and metaphors as an effective language through which to articulate repressed traumatic narratives. Winifred Knights’ reinterpretation of the Biblical Deluge [48] was her lament for the trauma she suffered during the Great War, the fleeing figures recording the terror and havoc wreaked by the zeppelin raids over her home-suburb of Streatham. In *The Farmer’s Year* (1933), Clare Leighton voices doubts about patriotism and war, *The Reaper’s* scythe symbolising the cutting off of life, a reference to her private bereavement – the death of her poet brother Roland at Heburterne, France, in 1915 – and the loss of a generation of able men. [122] “War does not cease with the end of the killing”, she wrote, “the state of war in our minds endures”.⁶¹ In *Necessary Bandages* (1942),



Doris Zinkeisen (1898–1991), *Human Laundry, Belsen: April, 1945*



Winifred Knights (1899-1947), *The Deluge*, (1920)

Emmy Bridgwater envelops her face to blot out the agony of a broken heart in the midst of war:

*“Remove the time when rain begins to drip
Re-seal it all”.*⁶² [68]

In ‘When We Dead Awaken: Writing as Re-Vision’ (1972), the essayist and feminist Adrienne Rich (1929–2012) asserted that:

*Re-vision – the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction – is for women more than a chapter in cultural history: it is an act of survival.*⁶³

Revealing the work of female artists is not merely a matter of rounding up forgotten heroines. The act of reinserting lost voices – reclaiming their historical presence and documenting their output – is important for the future status of female artists. When Joyce Bidder and Daisy Borne held their first (albeit joint) retrospective at the Fine Art Society in 1987, after dedicated careers spanning fifty years, they expressed “mild amusement” to see that “their work, and consequently themselves, had at last become part of history”.⁶⁴ As Virginia Woolf wrote in *A Room of One’s Own* (1929), “If truth is not to be found on the shelves of the British Museum, where, I asked myself, picking up a notebook and a pencil, is truth?”⁶⁵

NOTES

A ONE MAN SHOW?

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- 5 Helen Rosenau, 'Women Pioneers as seen in Art', *International Woman Suffrage News*, February 7, 1941
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- 7 'A Room of One's Own' refers to Virginia Woolf's extended essay published in 1929.
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- 10 Quoted in T. Grimes, J. Collins & O. Baddeley, *Five Women Painters*, (Leonard Publishing: 1989) p.15
- 11 H. G. Wells, *Tono-Bungay*, (Macmillan, 1908) P.203
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- 13 Laura Knight, *Oil Paint and Grease Paint* (the Macmillan Company: 1936) p.311
- 14 Quoted in Jane Hill, *The Sculpture of Gertrude Hermes* (Lund Humphries and the Henry Moore Foundation: 2011) p.69
- 15 Ibid.
- 16 *The Observer*, March 7 1926
- 17 Lucy Wertheim, *Adventures in Art* (Nicholson and Watson: 1947) p.45
- 18 Quoted in Richard Cork, *Vorticism and Abstract Art in the First Machine Age, Vol. 1* (University of California Press: 1976) p. 148
- 19 Quoted in Paule Vézelay and her circle; *Paris and the South of France* (ex. cat. England & Co: 2007) p.3
- 20 *The Manchester Guardian*, 12 Oct 1933
- 21 Jane Austen, *Persuasion* (Penguin Books, 2011) p.234
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- 23 *The Manchester Guardian*, September 25 1953
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- 25 *The Yorkshire Evening Post*, January 23 1924
- 26 Quoted in James Bate, *The Genius of Shakespeare* (Picador: 1997) p.267
- 27 *The Scotsman*, 27 February 1939
- 28 *The Observer* April 15 1923
- 29 W.H. Auden, 'Letter to Lord Byron' in *Letters from Iceland* (Faber and Faber: 1937)
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- 33 F. Rosemont, *André Breton: What is Surrealism?* (Pluto Press: 1978) p.1
- 34 John Knowles (ed.), *The Life and Writings of Henry Fuseli, Volume 3* (Henry Colburn: 1831) p.135
- 35 *The Bystander*, August 28 1940
- 36 Quoted in Lucy Howarth, 'Marlow Moss: Dress Address Name' in N. Kane and J. Woods (eds.) *Reflections on Female and Trans Masculinities and other Queer Crossings* (Cambridge Scholars: 2017) p.14
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- 40 Quoted in B.K. Scott (ed.), *Gender in Modernism: New Geographies, Complex Intersections*, (University of Illinois Press: 2007) p.795
- 41 *The Tatler*, February 19 1936
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- 56 See *A Doctrine of Celestial Hierarchy*, 5th Century AD, quoted in Laura Brandon, *Art and War*, (I. B. Tauris & Co., 2007) p.76.
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Marion Adnams (1898–1995)

Medusa Grown Old, 1947

Oil on panel, 55 x 39.5 cm

Commentary by Minoo Dinshaw

In 1947, Marion Adnams – the leading Surrealist in Derby – borrowed a small African sculpture from the city’s museum for closer study.

One day I made a drawing of her, and, when it was finished, dropped it down on the floor by my chair. By chance, it landed on a drawing I had done the day before – a drawing of an ancient English oak tree, with gnarled, twisting branches. They framed the head of the African figure, and there she was – Medusa, with snakes for hair.

Those snakes are the Gorgon’s most luridly distinctive attribute. But Adnams gave her new composite work a more unexpected title, *Medusa Grown Old*.

In classical myth, Medusa died young. A mortal, unlike her sister-Gorgons, she was beheaded by the youthful hero Perseus, heavily briefed by gods and fates. At her death, Medusa was heavily pregnant by the greatest sea god, Poseidon; sources differ as to her consent. The winged steed Pegasus sprang from his slain mother’s blood, and from Pegasus’ hoof-beat came in turn the Hippocrene spring – vital source of all artistic inspiration.

Set apart from any such cyclical destiny, Adnams’ African Gorgon presides over barren rock and blasted bough, the stricken world of Modernism and its post-war legacy. Adnams kept the sculpture “long after the picture was finished”, but then returned ‘Medusa’ after an attack of nocturnal panic. “After that I confined myself to shells and butterflies...very beautiful and much safer.”

Minoo Dinshaw is the author of *Outlandish Knight: The Byzantine Life of Steven Runciman* (2016). He is currently investigating the workings of the god Mercury in seventeenth century England.



Mary Adshead (1904–1995)

Portrait of Marjorie Gertler, 1931

Oil on canvas, 100 x 76 cm

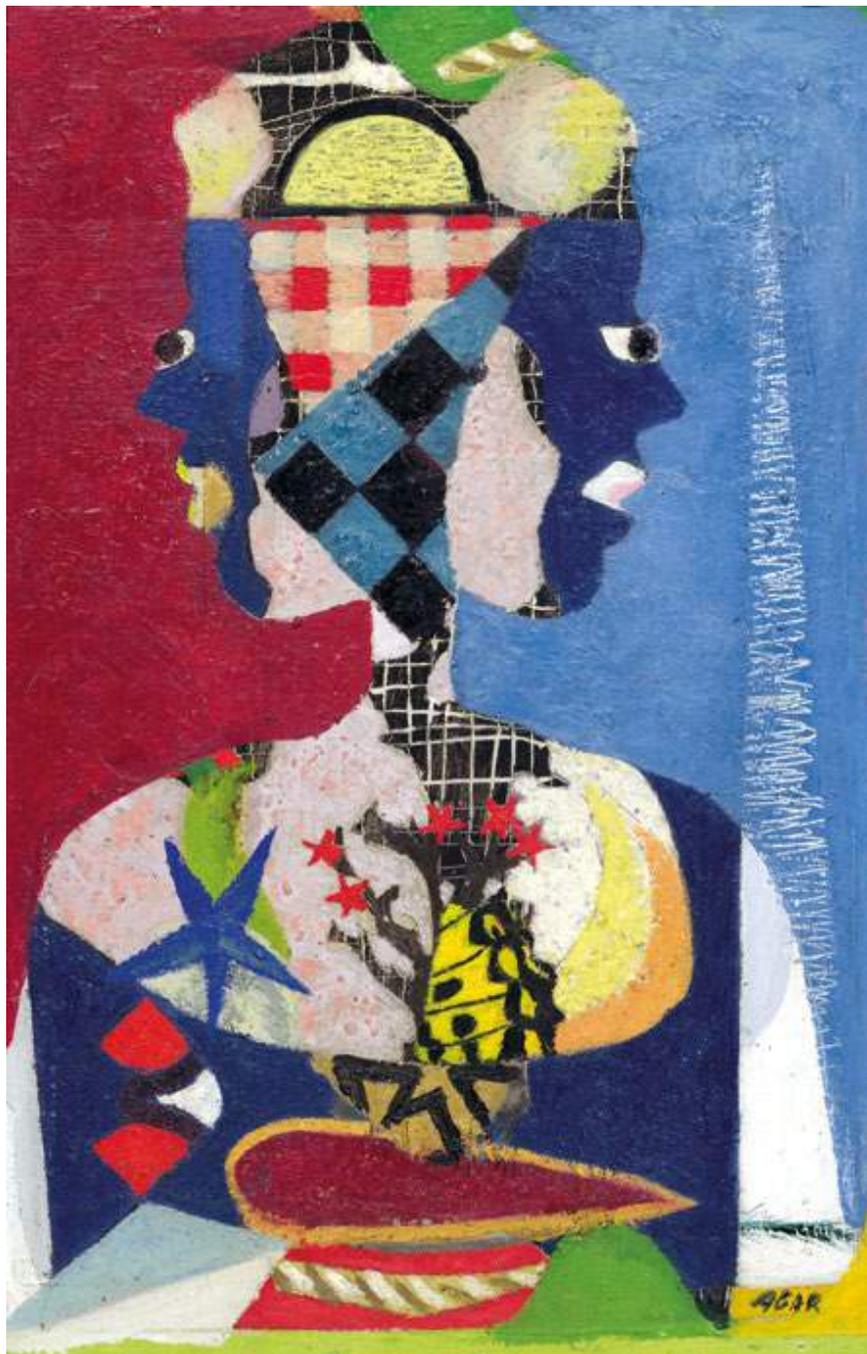
Commentary by Alan Powers

Much in this painting is recognisable as Mary Adshead's work: the careful craftsmanship of the paint, the French inflexion in the simplified shapes of trees and leaves, the hint of Neo-Victorianism in the setting and the flatness typical of a 'decorative' painter who specialised in murals. Other things are different: it is a portrait of a known individual, a friend who lived locally in Hampstead, and the mood is as sombre as the colours.

We know about Marjorie Hodgkinson chiefly for her part in the life of her husband, the painter Mark Gertler (1891–1939), and as the mother of his son, Luke Gertler. Their friendship and marriage were not, like Gertler's largely frustrated affair with his fellow student Dora Carrington, a storm at sea but more a slowly advancing tide when, in 1929, Marjorie accompanied Mark to a sanatorium in Norfolk where he went to stave off a relapse into TB. They were married secretly by the British Consul on a trip to Paris in 1930, to avoid Gertler's family making objections to him marrying a gentile, and moved into a flat in Kemplay Road, Hampstead. For a while, life was good to them, and Luke was born in 1932, but Mark's picture sales went flat and *Marjorie's* health declined.

When Mary Adshead painted the winter portrait, none of the later crises – culminating in Mark's suicide – could be foreseen. It is one of her most eloquent works, an exercise in controlled colour, with a figure elegantly but rather precariously poised in the act of turning towards us with a face that carries foreboding.

Alan Powers is a writer, curator and teacher specialising in mid-twentieth-century British art, architecture and design. His book *Bauhaus Goes West: Modern Art and Design in Britain and America* will be published in 2019.



Eileen Agar (1899–1991)

The Happy Breakfast, 1937

Oil on canvas, 30 x 19.5 cm

Commentary by Andrew Lambirth

One of the key signatures of Surrealism was the inspired juxtaposition of collage, and Agar practised this resource with sustained inventiveness. Although this exquisite small painting does not employ collage as such, it mimics the formal procedures of collage (the variation of texture, the juxtaposition of unrelated imagery), with Agar using the wooden end of the paintbrush to scratch through the paint layers, thus varying the surface and breaking up the colour. The distinctive patterning, which alternates geometric chequering with organic star(fish) and flowering foliage, is typical of the way she built up a complex image from discrete parts which were eventually resolved into a new and unexpectedly harmonious unity. The mazy black linearity in the centre of the figure's chest recalls the patterns of the black Victorian cut papers she collected and also the decoration on African bark cloth she used in other works of the period. The Janus double-profile – the Roman god of entrances and exits, looking both ways – features frequently in Agar's work of the 1930s. In fact, she loved the human profile and made innumerable variations on it through a long career. *Happy Breakfast* is clearly intended as a cheerful image and might also allude to the lovers coming and going in her life at this time: Agar had an affair with the French poet Paul Éluard and a more long-lasting liaison with Paul Nash, and was touched in her art by both.

Andrew Lambirth is a writer, critic and curator who assisted Eileen Agar to write her autobiography (published as *A Look at My Life* in 1988) and curated the Agar retrospective exhibition *An Eye for Collage* at Pallant House Gallery in 2008.



Wilhelmina Barns-Graham (1912–2004)

Studio Interior (Red Stool, Studio), 1945

Oil on canvas, 60 x 45.6 cm

Commentary by Alice Strang

Wilhelmina Barns-Graham moved from Edinburgh to St Ives in 1940, on the renewal of her Edinburgh College of Art (ECA) Special Maintenance Scholarship. The principal of the college, Hubert Wellington, had suggested Cornwall due to the outbreak of World War Two and the subsequent gathering of modernist artists there, including Barbara Hepworth and Ben Nicholson, whom Barns-Graham met through her ECA friend, the artist Margaret Mellis.

Studio Interior (Red Stool, Studio) depicts Barns-Graham's first studio in St Ives, no. 3 Porthmeor Studios. She rented it from 1940 until 1946 for 7s 6d per week. It was furnished and had a tall, north-facing window on to Porthmeor Beach. It was situated in the heart of the artists' community, near the St Ives Society of Artists, St Ives School of Painting and the studios of Alfred Wallis and Leonard Fuller, amongst others.

The painting is a celebration of Barns-Graham's imposing studio, which symbolised the beginning of a new chapter in her career. The three blank canvases – one on the wall, one propped up beneath the window and one on the easel – accompanied by the prepared palette on the stool create a sense of creative potential and anticipation; the tools of her trade are confidently depicted in a complex yet carefully orchestrated composition, in which yellow and red play a constructive role. The focus is on the work which Barns-Graham is to make, with which she was to make her name as a pioneer of British abstraction.

Alice Strang is a Senior Curator (Modern and Contemporary Art) at the National Galleries of Scotland. Between 2014 and 2018 she was a Trustee of the Wilhelmina Barns-Graham Trust.



Joyce Bidder (1906–1999)

The Iris Pool, 1947

Palomino marble, 45.7 x 35.5 x 7.6 cm

Commentary by Peyton Skipwith

I first came across Joyce Bidder's work while assembling a range of sculptures in any media for The Fine Art Society's 1986 exhibition *Sculpture in Britain Between the Wars*. I had conceived the idea for this show on New Year's Day the previous year while arranging a group of white sculptures for a window display on New Bond Street. The group, mainly plasters, included a 1930s stone carving, *Eve* by Vernon Hill, and to complete the ensemble I needed to find a book with a reproduction of this or a similar piece, so I ransacked our library. By the end of the morning my desk was piled with every relevant book that I could lay my hands on, including the London telephone directories.

Attracted by the window, a man came in and showed me a photograph of a piece of sculpture by Joyce Bidder he wanted to sell. It looked perfect for the exhibition that was already building up in my mind's eye and I went to see it at his office in Covent Garden. *The Roadmakers* was a superb relief depicting five muscular men, stripped to the waist, tugging on a rope; it was signed and dated 1935 and was in green Westmorland slate, the figures highly polished, the background dusty with chisel marks showing, and the road surface slightly gilded.

I traced Miss Bidder and her friend Daisy Borne to their studio in Wimbledon, with its accumulation of half a century's work in stone, terracotta, bronze, plaster, ivory and other materials, and mounted a joint exhibition of their work just before Christmas 1986. On receipt of the catalogue, with *The Iris Pool* on the cover, Miss Borne told my colleague that they had had "a little weep" – their lifetimes' work vindicated.

Peyton Skipwith worked at The Fine Art Society in New Bond Street for forty-four years and is now a freelance fine art consultant, critic and author specialising in British fine and decorative arts 1870-1940.



Helen Blair (1907–1997)

Scene from the Book of Job, c. 1936

Oil on canvas, 61 x 76.2 cm

Commentary by Mervyn King

The death of Job's sons – “behold, there came a great wind from the wilderness, and smote the four corners of the house, and it fell upon the young men, and they are dead” – is depicted by Helen (‘Nell’) Blair in a modern form of an almost Renaissance setting, with a biblical allegory in the foreground and scenery in the background. The collapsing walls provide a geometrical frame for the evocative expression of the fate of Job's sons. We see the table at which they were eating and drinking before destruction arrived.

The stylised figures, and the biblical subject, suggest that the painting was influenced by the English Modernist movement, which included artists such as Paul Nash and Stanley Spencer, and there are similarities of composition with Winifred Knights' *The Marriage at Cana*, which was widely reproduced in art journals of the period. Blair was recognised by contemporary critics as highly innovative and “attacking the real problems of painting”.

Before Blair and her husband, the glass engraver John Hutton, left New Zealand for England in March 1936, they mounted an exhibition at Kirkcaldie and Stains, Wellington's leading department store, in which *Scene from the Book of Job* was described by the local newspaper as “intriguing”. Little is known about the life and work of Helen Blair since her arrival in England, but for this striking painting alone she deserves to be remembered.

Mervyn King served as Governor of the Bank of England between 2003–2013.



Daisy Borne (1906–1998)

Madonna of the Adoring Angels, 1939

Palomino marble, 38.1 x 31.7 x 7.6 cm

Commentary by Ayla Lepine

Madonna of the Adoring Angels was the second of Daisy Borne's artworks exhibited at the Royal Academy, where she debuted in 1932. The 1939 piece was her first in Palomino marble and first religious subject (a theme in which she would specialise). Together with Joyce Bidder, with whom she shared a studio for fifty years, Borne's sculpture interlaced Neo-Classical and Modern elements.

The surface teems with life, simultaneously languid and tense. Soft curves of chins and wings, and the radiating thin relief of the Madonna's halo, contrast with the precision of hair, eyes and quills. The infant Christ's chubby body, his hands suggestive of tender play, are bordered by the stylised, slender fingers of his mother, the maternal hand an echo of the angels' wings. Borne expresses adoration in the steady gaze of the angel on the upper right of the relief, its lips turned slightly upward in a subtle gesture of love for the Son of God.

Borne's creative approach to the theme of the Madonna and Child combines the streamlined rush of jazz-age winged putti with the solemn stillness of the Virgin's monumental presence, even as her head covering appears to merge with a stiff angel wing and flowing angelic hair. She had lived in America and her work bears relationship with transatlantic Christian Moderne sculptors such as Lee Lawrie. Borne's composition, both contained within and exceeding its frame, offers new vitality to a classic subject and medium.

Ayla Lepine is Assistant Curate at Hampstead Parish Church and an independent art and architectural historian.



Emmy Bridgewater (1906–1999)

Necessary Bandages, c.1942

Oil on board, 35 x 29 cm

Commentary by Andres Duany

Generally: Expression of agony. Betrayal by a lover. An archetypal theme.

Specifically: Close-up self-portrait of Emmy Bridgewater at age thirty-six, recently abandoned for another woman by Toni del Renzio – the reptilian creature on the right.

Historical Context: The dismal English wartime year of 1942. The world of *Guernica* – both the painting and the terror bombing.

Cultural Context: Post the deployment of agony as propaganda – in Western art, that escalation from the *Laocoon* and the *Dying Gaul* to Goya and Otto Dix. This portrait inaugurates the outing of personal pain – after Munch's histrionic cartoon and toward Bacon's smouldering within.

Commentary: The conception is simply brutal, because it is brutally simple. Raw spatulas of paint bandaged across a battered face. Only the eyes remain, one in pain and the other in bewilderment. Never does the formalism of Picasso's disparate eyes so disclose the soul within. Only a woman, and a courageous one, would expose such vulnerability to the public gaze. It is a deeply feminine achievement.

Andres Duany, a founder of the Congress for the New Urbanism, is a Cuban-American architect living in Miami, USA and Uzes, France.



Averil Burleigh (1883–1949)

The Still Room, 1928

Tempera on board, 82 x 82 cm

Commentary by Abbie N. Sprague

Harnessing the soft summer light, Burleigh captures the peaceful rhythm of morning chores. Freshly sliced lemons glisten on the table. The albarello, emblazoned with a coat of arms, is brightly painted with blues and yellows. With their thick braided handles fashioned out of tin-glazed earthenware, the pitchers are painted in contrasting hues. From the vibrant carpet in the bottom right to the muted grey-blues of the servant's clothing, Burleigh utilises colour to avoid fixation on the vibrant red turban, directing the eye diagonally through the picture. Inevitably, our gaze rests upon the blonde figure (the artist's daughter, Veronica, herself a painter and frequent model for her mother). Veronica's delicate features, almond-shaped eyes and high cheekbones reveal modern influences. In the still room, or pantry, she prepares the morning libations.

A longstanding member of the Society of Painters in Tempera, Burleigh executed her painting in egg tempera. Building the shadows from dark to light, Burleigh used delicate brushstrokes to add texture to the grain of the floor and to the plaster wall with its green and blue undertones. A gilded and ebonised Cassetta frame with sgraffito scrollwork adds to the picture's intimacy. A label affixed to the back indicates the work of framer James Bourlet & Sons, dated 6 January 1928.

In the summer of 1933, Burleigh exhibited the painting at the Royal Academy (cat no. 878), hung in galleries specifically set aside for displaying watercolours and temperas, along with her two other submissions. The 1933 exhibition was a family affair – both her husband Charles and daughter Veronica exhibited works.

Abbie N. Sprague is an expert on the history of tempera painting and the British Arts and Crafts Movement. She is currently researching Edward Steichen and his garden at Voulangis.



Hilda Carline (1889–1950)

Portrait of Gilbert Spencer, c.1919

Red chalk, 45 x 30 cm

Commentary by Hermione Carline and Jackie Naffah

It was while studying at the Slade School of Fine Art (1918–1922) under Henry Tonks that Hilda Carline met Gilbert Spencer. Gilbert was the younger brother of Stanley, whom she went on to marry in 1925.

Gilbert was born on 4 August 1892 and was the eighth son and youngest of eleven children. A talented painter himself, he was noted for his landscapes, was a member of the New English Art Club, and held his first solo exhibition at the Goupil Gallery in 1923.

Before she began her studies at the Slade, Hilda attended – along with her brothers Sydney and Richard Carline – Percyval Tudor-Hart's School of Painting in Hampstead. Tudor-Hart had a profound influence on the three siblings and there is discernible evidence of his avant-garde teaching style in all their work. Tudor-Hart's experimental methods and advanced theories on colour and its effect on the emotions informed Hilda's work and marked the beginning of a productive period in her artistic career.

This drawing was probably made in 1919, at the time when she had just started a part-time five-year training at the Slade. The drawing demonstrates both her consummate skill as a draughtswoman and her sensitivity to the subject matter, where urgency and spontaneity prevail. The portrait invites a dialogue with the viewer, due in part to its dynamic nature and to the quality of expression.

Hermione Carline is an artist and niece of Hilda Carline. Jackie Naffah is an artist and short story writer.

Dora Carrington (1893–1932)
Eggs on a Table, Tidmarsh Mill, c.1924
 Oil on board, 76.8 x 53.3 cm

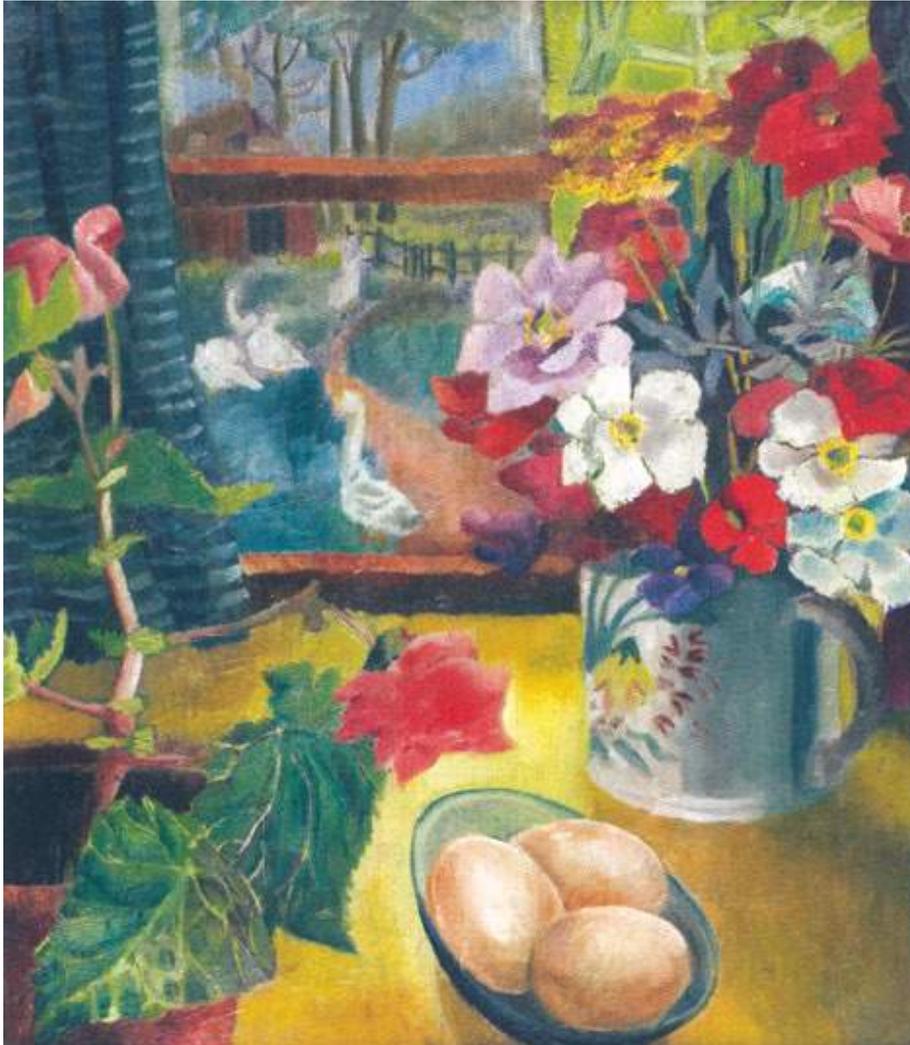
Commentary by Anne Chisholm

When Carrington painted *Eggs on a Table*, she was probably at her happiest. The house near Pangbourne that she had found, furnished and decorated for her companion and one true love, Lytton Strachey – the homosexual writer and founder member of the Bloomsbury Group – was where a remarkable “triangular trinity of happiness” flourished after the handsome and practical Ralph Partridge joined them in 1919. He helped her in the garden, where they grew beans and raspberries, and with the ducks and chickens that provided them with eggs. Her letters from the time are sprinkled with enchanting drawings of flowers, fruit and poultry, as well as descriptions of sketching Ralph in the nude.

Inevitably, given that she loved Lytton, who loved Ralph, who loved her, their happiness was volatile. In 1921, with great reluctance, she married Ralph after he threatened to leave the ménage; her reaction was to start a romance with his best friend. By 1923 all three had other loves, and rows and recriminations marred the Tidmarsh idyll. In 1924 they moved to a bigger, airier house under the Downs near Hungerford. There was still much laughter and happiness ahead, but Carrington always looked back on the early years at Tidmarsh Mill as the best.

She never stopped working at her painting, but her devotion to Lytton’s wellbeing and endless emotional complications, combined with her natural diffidence about her work, so very different as it was from the other Bloomsbury artists, impeded her progress as an artist. Although some of her portraits are perhaps her strongest work, the freshness, simplicity and delight in colour and shape in this picture make *Eggs on a Table* a radiant celebration of the pleasures of her domestic life at its most harmonious.

Anne Chisholm is a biographer and reviewer, most recently of the Bloomsbury diarist Frances Partridge. Her edition of *Carrington’s Letters* (2017) will be out in paperback in 2019.





Leonora Carrington (1917–2011)

Head, 1940–41

Pencil, ink and watercolour, 36.8 x 24.8 cm

Commentary by Maude Llewellyn

Leonora Carrington was an English-born Mexican artist and novelist. She contributed to the Surrealist movement, although she herself described her work as ‘magical realism’. *Head* was made while Carrington was interned at Dr Morales’ asylum in Santander, Spain. Her love affair with Max Ernst had come to a shattering conclusion when he was arrested by the Gestapo, (his art being considered ‘degenerate’), subsequently fleeing, with the help of Peggy Guggenheim, to the United States. This left Carrington in a delusional state of paralytic anxiety and severe paranoia.

Three years after her release, and encouraged by André Breton, Carrington wrote about her psychotic experience in her book *Down Below*, in which she described how – whilst regaining her mental equilibrium in the asylum, where she was subjected to convulsive therapy – she was unable to determine whether she was in a hospital or a concentration camp. When a reproduction of *Head* was sent to Broadmoor Psychiatric Prison Hospital for assessment, the professional response by return of post read: “definitely someone dealing with their own demons”.

Whilst psychosis remains one of the most significant forces leading to creativity in art, and to which references are numerous (for instance, Gustave Courbet’s *The Desperate Man*, 1844-45, or Edvard Munch’s *Self-Portrait in Hell*, 1903), Carrington’s self-portrait differentiates itself from most. She does not hide behind symbolism; rather, she exposes her greatest fears without a hint of self-doubt, capturing the pain of her own torment with utmost sincerity.

Maude Llewellyn’s passion for art began at the age of fourteen when she fell under the spell of Barbara Jones’ epic 1961 mural *Man at Work*. She is currently studying Mandarin in Taiwan whilst completing the WSET Level 4 diploma.



Ithell Colquhoun (1906–1988)

Tree Anatomy, 1942

Oil on panel, 57 x 29 cm

Poem by Sasha Siem

Holy

The hole is the holy
 At the heart of the omen,
 A gash at the neck
 Of a neglected amen,
 A tear in the mourning
 That dried up the sun
 Shedding light
 Through the wound
 To the womb
 of the Crone
 I am becoming,
 Crowned between my legs
 By this raw readiness,
 My forgetting flesh
 Birthing this
 Rapturous rupture.
 Holy is the hole
 In the home of the heart
 (The earth's ear)

Sasha Siem is a writer and musician who has performed her work around the world. Her first two albums, *Most of the Boys* and *Bird Burning*, were recorded in Iceland with producer Valgeir Sigurðsson. She also teaches metaphysics and esoteric philosophy.



Gladys Davison (1849–1922)

The Window, c.1910

Oil on canvas, 29.2 x 22.8 cm

Commentary by Rupert Thomas

The Window by Gladys Davison is more complex than its simple title suggests. Though most representational paintings are compositionally contained, here the glazing bars continue beyond the edge of the canvas, allowing Davison's depiction to break free of the picture plane and to evoke a world beyond. It's a device that raises immediate questions: what is the rest of this room like? Is it cosy or austere? A garret studio or a smart family home? Does Davison always work here, high above the chimneys overlooking south west London?

Davison herself remains somewhat enigmatic, too. Google tells she was a portrait painter who showed with the NEAC and at the RA. So unlike many talented women artists, Davison was actually able to follow her calling. That makes her rather rare and begs another question: why is she now so little known? What can be said with certainty is that she was a pupil of Sickert and the picture's subject and tone – a bird's-eye view over tall town houses in sludgy colours – is very much to his taste. The use of impasto is characteristic too, though in Davison's assured hands it is light rather than laboured, the sky alive with clouds lit from behind and the houses touched with pink and blue, and brickwork made up of flecks of ochre.

I've yet to make the pilgrimage to 48 Lupus Street, where an old label on the back of the picture records it was made. Now it's moved further north of the Thames and hangs in the top room of our nineteenth-century house next to an almost identical real window that overlooks rooftops and trees. And here at least there's no conundrum: I just like the two together. The real and the virtual, side by side.

Rupert Thomas is Editor of *The World of Interiors*.



Jessica Dismorr (1885–1939)

Untitled Abstract, 1936

Oil on board, 46 x 61 cm

Commentary by Alicia Foster

Even at the end of her career, Jessica Dismorr was still making radical shifts in her practice. This abstract, one of a series of such paintings that preoccupied her final years, is typical of the palette of soft greys and putty colours and the curving amorphous forms in her work of the late 1930s.

Although this painting may at first seem quiet, restrained and even elegant to our eyes, Dismorr chose to show these late works at the anti-fascist artists groups that were being formed at this time in response to the rise of the Nazis. She exhibited with the Artists' International Association, and was one of only seven British women to be included in *Die Olympiade onder Dictatuur* in Amsterdam in 1936, an international show designed to counter the Nazi propaganda minister Josef Goebbels' efforts to condemn Modernism. Among the books in Jessica Dismorr's library after her death in the summer of 1939 was a copy of 5 on *Revolutionary Art* (London, Wishart, 1935), a volume of collected essays on how art could answer the political crisis and lead the way forward.

In that sense, even though *Untitled* may seem worlds apart from Dismorr's early work as member of the Rhythm Group in the 1910s – with its figurative subject matter and vivid palette – there is consistency and common ground in her unceasing risk-taking and desire to be part of an avant-garde whose work spoke to the modern world.

Alicia Foster is an art historian and novelist. She is curating an exhibition, *Jessica Dismorr and her Contemporaries*, which will open at Pallant House in 2019.



Valentine Dobrée (1894–1974)

Black Gloves, 1930

Mixed media, collage, 26 x 16.3 cm

Commentary by Simon Grant

“She has given so much of herself to the world, lived so fiercely it is splendid...” So wrote fellow artist Dora Carrington of her friend Valentine Dobrée, the beautiful, aristocratic yet volatile daughter of an English diplomat who lived her life variously as novelist, poet and artist.

She was perhaps best known for her book *Your Cuckoo Sings by Kind*, published in 1927 and celebrated at the time for its bold treatment of sexuality, yet since the early 1920s had been producing (and exhibiting) artworks in differing styles created with a self-conscious knowledge of recent avant-garde movements and ideas. One such example is this work *Black Gloves*, a curious collage that hovers between figuration and abstraction and which both reveals and conceals.

Blocks of pattern form the background to the central section which resembles a fragmented figure out of which radiate numerous thin white lines. There is an energy to this figure. The folded arms of the gloves, the profile of the head outlined in black seem to tell us more than the decorative. Was this intended to be Dobrée’s veiled self-portrait – an image with which she wished to declare: “Here I am, liberated, sexualised and in control”? – one might wonder, as Dobrée enjoyed a lively love life at a time when relationships among the bohemians were fluid. Married in 1913 to the well-connected Bonamy Dobrée, she also had affairs with painter Mark Gertler, the Bloomsburyite Ralph Partridge and with the solidier poet Richard Adlington. Lytton Strachey noticed that she was “perhaps a Saph...much attracted to [Dora Carrington]”. Dora, for her part, was deeply fond of Dobrée, “I admire the ways she has no preconceived conception of how a woman and an artist should live...”

Simon Grant is Editor of *Tate Etc* magazine, Co-Editor of *Picpus* magazine and also curates exhibitions, most recently *Paul Nash* at the Fondation Vincent van Gogh, Arles.



Phyllis Dodd (1899–1995)

Prudence on Pegasus, 1937–8

Oil on canvas, 102 x 127 cm

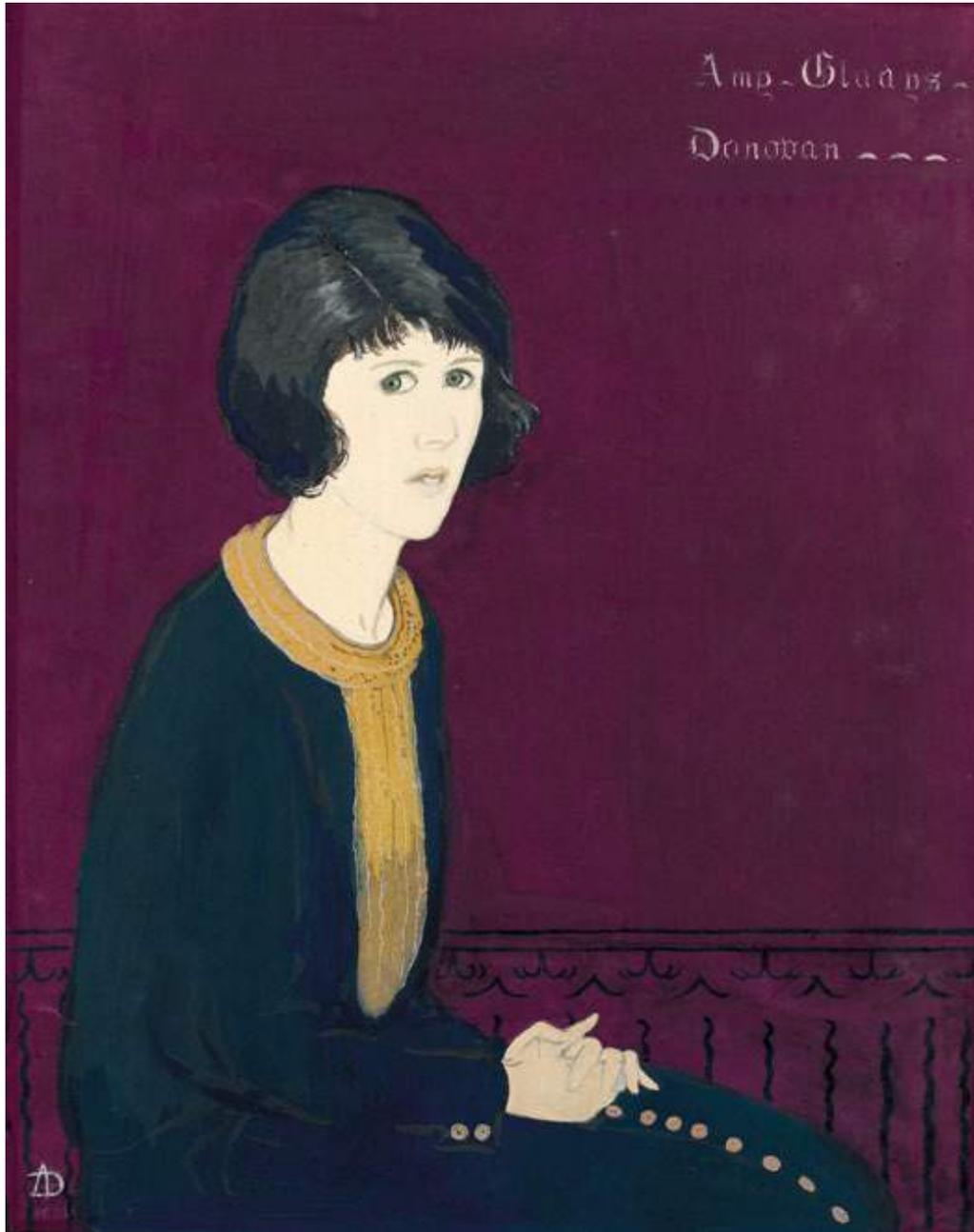
Commentary by Prudence Bliss

The wooden horse was found by the artist – ochreous in colour, hairless and hanging from a nail in a back yard. My mother, Phyllis Dodd, bought it and with my father (the artist Douglas Percy Bliss) transformed it into a magical mother-of-pearl, with real horsehair for mane and tail and real pony harness. On my return from kindergarten every afternoon I was encouraged to sit on it. At first I viewed this command with optimism, as a chance to rock, but a poker in the rockers prevented this until all the sittings were over.

The painting was refused by the 1938 summer RA exhibition; however, after Prudence's jersey was brightened with a pattern, it was not only accepted but hung on the line in 1939 and reproduced in "Lilliput" with the head of George Bernard Shaw in place of her's, under the title of "Brighter Academy Pictures". President Munnings, an equine specialist, wrote to congratulate Francis Dodd RA, thinking he must be Phyllis Dodd's father, especially as both painters had settled in Blackheath (which appears in the background). No relationship was ever discovered.

Phyllis Dodd maintained her maiden name when exhibiting and was indignant to find that, while she was in the kitchen, her husband couldn't resist 'lending a hand' by adding to the background, which was a view from their shared studio window. The distant houses survive in Lee Park, Blackheath, but their back gardens were developed as a housing estate after the 1941 Blitz with 1950s housing, as was the Bliss's home.

Prudence Bliss was a lecturer in Art History at the University of Newcastle between 1964–1996. She is the daughter of Phyllis Dodd and Douglas Percy Bliss.



Amy Gladys Donovan (1898–1984)

Self-portrait, 1926

Gouache, 34.3 x 26.7 cm

Commentary by Frances Fyfield

First looked at her online, late at night, entranced first of all by the buttons. Two on the cuff of the visible sleeve and another eight on her dress, leading away from her convoluted hands, down from her knees to the invisible floor of the balcony on which she sits. The buttons are the same colour as the shawl collar of the garment, and they form a defining line. So, I called her ‘Girl with Buttons’ until she was with me, so to speak, and I saw so much more.

Here is Amy Gladys Donovan, defining herself with her signature in script in the top right-hand corner and her elaborate AD at the bottom left. “This is ME”, she seems to be saying. “This is Amy.”

We have a three-quarter profile, featuring an interesting, long face with artful black hair, mouth slightly open. Rather lovely and shy, an ingénue with a touch of ferocity, innocence and resistance. The colours are controlled. Scant knowledge of her life indicates that her military father did not approve of her career in art. Is that the balcony behind, and has it anything to do with all those buttons?

She sits not centre stage, but left of. Amy Donovan, uncertain, with anxious, convoluted hands, knew what to do with the space surrounding herself. (My own definition of design.) She is wonderfully designed, utterly personal, vulnerable and powerful.

Frances Fyfield, a one-time criminal lawyer, went on to write twenty-four crime novels, some of which reflect a lifelong passion for undervalued British art. She has won several awards for her writing and is the presenter of the Radio 4 series *Tales from the Stave*.



Evelyn Dunbar (1906–1960)

Men Stooking and Girls Learning to Stook, 1940

Oil on canvas, 49 x 75 cm

Commentary by Iain and Barendina Smedley

Men Stooking and Girls Learning to Stook was executed while Evelyn Dunbar was working as one of the very few female British war artists of World War Two. It depicts Land Army girls (and their male companions, as yet unscripted farm workers) working in fields – probably near the Sparsholt Farm Institute in Hampshire – to assemble stooks of wheat from machine-bound sheaves. Echoing Dunbar's illustrations for instructional works such as *A Book of Farmcraft* (1942), all the stages of the stooking process, from reaping, through sheaf-binding and gathering to the creation of the stooks themselves, are pictured. There is formal interest in the rows of wheat leading to the far horizon, handled in almost pointillist style, and further impetus provided by the tractor pulling reaping and binding machinery, but the painting is dominated by the robust group of three figures in the foreground. With dungarees, practical headgear and thoughtful expressions, the physical weight of the wheat is apparent in their postures.

This painting, submitted by Dunbar in 1941 to the War Artists' Advisory Committee but not purchased by them, was given by Dunbar to her friend Margaret Goodwin and was essentially unknown until its rediscovery by Andrew Sim in a provincial sale in 2011. Interest in Dunbar's place in the story of twentieth-century British art has increased following the landmark 2006 St Barbe Museum exhibition curated by Gill Clarke and accompanying book, a 2015 Pallant House exhibition curated by Liss Llewellyn featuring other previously lost works, and the 2016 biography *Evelyn Dunbar: A Life in Painting* by Dunbar's nephew Christopher Campbell-Howes.

Iain and Barendina Smedley are collectors interested in British art from the first half of the twentieth century and the art of the war years in particular.



Margaret L. Duncan (1906–1979)

Reigate and Environments, late 1930s

Egg tempera on panel, each 152 x 60.5 cm

Commentary by Paul Stamper

Little is known about Margaret Duncan, other than that she worked as an art teacher at Huyton College (1935–1947), moving from there to St Katharine’s College, Tottenham. She exhibited a painting, *The Annunciation*, at the Royal Academy in 1941. This painted screen, presumably for domestic use, may be a little earlier than her RA exhibit, although its deliberately pastoral feel – no vehicles or other modern conveniences are shown – makes it hard to be sure.

A preliminary sketch labelled “Design for Mural Decoration” helps with the identification of features. Duncan probably took her view from the tower of St Mary’s Church, to the east of Reigate, looking roughly north-west across the town but moving the North Downs to form a backdrop. On the right is the abandoned chalk pit biting into the flank of Reigate Hill, with Colley Hill and Box Hill to its left (west). Prominent among the town’s buildings are the former Town Hall of c.1728 and the gothic gatehouse folly of 1777 on the site of Reigate’s Norman castle. In the left foreground is Reigate Park (labelled on the sketch). One curiosity is that the prominent building beyond, set in a sunken formal garden, is there labelled “Reigate Priory”. However, this is clearly not that, but apparently Cherchefelle, a five-bay house of c.1770 in Chart Lane, close to St Mary’s Church. Did Duncan assemble this view from a series of individual sketches and inadvertently get two buildings muddled up?

Paul Stamper is a landscape historian, specialising in the post-Roman countryside. After a career with the Victoria County History and English Heritage, he now runs his own heritage consultancy – Paul Stamper Heritage.



Ethel Gabain (1883–1950)

Women's Work in the War

(*other than the Services*), c.1940

Set of six lithographs, each 37.8 x 50.2 cm

Commentary by Stuart Southall

Ethel Gabain was commissioned by the War Artists' Advisory Committee to produce four lithographs of Women's Voluntary Services members and four on the subject of child evacuees. Six appeared in *Women's Work in the War (other than the Services)*. This portfolio was issued in 1941 by His Majesty's Stationery Office and published under the auspices of the Ministry of Information.

Although she was herself in delicate health, Gabain travelled widely to source her images and the scenes portrayed are notable for the robustness and industry of the women depicted. Often the figures are rather androgynous – perhaps to reinforce the notion that a wide range of activities could equally be undertaken by either sex – with only headscarves suggesting that it is women who are involved.

In contrast to her later work, which often depended for its success on the subtle use of light and shade, these WWII images are immensely strong on detail and Gabain exhibits both a superb draughtsmanship and full command of the lithographic printing process.

Whilst all six images are of the highest quality, the portrait of Captain Pauline Gower of the Women's Auxiliary Transport (WAT) serves as a cogent reminder of the heroism of this extraordinary group of female pilots who delivered Lancaster bombers singlehandedly, whilst also flying Hurricanes and Spitfires between air bases. We were all reminded of this exceptional endeavour when Mary Ellis of the WAT died in July 2018 at the age of 101.

Stuart Southall is an actuary and print collector. He has a collection of over 4,000 works on paper and is a regular lender to exhibitions.



Tirzah Garwood (1908–1951)

Semi-detached Villas, 1945

Mixed media, collage 39.5 x 38 cm

Commentary by Anne Ullmann

During her recovery from a mastectomy for primary cancer and closely followed by the death of my father, the artist Eric Ravilious, in 1942, my mother, Tirzah, wrote an entertainingly direct and perceptive autobiography of their life together. She was thirty-four and the mother of three young children. As a student, she had excelled as a wood engraver. She now rediscovered the creativity that had lain virtually dormant throughout her married life. She began painting in oils, but also produced a series of captivating images of local Essex houses and shop fronts, (1944–1949). She soon developed her own distinctive style, where each one was lovingly recorded with a mixture of print and collage which she assembled and sometimes constructed into a 3D model in a shallow box frame. This early example, *Semi-detached Villas*, has the barge boarding and paint work picked out in ochre against the dark brown house, and the deep wooden frame painted white gives an added spatial dimension to the image set back behind the glass. A quantity of sketches of architectural details suggest that all her subjects were from real life. The key to the success of Tirzah's series of houses is that as a painter might set about portraying a human face, so Tirzah, by isolating the subject and stressing the features that most interest her, brings out the individuality that had originally attracted her to her subject. This picture was once owned by her friend, Kenneth Rowntree.

Anne Ullmann took a Negotiated Art Degree which included a module researching the lives and work of her parents, Tirzah Garwood and Eric Ravilious. She has published her father's letters and her mother's autobiography and is currently working on a book about her mother's career.

Evelyn Gibbs (1905–1991)

The Chapel, 1928

Pen and ink with white highlights, 14.8 x 13.2 cm

Commentary by Pauline Lucas



Evelyn Gibbs trained as a graphic artist and more particularly as a printmaker in etching and engraving. Born in Liverpool in 1905, the granddaughter of an Edinburgh engraver, she enrolled at Liverpool School of Art in 1922, winning a scholarship to the Royal College of Art in 1926 and from there a further scholarship to the British School at Rome in 1929, allowing her to continue and expand her practice.

Her tutor at the RCA was the excellent Malcom Osborne who encouraged his students to observe people and landscapes in everyday life. *The Chapel* was based on studies made in Westminster Cathedral.

It is interesting to compare this with another print made the same year, *The Graveside* – an engraving where four figures attend a burial site. In *The Chapel*, prayers are being offered and candles lit in memory of the departed. The women are so similar in these two works as to suggest the story of a bereavement, but the treatment is very different. Daylight and space are rendered cleanly behind the grieving figures in *The Graveside*, whereas the sombre enclosed space in *The Chapel* depends upon shadows and the candlelit area around the statue of the Virgin and Child. Here, Gibbs uses emphatic hatching and cross hatching to intensify the religious and emotional atmosphere, and it is all there in the original drawing, ready to transfer, in reverse, to the copper plate.

Many of the characteristics of Gibbs' etchings made in the 1920s and '30s are echoed in paintings and drawings of the 1940s, when she was commissioned as a War Artist.

Pauline Lucas, painter, printmaker, art critic and curator is author of *Evelyn Gibbs: Artist and Traveller* (2001) and *Rediscovery & Restoration: Murals by Evelyn Gibbs at St. Martin's Church, Bilborough* (2015).

Edith Granger-Taylor (1887–1958)

Self-portrait, 1911

Pencil and black chalk, 24.2 x 20.3 cm

Commentary by Nicolas Granger-Taylor

It is always a great pleasure to see a ‘new’ work by my grandmother, especially a self-portrait. ‘Edie’, as she was known, died five years before I was born, but as I grew up she was always a very real presence in my life, in that the walls of the family home in Barnes were covered in her pictures and those by her sister-in-law, and frequent model, Olive Deakes. It was Edie’s self-portraits in particular that held my attention: we had a large pastel, c. 1920, and a smaller oil from 1908 – the latter I am blessed to have inherited. Her look in the former is aloof, distant – in the latter haunting, haunted. Now, decades later, she emerges in this different portrayal, that is softer, less guarded. The slightly raised brow and the ghost of a smile give a lighter aspect, and a new facet to the cumulative image I have of her.

In this – at first glance – relatively academic self-portrait study, the emphasis is on light and dark: the soft rendering of the hair, blending with the dark background, throws our attention onto the illuminated portion of the face, which is also framed by the black hairband and black bow. Alongside these traditional pictorial devices we notice an element of more contemporary abstraction: a fluid, gestural line which marks off the forms into flat shapes, such as the sharp-edged shadow cast on the neck. Meanwhile, in her oil studies of this period, Edie was beginning to emphasise an aspect of colour and shape – of *pattern* – that would come to define her later, more ‘modern’ and often near-abstract style.



Nicolas Granger-Taylor is a painter primarily of portraits, nudes and still lifes and an art tutor. He graduated from the Royal Academy Schools in 1990 and is the grandson of Edith Granger-Taylor.



Norah Neilson Gray (1882–1931)

Young Woman with Cat, c.1928

Oil on canvas, 99 x 50.8 cm

Commentary by Rupert Maas

I was not properly introduced to Norah Neilson Gray until a few years ago, during the course of my 'B' job on the Antiques Roadshow at Kelvingrove in Glasgow, where I valued a really lovely painting of hers from the 1930s and fell in love with her work. You might say that she was a local artist, for she was born in Helensborough nearby and became one of the 'Glasgow Girls', known to her students as 'Purple Patch' because of her insistence that there is colour in shadows and her liking for pattern and flowers. She was uniquely Scottish and uniquely her, evolving a distinctive style to become the foremost female Scottish painter of her day. Her success was perhaps only possible in the enlightened cultural atmosphere of Glasgow at the turn of the century, under the benign and encouraging influence of 'Fra' Newbery, Director of the Glasgow School of Art, where Gray was taught and later in turn became a teacher. She flowered in Newbery's hothouse, where the dominant influence on her was the Belgian artist Jean Delville, a Symbolist painter (and Theosophist) who spoke little English but was an inspirational teacher, grafting exotic continental ideas onto solid Scottish stock.

This girl, with a cat on her lap and some pansies, also sat to Gray for her painting *Little Brother*, in the Kelvingrove collection, but we don't know who she is – perhaps one of Gray's sisters. Her severe profile is softened by muted browns and soft creams, painted with a flat brush, and the yellows in the cat's eyes and of the pansies give the picture a vibrant rhythm. There's even purple in the patches of shadow!

Rupert Maas is a dealer and historian specialising in Victorian and modern British art. He has appeared on BBC's *Antiques Roadshow* since 1997. As proprietor of the Maas Gallery in Mayfair, founded in 1959, he has curated many exhibitions and supplied collections all over the world.



Madeline Green (1884–1947)

Coster with Dogs, c.1925

Oil on canvas, 53.3 x 50.8 cm

Commentary by Beatrice Behlen

The clothes worn by the figure leaning awkwardly against a wall are not those of an office clerk but of a member of the working classes. The garments look crumpled and worn and somewhat too large for their wearer's slim frame. The sturdy lace-up shoes seem too long. Yellow flashes of waistcoat poke out from underneath a brown jacket, but there is no cravat, perhaps not even a shirt, the neck being protected by a scarf instead. Maybe this alludes to the kingsman: the brightly coloured silk handkerchief that served costermongers as necktie. The pony and cart visible in the distance suggest that it is indeed a coster lad we have before us. Or is it? The impossibly thin leashes attached to the collars of the two whippets – further indicators of working class membership – lead to an incongruously delicate, long-fingered hand. What should be a flat cap is bulging, probably from the attempt to hide inappropriately long hair. For it is the artist herself, Madeline Green, an anterior Cindy Sherman, who is looking at us. Green used variations of this disguise in several of her paintings and prints, sometimes exchanging the striped scarf for one made of black and white check. The fabric features in many of her works, fashioned into accessories, forming part of curtains, laying discarded on pieces of furniture or on the floor, not unlike the mysterious object (a blanket?) lying in the foreground to the left-hand side.

Beatrice Behlen is Senior Curator of Fashion & Decorative Arts at the Museum of London.



Isobel Atterbury Heath (1908–1989)

A Royal Navy Mine Sweeper in Dry Dock, c.1940

Oil on canvas, 51.3 x 41.8 cm

Commentary by Ian Jack

Britain in the Second World War was a country that can never be reclaimed. Even in what turned out to be the last years of its empire, the nation could still harness formidable resources of skilled labour and technology. Minesweepers, for instance: in the five years between the war's start and D Day, the Royal Navy increased its fleet from around 40 to 1,200, many of them (like this dry-docked example in Atterbury Heath's picture) made of wood to make them less vulnerable to magnetic mines. Another kind of mine, the acoustic, explains the strange bucket-like device on the ship's bow. Mines that could be set off by noise were a new development in 1940, but by 1942 British scientists had developed a counter-measure called the acoustical hammer, which sat inside a conical steel box and when the button was pressed or the lever pulled made a tremendous noise – loud enough to detonate acoustic mines at a safe distance from the ship.

Both sides laid minefields – to damage enemy ships and to protect their own – but Britain developed a particular expertise in them. They caused significant losses to ships, cargoes and lives. German minefields are estimated to have sunk nearly 300 British warships and a similar number of merchant ships. British mines sent a total of more than 1,000 Axis ships of all kinds to the bottom. The shape of the bow on Atterbury Heath's minesweeper suggests it belongs to the MMS type, of which more than 400 were built. They were small ships, built quickly; their acoustical hammers have a touch of Heath-Robinson. Sailors knew them as the 'Mickey Mouse' class. The work the Mickey Mice did was brave and invaluable.

Ian Jack is a writer and journalist who has edited *The Independent on Sunday* and the literary magazine *Granta*. He writes regularly for *The Guardian*. He learnt to tell the difference between cruisers, destroyers, minesweepers, frigates and corvettes during his childhood on the Firth of Forth.



Gertrude Hermes (1901–1983)

Frogs II, 1947

Bronze 19 x 14 x 14 cm

Commentary by Jane Hill

Naomi Mitchison introduced Hermes in the catalogue to her Whitechapel retrospective, 1967, as “that wild girl Gert Hermes... always this burrowing underneath... under the leaves and water... the artist as magician – or if you like priestess”. Prunella Clough chose the selection; these three friends collaborated on a feminine attitude to desire.

Hermes shared the modern, reforming aesthetic of sunlight and air and a commitment to an avant-garde modernism, favouring the integration of the fine and applied arts.

Frogs II was commissioned for a bird bath by Australian-born Sydney Cooper, who spent his weekdays in London bringing fresh eggs from his Hampshire farm to his Chelsea friends. Hermes had post-war casts made when she was flush.

The amphibious enchantment began with a chalk pebble carving – *Frog*, 1926; a bronze later exhibited at Paul Nash’s exhibition *Room and Book* (Zwemmer Gallery, 1932) was described as “a good example of modern English ornament in which a natural object has been happily formalised... Miss Gertrude Hermes has designed many excellent shapes which are cast in brass or other material suitable for door knockers and similar half decorative, half useful things.”

In 1934, Hermes used the inchoate qualities of clay for *Frogs I* (the precursor of *Frogs II*) as she did for two schematic figurines, *Arms above Head* and *Arms Akimbo* (one crested, one cloven), continuing figure revelations exploring a two in one duality. Hermes’ *Frog ‘Motif’ Doorknocker*, 1935, added to the palimpsest of magical transmutations.

Jane Hill is a curator and author of books on modern British art, including *The Sculpture of Gertrude Hermes* (2011).



Gladys Hynes (1888–1958)

Penny for the Guy – the thought that all war is caused by the faceless money men of the City, 1940

Oil on board, 66 x 43 cm

Commentary by Ed Vulliamy

The presence of my great aunt Gladys Hynes has ebbed and flowed through my life in various ways, few more cogently than the *dietrologia* – as the Italians say, the schema of what lies behind things – of this painting. Which, since I have been a war reporter, is unsurprising: it depicts a profiteer from warfare; the iniquitous city gent, a fearsome nonentity, in pin stripes with mechanical arm, grenade and bulging codpiece – his masculinity made base.

In addition to the depicted title, an inscription (possibly by Aunt Gladys) on the back reads:

“Penny for the Guy – the thought that all war is caused by the faceless money men of the City.”

The same figure recurs in one of Hynes’ meticulous but appositely mystical line illustrations to the *Cantos nos. XVII to XXVII* by her friend Ezra Pound – that to ‘Canto XIX’.[112]

Aesthetically, Gladys defies utterly that dictum whereby artists are, as Delacroix put it, “fossilized into schools”. She is singular in every way, as she was in her life. Gladys and her sisters – older Eileen, my grandmother, and younger Sheelah – were Irish republicans, suffragettes and socialists, and also pacifist in a way that seemed to apply to everywhere apart from Ireland (they supported the revolution and opposed the treaty) and republican Spain. And there is searing pacifism in this picture, though not of the kind the war artists had brought home in 1918.



Ezra Pound, Canto XIX, in *A Draft of the Cantos XVII to XXVII*, London: John Rodker, 1928. Initials by Gladys Hynes.

Painting in Britain and Germany was famously haunted by World War One and its aftermath, but Gladys here addresses the ‘just war’: its sequel, as early as 1940, when Europe – apparently doomed – was yet to learn the worst about the Third Reich.

Her subject is not war or the pity of war, but those of whom Bob Dylan wrote in his great *Masters of War*: “Ye that build the big guns”. Gladys’ ‘Master of War’ wears a pallid mask, evocative of James Ensor, to

give him oblique indifference; “Ye that hide behind walls / Ye that hide behind desks”, wrote Dylan. He is bane and demoniac, while Gladys was a devout Catholic. What this man does makes even the Angels weep; for Dylan, “even Jesus would never forgive what you do”.

In this way, Gladys’ painting is of, yet transcends, its time. Looking at the painting now, she depicts those who grew rich from every shell that fell on the Sarajevo I reported, under siege; the lucrative, sordid malevolence of fortunes made by those who ravaged Iraq while I worked there; those squalid billions laundered with impunity; proceeds from the carnage of drugs wars I write about, from Mexico and Colombia, snorted up Europe’s and America’s noses for kicks; every line of blood. It could be the money made from British weapons sold to Saudi Arabia that rain down on children in Yemen, or the American military-industrial-complex that crushed Latin America for most of my lifetime. Gladys paints this. She was an effervescent woman but also passionate, and wore her righteous rage as well as her poetic imagination in paint.

Post Scriptum: In June 2018, I arranged to meet the curator of this exhibition and catalogue for lunch, to discuss this painting. By the end of the same day, by pure serendipity and through an entirely different route, she had become its owner. So that this picture at least returns, as it were, to the family.

Ed Vulliamy has been a writer for the *Guardian* and *Observer* newspapers for over thirty years. He has won every major prize in British journalism for his reporting from Bosnia, Italy, Iraq and Mexico. He is the author of *America: War Along the Borderline* (2010, the Ryszard Kapuściński Award), *The War is Dead, Long Live the War*, *Bosnia: The Reckoning* (2012) and *When Words Fail: A Life with Music, War And Peace* (2018).



Barbara Jones (1912–1978)

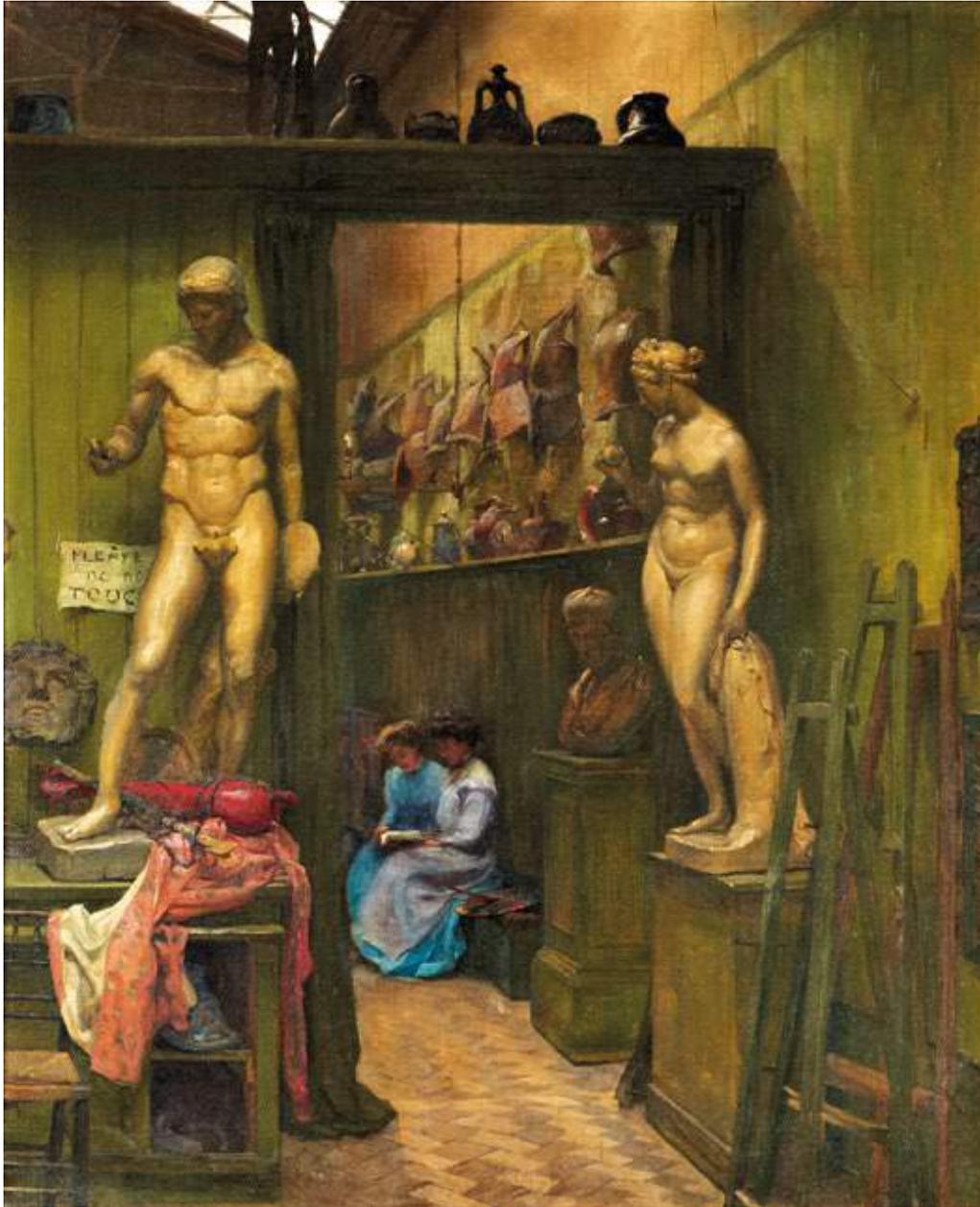
The Resort, 1950

Tempera on panel, 122 x 183 cm

Commentary by James Russell

A time traveller visiting mid twentieth-century Britain would discover a painted world. Restaurants, department stores, schools and hospitals were filled with murals painted by the best artists of the day. Aside from a few celebrated examples (think Rex Whistler at Tate Britain), most of these have disappeared, and in many cases not even a photograph survives. This is true of the numerous murals painted by Barbara Jones, but occasionally we find a treasure that has escaped the general destruction, whether a mural itself or a study, as this seems to be. *The Resort*, which was shown at the *First Exhibition of the Society of Mural Painters* (the Victoria and Albert Museum, 1950), may have been related to Jones' preparations for the Festival of Britain in 1951, but almost seventy years later it stands by itself as a work of great individuality and charm. Jones was taught by Eric Ravilious, and there are hints here of her teacher's preoccupations with nautical design, improbably delicate structures and idiosyncratic wheeled vehicles. Her imaginative world has its own style, however, and its own distinctive palette. As so often with Jones, we see perspective and scale treated with a childlike playfulness, but it is clear that a sophisticated visual intelligence is at work. There's a constant back and forth of dark against light, light against dark, and a beguiling clarity of vision. We sense that the scene, though in no way realistic, is real, and we share the curiosity and awe of the children admiring the deep sea diver as the ice cream seller looks on.

James Russell is an independent art historian and curator, most notably of exhibitions at Dulwich Picture Gallery devoted to Eric Ravilious (2015) and Edward Bawden (2018).



Nellie Joshua (1877–1960)
Heatherley's Art School, c.1900

Oil on canvas, 61 x 45.7 cm

Commentary by Alice Strickland

Heatherley School of Art was founded in 1845 by a group of students from the Government School of Design. Named after Thomas Heatherley (1824–1913), who took over as principal from James Matthews Leigh (1808–1860) and ran the school for nearly thirty years from Newman Street, London.

Heatherley's, as it is affectionately known, is one of the oldest independent art schools in London and the first to admit women to the life room on equal terms with men. Women artists who attended the school include Emily Mary Osborn, Kate Greenway and Laura Herford – the first woman to be admitted to the Royal Academy Schools in 1860.

In Nellie Joshua's highly observed work she depicts the school's large collection of historical dress, ceramics and armour which formed a costume studio for the use of students. The painting seems to relate to a contemporary photograph in Heatherley's archive which shows the same view of the costume studio and two seated women students (*see biographical entry for Joshua*). The students who are wearing matching painting smocks in hues of blue – perhaps one is the artist herself – appear to be looking at a sketchbook.

Samuel Butler's work *Mr Heatherley's Holiday: An Incident in Studio Life* (1874, Tate) depicts another view of the school's costume studio. In a letter to OTJ Alpers (17 February 1902), Butler wrote: "When I was studying painting in my kind old friend Mr. Heatherley's studio, I remember hearing a student ask how long a man might hope to go on improving. Mr Heatherley said: 'As long as he is not satisfied with his own work'."

Alice Strickland is a curator for the National Trust in London and the South East. Her research interests include British women artists, with a particular focus on their education and exhibiting opportunities. She is an active member of the Tate's British Women Artists 1750–1950 Network.



Clara Klinghoffer (1900–1970)

The Artist's Sister, 1919

Oil on canvas, 67 x 55 cm

Commentary by David Boyd Haycock

Clara Klinghoffer was born in Szerzecz (now Lemberg), a village near Lwów (now Lviv), in that contested region that was once Poland, and which at the time of her birth was part of the Austro-Hungarian Empire and is now in Ukraine. Her Jewish parents immigrated to England in 1903, settling first in Manchester and then in the East End of London.

Klinghoffer displayed an early aptitude for art. She studied at the Slade immediately after the Great War and was quickly recognised as an impressive young talent, holding her first one-woman exhibition at the Hampstead Gallery in 1919. Her work was heavily influenced by the High Renaissance artists so admired by her teacher, Henry Tonks. Indeed, in 1937 Mary Chamont would write in *Modern Painting in England* that Klinghoffer's drawings "were comparable to the great Italian masters". Her early paintings, however, were a rather different affair. This portrait of one of her six sisters, with its bold use of colour and naïve execution, clearly reveals the modernist influence of fellow Jewish artists such as Bernard Meninsky, Jacob Kramer and Mark Gertler.

Whilst Klinghoffer enjoyed early recognition, one leading critic, PG Konody of *The Observer*, was not alone in expressing disappointment in her subsequent development: "Miss Clara Klinghoffer's undeniable accomplishment and sensitive draughtsmanship seem to have led her into a blind alley", he complained in 1925, "from which she does not even attempt to escape. Each new drawing of her familiar types is like an unnecessary assertion of her cleverness. Her chief merit lies in her appreciation of the plastic life contained within the contours of the human figure."

David Boyd Haycock is a freelance writer and curator with a specialism in British art of the early twentieth century. He is the author of a number of books, including *A Crisis of Brilliance: Five Young British Artists and the Great War* (2009).



Winifred Knights (1899–1947)

Edge of Abruzzi;

Boat with three people on a lake, 1924-30

Oil on canvas, 66.5 x 66.5 cm

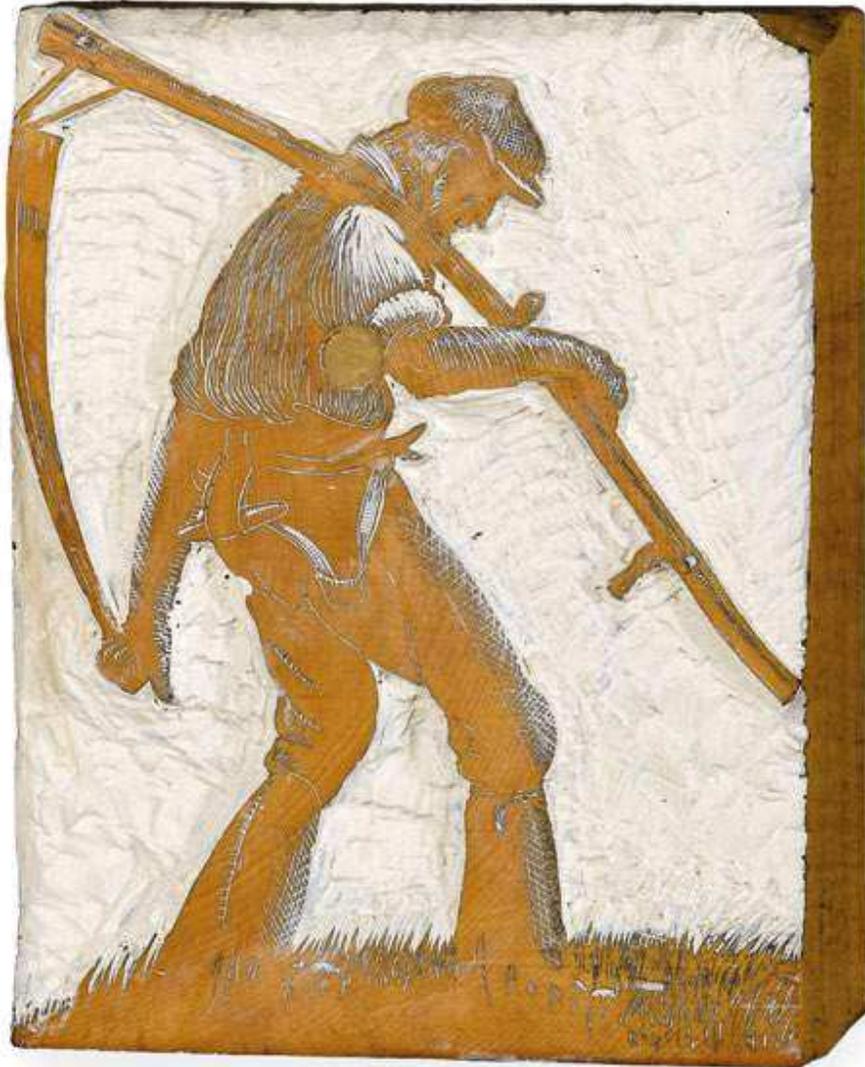
Commentary by John Monnington

I had seen reproductions of *Edge of Abruzzi; Boat with three people on a lake* many times and had even visited Piediluco, the small town near Rome from where my mother drew her inspiration for this picture. But I only got to see the original artwork in 2016 when it formed part of the *Winifred Knights* exhibition at Dulwich Picture Gallery.

I returned to view it on several occasions, its immense beauty having a very powerful effect on me. Even when surrounded by many, many visitors I always fell under its quiet spell as it revealed yet another intricate detail. I feel sad and joyful at the same time that I have, at last, seen the painting ‘in the flesh’ – sad that I will probably never get to view it again, but happy that I have had the opportunity to study and enjoy this most wonderful work at close hand.

When I was a schoolboy, I was slightly aware of there being something exceptional about my mother, but I was totally ignorant of her true abilities. Now, at the end of my life, I am delighted to have learnt of her tremendous talent and been able to appreciate so much of her work, from childhood sketches through to her major pictures. She had just begun to paint again – after a twelve year hiatus – when she died so tragically young at the age of forty-seven.

John Monnington (b.1934) is a retired precision engineer. He is the son of Winifred Knights and Sir Walter Thomas Monnington (PRA), and acts as archivist of their works.



Clare Leighton (1898–1989)

The Reaper (BPL 221), 1933

Original woodblock, 8.8 x 6.9 cm

Commentary by David Leighton

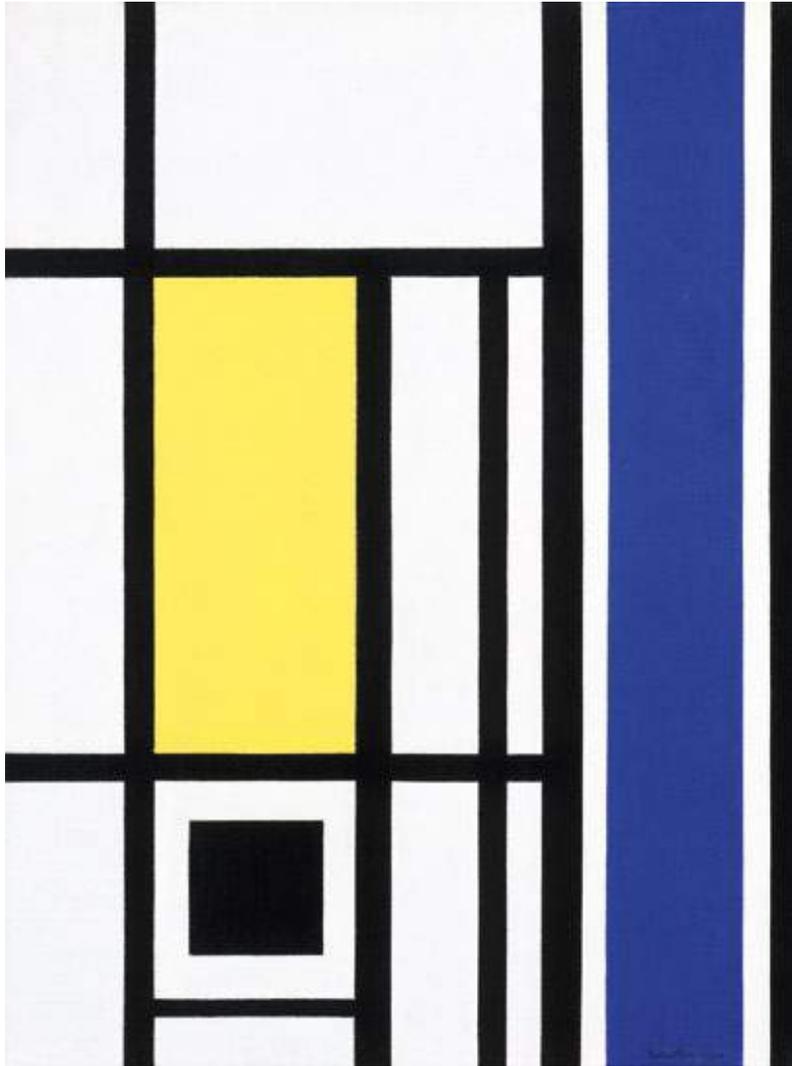
The Reaper (BPL 221) appears as the title page of one of Clare Leighton's most celebrated books, *The Farmer's Year: A Calendar of English Husbandry* (1933). From 'Lambing' in January to 'The Fat Stock Market' in December, Leighton's text and full page engravings provide a remarkable account of English farming before the advent of agribusiness.

Clare would typically take several days to produce a wood engraving, painstakingly carving the image with special tools strong enough to incise into the end grain of the block, which was typically made of boxwood, sufficiently hard to allow for a number of prints to be made before any loss of sharpness.

This engraving shows the labourer setting out to reap the harvest of a whole year's varied travail, to cut and gather by hand what today requires the use of fuel wrung from the bowels of the earth. His right hand holds the tip of the blade to keep it from damage and from harming any passer-by. His left keeps the scythe neatly balanced on his shoulder; from his waist hangs a sharpening stone which he will need to use again and again as the work proceeds.

In addition to the artist's personal acquaintance with the scythe (always loath to portray what she had not herself experienced, she learnt to '...stroke the grasses to their death') we can be sure that its constructional details are accurate. This illustrates one of Clare Leighton's dearest principles; any criticism from a farm worker would have shamed her profoundly.

David Leighton is Clare Leighton's nephew and artistic executor. He is author of *Clare Leighton: The Growth and Shaping of an Artist-Writer* (2009).



Marlow Moss (1889–1958)

White, Black, Yellow and Blue, 1954

Oil on canvas, 70 x 55 cm

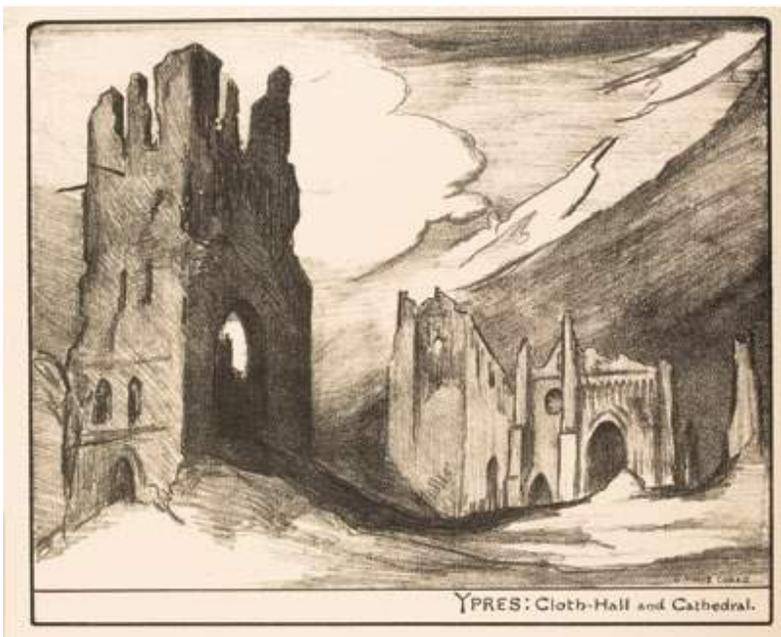
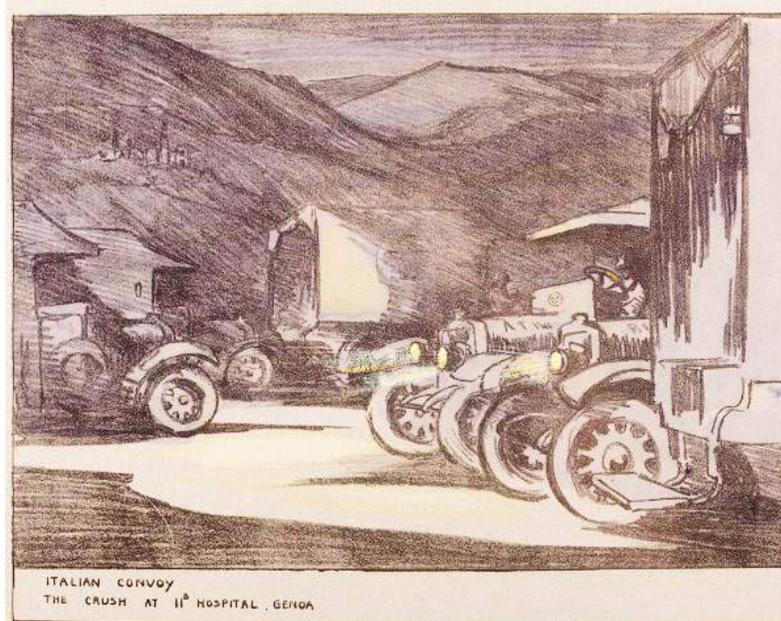
Commentary by Lucy Howarth

Preparatory works for this painting – with marginalia calculations – give an insight into Moss’s method and temperament. A design, once resolved on paper, was transferred to the canvas using precisely ruled pencil lines; the colours were laid down in turn – white last. A close examination of the painting’s surface indicates masking; the brush marks are consistently horizontal – even for the vertical forms. The rectangles are perfectly clean – butting up against each other like tiles.

This British artist has, in recent years, been ‘rediscovered’ with a touring Tate display (2013–2015) and a retrospective at Museum Haus Konstruktiv in Zürich (2017). Moss’s works, held in their respective collections, were on the walls at the Stedelijk, Amsterdam, and the Gemeentemuseum in the Hague as part of the *100 years of De Stijl* celebrations across the Netherlands. She was up at Tate Britain for *Queer British Art*, and *Virginia Woolf: An Exhibition Inspired by her Writings* at Tate St Ives – a queer context and a feminist one respectively. Inclusion of Moss in the remit of *Fifty Works by Fifty British Women Artists* is potentially problematic (as is use of a feminine pronoun) in the fast-developing context of identity politics and transgender discourse.

Moss arrived in Paris from London in 1927, long-established in the persona and masculine dress of ‘Marlow’ but unformed as an artist; she was greatly moved by seeing the work of Mondrian. She attended the Académie Moderne and, under Léger, became a non-figurative artist. In 1931, her paintings featuring closely parallel lines, such as those seen in this work, brought her to the attention of Mondrian, who saw that she was augmenting his language of *neoplasticisme*. He subsequently experimented with the ‘double-line’ himself. On Mondrian’s recommendation, Moss was invited to join the association Abstraction-Création as a founder member alongside Vantongerloo, van Doesburg and Arp.

Lucy Howarth completed her PhD on Marlow Moss at the University of Plymouth in 2008, and, after teaching at UK universities, a spell in the Tate Research Department and curating internationally, currently runs Liddicoat & Goldhill Project Space, a contemporary art gallery in Margate.



Olive Mudie-Cooke (1890–1925)

With the VAD Convoys in France, Flanders, Italy, 1920

Lithographic prints, some with highlights in watercolour, various sizes

Commentary by Kathleen Palmer

Olive Mudie-Cooke stands out from amongst the very few British female artists at the front during the First World War for her ambition and range, her dramatic use of light and shade and subtle sense of colour. Above all, her work gives a strong sense of an individual, freshly-lived experience.

The artist explained to the Imperial War Museum – when she requested permission to reproduce two of the watercolours they had commissioned – that she was creating the portfolio *With the VAD Convoys in France, Flanders, Italy* “chiefly as a souvenir album for the VAD ambulance drivers with whom I worked during the war”. More than a souvenir, the portfolio is a rich artistic response to her nearly four-year service as an ambulance driver.

To take just two: *Italian Convoy: The Crush at 11B Hospital, Genoa* makes use of two colours with black, giving soft blue night-time lowlights and half shadows and a pale yellow for highlights, with the ambulance headlights boldly done and then wiped across to create the beam; *Ypres Cloth-Hall and Cathedral* creates an unsettling, precarious contrast between the dark tower of the cloth-hall and the lighter cathedral ruins.

Mudie-Cooke’s suicide at the age of only thirty-five, after the painful ending of a relationship, cut her career short. George Clausen hinted at greater promise left unfulfilled in his obituary for her memorial exhibition, complimenting her strength, individuality and uncompromising search for beauty.

Kathleen Palmer is Curator of Exhibitions and Displays at the Foundling Museum. She was previously Head of Art at the Imperial War Museum, where she curated and authored the 2011 *Women War Artists* exhibition and book.



Nancy Nicholson (1899–1977)

William Nicholson at Work, 1918

Gouache on card, 37 x 37 cm

Commentary by Candia McWilliam

Nancy Nicholson came of two artistic lines, each rooted in the transfiguration of the domestically observed. Her father was William Nicholson, her mother Mabel Pryde, herself daughter of distinguished Scots artists and sister of James Pryde, whose work summons melodrama from – very often – just a bed in shadows. Her brother was Ben Nicholson, who married Barbara Hepworth. She might have sunk within the large surrounding talents but did not.

That it is as herself that we meet Nancy Nicholson, in her work and in written accounts, is testament to her capacities, irreducible talent and sense of self as artist and as individual. She is much memorialised on account of being, in another connection that might have diminished her, first wife to Robert Graves and mother of his older children; she withstood too the testing, and all too biographically tempting, presence of the electrifyingly exigent poet Laura Riding far too far inside this marriage.

Yet her art refuses to be ‘smallened’, as she refused to take Graves’s name, this last noted with relaxed curiosity by the great novelist when the couple visited Thomas Hardy, late in his life, at his home Max Gate*. The word ‘smallened’ is Hardy’s own; charged by critics with coining it, he consulted an etymological dictionary – the citation was from his own work. When does freshness become orthodoxy?

The fresh word seems apt to this painting that plays so productively with scale, the closely-seen bunch of flowers worked upon by her tiny – but not, I think, belittled – father and approached by her similarly smallened but daring husband Robert Graves in his corner. We feel the tremor of the ladder through our own feet, and at the same time in our head and heart we sense the worth of reaching towards the bunch.

The language of the work is satisfying in composition as one would expect of a print maker, effective on contextualising and subversive levels as one would expect of a dedicated feminist, and richly, acutely seen, transmuting an apparent still life into a telling human dynamic. It is more a lively than a still life.

* *The Sphere* of 28 January 1928

Candia McWilliam is an author and has been awarded several prizes for her writing, including the Betty Trask Prize (1988), a Scottish Arts Council Book Award (1988; 1989), the Guardian Fiction Prize (1994), the Premio Grinzane Cavour Prize (1998), and the Hawthornden Prize (2011)



Winifred Nicholson (1893–1981)

Amy, 1928

Oil on canvas, 81.5 x 56 cm

Commentary by Lara Wardle

This portrait depicts Amy Little, one of the maids that worked for Ben and Winifred Nicholson at Bankshead, the house bought by Winifred in 1923. In the painting, acquired for Jerwood Collection in 1997, Amy sits sewing at a table covered in a lilac print cloth which matches the apron she wears; she looks out at the viewer over a table on which spring flowers have been arranged. Through this quietly beautiful painting we are given a glimpse into the Nicholsons' private domestic life as well as their relationship and wider friendships.

The piece was exhibited the year it was made alongside paintings by Ben and pottery by William Staite Murray and, through a recording of Amy talking about sitting for Winifred, we gain an insight into Winifred's practice: Amy recollected that Winifred worked in silence, while she sat sewing, and painted her hair redder than it was.

Amy was painted in spring 1928 during a particularly happy period of Winifred's life: as well as being settled in her beloved Bankshead, her close friend and fellow artist Christopher Wood had come to stay. Later Winifred recalled (in *Unknown Colour*, published 1987): "... primroses came out in the lane in sheltered nooks. One whole day I painted them and other spring flowers in small glass jars with Amy sewing by the table... He [Wood] came up from the valley with the springing step of eternal youth. He had been out all day with Ben along by the river in the green valley making schemes for pictures and drawings."

Lara Wardle is a freelance curator, Director of Jerwood Collection and Director of Jerwood, a family of philanthropic arts organisations supporting the Arts in the UK.



Mary Potter (1900–1981)

Country Studio, 1944

Oil on canvas, 63.5 x 83.8 cm

Commentary by Frances Spalding

Country Studio is a wartime picture, produced while Mary Potter was living temporarily at Berwick Hall, (a large house near Topplesfield in Essex), with her two children and husband Stephen.

Something of this make-do situation can be felt in this picture. The easel announces that the room is a studio, and there are also papers on the table, empty frames and the back of a canvas in view. But the room is very obviously a comfortable living room – possibly a dining room – put to other use. It has a large, not quite square window which appears to be open as it offers an uninterrupted view of the drive leading to a white gate between two pillars with stone balls on top and an avenue of trees beyond. The whole scenario offers a very interesting exercise between near and far – notice that the nearby edge of the picture table comes right up to the very forefront of the picture plan. Its horizontal line is echoed in various other horizontals elsewhere and is challenged by the verticals found in the easel, in cupboards and the sides of the window. The room is dusky, its colours a combination of cool greens and warm browns and pinks, all held together by the addition of white in order to match and marry tonal values. Nevertheless, the dominant ingredient is light, which touches the armchair and spreads across the floor and table, highlighting the glass dome and the view outside. These two seem to call to each other, setting up a tension that keeps us in the room while at the same time attracted to the lightness and freedom conveyed by the view. At moments, the entire room seems to act as a frame for this view through the window, but in fact it is this toing and froing that holds our attention – the conjoining of inner and outer.

Frances Spalding is an art historian, writer and curator specialising in twentieth-century British art, biography and cultural history. She is former Editor of the *Burlington Magazine*.



Dod Procter (1890–1972)

Glass, c.1935

Oil on canvas, 50.9 x 38.7 cm

Commentary by Philippa Hogan-Hern

The cool, grey-white tones of *Glass* – painted at North Corner, the house in Newlyn which Dod Procter shared with her artist husband, Ernest – recall the painting which had made her a household name.

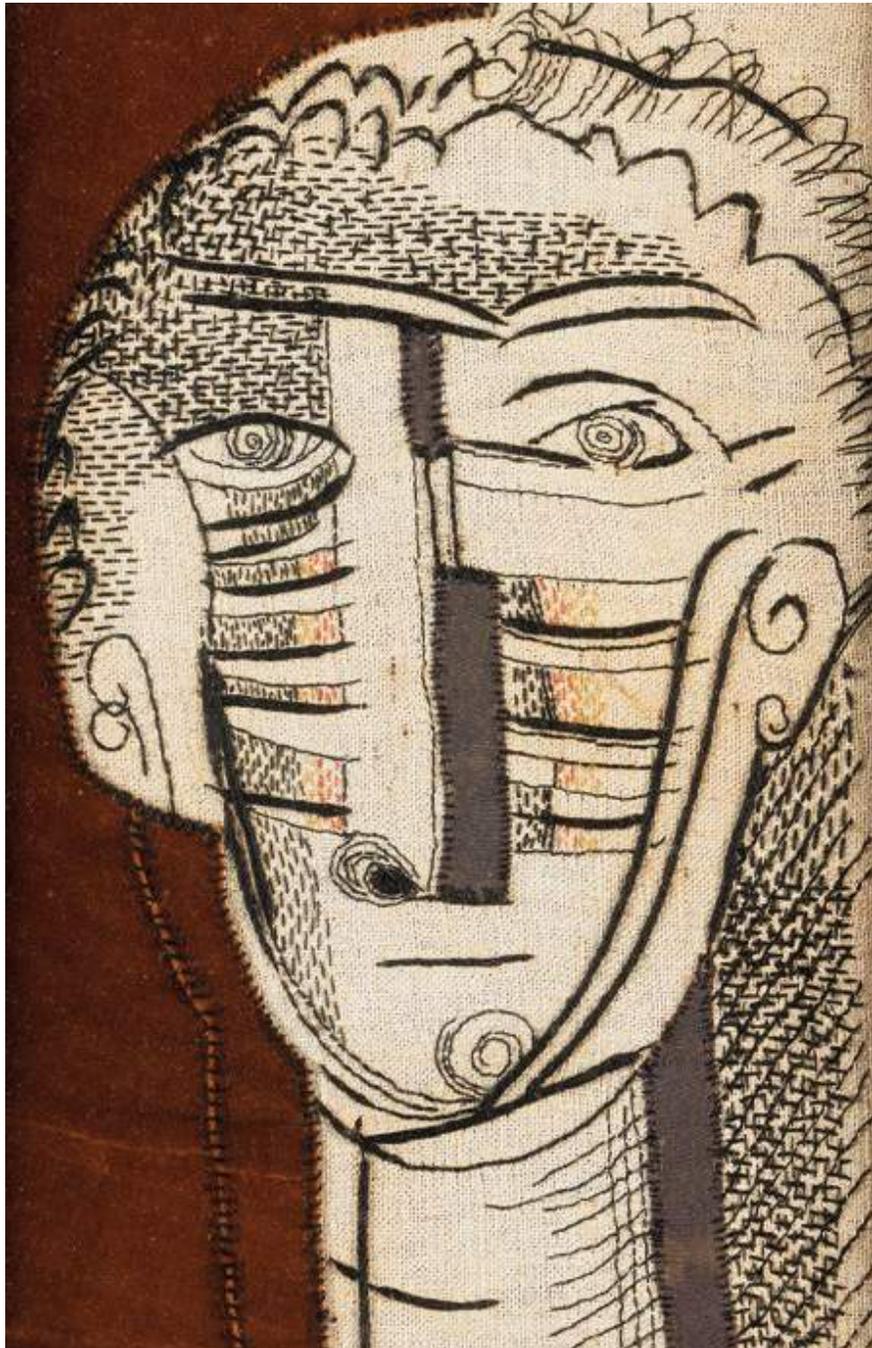
Morning had been voted Picture of the Year following its inclusion in the Royal Academy's Summer Exhibition in 1927, where it was purchased by the Daily Mail for £300 and gifted to the nation. It is now in the Tate Collection.

Although a different subject, *Glass* shares a sense of timelessness, simplicity, understated strength and soft glowing light with *Morning*, a portrait of a young girl asleep on a rumpled bed. It is possible that *Glass* had been inspired by Dod's exhibited designs in the ceramics and glassware sections of the *Royal Academy's Exhibition of British Art in Industry* in 1935.

Dod Procter (née Shaw) was born in Hampstead in 1890 and at the age of seventeen moved with her family to Newlyn and was enrolled at the Forbes School of Painting, where she met Ernest. Dod's life and art was inevitably influenced by time, place and circumstance – her life spanning as it did the end of the twentieth and much of the twenty-first century, experiencing two world wars, industrialisation and huge developments in education, technology, transport and the social status of women.

In 1942, Dod was only the second woman to be elected as a full RA member and was one of the few women who managed to succeed as a professional artist in her own right, with her work exhibited internationally.

Philippa Hogan-Hern is Director of Jerwood, a family of philanthropic arts organisations supporting the arts in the UK.



Frances Richards (1903–1985)

Hieratic Head, c.1940

Collage and watercolour on fabric ground,
27 x 18 cm

Commentary by Sophie White

From a formalist perspective, the facial features are stylised, veering towards abstraction, linearity. The hair curls, and there are striking vertical markings on the cheeks that are suggestive of West African ritual scarification. Eyes – and ears – are open, mouth is closed. This face as represented is not in the act of speech, but it is attentive. It is a face that could be female, maybe male, or indifferent and undifferentiated. The title maintains a gender neutrality, stating only that it is a ‘Hieratic Head’.

Composed on a linen ground, most of the facial details are embroidered. There are also three dark fabric panels. They are more coarsely stitched on, in the manner of a quilt, the narrow rectangular panels evoking in particular Kente strip weaving and its echoes in African-American quilting traditions.

This ‘Hieratic Head’ makes allusions that seem to be undercut by the medium: the ‘applied art’ of embroidery. Frances Richards attended the Royal College of Art, where she received formal training in art and was especially drawn to learning tempera and fresco painting. What about embroidery, and quilting – where and when did she learn those craft techniques? And why, given her training, did she choose to create *toiles brodées* that evoke the kind of women’s work that was widely taught to girls, rather than learnt in college? Perhaps it is not the title but the very medium of embroidery that makes the strongest, and most poignant, intellectual claim here, by pointing to our assumptions about the materials and methods that are usually deemed suitable for artistic and intellectual expression.

Sophie White is Associate Professor of American Studies at the University of Notre Dame. She is the author of *Wild Frenchmen and Frenchified Indians: Material Culture and Race in Colonial Louisiana* (2012) and the forthcoming *Intimate Voices of the African Diaspora: Narrating Slavery in French America* 2019



Edith Rimmington (1902–1986)

Sisters of Anarchy, 1941–42

Oil on canvas, 30 x 35 cm

Commentary by Aileen Ribeiro

Art reflects society, both in its deeper and its lighter aspects. So in this painting, as well as the two statues of the Greek goddess Athena (known to the Romans as Minerva) in a ruined house open to the sky, we note how the soft muted colours of the damaged painted walls and the chequered tiles not only serve to establish a classical *mise-en-scène*, but also echo those of interior design and of women's clothing in the 1930s, a period when ancient Greece was a fashion inspiration.

Edith Rimmington, who moved to London in 1937 and became part of the British Surrealist Group, typically presents us with a complex, confusing image and an equally perplexing title. The focus is on the two figures of Athena, patron of philosophy, the strategy of war, and the crafts associated with women such as spinning and weaving. The *Sisters of Anarchy* are identical in pose and feature (doubling being a popular conception in Surrealism), with blank, round eyes reminding us that Homer refers to Athena as “owl-eyed”.

On the right she wears a chiton girdled under the bust and a large cloak (*himation*), and on the left this mantle has been transformed into an owl. This is not the little owl (*Athene noctura*) associated with her (the Greeks loved owls for their wisdom and intelligence), but a large, fierce owl more akin to the Roman view that such birds were bad omens, prophets of doom; Hegel declares that Minerva's owl appears when the shades of night appear, and as Minerva, the statue's foot has been replaced by a large claw. We are left wondering if the Sisters see the anarchic spirit of the times reflected in a decade troubled by political tyranny and the ravages of war.

Aileen Ribeiro was Head of the History of Dress at the Courtauld Institute from 1975 to 2009, and is now Professor Emeritus in the History of Art, London University. She is the author of many books; *Clothing Art: A Visual Culture of Fashion 1600–1914* (2017) won the Apollo Book of the Year Award.



Paule Vézelay (1892–1984)

L'animal, 1929

Oil on canvas, 19 x 24.2 cm

Commentary by Patrick Elliott

Born in Bristol, Marjorie Watson-Williams moved to Paris in 1926 and assumed a much more glamorous name, Paule Vézelay. She felt that her original name was too long and old-fashioned and not suited to the modernity of her work, and she loved the Romanesque abbey at Vézelay. But it also had the effect of deracinating her. When the Tate came to organise a ninetieth birthday tribute exhibition in 1983, Ronald Alley wrote in the catalogue that “there are many who either do not know her work or assume her to be a French artist who probably died some years ago”.

L'animal was painted in 1929, the year she got together with the Surrealist artist André Masson (they were engaged at one time, but she broke off the relationship). She was also friendly with Jean Arp and Sophie Tauber-Arp. Her work of the late 1920s is semi-automatic and abstract, featuring cursive linear motifs, but it subsequently became more geometrical and in 1934 she joined the international group Abstraction-Création.

She counts as one of the earliest and most imaginative British abstract painters; her interest in abstraction pre-dates that of Barbara Hepworth and Ben Nicholson and precedes the famous Unit One exhibition and book of 1934. Her incorporation of thread and wire into her work at that time are a major contribution to the art of the period.

In a BBC television interview in 1984 (*Women of Our Century*), Germaine Greer did her best to steer the artist towards certain answers (“In England you usually exhibited as M. Watson-Williams. Did you do this on purpose?”) but Vézelay looked puzzled by this line of questioning (“Well, it was my family name.”). She preferred to talk about her work.

Patrick Elliott is Chief Curator at the Scottish National Gallery of Modern Art in Edinburgh.



Marion Wallace-Dunlop (1864–1942)

Devils in Divers Shapes, 1906

Hand coloured woodcuts, each 15.2 x 12.8 cm

Commentary by Joseph Lennon

Marion Wallace-Dunlop's roaring and grinning *Devils in Divers Shapes* emerged from an imagination that conceived daring and innovative protests for the women's suffrage movement, including the first hunger-strike campaign. In July of 1909, Wallace-Dunlop staged a hunger strike and followed up with newspaper interviews. Previously, she led other protests, including women's deputations to Parliament and stamping messages in violet ink on the walls of Westminster (she is memorialised in the stained glass in St. Stephen's Porch), and, later, massive street processions – each conceived to capture headlines and stir emotions.

Her rare 1905 prints similarly evoke outrage, humour and impishness. A devotee of faery lore, the Celtic twilight and fine art, Wallace-Dunlop grew up near Inverness and descended from the rebel family of William of Wallace. Trained in fine art, Wallace-Dunlop set up her studio in 1890s London, out of which she painted portraits and watercolours, illustrated children's books and published cartoons in *Punch* and elsewhere. After 1906, however, she turned her classical training in painting and printmaking to the service of the militant women's suffrage movement. Along with the Pankhursts in the Women's Social and Political Union, she directed the creation of tapestries, banners and prints.

These diminutive devils fascinate because they seem to embody full emotions – from deep outrage to mild distemper, wild surprise to joyful and proud self-regard – with a measure of innocence. These “divers”, androgynous, and sometimes amphibious creatures are never bashful and are in full command of their moments. Their emotionality distinguishes them from the urbane and decadent illustrations of her contemporaries William Strang and Aubrey Beardsley. Like them, Wallace-Dunlop's imagination did not peddle morality over passion, but unlike their works, *Devils in Divers Shapes* unapologetically revels in both soulful silliness and emotive energy.

Joseph Lennon is Associate Dean, Emily C. Riley Director of Irish Studies and Professor of English at Villanova University. He has written two books – *Irish Orientalism: A Literary and Intellectual History* (2008) and *Fell Hunger* (2011). His current project focuses on the origins of the modern hunger strike.



Edith Grace Wheatley (1888–1970)

The China Cupboard, 1910

Oil on panel, 51 x 41 cm

Commentary by Griff Rhys Jones

I have very few pictures that I instinctively tracked down as soon as I saw them in order to see if I could buy them, and this is one of them. There are elements that I like. I like the Nicholson glints on the china and the lustre wear, though it is not Nicholson. I like the Vuillard colour range, though it is not in the style of Vuillard. It is a little too controlled for that. The detail and the sense of pattern is slightly naïve. I like that too. It is assured. The subject herself is assured, too, isn't she? It has nice tone. It is actually an example of a style of painting that I love: coming out of a Slade School training with skill and competence, embracing certain freedoms and 'modern' qualities of subject matter which are then addressed with that hard-won skill. It's not Modernist. It's not very daring. It doesn't embrace any European Post-Impressionist thrust. In a very English way, it doesn't even seem to know of their existence. There are no 'isms' at work here. And no critic is going to get terribly excited, because it doesn't kick art history down the road at all. But it is completely of its period. It tells you about the taste of the sitter – in the rug, the china, the paintings on the wall, and more than anything the dress. This is the interior and a person before the First World War. And it is feminist. We do not feel that she has been painted because she is pretty. Though she is. She has been painted because she is a person. In that way, it is brilliantly 'ordinary'. With echoes of Ginner and Whistler. The white print is the only odd bit. The perspective seems wrong. And I wonder if it was entirely finished. Anyway, as a little slice of English history and period it is satisfying. And the dress is just great. You know, I think she made it herself and that is the point of the picture.

Griff Rhys Jones is an actor, writer and presenter who has worked largely in television and the West End over the last forty years. He is currently touring his stand-up show 'Where was I?' in Australia and New Zealand.



Pheobe Peto Willetts-Dickinson (1917–1978)

Portrait of a Jewish Refugee, c. 1939

Oil on canvas, 61.5 x 51.5 cm

Commentary by Alistair Hicks

“There are no artists in Fascist countries”, declared Cyril Connolly in 1938. It is an outrageous comment, but shows how polarised the world was at the time Phoebe Willetts-Dickinson painted a Jewish refugee. Willetts-Dickinson was radically anti-war. Shortly after studying at the Royal Academy Schools she joined the Land Army, where she met and married the conscientious objector Alfred Willetts, 1942. Yet she wanted to draw attention to the plight of the German Jews. Her depiction is remarkably straight – compare it to John Craxton’s romanticised pen and ink drawing in the Tate, *Dreamer in the Landscape* (1942).

Antisemitism was not limited to Nazi Germany. It was rife in the whole Christian world. Willetts-Dickinson was religious; indeed, in 1966 she became the first Deaconess in the Church of England. As a feminist she campaigned for the ordination of women, but over and above this she was concerned with social justice, and she spent six months in jail for civil disobedience. Painting was ultimately not enough.

When Craxton drew his urbane Jewish friend Felix Braun as a shepherd in a landscape, he was sharing a house with Lucian Freud and Braun. Yet Craxton’s picture is only an oblique social criticism. Willetts-Dickinson’s picture shows an abandoned man. He is on the stage, but on the very edge of it. The plight of the Jews should have been on the world stage, but who was paying attention? This particular lonely man has unpacked his case; its contents, a violin and bow on his lap, and he waits patiently. He is in a desolate corner. The stage curtain that would be pulled back for any serious performance is still down except for a mouse-door of entrance. There is just about room for him to have crawled in, but what next?

Alistair Hicks is the author of *Global Art Compass* (2014) and is currently curating *The Time Needs Changing* at Pera Museum, Istanbul and *The Crime of Mr Adolf Loos* at Axel Vervoordt Gallery, Antwerp.



Clare Winsten (1894–1989)

Untitled Figure Study, 1912

Oil on board, 49.5 x 68 cm

Commentary by Sarah MacDougall

Untitled Figure Study was probably executed during Clare Winsten's final year at the Slade School of Fine Art and demonstrates her awareness of and engagement with European Modernism. As in an earlier work, *Attack* (c.1910, Ben Uri Collection), two of the figures clutch babies and the subject, possibly a reworking of a biblical or classical composition set for competition at the Slade, may be based on either the massacre of the innocents or the rape of the Sabine women. Winsten reworked the motif of severely simplified, actively engaged or struggling figures in several increasingly complex contemporaneous works, c.1910-12, employing a variety of media and palettes. This composition, one of her most taut and controlled, shows her moving towards the flattened, hard-edged figuration of the emerging Vorticists, with whom her work shares both a dynamism and a certain stasis. It also relates closely to similar compositions within the work of her Slade contemporary and Whitechapel neighbour David Bomberg, whose subject matter was then, however, rooted in secular, Jewish East End life. Certainly, for a period the two artists worked along similar lines, and Bomberg included two of Winsten's studies in the so-called 'Jewish Section' in a larger review of modern movements at the Whitechapel Art Gallery in 1914. However, Winsten also showed a more experimental work independently, outside this section, alongside other female artists, including the Vorticist Helen Saunders.

Sarah MacDougall is the Eva Frankfurter Research and Curatorial Fellow for the Study of Émigré Artists and Head of Collections at Ben Uri Gallery and Museum, specialising in the immigrant contribution to British visual culture since 1900



Margaret Wrightson (1877–1976)

Mechanic: Women's Auxiliary Army Corps, 1917

Bronze, 25.4 x 10.1 cm

Commentary by Emma Mawdsley

Little is known about the circumstances of the production of this charming small bronze figure of a member of the Women's Army Auxiliary Corps (WAAC). Another example of it, with darker patination, is in the collection of the National Army Museum. It is thought to be a model for a full-size war memorial which was never realised.

In 1917, the War Office formed the WAAC to take on non-combat military roles, in order to free up more men to fight. The women worked in key support roles such as administrative and clerical duties, telephony, catering, storekeeping and as mechanics. The sitter for this sculpture would have worn a light khaki, single-breasted tunic with a cloth belt fastened by two buttons. Her skirt had to measure eight inches from the ground and she would have worn a regulation felt hat with the WAAC cap badge on the front. Coloured insets in her shoulder straps indicated the nature of her work. This figure, with a spanner in her hand, shows one of the mechanics who serviced and repaired military vehicles.

Unlike male soldiers, the women of the WAAC 'enrolled' rather than 'enlisted'. Their ranks were different too. Privates were termed 'workers', non-commissioned officers were 'forewomen' and officers were 'officials'. Some 7,000 WAACs served on the Western Front. In April 1918, in recognition of their valuable service, the WAAC was re-named Queen Mary's Army Auxiliary Corps (QMAAC). During the First World War, about 57,000 women served with the WAAC and QMAAC. From May 1917, Margaret Wrightson herself served as a worker in the WAAC and then the QMAAC. She served overseas before being medically discharged on 18 November 1918.

Emma Mawdsley is Head of Collections Development and Review at the National Army Museum, where she has worked since 1993. She was responsible for curating the Society Gallery for the redeveloped museum, as well as a number of specialist exhibitions on military art.



Anna Zinkeisen (1901–1976)

All the Colours of the Rainbow, 1942

Oil on canvas, 40.5 x 50.8 cm

Commentary by Virginia Hill

The title of this work is a striking contradiction to its stark monochrome reality. Anna Zinkeisen's work of this period, the years of the Second World War, is deep and darkly exciting. Quite different from her earlier work as a rising young talent of the interwar years. By 1920, after studying sculpture at the Royal Academy Schools, she was winning prestigious awards and receiving professional assignments. She was also beautiful, fashionable and a great socialite. Along with her equally glamorous artist sister, Doris, she was the talk of the town by the 1930s.

The war changed Anna deeply: the years spent as an emergency ward nurse at St Mary's Hospital Paddington brought her into contact with the anatomy of body and pain. In her spare time she painted in an improvised studio in an operating theatre, and on behalf of the Royal College of Surgeons she documented the physical damage of the Blitz by sketching crushed limbs and desperate surgeries.

All Colours of the Rainbow on the other hand was a commercial work for Imperial Chemical Industries. As part of a team of creatives, she was asked to document the work of the company. Although this painting was ultimately created to promote the production of chemical dyes, it is about so much more. The young woman in a simple dress and headscarf finds a quiet moment to stitch her patchwork; we can only imagine the infinite colours of the fragments of fabrics and the fleeting memories just perceptible across her face. She is reminiscent of a Tuscan Quattrocento Madonna. I am quite sure this was Anna's message: one of deep spirituality, humbleness and – with the view out onto the rolling hills – hope for a better future.

Virginia Hill is a dress historian and curator who lectures in Milan, Florence and Rome and consults for private and public collections of dress. Her upcoming exhibition *Giovanni Baldini e la Moda* will be at Palazzo dei Diamanti, Ferrara, Italy.



Doris Zinkeisen (1898–1991)
*['Work'] Artist's record of mural designed
for the Arts and Crafts exhibition,
Royal Academy, 1916*
Oil on panel, 27.9 x 95.2 cm
Commentary by Robin Simon

She may not sound it, but Doris Zinkeisen was half-Welsh and half-Scottish. She began her training in Glasgow and won a scholarship to the Royal Academy Schools where she started in July 1917. She had already been singled out by Charles Sims RA to contribute a seventeen-foot mural to the Royal Academy's *Arts and Crafts* exhibition of the previous year. It represented 'Work' but, along with Sims' thirty-foot wide canvas for the same show, was considered lost until both were

discovered in 2015, rolled up on the floor of a basement packing area of the Royal Academy. Zinkeisen's full-scale mural has been nibbled around the edges, especially at the top and right-hand side, but what was either a study for it or a record of the composition survives in perfect condition, in the form of this present smaller oil on panel. It amply reveals her flair for design and lively sense of humour, with a clever combination of patterns, colour repetitions and variations across its surface. The three bowler-hatted city types, in their matching spats, are wittily echoed in the three labourer's picks and even in the portly, bowler-wearing costermonger's bananas. The ladder at the left, the cart, the wheel and donkey, initiate the movement that drives the whole composition from left to right. The backward gesture of the costermonger only serves to emphasise the unstoppable momentum against the vertical intervals of the background buildings. It is a pageant of delightful variety, but one where all are caught up in that familiar morning rush: to work.

Robin Simon is Editor of *The British Art Journal* and Visiting Professor of English at UCL. His latest book is *The Royal Academy of Arts: History and Collections* (2018).



Marion Adnams (1898–1995)

Work in Public Collections:
Derby Museum & Art Gallery/Leicestershire
County Council/ Manchester City Galleries/
Nottingham Castle Museum & Art Gallery/Salford
Museums/Scottish National Gallery of Modern Art



Marion Adnams initially trained as a modern languages teacher; however, woodcuts she made while travelling in Europe during the 1920s received significant praise when she exhibited them at Derby Art Gallery, prompting her to re-train at Derby School of Art during the 1930s. She qualified as an art teacher in 1938 and in 1946 she became Head of Art at Derby Diocesan Training College.

From the late 1930s onwards, Adnams became known for her distinctive Surrealist paintings, and exhibited in local galleries and in London, including at the British Art Centre and the Modern Art Gallery. Although she never formally joined any Surrealist societies, she made a significant contribution to the movement, particularly regarding female/male dichotomies within the group, which she explored extensively in her work. In 2017 she was the subject of a retrospective at Derby Art Gallery.

Mary Adshead (1904–1995)

Work in Public Collections:
Graves Art Gallery, Sheffield/Imperial War
Museum/London Transport Museum/Manchester
City Art Gallery/Tate Gallery/ The Wolfsonian,
Miami/University of Liverpool Art Gallery



Mary Adshead studied at the Slade School of Fine Art (1920–24) under Henry Tonks (1862–1937), who in 1924 selected her for a mural commission at Highways boys' club in Shadwell, working with Rex Whistler (1905–1944).

She became a prominent muralist, creating decorations for both public and private spaces, including the British Pavilion at the 1937 Paris International Exhibition. She also illustrated several books, such as *The Little Boy and His House* by Stephen Bone (1904–1958) (whom she married in 1929), and made designs for London Transport and the Post Office.

As a noteworthy female artist, Adshead exhibited frequently at the WIAC from the mid-1930s, before serving on their committee in 1951. Working at a time when expectations of women were still largely confined to issues of domesticity, her prodigious professional output was noteworthy. Her approach to mural painting – especially in her choice of subjects and her colourful palette – challenged the perceived divisions which determined that public and private spaces should necessarily be treated differently. She was the subject of a retrospective at Liverpool Art Gallery in 2005.

Eileen Agar RA (1899–1991)

Work in Public Collections:
Arts Council of Great Britain/Bradford Museums and
Galleries/ Derby Art Gallery/Ferens Art Gallery/National
Museum of Wales/National Portrait Gallery/Salford Art
Gallery/Stoke-on-Trent Art Gallery/Tate Gallery/UK
Government Collection/ Whitworth Art Gallery



Eileen Agar was born in Buenos Aires and moved to England as a child, attending the Byam Shaw School of Art (1919), Brook Green School of Art (1924) and the Slade School of Fine Art (1925–6).

In 1929, she left her husband and moved to Paris, where she associated with Paul Éluard, Ezra Pound and André Breton (1896–1966).

She held her first solo show in 1933, at London's Bloomsbury Gallery, and became a member of the LG in 1934. Over the next decade her work became increasingly Surrealist, and she contributed artworks to the 1936 International Surrealist Exhibition in London.

Agar painted radical works that explored female sexuality and womanhood. Remarking on her painting *Autobiography of an Embryo* (1933–4) in relation to her decision to remain childless, she explained, "I was more interested in becoming a painter than in being a mother". Her autobiography, *A Look at My Life*, was published in 1988.

Wilhelmina Barns-Graham CBE (1912–2004)

Work in Public Collections:
Arts Council of Great Britain/Jerwood Foundation/
National Gallery of Modern Art, Edinburgh/
New Hall College, Cambridge/Tate Gallery/UK
Government Art Collection/Victoria & Albert
Museum/York Art Gallery



Wilhelmina Barns-Graham attended the Edinburgh College of Art (1931–1939). In 1940 she moved to St Ives, where she rented no. 3 Porthmeor Studios until 1946 and joined the NSA and the STISA – leaving the latter in 1949 to become a founding member of the Penwith Society of Arts.

After the war, she travelled regularly in Europe and taught at Leeds School of Art in the mid-1950s. In 1952, she held her first solo exhibition at the Redfern Gallery.

Although she spoke of feeling sidelined by the increasingly discordant community in St Ives, Barns-Graham was considered a pioneer of post-war British abstraction and exhibited numerous, at the RA, WIAC, Tom Caldwell Gallery, Marjorie Parr Gallery and the RSA. In 1985, she was given a retrospective exhibition at Tate St Ives and was appointed CBE in 2001.

Joyce Bidder (1906–1999)

Work in Public Collections:
British Sporting Art Trust/The Wolfsonian, Miami



Joyce Bidder trained at the Wimbledon School of Art, where she received significant approval from her tutor, Stanley Nicholson Babb (1873–1957).

In 1933 she met Daisy Borne, and they shared a studio in Wimbledon for many years, exhibiting together numerous, notably at the FAS exhibition *Sculpture in Britain Between the Wars* in 1986 and with a two-women London show at the FAS in 1987.

Bidder showed extensively throughout her career, including twelve times at the RA Summer Exhibitions between 1933 and 1957, as well as with the SWA and the RSMPSG. She was also a fellow of the RSBS from 1952–75.

She suffered from glaucoma and was unable to work during the last five years of her life.

Daisy Borne (1906–1998)



Daisy Borne was born in London but travelled extensively with her family during her childhood, and was educated in America before returning to London to study sculpture at Regent Street Polytechnic School of Art.

She also studied singing and – somewhat unconventionally for women at the time – was a keen sportswoman and notable member of one of the Thames rowing clubs.

She worked closely with Joyce Bidder throughout her career. After meeting in 1933, the two shared a studio in southwest London for many years, and exhibited together at the FAS in 1987. Borne also showed at the RA (1932–61), the SWA (1933–71), the RSBS – to which she was elected associate, and the RSMPSG – of which she served as vice president.

Helen Sarah Blair (1907–1997)



Helen Sarah Blair was born in New Zealand, although she considered herself British as her father was British born.

By 1922 she had already achieved some commercial success, providing the illustrations for *The Why Fairy Book* by L.T. Watkins. After returning to New Zealand from her studies in Paris, she met fellow artist John Hutton (1906–1978). Together, they embarked on a successful and prolific collaborative relationship (eventually marrying in 1934), holding a joint exhibition in Wellington in 1936 before relocating to London that same year. They had three children – including Warwick Blair Hutton (1939–1994) who was to become a noted artist, glass engraver and illustrator – and continued to work and exhibit together in England even after their divorce in 1960.

Blair made distinctive modernist works, often painted with a palette knife. Many of her paintings also contain classical or biblical references, particularly her landscapes, which recall the backdrops to the figure paintings of the Old Masters.

Emmy Bridgwater (1906–1999)



Emmy Bridgwater studied at Birmingham School of Art (1926–27), Oxford School of Art and Grosvenor School of Modern Art, London, under Iain MacNab (1890–1967).

She joined the British Surrealist Group in 1940 and was a founding member of the Birmingham Surrealist Group, contributing significant pieces to the movement in subsequent years. Like many female Surrealists, Bridgwater focused on recreating myths and fairy tales as seen from a female perspective, in a distinctly Surrealist exploration of the strange and empowerment of the feminine.

After a brief affair with Toni del Renzio (1915–2007) at the start of WWII, her first solo exhibition was held in 1942 at the Modern Art Gallery, London, and she also exhibited at the 1947 International Surrealist Exhibition at the Galerie Maeght in Paris, as well as with the LG, at the AIA and Brook Street Art Gallery, and she later contributed to frequent Surrealist revival exhibitions which toured Britain in the 1970s and 1980s.

Averil Burleigh (1883–1949)

Work in Public Collections:

Brighton Museum & Art Gallery/The Wolfsonian,
Miami/Ulster Museum/Wanganui Art Gallery,
New Zealand



Averil Burleigh studied at Brighton School of Art and married fellow painter Charles Burleigh (1870–1956) – together they spent much of their lives in Hove and Sussex.

She specialised in tempera painting and her work is characterised by a bright palette underpinned with a bold sense of graphic design. She often painted decorative renaissance subjects whilst adding a touch of modernity, through the inclusion of contemporary clothing. Her compositions are usually dominated by female figures – often in various states of revelry. She frequently used her daughter, the artist Veronica Burleigh (1909–1999), as the central model. She also illustrated many books, including *Thisledown* by Leolyn Louise Everett, published in 1927.

She exhibited extensively throughout her career, including at the RA, the RSA, the NEAC, with the SWA, the ROI, Walker Art Gallery and the Paris Salon. She was also a member of the SMDPT and was elected a member of the RI in 1936 and an associate of the RWS in 1939.

Hilda Carline (1889–1950)

Work in Public Collections:

Hove Museum & Art Gallery/Tate Gallery



Hilda Carline studied at Percyval Tudor-Hart's School of Painting in Hampstead (1913) and served with the Women's Land Army (1916–18), before enrolling at the Slade School of Fine Art under Henry Tonks in 1918. Quickly gaining critical recognition, she exhibited at the LG (1921), the RA and the NEAC.

This impressive start to her career faltered, particularly after she married, in 1925, the artist Stanley Spencer (1891–1959). Their turbulent union resulted in periods when Carline hardly painted at all and eventually, in 1942, she suffered a breakdown.

Nevertheless, she never neglected painting entirely, and even during these challenging times produced animated, vigorous work, such as her 1933 portrait of Patricia Preece (1894–1966) – her husband's mistress – entitled *Lady in Green*.

After her divorce in 1937, Carline began working more frequently once again, producing numerous pastels which explored her religious beliefs.

Dora Carrington (1893–1932)

Work in Public Collections:

Hull University/London Charleston Farmhouse/
National Portrait Gallery/Tate Gallery/The Higgins
Bedford/UCL Art Museum



Dora Carrington trained at the Slade School of Fine Art (1910–14), where she became recognised for her exquisite draftsmanship as well as her striking looks which combined short hair and an overtly androgynous way of dressing. She also preferred to be known just as 'Carrington'.

After a stormy relationship with Mark Gertler (1891–1939), she set up house with the homosexual writer Lytton Strachey and became part of the Bloomsbury Group. They were later joined by Ralph Partridge, whom she married in 1921. During this time, she provided illustrations for publications by the Hogarth Press, including *Two Stories* (1917). Left bereft after Strachey's death in January 1932, she committed suicide in March that year.

Carrington was little known as an artist during her lifetime, and since her early death attention has focused more on her romances than her art; however, her work was exhibited in 1970, at the Upper Grosvenor Galleries in London, and in 1978 at the Christ Church Picture Gallery in Oxford, and she was the subject of a major retrospective exhibition at the Barbican Art Gallery in 1995.

Leonora Carrington OBE (1917–2011)

Work in Public Collections:

Edward James Foundation/Museo Nacional de
Antropología, Mexico City/National Museum of
Women in the Arts, Washington DC



Leonora Carrington studied at Chelsea School of Art (1935) and the Ozenfant Academy in London (1935–38).

Quickly gaining recognition in Surrealist circles, she fell in love with Max Ernst (1891–1976), with whom she moved to Paris, forging a prolific collaboration before their separation during WWII after Ernst was arrested. Devastated, Carrington suffered a breakdown and was hospitalised. After escaping to New York, she finally settled in Mexico, where she lived for the rest of her life.

Carrington demonstrated a lifelong rejection of the traditional representation of women, particularly the Surrealist positioning of them as objects of male desire. In Mexico she became a founding member of the Women's Liberation Movement and author of several books, including *Hearing Trumpet* (1976). She also showed extensively, including at the Pierre Matisse Gallery in NY (1947), Museo Nacional de Arte Moderno in Mexico City (1960) and the Serpentine Gallery (1991). In 2010, she was part of Pallant House Gallery's *Surreal Friends* exhibition – a celebration of women's role in the Surrealist movement.

Ithell Colquhoun (1906–1988)

Work in Public Collections: Brighton Museum & Art Gallery/Government Art Collection/ National Portrait Gallery/Penlee House Museum/Royal Cornwall Museum/ Southampton Art Gallery/Tate Gallery/UCL Art Museum/Victoria & Albert Museum



Ithell Colquhoun studied at Cheltenham Art School (1925–7) and the Slade School of Fine Art (1927–31), winning joint first prize with Elizabeth Leslie Arnold (1909–2005) in the 1929 Summer Composition Competition.

After discovering Surrealism in Paris in 1932, she held her first solo exhibition at Cheltenham Art Gallery in 1936 and in 1939 joined the British Surrealist Group, showing alongside Roland Penrose (1900–1984) at the Mayor Gallery that June. She was particularly interested in automatic painting and how it could unlock not just the unconscious mind but also the mystical.

Despite her expulsion from the English Surrealist Group in 1940 due to her increasing preoccupation with the occult, Colquhoun remained active in Surrealist circles – she was married to Toni del Renzio from 1943–48. She wrote and illustrated numerous books, including *The Living Stones: Cornwall* (1957), and exhibited at the Leicester Galleries and with the LG and WIAC. She took part in several Surrealist retrospectives in the 1970s, including a solo show at the Newlyn Gallery in 1976, and the terms of her will bequeathed her studio (over 3000 works) to the National Trust.

Gladys Dorothy Davison (1849–1922)



Gladys Dorothy Davison was a portrait painter and a pupil of Walter Sickert (1860–1942) – whose teaching methods are discernible in the style and somewhat melancholic atmosphere of her paintings. In 1916, she was awarded The Civic Arts Association's prestigious War Memorials prize for Mural Painting; her submission, which was described in *Colour Magazine* as “attractive in its fresh colour and expression in light”, was exhibited at the Institute for British Architects to critical acclaim.

She lived and worked in St George's Square, London, and showed with numerous prestigious institutions during her career, including the London Salon, Grosvenor Gallery, the NEAC, the RA, the ROI and the RP.

Jessica Dismorr (1885–1939)

Work in Public Collections: Sheffield Art Gallery/Tate Gallery/UK Government Art Collection/Victoria & Albert Museum



Jessica Dismorr attended the Slade School of Fine Art (1902–03) and the Académie La Palette (1910–13), exhibiting during this time at the Stafford Gallery, London (1912), the Salon d'Automne, Paris (1912–14), and with the AAA in 1912 and 1913.

She met Wyndham Lewis (1882–1957) in 1913 and became a member of his Rebel Art Centre, signing the Vorticist manifesto published in the first issue of *Blast* in 1914. As one of only two female members of the Vorticist Group, Dismorr brought a distinctive feminism to an arena otherwise characterised by its male participants and the masculinity of its art.

In 1925, she held her first solo exhibition at the Mayor Gallery and was elected to the LG and the 7&5 Society in 1926. She was also one of only seven British women to be included in *Die Olympiade onder Dictatuur* in Amsterdam in 1936, and showed with the AIA in 1937.

Valentine Dobrée (1894–1974)

Work in Public Collections: Leeds University Gallery / Tate Gallery



Valentine Dobrée (née Gladys May Mabel Brooke-Pechell) emigrated to England from India at the age of three. Despite brief tutelage from André Derain (1880–1954) being her only formal art education, she enjoyed a successful career as an artist, novelist and poet.

She married in 1913 and moved with her husband to Florence, returning to England at the beginning of the war where she lived a bohemian existence – becoming associated with the Bloomsbury group and conducting an affair with Mark Gertler.

Dobrée showed with the LG in 1920 and at the Salon des Indépendants between 1921 and 1925, while living in the French Pyrenees with her husband. In 1926 they moved to Cairo, returning to England in 1929 when her book *The Emperor's Tigers* was published. She held her first solo show at the Claridge Gallery in 1931, and the Institute of Contemporary Arts staged an exhibition of her collages in 1963. The Stanley and Audrey Burton Gallery, Leeds, held a retrospective exhibition in 2000.

Phyllis Dodd (1899–1995)

Work in Public Collections:
Newport Art Gallery



Phyllis Dodd achieved considerable success from early on in her prolific career. Studying at the Liverpool School of Art from 1917–21, she received a Royal Exhibition Scholarship and attended the Royal College of Art for four years – alongside Henry Moore (1898–1986), Raymond Coxon (1896–1997) and Edna Ginesi (1902–2000), with whom she would remain friends for the rest of her life – winning the Drawing Prize in her final year.

From 1925 to 1930 she taught part-time at Walthamstow Technical College. In 1928, she married the artist Douglas Percy Bliss (1900–1984) and they worked alongside each other, exhibiting together at Derby Art Gallery in 1947. She also exhibited at the NEAC, the RA, the RP, the Walker Art Gallery and the RSA, and in 1989 the Hatton Gallery at Newcastle University held a large retrospective exhibition to celebrate her ninetieth birthday.

Amy Gladys Donovan (1898–1984)



Amy Gladys Donovan was the daughter of an officer in the Indian army, and spent much of her early life in India. Upon moving to England in 1911, her artistic ambitions were met with some resistance from her family, but she eventually enrolled at the Slade School of Fine Art.

Between 1936 and 1938 she took part in numerous exhibitions, including at the RBA, the NEAC and the Royal Cambrian Academy.

Struggling with familial disapproval, however, she moved away from the experimental Impressionist works that garnered her original success and spent her later years taking commissions for portraits.

Evelyn Dunbar (1906–1960)

Work in Public Collections:
National Museum of Wales/Arts Council of Great Britain/Imperial War Museum/Kelvingrove Art Gallery/Maidstone Museum & Bentlif Art Gallery/Manchester Art Gallery/Sheffield Art Gallery/Tate Gallery/Tullie House Museum & Art Gallery



Evelyn Dunbar studied at Rochester School of Art, Chelsea School of Art (1927) and the Royal College of Art (1929–33). She painted murals from 1933–36 at Brockley School, a collaboration with her RCA tutor (and lover) Cyril Mahoney (1903–1968) and in 1937 they wrote and illustrated together *Gardeners' Choice*.

In 1938 she set up the Blue Gallery in Rochester, exhibiting her own work alongside that of Edward Bawden (1903–1989) and Barnett Freedman (1901–1958) and others. In 1940 she was appointed an official war artist, becoming the only woman (amongst 36 men) to be given a full time salaried position by the WAAC.

She held her only solo exhibition at Withersdane, Wye, Kent in 1953, although the WAAC included numerous pieces in touring exhibitions ranging from Aberdeen Art Gallery to MOMA, New York.

A posthumous exhibition was held in 2006 at St Barbe Museum and Art Gallery, and in 2015 Liss Llewellyn mounted a major retrospective of her recently rediscovered studio at Pallant House Gallery

Margaret L. Duncan (1906–1979)

Work in Public Collections:
Huyton College School



Margaret L. Duncan worked as an art teacher at Huyton College School from 1935 to 1947 before moving to St Katherine's College in Tottenham; she retained a close association with Huyton throughout her life.

A diligent and committed teacher, she made precise watercolour landscapes and discerning humorous drawings that demonstrated her concern for simple authenticity. Her painting *The Annunciation* was exhibited at the RA in 1941.

Ethel Gabain (1883–1950)

Work in Public Collections:

Brighton Museum & Art Gallery/Bushey Museum & Art Gallery/ Grosvenor Museum/Imperial War Museum/London Transport Museum/Manchester Art Gallery/Tate Gallery/The Wolfsonian, Miami/Walker Art Gallery



Ethel Gabain was born in France but received her formal art education in London – at the Slade School of Fine Art (1902) and the Central School of Arts and Crafts (1904–06) – as well as Paris (1903–04).

In 1908 she co-founded with John Copley (1875–1950) and A.S. Hartrick (1864–1950) the Senefelder Club, which sought to promote the art of lithography. The sale of her prints provided her with a working income. She married John Copley in 1913. In 1926, she provided illustrations for Anthony Trollope's *The Warden*.

She exhibited throughout her career, including at the RA, the NEAC, and the SWA, and her oil painting *Flora Robson as Lady Audley* was awarded the De Laszlo Silver Medal by the RBA in 1933.

Gabain was employed by the WAAC during WWII to produce lithographs of Women's Voluntary Services members. Despite deteriorating health, she travelled across Britain to record women's invaluable contributions to traditionally masculine industries.

Tirzah Garwood (1908–1951)

Work in Public Collections:

Fry Art Gallery/Towner Gallery/Victoria & Albert Museum



Eileen 'Tirzah' Garwood attended Eastbourne School of Art (1925–28), where she was taught by Eric Ravilious (1903–1942) whom she married in 1930.

She first exhibited in 1927, at the Redfern Gallery, and an early woodcut shown at the 1927 SWE exhibition received significant praise in *The Times*. Such was the originality of her printmaking that she exerted an influence over Ravilious' own wood engravings. She was also commissioned by the BBC in 1928 to illustrate Granville Bantock's *The Pilgrim's Progress*, and made whimsical but exacting observational pictures that were popular with children and exhibited by the Society for Education in Art.

While recovering from emergency mastectomy surgery in 1942 she wrote her autobiography, *Long Live Great Bardfield & Love to You All* (published posthumously in 2012). After Ravilious' death that same year, Garwood remained in Essex until her remarriage in 1946. She was again diagnosed with cancer in 1948 and died in 1951. In 1952, a memorial exhibition was held at the Towner Gallery in Eastbourne.

Evelyn Gibbs (1905–1991)

Work in Public Collections:

Arts Council of Great Britain/Ashmolean Museum/British Museum/Imperial War Museum/Nottingham Art Gallery/Tate Gallery/UK Government Art Collection



Evelyn Gibbs studied at the Liverpool School of Art (1922–26) and at the Royal College of Art (1926–29).

Credited with making significant gains for women in art and academia, she was the second woman to win the Prix de Rome for Engraving (1929) and was elected an associate of the RE in the same year.

In London, after returning from Rome in 1931, she taught at a school for handicapped children and later wrote *The Teaching of Art in Schools*, which was published in 1934 – the same year she was appointed lecturer at Goldsmiths College.

She founded the Midland Group of Artists in 1943 after Goldsmiths was evacuated to Nottingham, and in that September was commissioned as an official war artist to record *Women making Munitions*, working in Blood Transfusion and in the Women's Voluntary Service. Seven of the works made during this time are held in the Imperial War Museum in London. In 1945 she married Hugh Willatt, later Secretary- General of the Arts Council.

Edith Granger-Taylor (1887–1958)

Edith Granger-Taylor began painting as a child, attending the Royal Academy Schools (1910), St. John's Wood Art School, and the Slade School of Fine Art for a term in 1919, where she studied under Henry Tonks. She also returned to the Slade in the early 1930s to study stage design.

She exhibited numerous in the 1920s and 1930s, including at the NEAC, the RE exhibition in 1935, and with solo shows at the Grosvenor Galleries (1922) and Beaux Arts Gallery (1932). However, her increasing frustration as a female artist working in the inter-war years, showcased in paintings such as *Allegory* (1934) (which she referred to as a "delicate feminist satire"), caused her to retreat from the art world, and after the 1930s her work would not be exhibited again in her lifetime.



Norah Neilson Gray (1882–1931)

Work in Public Collections:
Helensburgh town library/Kelvingrove Art Gallery
& Museum



Norah Neilson Gray attended the Glasgow School of Art (1901–06) under Fra Newbery (1855–1946), who sought to promote women's inclusion in art and academia. Indeed, Gray became a member of the Glasgow Girls whilst studying and returned to teach at the school soon after leaving.

By 1910 she had her own studio and held her first solo show at the Warneuke's Gallery, Glasgow. She also exhibited at the RSA, Glasgow Society of Lady Artists and the Paris Salon, and illustrated an edition of *Intimations of Immortality from Recollections of Early Childhood* by William Wordsworth (1913).

After volunteering as a nurse during WWI, she was commissioned to paint the Scottish Women's Hospital at Royaumont Abbey. In 1921, she became the first woman to be appointed to the Hanging Committee of the RGI and was also awarded a bronze medal by the Société des Artistes Français for her painting *The Refugee*.

Madeline Green (1884–1947)

Work in Public Collections:
Dulwich Picture Gallery/Leeds Art Gallery/
National Art Gallery of Victoria in Melbourne



Madeline Green was a figurative artist who studied at the Royal Academy Schools (1906–11). Extremely active even during her studies, she joined 26 other artists in setting up the Ealing Art Guild in 1910, and in 1911 she was awarded two RA medals.

This rapid success marked the beginning of a productive career, and she went on to exhibit regularly from 1912 until the year of her death – 24 times at the RA's Summer Exhibition alone, as well as at the RGI, the SWA, Society of Graphic Art, Venice Biennale, in Adelaide and Melbourne and at the Paris Salon – winning a gold medal for *The Chenille Net* in 1947.

Often using herself as the model, Green made paintings noted at the time for their overt femininity and enigmatic subjects, which investigated how notions of sexuality and gender could be explored through modernist art.

Isobel Atterbury Heath (1908–1989)

Work in Public Collections:
Falmouth Art Gallery



Isobel Atterbury Heath studied at the Académie Colarossi in Paris and later Leonard Fuller's St Ives School of Painting in the 1930s.

During WWII, she was commissioned by the Ministry of Information to paint workers in munitions factories and at a camouflage factory in St Ives, which gave her the opportunity to showcase how women were employed outside the perceived female wartime roles of nurses and care-givers.

She broke away from the STISA to help found the Penwith Society of Arts in 1949, but resigned in 1950 and rejoined STISA in 1957, continuing to exhibit with them for the rest of her life.

She also showed with the ROI, the RI and the RSA, and was included in the 1955 centenary exhibition of the SWA in London.

Gertrude Hermes OBE RA (1901–1983)

Work in Public Collections:
Ashmolean Museum/National Portrait Gallery/
Sheffield Museum/Tate Gallery/The Wolfsonian,
Miami



Gertrude Hermes attended the Beckenham School of Art (c.1921) and the Brook Green School of Painting and Sculpture (1922), where she met Blair Hughes-Stanton (1902–1981), whom she married in 1926.

Although they divorced in 1933, they collaborated on several projects, including wood engravings for *The Pilgrim's Progress*, published in 1928. She also collaborated with her friends Naomi Mitchison and Prunella Clough (1919–1999) to explore depictions of feminine desire.

The 1930s were a prosperous decade for Hermes, who exhibited for the first time at the Redfern Gallery in 1932. She also showed regularly at the RA from 1934, was elected a member of the LG in 1935, and in 1939 represented Britain at the Venice Biennale.

In the late 1940s to early 1950s, she taught at the Central School of Art, and became the first woman engraver to be elected a full member of the RA in 1971 – eventually receiving an OBE in 1981.

Gladys Hynes (1888–1958)

Work in Public Collections:
RAF Museum, Hendon/St. Hilary's Church,
Cornwall/St Dominic's Priory, London/The
Wolfsonian, Miami



Gladys Hynes was born in Indore, India, to an Irish Catholic family, with whom she emigrated to London in 1891, later studying at the London School of Art in Earl's Court. After her family moved to Penzance in 1906, she attended the Stanhope Forbes School of Painting, Newlyn. She returned to London in 1919, where she settled in Hampstead.

Hynes was a supporter of the Irish Republican cause (her correspondence with Desmond Fitzgerald is the subject of an article by Ed Vulliamy in *The Guardian* 26.03.2016). A member of the CWSS, she was also an impassioned campaigner for women's rights, often challenging the social construction of gender and sexuality in her work. Many of the paintings she produced during WWII were shaped by her mainly pacifist convictions.

During her career, Hynes contributed to Roger Fry's (1866–1934) Omega Workshops, illustrated books – including the folio edition of Ezra Pound's *A Draft of the Cantos nos. XVII to XXVII* (1928) – undertook sculpture commissions and theatre designs. She exhibited with the RA, the LG, the International Society of Sculptors, the Paris Salon and at the 1924 Venice Biennale.

Barbara Jones (1912–1978)

Work in Public Collections:
Katherine House Gallery/The Wolfsonian, Miami/
Victoria & Albert Museum



Barbara Jones first attended art school in Croydon (1931–33) before winning a scholarship to the Royal College of Art (1933–36), where she met painter Cliff Barry whom she married in 1941.

A prolific and varied artist, during WWII she worked with the Pilgrim Trust on the Recording Britain series, making one of the largest contributions of the 63 artists taking part. She wrote and illustrated books on design history, many of which are today considered seminal, including *The Unsophisticated Arts*, 1951 and *Design for Death*, 1967.

In 1951, she organised the *Black Eyes and Lemonade: Curating Popular Art* exhibition held at the Whitechapel Gallery for the Festival of Britain. A fellow of the Society of Industrial Artists from the same year, she was made vice president in 1969. She was also a fellow of the Royal Anthropological Institute and a member of the Society of Authors. A retrospective exhibition of the contents of her studio was held at Katharine House Gallery, Marlborough, in 1999.

Nellie Joshua (1877–1960)



Nellie Joshua was a genre painter who made works that primarily centred around figures and interiors. Her sister Joan Joshua (1884–1965) was also an artist. Nellie attended the Heatherley School of Fine Art in the 1890s and lived in London throughout her career, exhibiting at the RA, the ROI and the SWA between 1902 and 1911.

As well as her intricate, realistic depictions of everyday scenes, she also produced paintings that explore folklore, such as *Dragonfly (Fairy Boy)* (c.1905), which had some success as popular prints.

Clara Klinghoffer (1900–1970)

Work in Public Collections:
Aberdeen Art Gallery/Ben Uri Gallery/Fitzwilliam
Museum/ Manchester City Art Gallery/National
Portrait Gallery/Tate Gallery/Victoria & Albert
Museum



Clara Klinghoffer emigrated from Austria to England with her family in 1903. She studied art at the John Cass Institute in Aldgate and the Central School of Arts and Crafts before enrolling at the Slade School of Fine Art (1918–20).

Gaining immediate critical acclaim at a remarkably young age with her first solo exhibition, held at the Hampstead Gallery in 1919, she exhibited widely in the UK, Europe and North America in the ensuing years, including at the 1924 Venice Biennale, and the Redfern Gallery (1925) and RA (1933) in London. She also travelled extensively throughout her life, moving to Amsterdam in 1929 and New York in 1939.

Much of Klinghoffer's work is characterised by a focus on the human figure, and she made portraits of many eminent sitters – such as Sir Winston Churchill, Vivien Leigh and Isaac Bashevis Singer – notable for their relaxed, somewhat candid composition.

Winifred Knights (1899–1947)

Work in Public Collections:
National Art Gallery, New Zealand/Tate Gallery/
The Wolfsonian, Miami/UCL Art Museum.



Winifred Knights was born in Streatham, London in 1899. She studied at the Slade School of Fine Art (1915–17, 1918–20 and 1926–27). In 1919 she jointly won the Slade Summer Composition Competition with *A Scene in a Village Street with Mill-Hands Conversing*. In 1920, she became the first woman to win the Scholarship in Decorative Painting awarded by the British School at Rome. She remained in Italy until December 1925, marrying fellow Rome Scholar Thomas Monnington (1902–1976) in April 1924. On her return to England, Knights received a commission to paint an altarpiece for the Milner Memorial Chapel in Canterbury. A major commission for the Earl of Crawford and Balcarres, on which she had been working for five years, remained uncompleted at her early death, aged 47.

Throughout her life, Winifred Knights produced work through which she explored women's autonomy. Presenting herself as the central protagonist, and selecting models from her inner circle, she rewrote and reinterpreted fairy tale and legend, biblical narrative and pagan mythology. She was the subject of a retrospective exhibition at Dulwich Picture Gallery in 2016.

Clare Leighton (1898–1989)

Work in Public Collections:
Art Institute of Chicago/Ashmolean Museum/British
Museum/ Metropolitan Museum of Art/National
Museum of Women's Art// The Wolfsonian, Miami/
Victoria & Albert Museum



Clare Leighton attended the Brighton School of Art (1915), the Slade School of Fine Art (1921–23) and the Central School of Arts and Crafts. Despite her childhood nickname 'The Bystander', she became a hugely visible artist on both sides of the Atlantic, and her vast oeuvre includes engravings, paintings, bookplates, illustrations and stained glass. Her twelve plates for Wedgwood, New England Industries, 1952, are amongst her best-known work.

She exhibited with the SWE in London (1923) and at the 1934 Venice Biennale – attaining full membership to the Royal Society of Painter-Etchers and Engravers in the same year. She also made several tours of the United States, becoming a naturalised citizen in 1945. By the time of her death, Leighton had authored twelve books and made over 840 prints.

Marlow Moss (1889–1958)

Work in Public Collections:
Gemeentemuseum, The Hague/Henry Moore
Institute/Israel Museum, Jerusalem/Kröller-Müller,
Otterlo/Museum of Modern Art, New York/Stedelijk,
Amsterdam/Tate Gallery



Marlow Moss (néé Marjorie) was born in London, and initially attended the St John's Wood School of Art and then the Slade School of Fine Art. After formative years spent in Paris – where she became a founder member of Abstraction- Création and met her great influence Piet Mondrian (1872–1944) and her lifelong partner the novelist A.H. (Netty) Nijhoff – and then years spent in Europe, the outbreak of WWII precipitated her settling in the far west of Cornwall in 1941.

Her home and studio were in the village of Lamorna, on the Penwith peninsular, just a few miles away from the famous Modernists of St Ives – yet there was hardly any contact between them (her unanswered letters to Ben Nicholson are kept in the Tate Archives). Moss's comrades instead were the European Constructivists – Mondrian, Georges Vantongerloo (1886–1965), Jean Gorin (1899–1981) and Max Bill (1908–1994).

Olive Mudie-Cooke (1890–1925)

Work in Public Collections:
Imperial War Museum



Olive Mudie-Cooke studied at St John's Wood Art School, Goldsmith's College, and in Venice before travelling to France in 1916 as a Voluntary Aid Detachment driver. Whilst in France, she produced numerous drawings and watercolours of the events she witnessed.

Seeking to promote the somewhat underrepresented impact of women on the war effort, the Women's Work Sub-Committee purchased several of Mudie-Cooke's paintings for the Imperial War Museum in 1919.

In 1920, she was commissioned by the British Red Cross to return to the Western Front as an official war artist, and she created remarkable depictions of the human side of conflict, such as British medics treating French peasants wounded by shells left on the Somme battlefield.

She exhibited at the Cambridge University Architectural Society in 1921 and travelled widely in Europe and Africa in the following years; returning in 1925 to France, where she took her life.

Nancy Nicholson (1899–1977)

Works held in:
National Art Gallery, New Zealand/Tate Gallery/
UCL Art Museum



Annie 'Nancy' Mary Pryde Nicholson was a painter and fabric designer, and the only daughter of esteemed artists Sir William Nicholson (1872–1949) and Mabel Pryde (1871–1918).

She married the poet Robert Graves in 1918, although the relationship was not to last. She established Poulk Prints in 1929, and after a period living with poet Geoffrey Taylor in the 1930s, she set up and collaborated with him on the Poulk Press. During this time, she also worked with her brother Ben (1894–1982) and his wife, the artist and sculptor Barbara Hepworth (1903–1975), on numerous textile designs.

A lifelong feminist, Nicholson promoted contraception while it was still illegal, often cycling to villages and setting up stalls in the local area and setting up stalls to provide information and support for women.

During the 1940s, she had a shop on Motcomb Street in London where she printed and displayed her fabrics, and her work was exhibited at the Victoria and Albert Museum in 1976.

Winifred Nicholson (1893–1981)

Work in Public Collections:
Brighton Museum & Art Gallery/Glasgow Museums/
Jerwood Gallery/Laing Art Gallery/Lancaster
University Art Gallery/Leamington Spa Art Gallery/
SSlade School of Fine Art/Tate Gallery/Trinity
College, Cambridge/UK Government Art Collection



Winifred Nicholson (née Roberts) attended Byam Shaw School of Art, London (1912–14 and 1918–19), exhibiting at the RA from 1914.

In 1920, she married painter Ben Nicholson and they moved to Switzerland. She held her first solo exhibition at Mayor Gallery in 1925 and between 1926–35 was part of the 7&5 Society.

Continuing to travel after separating from her husband in 1931, Nicholson lived in Paris with her children before settling in Cumbria (1939). She also held solo shows at Leicester Galleries, Alex Reid & Lefevre and Crane Kalman Gallery.

She painted vivid colourful works and wrote at length on her fascination with prisms and rainbows. Her essay 'Unknown Colour' was published in *Circle: International Survey of Constructive Art* in 1937.

Her later years were marked by a series of exhibitions, including a 1969 retrospective at Abbot Hall Art Gallery in Kendal, a solo exhibition at Kettle's Yard, Cambridge (1972) and another retrospective organised by the Scottish Arts Council (1979).

Mary Potter (1900–1981)

Work in Public Collections:
Aberdeen Art Gallery/Arts Council of Great Britain/
Imperial War Museum/Kirklees/Norfolk Museum &
Art Gallery/Norwich Castle Museum/Southampton
City Art Gallery/Tate Gallery/UK Government Art
Collection/ Britten–Pears Foundation



Mary Potter (née Marian (Mary) Anderson Attenborough) attended Beckenham School of Art (1916–18) and the Slade School of Fine Art (1918–21), where she won first prize for portrait painting. Briefly a member of the Seven and Five Society she also exhibited with the NEAC and the LG.

In 1927, she married the writer and radio producer Stephen Potter. They lived in Chiswick: many of her paintings from this period evolve around views from her studio window. After moving briefly to Manchester at the start of WWII, they rented Berwick Hall, Essex, until peace returned.

In Essex and later in Aldeburgh, Suffolk, Potter focused more on atmosphere and light, and her work became increasingly abstract.

She held numerous solo shows throughout her career, including at the Bloomsbury Gallery (1932), the Redfern Gallery, Arthur Tooth & Sons, Leicester Galleries, and – following a major retrospective at Whitechapel Art Gallery (1964) – the New Art Centre. Her final solo exhibition was at the Serpentine Gallery (1981).

Dod Procter RA (1890–1972)

Work in Public Collections:
Birkenhead Art Gallery/Brighton Museum &
Art Gallery/Bristol Art Gallery/Cornwall County
Council/Ferens Art Gallery/Glynn Vivian Art
Gallery/Jerwood Foundation/ Leamington Spa Art
Gallery/Tate Gallery/The Wolfsonian, Miami



Dod Procter (née Doris Shaw) attended the Stanhope Forbes School of Painting (1907–08) from the age of fifteen. There she met Ernest Procter (1886–1935), with whom she studied at the Académie Colarossi in Paris (1910–11) before they married in 1912. She first exhibited at the RA in 1913, and in 1914 held a joint exhibition with her husband at the FAS, London.

During the 1920s, Procter made portraits, usually of women, often in classical poses though usually with a soft focus creating an aura of sensuality. Somewhat radical for the time, the paintings' eroticism caused some controversy; nevertheless, *Morning* (1926) was voted Picture of the Year at the RA Summer Exhibition in 1927. She also illustrated numerous texts, including *A Penny for the Guy* by Clare Collas, published in 1945.

A prolific exhibitor, Procter showed at the NEAC, NSA, Grosvenor Gallery and STISA (of which she became president in 1966). She was elected RA in 1942.

Frances Richards (1903–1985)

Work in Public Collections:

Glynn Vivian Art Gallery, Swansea/National Museum of Wales/ Stoke-on-Trent Art Gallery/Tate Gallery/ Victoria & Albert Museum



Frances Richards (née Clayton) worked as a pottery designer for Paragon while studying at Burslem School of Art (1919–24), before winning a scholarship to the Royal College of Art (1924–27) where she met Ceri Richards (whom she married in 1929).

Greatly influenced by Italian Renaissance painters, she specialised in tempera and fresco painting in her studies, and continued to work in tempera after leaving the college. During the 1930s she produced lithographs, and in 1931 provided twelve drawings for *The Revelation of St. John the Divine*.

In 1945, she held her first solo exhibition at the Redfern Gallery, where she exhibited again in 1949 and 1954. She also took part in shows at Hannover Gallery (1950), the Leicester Galleries (1964 and 1969), the Howard Roberts Gallery, and Holsworthy Gallery (1981).

A respected teacher, Richards held posts at Camberwell School of Art (1928–39) and later Chelsea School of Art (1947–59).

Edith Rimmington (1902–1986)

Work in Public Collections:

Scottish National Gallery of Modern Art/ Southampton City Art Gallery



Edith Rimmington attended the Brighton School of Art (1919–22) where she met fellow artist Leslie Robert Baxter (1893–1986) whom she married in 1926. She joined the British Surrealist Group on relocating to London from Manchester in 1937, and despite being one of its only female members, became a key figure in the movement – showing works at the *Surrealist Objects* exhibition at the London Gallery (1937) and the *International Surrealist Exhibition* at the Galerie Maeght in Paris (1947).

Much of her work from this time is recognisable for its focus on strange figures and dreams, such as *The Oneiroscopist* (1947).

When the British Surrealist Group disbanded in 1947, Rimmington moved increasingly away from painting to explore Surrealist ideas through automatic poetry and experimental photography.

Paule Vézelay (1892–1984)

Work in Public Collections:

Arts Council of Great Britain/Ashmolean Museum/ British Museum/Imperial War Museum/National Portrait Gallery/ Sainsbury Centre for Visual Arts/ Tate Gallery/Victoria & Albert Museum



Paule Vézelay (née Marjorie Watson-Williams) studied at Bristol School of Art, London School of Art and Chelsea Polytechnic.

She first exhibited in London in 1921 and joined the LG the next year. In 1926, she moved to Paris and adopted the name Paule Vézelay, which – despite the moniker's distinctly French nature – she claimed was “for purely aesthetic reasons”.

Closely associated with André Masson (1896–1987) (with whom she lived for four years), Jean Arp (1886–1966) and Sophie Taeuber-Arp (1889–1943) during this period, by the early 1930s Vézelay's work had become increasingly abstract and she joined Abstraction-Création in 1934. One of only a few British members, she was committed to international, non- representational art.

She returned to London at the outbreak of WWII and experimented with new artistic forms, including reliefs, painting and textiles, some of which were shown at the Grosvenor Gallery in 1968. A retrospective exhibition of her work was held at the Tate Gallery in 1983.

Marion Wallace-Dunlop (1864–1942)



Marion Wallace-Dunlop was a portrait painter, figurative artist, illustrator and ardent feminist. While studying at the Slade School of Fine Art, recognition of her talent resulted in the commissioning, (in 1899), of two illustrated books: *Fairies, Elves and Flower Babies* and *The Magic Fruit Garden*. She exhibited with the Paris Salon, the RA (1903, 1905, 1906) and the RGI (1903).

Fiercely devoted to the fight for women's rights, she dedicated much of her career, and life, to the suffrage movement. After joining the Women's Social and Political Union in 1908 she was soon arrested for 'obstruction', and was the first suffragette to go on hunger strike while imprisoned in 1909. She also directed the creation of banners, tapestries and prints to call for women's right to vote, particularly the 'Women's Coronation Procession' in 1911.

Edith Grace Wheatley (1888–1970)

Work in Public Collections:
British Museum/Russell-Cotes Art Gallery & Museum/
Science Museum, London/Sheffield University/Sussex
University/Tate Gallery



Edith Grace Wheatley (née Wolfe) studied at the Slade School of Fine Art (1906–08) and the Atelier Colarossi in Paris before marrying fellow painter John Wheatley (1892–1955) in 1912. She exhibited widely in her early career, including with the RSMPSG (1910), and was elected a member of the NEAC in 1921.

Completing several public commissions whilst a lecturer at the University of Cape Town (1925–37) – such as ceiling and wall paintings for the entrance to the National Gallery of South Africa and a sculpture for the New Law Courts in Cape Town – Wheatley was well established in the worlds of art and education by the time of her first solo exhibition at the Greatorex Gallery in 1933. On returning to England, she was appointed Director of Sheffield Art Galleries in 1937 and was elected to the RP in 1955.

Phoebe Willetts-Dickinson (1917–1978)

Work in Public Collections:
Watford Town Hall



Phoebe Willetts-Dickinson studied at the Birmingham School of Art and the Royal Academy Schools between 1934 and 1940. She served in the land army during WWII and in 1942 married conscientious objector Alfred Willetts.

She was a lifelong campaigner for peace, social justice and the ordination of women – issues which influenced many of her paintings. After taking part in demonstrations to block the entrance to the Atomic Weapons Research Establishment at Foulness Island, she spent six months in prison for a nuclear disarmament protest in April 1960.

In 1966 she was ordained as a Deaconess in the Church of England, and as part of her campaign for the ordination of women priests she defied Church authority in 1978 to become the first female to concelebrate communion in an English parish church.

Although she died just seven weeks later, her writing on women's call to priesthood was published as a book, *Sharing a Vision*, in 1979.

Clare Winsten (1892–1989)

Work in Public Collections:
Ben Uri Gallery/British Museum Print Room/
National Portrait Gallery



Clare Winsten (née Clara Birnberg) emigrated from Romania to England in 1902, where she trained at The Slade School of Fine Art (1910–12). Gaining recognition within the circle of Jewish painters emerging at the time, she was the only female member of the so-called Whitechapel Boys. As a portraitist, she made drawings of numerous eminent figures, including George Bernard Shaw, Benjamin Britten and Mahatma Gandhi. She also illustrated several books, such as Shaw's *Buoyant Billions: A Comedy of No Manners in Prose*, published in 1949.

Winsten joined the Women's Freedom League and became active in women's suffrage soon after leaving the Slade. A female artist and pacifist working during a particularly turbulent time in English history, her work came to reflect the notional gulf between the forward movement of emerging modernist art and the traditionalism at the heart of the war effort and society at the time.

Margaret Wrightson (1877–1976)

Work in Public Collections:
War memorial, Cramlington, Northumberland/
Gardens of the Inner Temple, City of London.



Margaret Wrightson studied at the Royal College of Art under William Blake (1842–1921) and Edouard Lanteri (1848–1917). From 1906, she exhibited extensively with the RA, the SWA and the Walker Gallery in Liverpool.

Gaining prominence during the First World War, she received frequent commissions for statues of remembrance, such as the figure of St George on the memorial at Cramlington in Northumberland (1922).

Although perhaps constrained by the demands of the traditional iconography of her period, Wrightson produced a number of works created from a distinctly feminist view, such as *Spirit of the Garden* (1912) – a female nude with a bronze collar bearing the words 'Spirit of the Garden, Peace, Hope, Love, Courage' and her striking *Mechanic, Women's Auxiliary Army Corps*, 1917.

She was elected a fellow of the RBS in 1943 and was also a member of the Arts and Crafts Exhibition Society.

Anna Zinkeisen (1901–1976)

Work in Public Collections:

Bradford Museums and Galleries/Brighton Museum & Art Gallery/Imperial War Museum/Maidstone Art Gallery/Mercer Art Gallery/National Portrait Gallery/National Railway Museum/National Trust/RAF Museum, Hendon/Royal Shakespeare Company



Anna Zinkeisen studied drawing and anatomy before winning a scholarship to the Royal Academy Schools in 1916 to study sculpture – exhibiting at the RA in 1919 and winning the Landseer Award in 1920 and 1921.

On leaving the RA, she worked with her sister Doris on murals for the Queen Mary and the Queen Elizabeth liners and produced notable portraits. She also provided illustrations for several books, including *Sophy Cassmajor* by Margery Sharp, published in 1934.

While volunteering as a nurse at St. Mary's Hospital during the Second World War, Zinkeisen made pathological drawings of war injuries for the Royal College of Surgeons. She was awarded RDI in 1940. In her self-portrait of 1944 (held in the NPG), clutching a bundle of paint brushes and wearing the bracelet of the St John's Ambulance Brigade, for which she was volunteering, her gaze leaves the viewer in no doubt as to her professional status.

Doris Zinkeisen (1898–1991)

Work in Public Collections:

British Sporting Art Trust/Cardiff University/Imperial War Museum/London Transport Museum/National Portrait Gallery/National Railway Museum/Newport Museum & Art Gallery/RAF Museum, Hendon/Red Cross Museum/The Wolfsonian, Miami



Doris Zinkeisen won a scholarship to the Royal Academy Schools in 1917, where she quickly earned critical acclaim. Shrugging off the outcry surrounding the inclusion of women students in the 1921 RA Summer Exhibition, she embarked on a prestigious career and received many notable commissions, such as stage design work for Charles B. Cochran in the 1930s and murals for the RMS Queen Mary.

She also exhibited in the US, Paris and London, including at the ROI – to which she was elected in 1928. In 1938, she published *Designing for the Stage*.

During WWII, Zinkeisen was employed by the British Red Cross to record their activities in Europe. Her harrowing painting *Human Laundry*, Belsen: April 1945 – a lasting testament to the horrors of WW2 – stands in stark contract to the vibrant compositions she produced both before and after the war.



The Hands of Anna Zinkeisen, Photograph, *The Tatler & Bystander*, April 30, 1952

ACKNOWLEDGEMENTS

An exhibition of this kind requires commitment, patience – in the words of Ambrose Bierce, “a minor form of despair, disguised as virtue” – conviction and a sense of humour, and I am grateful to have shared all of this with the fifty contributing writers. Their commentaries have been a real source of inspiration and insight and the outcome is a synergistic overview of all their efforts. Additionally, I have learnt so much from the many conversations and email exchanges we have had, several of which have developed into meaningful (and hopefully lasting!) friendships.

Without key loans, the exhibition would have been less wide-ranging, and the Jerwood Collection and the Wilhelmina Barns-Graham Trust have been particularly generous with their support. Many private individuals have also opened their homes and collections to me. As a result of their enthusiasm this exhibition largely consists of works unseen by the public. One of the highlights of undertaking the research for the exhibition was entering the surreal world of Dr and Mrs Jeffrey Sherwin; in recognising the important role of women artists to the Surrealist project, they showed enormous foresight, and the Sherwin Collection presents an inspiring model of what can be achieved through passion and dedication. One day before this catalogue was sent to the printers Dr. Sherwin passed away. It is a point of great sadness that he will not get to see what, in part, is an exhibition which celebrates his remarkable contribution to the chronicling of twentieth century British art.

The process of assembling much of the information for the biographies was led by Alanna Jones, and I would like to express my gratitude to her. artbiogs.co.uk has been an invaluable research tool for

many of the lesser-known artists. I am also grateful to Alanna for so skilfully copyediting the catalogue.

It has been a pleasure to work with the Worshipful Company of Mercers, whose newly restored Ambulatory has provided an inspiring (and unusual) setting for the fifty artworks. I am particularly grateful to Fred Hohler, Frank Coady, Xenia Dennan and Chris Vermont for their enthusiasm. At the Stanley & Audrey Burton Gallery, University of Leeds, I am grateful to Layla Bloom for responding to my initial proposal so positively. I would also like to thank Katie J T Herrington and The Leeds University Library Galleries team for their help in bringing the exhibition to fruition. Katie Herrington, Peyton Skipwith and Alistair Hicks kindly read a proof of my essay, making numerous comments.

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And lastly, this acknowledgement cannot be complete without thanking my three daughters, Evelina, Maude and Blanche – amazing young women who lead their lives with unbounded and zealous courage.

Sacha Llewellyn



PICTURE CREDITS

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Hilda Fearon (1878–1917),
Studio Interior, 1914, oil on canvas,
99.3 x 84.4 cm
Gift of Sir Will Ashton, in memory of
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Pastel 36 x 25.5 cm
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Doris Zinkeisen

See entries for Anna Zinkeisen.

LIST OF ABBREVIATIONS

Allied Artists' Association – AAA

Artists' International Association – AIA

Catholic Women's Suffrage Society – CWSS

The Fine Art Society – FAS

Museum of Modern Art – MOMA

National Portrait Gallery – NPG

National Society of Painters, Sculptors and Printmakers – NS

New English Art Club – NEAC

Newlyn Society of Artists – NSA

Royal Academy – RA

Royal British Society of Sculptors – RBS

Royal Glasgow Institute of the Fine Arts – RGI

Royal Institute of Oil Painters – ROI

Royal Institute of Painters in Water Colours – RI

Royal Scottish Academy – RSA

Royal Society of British Artists – RBA

Royal Society of British Sculptors – RSBS

Royal Society of Miniature Painters, Sculptors and Gravers – RSMPSG

Royal Society of Painter-Printmakers – RE

Royal Society of Portrait Painters – RP

Royal Watercolour Society – RWS

Scottish Arts Council – SAC

Society of Women Artists – SWA

Society of Wood Engravers – SWE

St Ives Society of Artists – STISA

War Artists' Advisory Committee – WAAC

Women's International Art Club – WIAC

World War I – WWI

World War II – WWII

London Group – LG

Society of Mural Decorators and Painters in Tempera – SMDPT





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