

An abstract painting featuring thick, expressive brushstrokes in shades of green, white, and blue. The composition is dynamic, with a central dark green area and lighter, more textured areas on the left and right. The overall effect is one of movement and depth.

Modern British Art

Jenna Burlingham FINE ART



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1.

MATTHEW SMITH 1879-1959

Cornish Landscape with Church 1920 | oil on card laid on board | 23.5 × 28.5 cm | 9¼ × 11¼ in

PROVENANCE

Lord Dufferin and Ava;
Browse and Darby, London, 1978;
Mr Martin Halperin;
Redfern Gallery, London;
Lord and Lady Attenborough, acquired from the above in 1978

EXHIBITIONS

London, Browse and Darby, 'Sir Matthew Smith CBE, 1879-1959',
21 Sep - 22 Oct 1983, cat. no.6

LITERATURE

John Gledhill, 'Matthew Smith, Catalogue Raisonné of the Oil Paintings',
Farnham: Lund Humphries, 2009, cat. no.88, p.81





2.

CEDRIC MORRIS 1889-1982

Donkey and Cart 1925 | signed and dated | pencil | 22.9 × 30.5 cm | 9 × 12 in

PROVENANCE

The Artist, from whom acquired;
Private collection, UK

3.

AUGUSTUS JOHN 1878-1961

Connemara Sketch 1930s | pen and wash

22.5 × 17.5 cm | 8⁷/₈ × 6⁷/₈ in

PROVENANCE

Rowley Gallery, London;
Wolf Mankowitz, thence by descent



4.

LUCIEN PISSARRO 1863-1944

Les Oliviers, Temps Gris, Toulon 1929 | signed with monogram and dated
oil on canvas | 54.6 × 64.8 cm | 21½ × 25½ in

PROVENANCE

The Artist's family, recorded in a list of paintings in the Artist's house
'The Brook', prepared by John Bensusan-Butt in 1949;
anonymous sale, Sotheby's, London, 6 May 1959;
with Arthur Tooth & Sons, London where purchased
by Mrs Lerner in September 1959;
with Leicester Galleries, London, September 1963;
with Arthur Tooth & Sons, London.

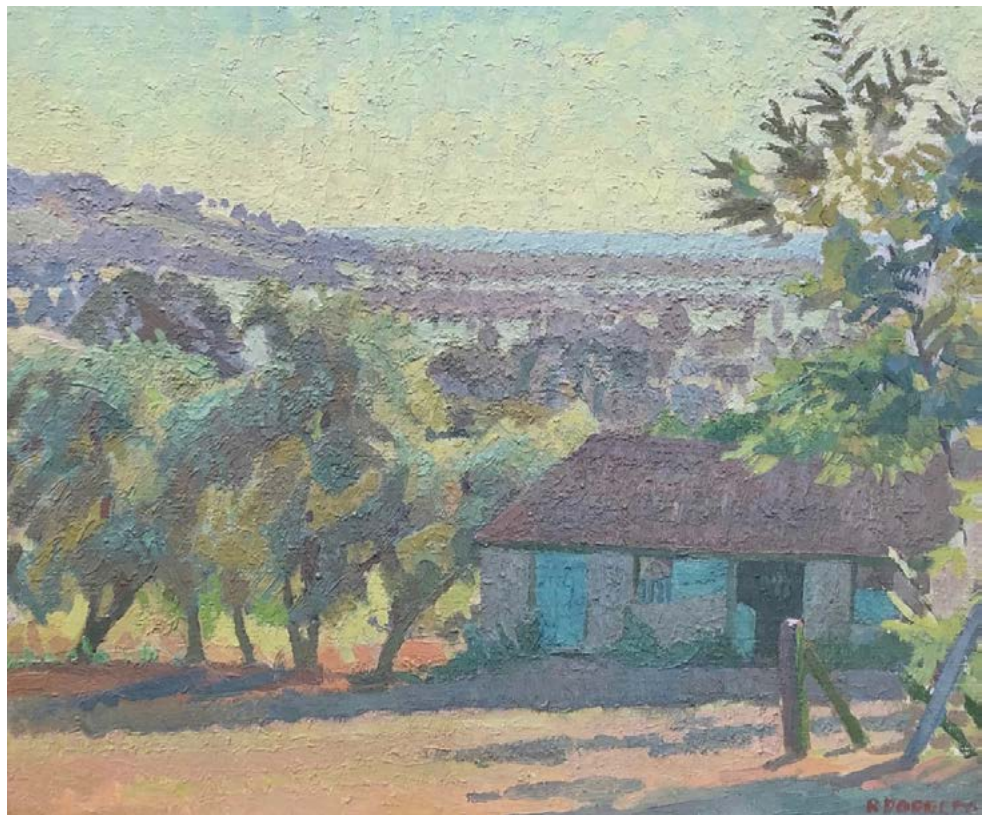
EXHIBITIONS

London, Leicester Galleries, 'Lucien Pissarro', November 1929, no.3;
Birmingham, Ruskin Gallery, 'Lucien Pissarro', May 1930, no.7;
London, Ben Uri Gallery, '40th Anniversary Exhibition:
Selected Works by Artists Exhibited Over the Past 40 years',
June - July 1956, no.107

LITERATURE

Anne Thorold, 'A Catalogue of the Oil Paintings of Lucien Pissarro', London,
1983, pp.200-201, no.461, illustrated





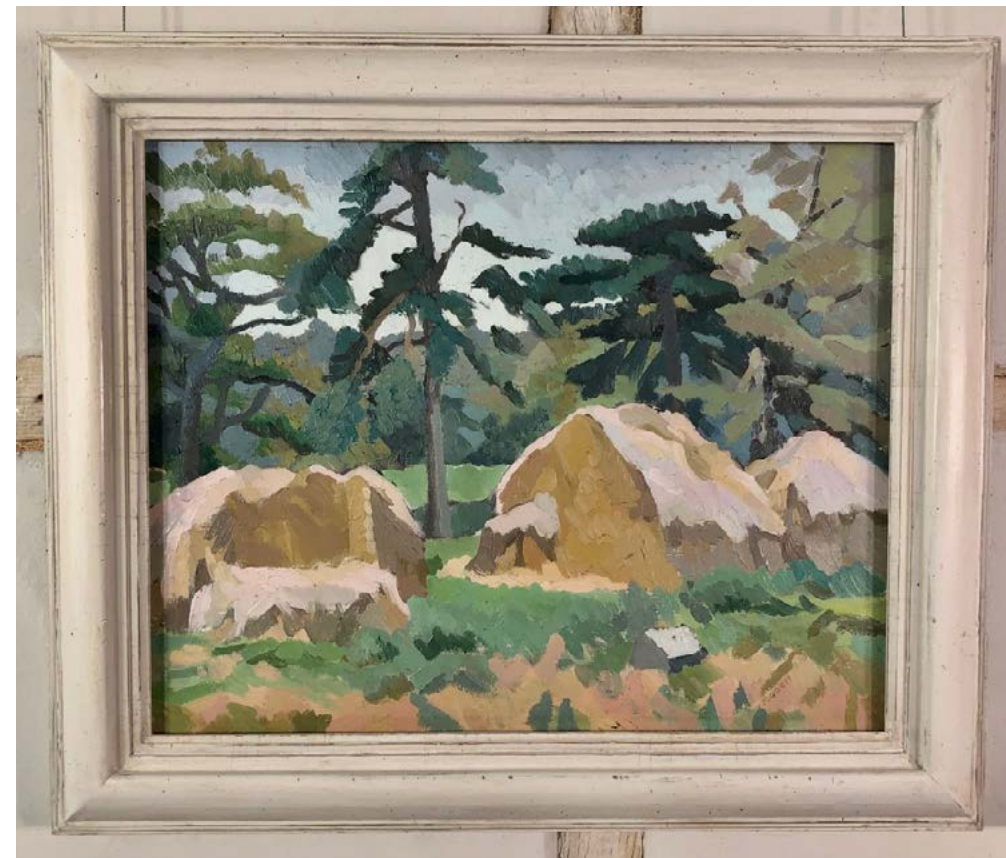
5.

RUTH DOGGETT 1881-1974

Evening, Somerset 1933 | signed; titled to stretcher and further titled and dated 'August' to label attached to the reverse | oil on canvas | 51 × 61 cm | 20¹/₈ × 24¹/₈ in

PROVENANCE

The Artist, and thence by descent



6.

RUTH DOGGETT 1881-1974

Haystacks (Long Melford, Suffolk) 1938 | signed; further signed, titled and dated 'Aug' to the stretcher oil on canvas | 41 × 51 cm | 16¹/₈ × 20¹/₈ in

PROVENANCE

The Artist, and thence by descent

7.

IVON HITCHENS 1893-1979

Hampstead Flowers 1934-5 | signed with initials and dated; further signed, dated, titled and inscribed extensively on labels attached to stretcher
oil on canvas | 60 × 72 cm | 23⁵/₈ × 28³/₈ in

PROVENANCE

Mrs Jeremy Hart, acquired by 1973;
Waddington Galleries, London;
Mr R Artus;
Robert Sandelson Gallery, London;
Private Collection, UK



8.

JOHN ARMSTRONG 1893-1973

Still life (Vase of Flowers) 1936 | signed with initials
tempera on gesso board | 50.8 × 68.6 cm | 20 × 27 in

PROVENANCE

Maurice Kaufmann;
Jonathan Clark Fine Art, London, from where acquired
by the previous owner



9.

EDWARD WADSWORTH 1889-1949

Composition on a Blue Ground No.II 1930-3

tempera on board | 40.6 × 35.6 cm | 16 × 14 in

PROVENANCE

Sir Michael Ernest Sadler KCSI CB;
Hertfordshire County Council.

EXHIBITIONS

Brussels, The Brussels International Exposition, 'British
Exhibition of Modern Art', 1935.

LITERATURE

Jonathan Black, 'Edward Wadsworth; Form, Feeling and
Calculation, The Complete Paintings and Drawings', Philip
Wilson Publishers, London, 2005, p.188, cat. no.312



10.

WILLIAM NICHOLSON 1872-1949

La Rochelle, the Harbour 1939 | signed with initial 'N' lower left; inscribed 'No.1/HARBOUR/(La Rochelle)' verso
oil on panel | 37.8 × 46.3 cm | 14⅞ × 18¼ in

PROVENANCE

Roland, Browse & Delbanco, London, gallery label verso;
Captain Sir Malcolm Bullock, Bt., and by descent to Mrs. Peter Hastings;
Simon Sainsbury, acquired by James Kirkman from Christie's,
London, sale of the above, 1 March 1974, lot 128;
acquired by the previous owner from Christie's, London,
sale of the above, 18 June 2008, lot 108

EXHIBITIONS

London, Arts Council, 'Exhibition of British Paintings 1925-1950;
Second Anthology', 1951, cat. no.93, as 'The Harbour, La Rochelle'

LITERATURE

Lillian Browse, 'William Nicholson', Rupert Hart-Davis, London, 1956, p.109,
cat. no.484, where dated 1938;
Patricia Reed, 'William Nicholson; a Catalogue Raisonné
of the Oil Paintings', Modern Art Press, London, 2011, p.623,
cat. no.837, illus. in colour



11.

JULIAN TREVELYAN 1910-1988

Sheds 1939-40 | titled on stretcher | oil and household paint on canvas | 45.5 × 61 cm | 18 × 24 in

PROVENANCE

The Artist, and thence by descent to the previous owner Philip Trevelyan

LITERATURE

Trevelyan, Philip, 'Julian Trevelyan: Picture Language',
Farnham: Lund Humphries, 2013, illus. p.138



12.

MARY POTTER 1900-1981

Winter Landscape, Essex 1946 | oil on canvas | 64 × 76 cm | 25¼ × 29⅞ in

PROVENANCE

Private collection, UK





13.

ALAN REYNOLDS 1926-2014

Study for Hopgarden, November 1954 | signed and dated; titled on support board
watercolour on paper laid on board | 24 × 31 cm | 9½ × 12¼ in

PROVENANCE

Redfern Gallery, London from where acquired by the previous owner



14.

PRUNELLA CLOUGH 1919-1999

Gravel Pit 1947 | signed; dated on Artist's label attached verso
oil on plaster on board | 30 × 34 cm | 11¼ × 13⅝ in

PROVENANCE

Estate of the Artist;
Annely Juda, London

15.

PRUNELLA CLOUGH 1919-1999

Station Lamp (Figure in a Doorway) 1947

signed | oil on canvas | 53.5 × 43.5 cm | 21¹/₈ × 17¹/₈ in

PROVENANCE

Estate of the Artist;
Annely Juda, London

EXHIBITIONS

London, Leger Gallery, 1947



16.

CERI RICHARDS 1903-1971

The Sabine Women 1947 | signed and dated; further dated, titled and inscribed with original price verso
gouache and ink | 38.5 × 56 cm | 15¼ × 22¼ in

PROVENANCE

The Artist, from whom acquired by the previous owner





17.

BRYAN KNEALE b.1930
Opposed Forms 1950 | bronze and slate
height 23 cm | 9 1/8 in

PROVENANCE
acquired from the 1962 exhibition by Dr Sidney Charles Lawson;
acquired from the sale of the above by Dr Jeffrey Sherwin.

EXHIBITIONS
London, Redfern Gallery, 'Kneale: Recent Sculpture and Drawings',
November 1962, catalogue not traced;
Leeds, City Art Gallery, 'British Surrealism in Context: A Collectors Eye',
July - November 2009, exhibition not numbered.

LITERATURE
S. Levy and T. Persig-Marshall (eds.), 'British Surrealism in Context: A
Collectors Eye' (exh. cat.), Leeds City Art Gallery, 2009, p.167, illus.

18.

KENNETH ARMITAGE 1916-2002
Family Going for a Walk 1951
signed with initials and dated;
titled on exhibition label attached to the reverse
gouache with ink and wash over pencil
36.5 x 46 cm | 14 3/8 x 18 1/8 in

PROVENANCE
Theo Moorman;
gifted by the above to a private collector, UK,
and thence by descent to the previous owner

EXHIBITIONS
Wakefield, City Art Gallery, 'Nineteenth West Riding
Artists' Exhibition', 8 Nov - 24 Dec 1952, no.2,
with label attached to reverse

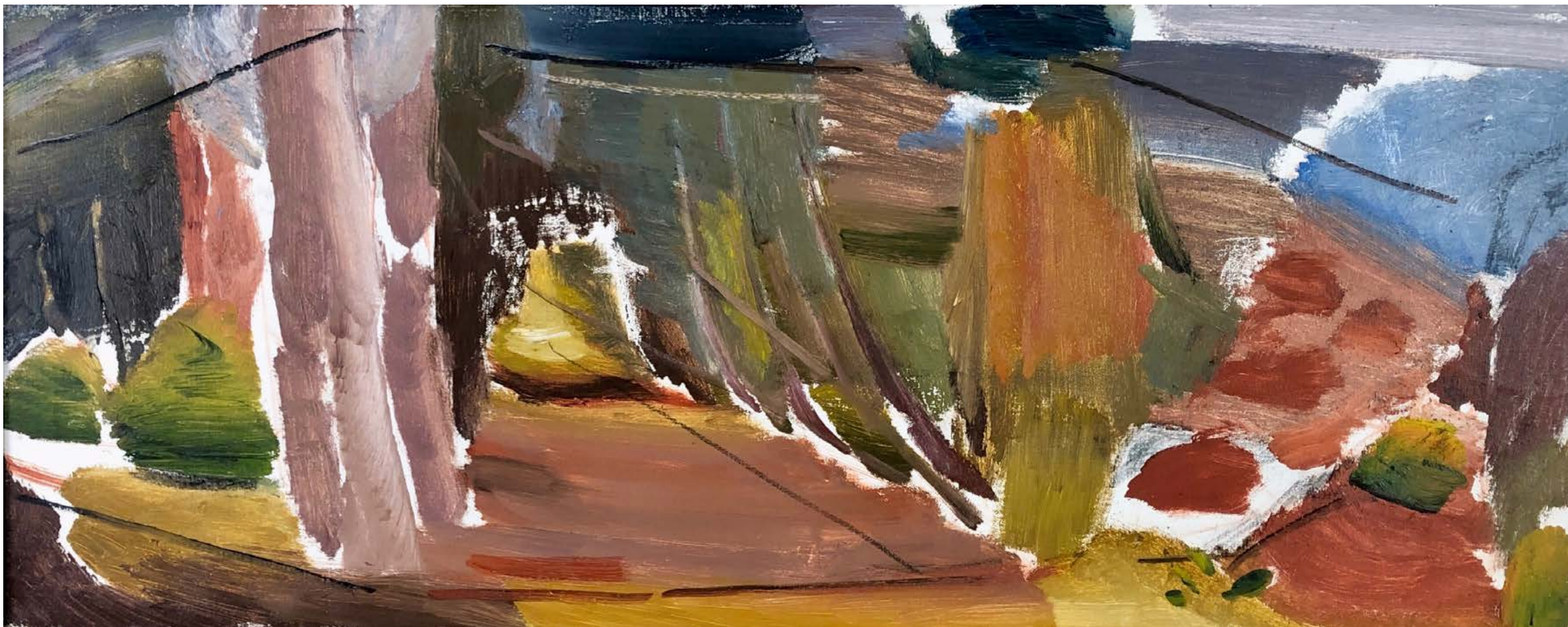


19.

IVON HITCHENS 1893-1979

Winter Walk 1950s | with title verso

oil on canvas | 43.2 × 109.2 cm | 17 × 43 in





20.

MATTHEW SMITH 1879-1959

Still life with Fruit c.1950s | signed
chalk pastel | 43 × 50 cm | 16⁷/₈ × 19³/₄ in

21.

DOD PROCTER 1892-1972

Plumbago and Jasmine c.1950s
signed and titled on Artist's label verso
oil on panel | 45.7 × 34.3 cm | 18 × 13¹/₂ in

PROVENANCE

Private Collection, US;
Private Collection, UK.

EXHIBITIONS

London, Royal Academy, 'Summer Exhibition', 1955





22.

WILLIAM SCOTT 1913-1989

Three Pears and a Pan 1955 | signed and dated in plate
lithograph | 25.2 × 33.4 cm | 9⁷/₈ × 13¹/₈ in



23.

WILLIAM SCOTT 1913-1989

Still life, Three Pears and a Pan 1955

signed and numbered 41/50 in pencil

lithograph | 35 × 51 cm | 13³/₄ × 20 in



24.

WILLIAM SCOTT 1913-1989

Still life (with Frying Pan) 1973 | signed, dated and numbered 28/250 in pencil

screenprint | 89 x 69 cm | 35¹/₈ × 27¹/₈ in



25.

GWYTHIR IRWIN 1931-2008
Untitled c.1950s | signed in pencil | oil on board | 101.6 × 121.9 cm | 40 × 48 in

PROVENANCE
Private Collection, UK

26.

GWYTHIR IRWIN 1931-2008
Slattery's Hurricane c.1950s | folded board collage on blockboard | 121.9 × 91.4 cm | 48 × 36 in

PROVENANCE
Gimpel Fils, London;
Molton and Lords, London, from where acquired by
Dennis Lennon, and thence by descent

EXHIBITIONS
Gimpel Fils, London 'Gwyther Irwin', September 1963,
cat.no.4, label attached verso



27.

GWYTHIR IRWIN 1922-2002

Down Beat 1961 | signed

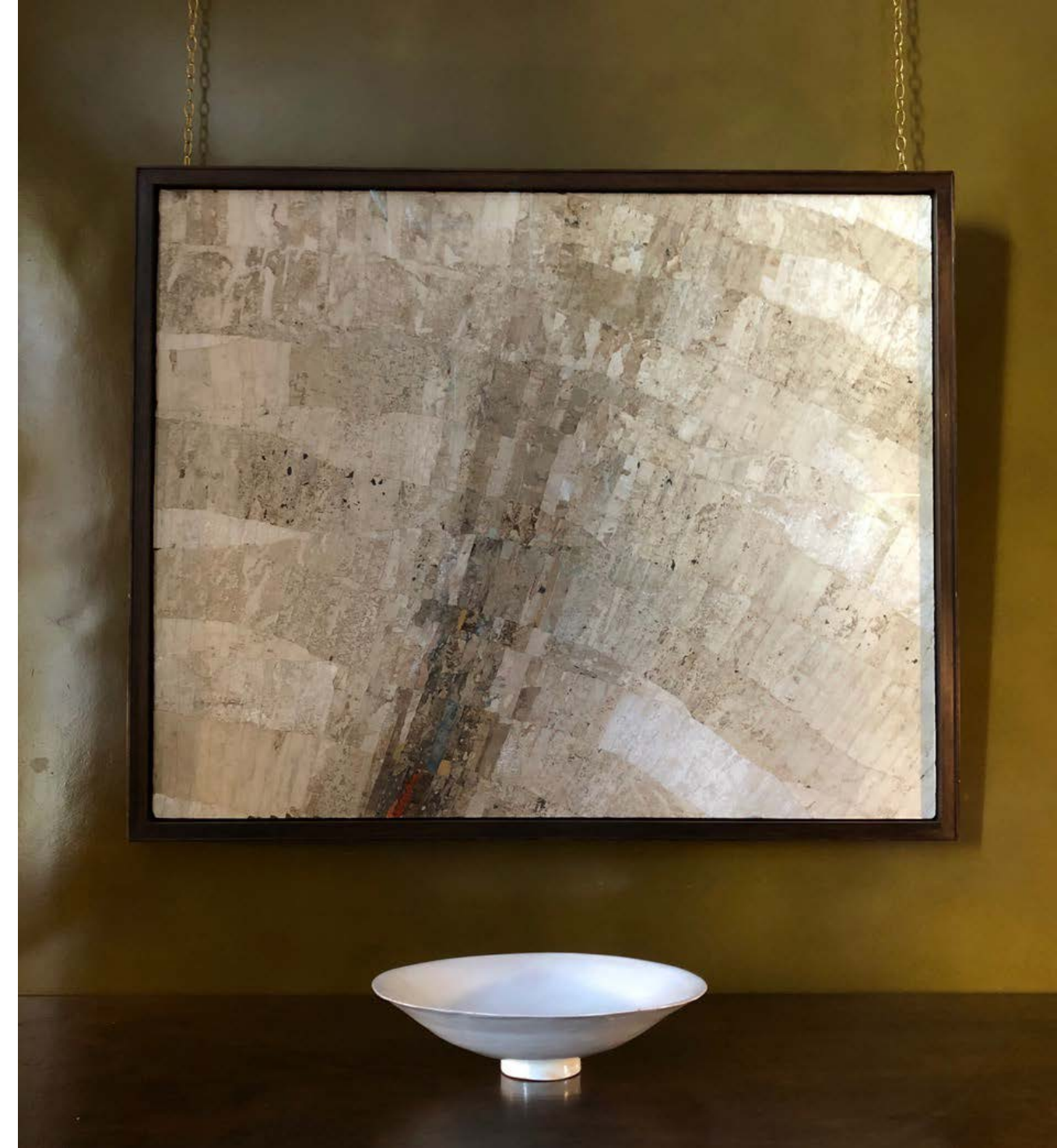
paper collage on board

147.3 × 137.2 cm | 58 × 54 in

PROVENANCE

Private Collection, UK;

New Art Centre, Wiltshire



28.

MARY MARTIN 1907-1969

Six Groups 1963 | signed and dated verso; titled on gallery label attached verso
stainless steel, Formica and wood | $91.4 \times 91.4 \times 11.4$ cm | $36 \times 36 \times 4\frac{1}{2}$ in

PROVENANCE

Molton and Lords, London, from where acquired by
Dennis Lennon, and thence by descent

EXHIBITIONS

London, Molton and Lords, 'Mary Martin', Feb. 1964,
cat. no. 14, label attached verso





29.

FRANCIS DAVISON 1919-1984

Farmyard 1950-51

charcoal and pencil

22.9 x 27.9 cm | 9 x 11 in

PROVENANCE

Estate of the Artist;

Redfern Gallery, London;

Private Collection, UK

30.

BEN NICHOLSON 1894-1982

Untitled (Stoppered Vase and Goblet) 1972

signed and dated verso | oil wash with pen and ink

42 x 32 cm | 16½ x 12⅝ in

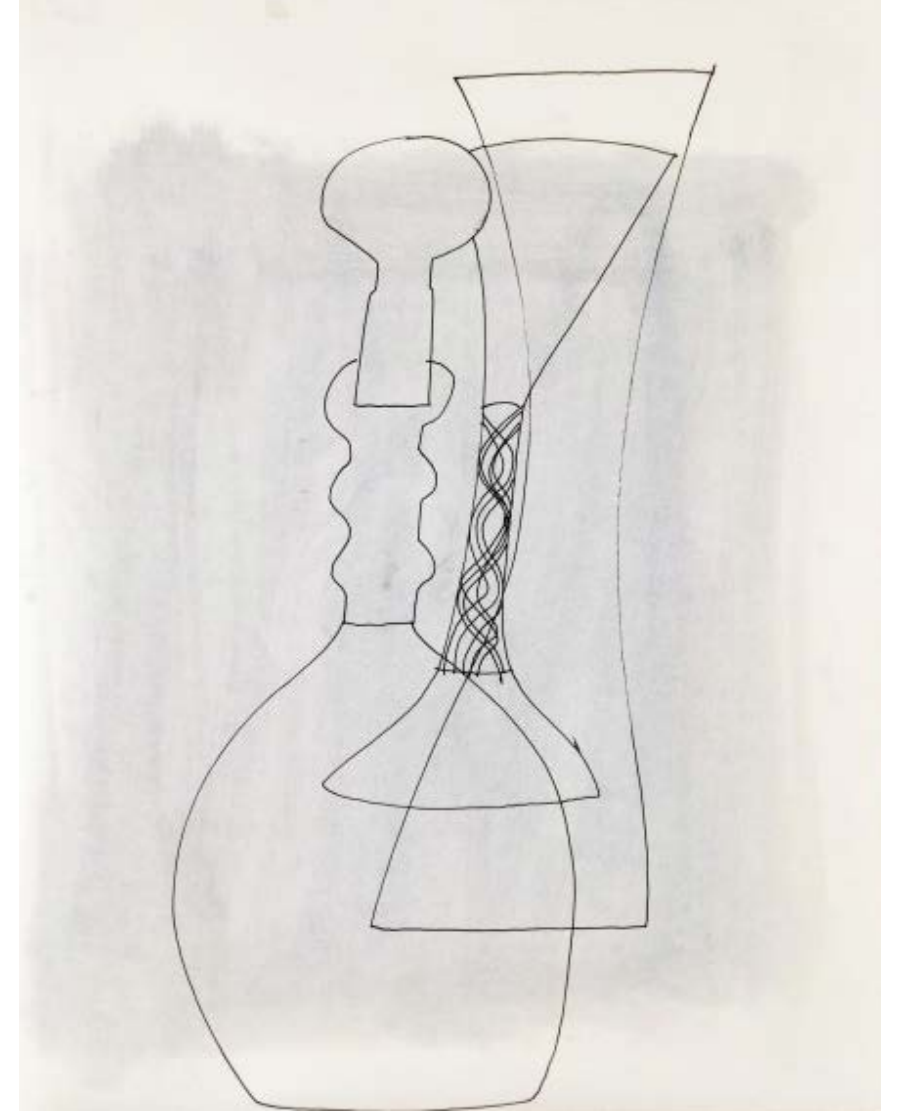
PROVENANCE

Fischer Fine Art, London;

Annandale Galleries, Sydney;

BlumHelman Gallery, New York;

Bernard Jacobson Gallery, London.



31.

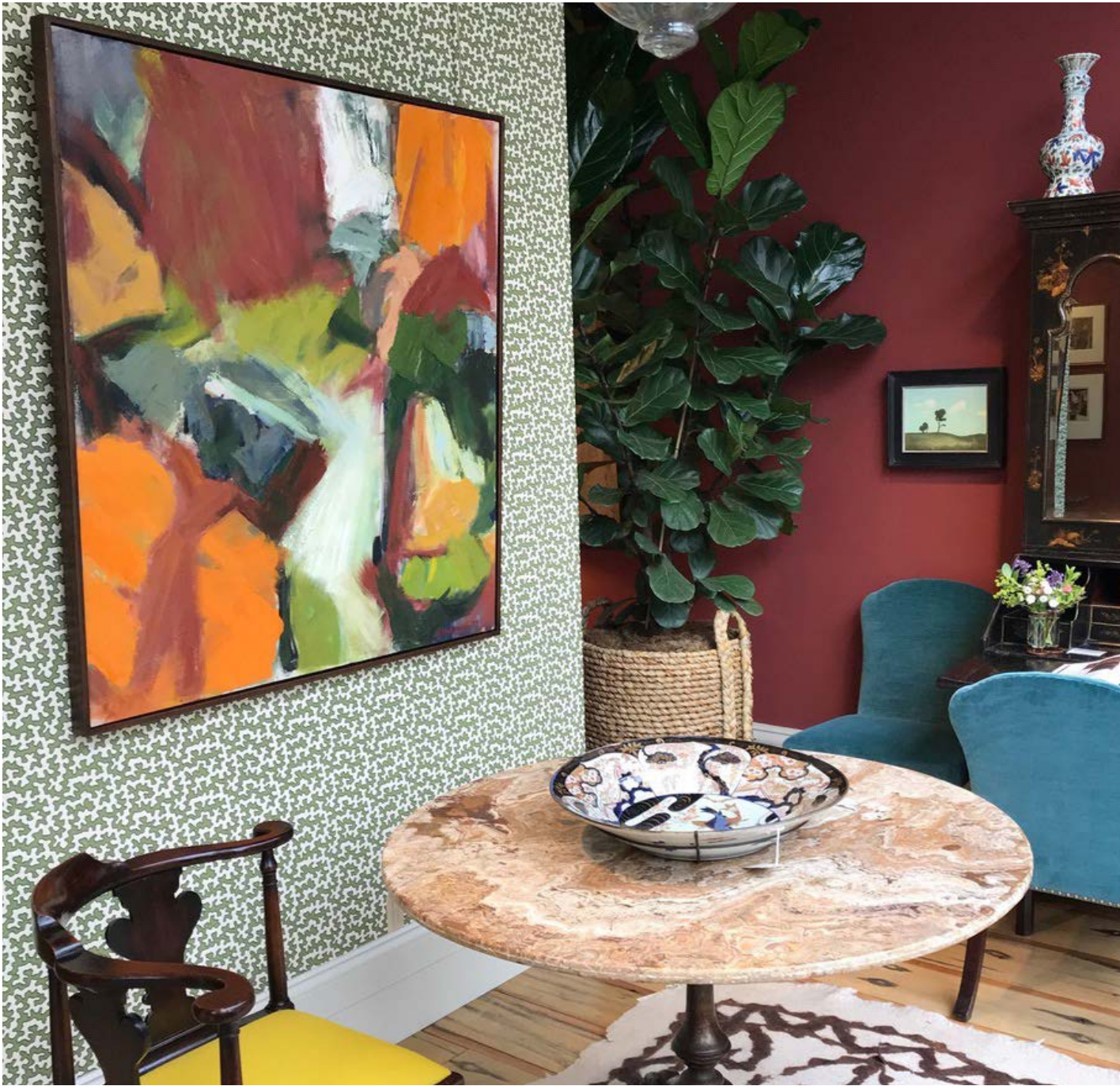
JOHN HUBBARD 1931-2017

Fulham Road, No.1 / Roma 1960 | signed, dated 'III-60' and titled verso
oil on canvas | 100.3 × 120.7 cm | 37½ × 47½ in

PROVENANCE

Estate of the Artist





32.

JOHN HUBBARD 1931-2017
At Mrs Freeland's 1957-58
signed and dated; further titled,
dated and inscribed with the
Artist's address verso | oil on canvas
127 x 115.9 cm | 50 × 45½ in

PROVENANCE
Estate of the Artist



33.

JOHN HUBBARD 1931-2017
Untitled 1965 | signed and dated
oil on paper | 56 × 77 cm | 22½ × 30¼ in

PROVENANCE
Estate of the Artist



34.

HENRI HAYDEN 1883-1970

Still life with Corkscrew 1963 | signed and dated
oil on canvas | 38.5 × 59.5 cm | 15½ × 23¾ in

PROVENANCE

Waddington Galleries, London;
Private Collection, Poland



35.

HENRI HAYDEN 1883-1970

Nature morte verte 1956 | signed and dated
oil on board | 32 × 45 cm | 12½ × 17¾ in

PROVENANCE

Waddington Galleries, London



36.

BREON O'CASEY 1928-2011

Strange Landscape 2003 | signed and dated; further signed dated and titled on backboard
oil on paper | 35 × 56 cm | 13¾ × 22½ in

PROVENANCE

Estate of the Artist;
Private Collection, UK

37.

MICHAEL KIDNER 1917-2009

Yellow, Blue and Violet No.2 1963 | signed and dated “Michael Kidner 1963” verso
oil on canvas | 152.4 × 167.6 cm | 60 × 66 in

PROVENANCE

Axiom Gallery, London, from where acquired by the Stuyvesant Foundation,
March/April 1966, with labels on stretchers;
Private Collection, Belgium

EXHIBITIONS

London, Grabowski Gallery, 1964, no.10;
London, Tate Gallery, ‘Recent British Painting’, 15 November - 22 December 1967, no.23;
Adelaide, Australia, Art Gallery of South Australia, ‘Recent British Painting’, March 1970,
part of the Adelaide Festival of Arts, no.22, with label attached to stretcher, touring to:
New Zealand, Auckland Art Gallery, August - September 1971.

LITERATURE/PRESS

Peter Stuyvesant Foundation, ‘Recent British Painting’, London and Bradford:
Percy Lund, Humphries and Co., 1967



38.

SHEILA FELL 1931-1979

Men Working in a Cornfield III 1964 | signed, dated and titled on stretcher;
further inscribed with Artist's address and original price on Artist's label attached to stretcher
oil on canvas | 101.6 × 127 cm | 40 × 50 in

PROVENANCE

Private Collection, UK

EXHIBITIONS

London, Beaux Arts, 'Sheila Fell', 1964, cat. no.5;
Kendall, Abbot Hall Gallery, 'Sheila Fell', 1965, as shown in an ITV News feature;
London, Hayward Gallery, 1990-91, label attached to stretcher



39.

WILLIAM BROOKER 1918-1983

White Still life 1965 | signed and dated lower right; further signed, titled and dated verso
oil on canvas | 122 × 122 cm | 48 × 48 in

PROVENANCE

acquired from the 1968 exhibition by the previous owner

EXHIBITIONS

Edinburgh, Scottish Arts Council, David Hume Tower, '1st Edinburgh Open 100',
August - September 1967, no.9;
London, Arthur Tooth & Sons, 'William Brooker: An Exhibition of Recent Paintings',
29 March to 22 April, 1967, no.11, illus.,
London, Arthur Tooth & Sons, 'William Brooker, Paintings 1952-1968',
February 1968, no.24, illus.





40.

PAUL FEILER 1918-2013

Circle, Supported 1965 | signed and dated;
further signed, titled, dated and inscribed on the reverse
oil on canvas | 40.6 × 35.6 cm | 16 × 14 in

PROVENANCE

Estate of the Artist;
Redfern Gallery, London, where acquired by the previous owner,
2018

EXHIBITIONS

St Ives, Tate, 'Paul Feiler: The Near and the Far, Paintings 1953-
2004', 14th May - 26th September 2005, illus. p.16

LITERATURE

Sara Hughes and Susan Daniel-McElroy (eds.), 'Paul Feiler: The
Near and the Far, Paintings 1953-2004', exh. cat., Tate St Ives,
2005, illus. p.16

41.

ALEXANDER MACKENZIE 1922-2002

In the Landscape 1960 | signed, titled, dated and inscribed verso
oil on Masonite | 61 × 76.2 cm | 24 × 30 in

PROVENANCE

Private Collection, UK;
acquired by the previous owner from the sale of the above at Phillips,
London, 2002.



42.

PAUL FEILER 1918-2013

Aduton XLIII 1987 | signed, dated, titled,
and inscribed with dimensions and medium verso
oil on canvas laid on board | 122 × 122 cm | 48¹/₈ × 48¹/₈ in

PROVENANCE

Estate of the Artist;
Redfern Gallery, London, from where acquired in 2003



43.

KEITH VAUGHAN 1912-1977

Group of Figures: Aït-Kassem 1965 | signed and dated
gouache, ink and oil pastel | 46.5 × 41 cm | 18¼ × 16⅞ in

PROVENANCE

Professor John Ball, bequeathed to the Hargreaves and Ball Trust;
Private Collection, UK

EXHIBITIONS

London, Marlborough Fine Art, 'Recent Gouaches', October 1965,
cat. no.4

LITERATURE

Philip Vann and Gerald Hastings, 'Keith Vaughan', 2012, Farnham:
Lund Humphries, illus. colour p.171, as 'Ait-Rassam'



44.

RICHARD SMITH 1931-2016

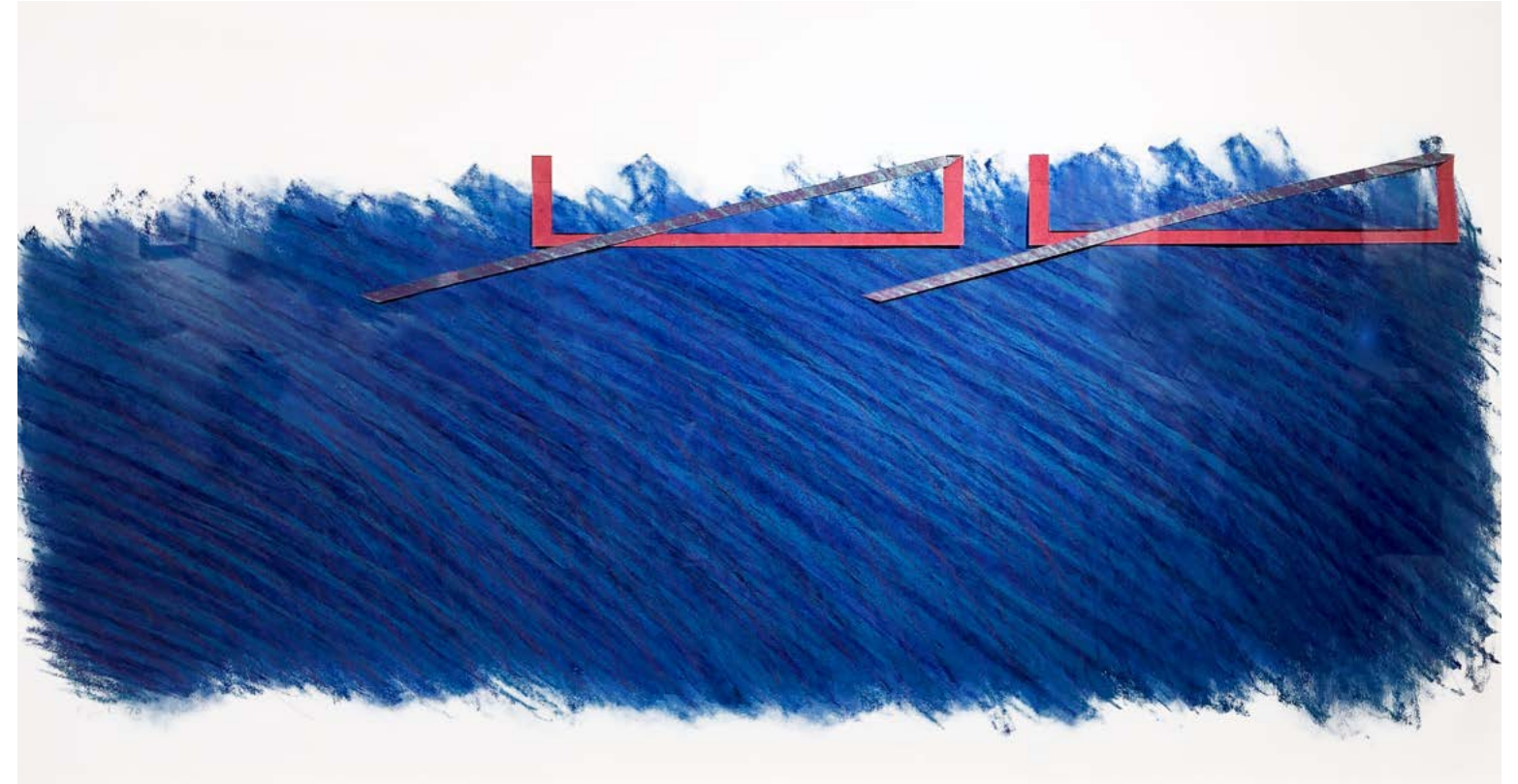
Blue Drawing 1970 | signed and dated lower left

crayon and collage on paper | 89 × 150 cm | 35 $\frac{1}{8}$ × 59 $\frac{1}{8}$ in

PROVENANCE

Knoedler Gallery, New York;

Private Collection, UK





45.

JAMES DIXON 1895-1970

The Sinking of the (Ti)tanic 1969 | signed, dated '22.9',
titled and inscribed 'Tory Island'
oil on paper | 55.9 × 76.2 cm | 22 × 30 in

PROVENANCE

Derek Hil

EXHIBITIONS

London, Austin/Desmond Fine Art, 'James Dixon, Mary Jewels, Alfred Wallis:
Paintings by Three Self-Taught Artists', 19th March - 30th April 2003,
un-numbered exhibition, illustrated;
Romsey, Mottisfont Abbey, 'New Connections: Modern British Art at Mottisfont',
16th April - 19th June 2011, un-numbered exhibition



46.

JAMES DIXON 1895-1970

Ringnet Fishing, East of Tormore, Tory Island 1964
signed, titled and dated '6.1.64'
oil on board | 55 × 74.5 cm | 21⁵/₈ × 29³/₈ in

PROVENANCE

Derek Hill



47.

CAREL WEIGHT 1908-1997

Putney Road, Winter c.1950s | oil on canvas | 52.1 × 69.8 cm | 20¹/₂ × 27¹/₂ in

PROVENANCE

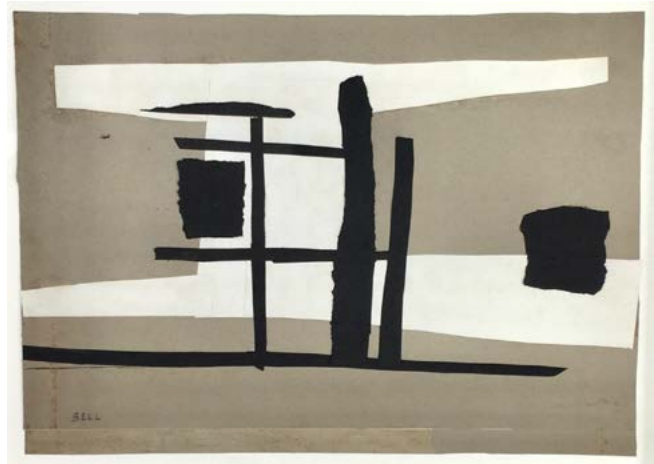
Private Collection, UK.



48.

TREVOR BELL 1930-2017

Table Linen I, from Porthia | signed
paper collage | 28.5 × 43 cm | 11¼ × 16⅞ in



49.

TREVOR BELL 1930-2017

Table Linen II, from Porthia | signed
paper collage | 28.5 × 43 cm | 11¼ × 16⅞ in

50.

PETER KINLEY 1926-1988

Study for Reclining Figure 1958
signed; titled, dated and inscribed verso
oil on board | 13.3 × 12.7 cm | 5¼ × 5 in

PROVENANCE

Paul Rosenberg and Co, New York;
Tadema Gallery, London;
Private Collection, London

EXHIBITIONS

New York, Paul Rosenberg and Co, 'Peter Kinley',
1961, cat. no.15





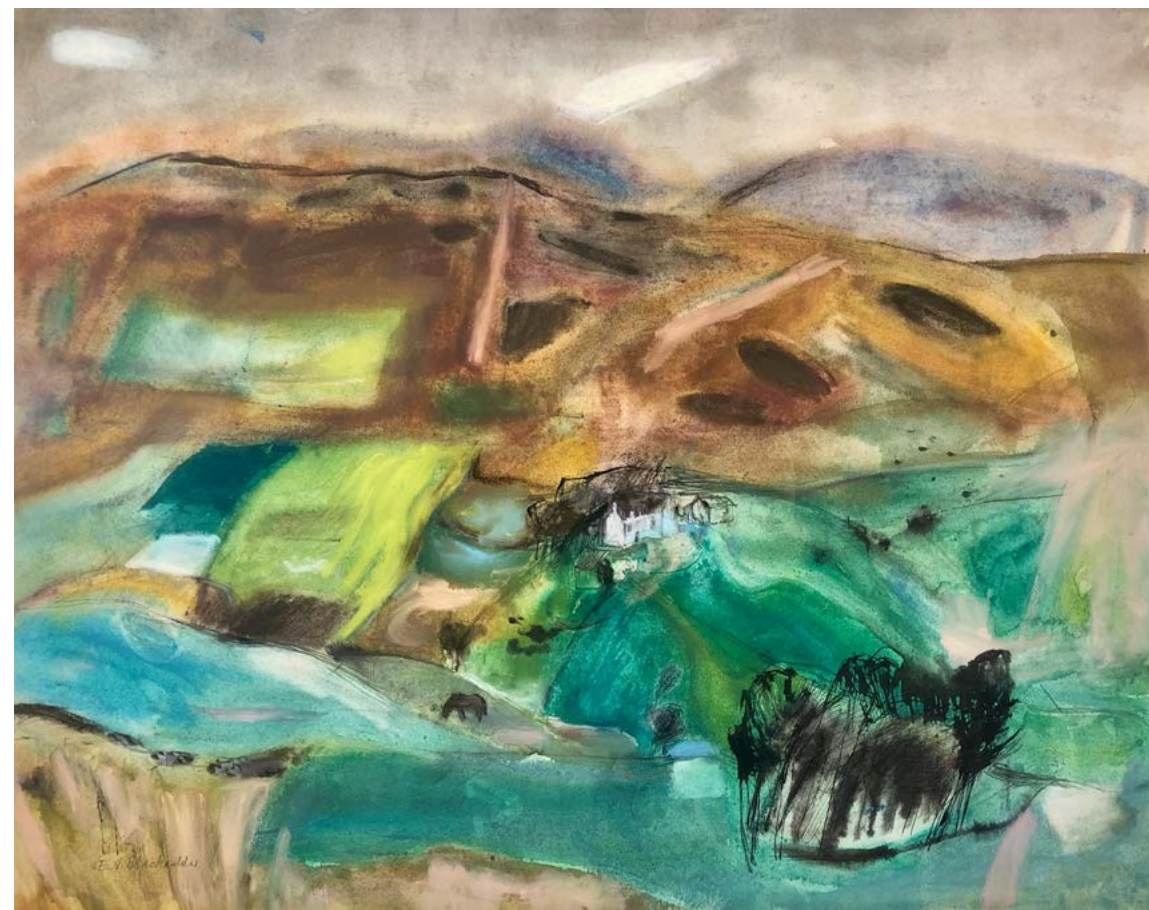
51.

ELISABETH VELACOTT 1905-2002

Bonfire Night | chalk pastel over pencil | 17 × 23 cm | 6¾ × 9¼ in

PROVENANCE

acquired directly from the Artist by a private collector, UK.



52.

ELIZABETH BLACKADDER b.1931

Landscape with White House and Horse c.1960s | signed
chalk and oil pastel over pen and ink | 57.1 × 72.4 cm | 22½ × 28½ in

53.

ROSE HILTON 1931-2019

Untitled c.1958 | signed 'R Phipps'

oil and charcoal on canvas | 91.4 × 121.9 cm | 36 × 48 in

PROVENANCE

acquired directly from the Artist by the previous owner

David Methuen Campbell, c 1958





54.

GWYNETH JOHNSTONE 1914-2008

Living at Barnsbury Terrace c.1970s | signed with initials
oil on canvas | 121 × 182 cm | 47⁵/₈ × 71⁵/₈ in

PROVENANCE

Estate of the Artist

EXHIBITIONS

Norwich, Art 18/21, 'Gwyneth Johnstone', 18 June - 12 July 2013



55.

JAMES TOWER 1919-1988

Open bowl with patterning 1978 | signed and dated on underside
earthenware with tenmoku over tin-glaze | diameter 37 cm | 14 $\frac{3}{4}$ in

PROVENANCE

acquired directly from the Estate of the Artist by the present owner, c 2010



56.

EWEN HENDERSON 1934-2000

Large conical vessel c.1980 | mixed laminated clays, dry volcanic surface
with mottled cream, tan and brown | height 48 cm | 18 $\frac{3}{4}$ in

PROVENANCE

Private Collection, France

front cover:

33. JOHN HUBBARD 1931-2017

Untitled 1965 (detail) | signed and dated
oil on paper | 56 × 77 cm | 22½ × 30¼ in

PROVENANCE

Estate of the Artist

opposite:

57. IVON HITCHENS 1893-1979

Chestnut Spaces 1963 | signed; further signed and dated verso
oil on canvas | 47 x 143.5 cm | 18½ × 56½ in

PROVENANCE

Waddington Galleries, London
Private Collection, UK

EXHIBITIONS

London, Waddington Galleries, 'Ivon Hitchens',
7 April - 2 May 1964, cat. no.3

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