

Lauren Gault

Lauren Printy Currie

Stephanie Mann

Alan Stanners

Edward Lear

John Piper

Mary Potter

Peter DeWint

Ronald Ossory Dunlop

Charles Haslewood Shannon

Duncan Grant

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William Hilton

William Hilton Sr.

William T Warrenner

Anna Airy

Alfred Stannard

Austin Garland

John Downton

Henry Moore

George Frederik Watts

Vanessa Bell

Peter Brannen

Still Life

Your own rushing blood (1) - Lauren Gault

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Portrait

Your own rushing blood (2) - Lauren Gault

undoing dark green, twisting to right –
Lauren Printy Currie

Portrait of a Woman – Ronald Ossory
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Landscape

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Lauren Gault

About:

Lauren Gault is a visual artist working primarily in sculpture and film. She was born in Belfast, graduated from Duncan of Jordanstone College of Art and Design in 2008 and now lives and works in Glasgow. Gault normally produces her work in response to a given space and context, bringing together objects and materials to form installations that are given a single title. Her work is borne out of significant periods of research, and recent areas of interest have included divining, archaeology, and theories around the 'vessel' as object.

Work in The Usher Gallery:

(Still Life)

Your own rushing blood (1)

metal, print on trace paper, paint, glazed ceramic, fizzy water, glass, wood, 2014



This work was made specifically for this space and can be seen as a physical manifestation of a still life – hoping to capture a 'slice of life' in the same way as many of the traditional paintings in the room.

Gault's interest in still life comes from the 'missing element' in the work – the artist's hand - and the fact that what we see is the result of a series of decisions made by the artist.

Gault has used a scanner to create a tracing paper print of her composition including glass, fallen petals, water and gelatine. Many of these materials are seen in other works on show; however Gault is offering a view of the objects, from below on a transparent material, which is not normally possible.

(Portrait)

Your own rushing blood (2)

glazed ceramic, laminated trace sheet, hair, 2014



Gault has approached the idea of portraiture in a non-traditional, deconstructive way. Her work includes clay casts of different parts of the artist's body – her thigh, finger, elbow, knee and hand. Alongside the ceramic works is a print, produced on a scanner with the image of strands of the artist's hair, presented on laminated tracing paper.

The clay casts were fired in a kiln and glazed; Gault selected a metallic grey for the exterior and a watery blue for the interior creating a boundary between the inside and outside of the ceramics alluding to the boundary between the interior and exterior of our bodies.

The printed and sculptural aspects of this work combine to create an abstract self portrait of Gault, giving aspects of her body in detail without allowing us the whole picture.

Previous exhibitions include:

2013 Sweet ensilage, Tramway 5, TRAMWAY, Glasgow, 1st - 24 February

This was Gault's first exhibition in a public institution and presented the theme of 'agriculture as culture'. She borrowed four ensilage bales, fermenting grass used as cattle fodder, from a farm outside Glasgow which were returned after the exhibition to their original agricultural context.



Gault drew on Temple Grandin's work in the treatment of autism and livestock management. Temple Grandin invented a machine called a 'squeeze box' or hug machine when she was just 18 as a way of calming hypersensitive and autistic people. Grandin was autistic herself and found that she sought out deep pressure stimulation but found being hugged or held by people over-stimulating and stressful. Grandin is celebrated for her revolutionary work in improving conditions for livestock before slaughter and based her machine on 'squeeze shoots' used on cattle, after she noticed the calming affect it produced.

Gault's *Sweet Ensilage* created associations between Grandin's work and connected phenomena with motifs of binding, containment, pressure and clarification.

2014 When two or more are together - Glasgow International (with Lauren Currie in association with Spike Associates, curated by Spike Island)



In this recent group exhibition, Gault worked with the artist Lauren Printy Currie who is also exhibited in this rehang. Through *When two or more are together*, Gault and Currie invited members of Spike Associates to explore the nature of artistic collaboration.

The result was a publication created through a long distance dialogue containing a collection of individually authored works and assemblages investigating the nature of collaboration.

Lauren Printy Currie

About:

Lauren Printy Currie is based at Glasgow Sculpture Studios and studied for her BA Hons Fine Art at Duncan of Jordanstone College of Arts, University of Dundee. She is the co-founder and director of the duchy, a gallery space in Glasgow from 2009 - 2013.

Printy Currie makes sculptural objects that explore the physicality of experience and perception. She purposely uses unpredictable casting and relief processes and assembles layers of material and colour into groups in order to emphasis the tactile quality of the individual elements.

Work in The Usher Gallery:

(Portrait)

undoing dark green, twisting to right

steel, inkjet print on Somerset silk paper, inkjet print on crepe de chine, plaster, 2014



This piece is an abstract work alluding to the figure and inspired by other paintings in the room. The title itself references Charles Haslewood Shannon's work ***Atalanta (1893)*** which is displayed nearby. 'Undoing dark green, twisting to right' was a written description of Shannon's work from the Usher Collection database which describes the content of the image and the action of the sitter.

The prints on the ground and rolled within the steel frame connected to the wall are abstract prints of Ronald Ossory Dunlop's ***Portrait of a Woman*** where Printy Currie has enlarged the gestural brushstrokes and flipped and repeated sections.

The plaster element on the ground resembles the profile of the sitter in William Tom Warrener's work. The digitally printed fabric resting on top takes its pattern from the ruff of Maria van Wassenaer Hanecops in the portrait by Michiel Jansz van Mierevelt.

Printy Currie references several paintings, within a range of artistic styles, exploring the multi-faceted nature of identity.

Previous exhibitions include:

2013 Space is not a void, The Royal Standard, Liverpool (with Laura Aldridge and Emily Musgrave)



Space is not a void, uses contemporary collage and sculptural assemblages to explore the phenomenology of space. Phenomenology is the study of structures of consciousness as experienced from the first-person point of view, essentially subjective experience. This exhibition used practices with a strong sense of materiality, forcing the view to consider and question their surrounding environment. Found objects, colour and texture represent permanence and perception in the works.

Stephanie Mann

About:

Stephanie Mann graduated the MFA in Contemporary Art Practice at Edinburgh College of Art in 2013. Since then she was awarded the John Kinross Travel scholarship and undertook a period of development in Florence, Italy. She worked on a short film commissioned by the BBC in Japan, as part of the Edinburgh International Art Festival and recently had solo exhibitions in both Summerhall and in the Scottish National Gallery of Modern Art.

Mann's abstract compositions elude categorisation and are open to multiple readings.

Work in The Usher Gallery:

(Still Life)

The White Ring

digital prints, video and wall painting, 2012

Film one - Sand Hands Print one / Print one - Still Life with Flemming Cherries / Print two - Still Life with Pastry / Film two - Still Life on Face



Stephanie Mann presents her version of still life through video to challenge the idea of still life as something static. *Still Life on Face* creates a precarious composition balanced on, and often falling off, the artist's face.

Still Life with Fleming Cherries and *Still Life with Pastries* are the two photographic works alluding to the process of capturing an image. Each shows a composition of natural and man-made objects next to a painting of the same objects. *Still Life with Fleming Cherries* also includes the 'white ring' which appears on the wall and is the name of the piece.

(Landscape)

Still Life on Safari

digital print, 2014



Although *Still Life on Safari* is essentially abstract and not aiming to depict reality, it can be viewed as a landscape. The materials Mann has assembled can be seen as stand-ins for elements within the real world; blue plasticine as layered rock, glass panes as the sea, cotton wool as clouds and the plants and wood as a reminder of nature.

Mann selects her materials based on physical properties – texture, shape, colour and feeling.

Previous exhibitions include:

2014 Inherit this Mango, Summerhall, Edinburgh.



Still life with the spots as part of Inherit This Mango

Mann uses video and photography alongside large wall installations to expand the framing of her works beyond simply the canvas. Her images feature a painted still life and its subject, photographed

side by side. This three-stage process results in quick fire comparisons between the 'original' objects and the painted composition.

Alan Stanners

About:

Stanners works in a number of styles from figurative to abstract, with experimentation at the heart of his work. He graduated in 2007 in Painting and Printmaking at the Glasgow School of Art and recently completed his Masters in Fine Art at Goldsmiths in London.

Work in The Usher Gallery:

(Landscape)

Hot Contents

digital print on canvas with collage, 2014



(Landscape)

Off the Bone

digital print on canvas, 2014



Hot Contents is an image taken from low quality photographs. The assemblages, in this and *Off The Bone*, are made up of old crisp packets, magazine cut outs and domestic detritus. Collaged onto these prints are physical elements, including takeaway coffee lids. Stanners is using everyday detritus, often with a limited lifespan, to explore comparisons between digital degradation (where an image loses quality) and the organic decay of natural materials. The elements added onto the print will eventually rot leaving the digital print in a state of suspended deterioration.

The landscape which Stanners explores is the virtual one, capturing small domestic scenes and materials which he blows up to an unnaturally large size.

Previous exhibitions include:

2012 No Vacancy, CCA (Centre for Contemporary Arts) Glasgow.

No Vacancy presents a new body of paintings by Alan Stanners, influenced by a manifesto written by the artist in 2011. The Qualmlessist Manifesto offers the artist and audience a set of equally serious and laughable frameworks from which to make, and 'understand', his paintings.

A number of the paintings presented in No Vacancy draw on wide references to current political and cultural circumstances. Works that subtly quote recent rioting and political disillusionment, or co-opt QR Codes (Quick Response barcodes) also give nod to primitive and abstract painting. No Vacancy suggests a provocation to act, but leaves the question to act against what or whom?



Quick Response (2011)

Quick Response (2011) best represents the manifesto's anything-goes attitude. Not only is it a representation of a QR Code, perhaps one of the most visually ill-advised inventions of any media, Stanners has taken certain artistic liberties in rendering it, giving it alternative, non-square dimensions, and painting it in vibrant blues and purples. While scrimping on realism, Stanners encourages an ironic comparison between the QR Code and De Stijl-era grids, drawing similarities between the encryption of mediated information and the development of abstraction in modern painting.

Edward Lear - (12 May 1812– 29 January 1888)**About:**

Edward Lear was an English artist, illustrator, author and poet, and is known now mostly for his literary nonsense in poetry and prose and especially his limericks, a form he popularised. His principal areas of work as an artist were as a draughtsman employed to illustrate birds and animals; making coloured drawings during his journeys, which he reworked later, sometimes as plates for his travel books and as a (minor) illustrator of Alfred Tennyson's poems. As an author, he is known for his popular nonsense works, which use real and invented English words.

Early Life:

Lear was born into a middle-class family in the village of Holloway near London, the penultimate of twenty-one children (and youngest to survive) of Ann Clark Skerrett and Jeremiah Lear. He was raised by his eldest sister, also named Ann, 21 years his senior. Owing to the family's limited finances, Lear and his sister were required to leave the family home and live together when he was aged four. Ann doted on Edward and continued to act as a mother for him until her death.

Lear suffered from lifelong health afflictions. From the age of six he suffered frequent grand mal epileptic seizures, and bronchitis, asthma, and during later life, partial blindness. Lear felt lifelong guilt and shame for his epileptic condition. His adult diaries indicate that he always sensed the onset of a seizure in time to remove himself from public view. When Lear was about seven years old he began to show signs of depression, possibly due to the instability of his childhood. He suffered from periods of severe melancholia which he referred to as "the Morbids."

Work:

Lear was already drawing "for bread and cheese" by the time he was aged 16 and soon developed into a serious "ornithological draughtsman" employed by the Zoological Society and then from 1832 to 1836 by the Earl of Derby, who kept a private menagerie at his estate Knowsley Hall. Lear's first publication, published when he was 19 years old, was *Illustrations of the Family of Psittacidae, or Parrots* in 1830. His paintings were compared favourably with the naturalist John James Audubon.

Among other travels, he visited Greece and Egypt during 1848–49, and toured India and Ceylon during 1873–75. While travelling he produced large quantities of coloured wash drawings in a distinctive style, which he converted later in his studio into oil and watercolour paintings, as well as prints for his books. His landscape style often shows views with strong sunlight, with intense contrasts of colour.

Between 1878 and 1883 Lear spent his summers on Monte Generoso, a mountain on the border between the Swiss canton of Ticino and the Italian region of Lombardy. His oil painting *The Plains of Lombardy from Monte Generoso* is in the Ashmolean Museum in the English city of Oxford.

Later Life:

One of Lear's most significant relationships was with Franklin Lushington, a barrister he met in 1849 and travelled with through southern Greece. Lear developed unreciprocated feelings for Lushington and though they remained friends for almost 40 years, this disparity of feeling tormented Lear. None of Lear's attempts at male companionship were successful, often attributed to the intensity of his

affections. Lear made two proposals to a woman 46 years his junior, which were rejected. Lear eventually settled in San Remo in the 1870s in a villa he named 'Villa Tennyson'. After a long decline in his health, Lear died at his villa in 1888, of the heart disease from which he had suffered since at least 1870. Lear's funeral was said to be a sad, lonely affair; none of Lear's many lifelong friends being able to attend.

Work in The Usher Gallery:

(Landscape)

Mount Tomohrit from above Tyrania, Albania

Drawing, grey wash



(Landscape)

Turbia

Drawing, grey wash



John Piper – (13 December 1903 - 28 June 1992)**About:**

He was born in Epsom, Surrey, in 1903. He was educated at Epsom College and trained at the Richmond School of Art, followed by the Royal College of Art in London. His father disagreed with his choice to go to art school and wanted him to be a solicitor. They agreed that John Piper would work for his father in London for three years, and then could pursue whatever career he chose. He failed the law exams and his father died soon after, leaving him free to become an artist. His work often focused on the British landscape, especially churches.

Piper gained recognition as an abstract artist in the early part of his career, but he soon became disillusioned with non-representational art. By the end of the 1930s he had reverted to naturalism. In 1940 he was appointed an official war artist and painted bomb-damaged buildings in London, Bristol, Coventry and Bath. He worked swiftly and often when the buildings were still on fire. After the war he was commissioned to design stained-glass windows for the new Coventry Cathedral.

Somerset Place, Bath, 1942, was painted following three nights of bombing in the city. It depicts an isolated night scene and is among the first of his paintings to achieve the theatrical lighting effects typical of his later work.



180 of his works are in the Tate collection, including etchings and some earlier abstractions. Major retrospective exhibitions have been held at Tate Britain (1983–1984), the Dulwich Picture Gallery, the Imperial War Museum, the River and Rowing Museum, Museum of Reading and Dorchester Abbey 'John Piper and the Church' curated by Patricia Jordan Evans of Bohun Gallery.

Work in The Usher Gallery:

(Landscape)

Santa Maria Della Salute

Lithograph



Saint Riquier, Somme, 1972

Oil



Mary Potter - (9 April 1900 – 14 September 1981)

About:

Born Marian Anderson Attenborough in Beckenham, Kent she trained at the Beckenham School of Art and then at The Slade School of Fine Art under Henry Tonks from 1918.

She then shared a studio with other artists on Fitzroy Street in London's bohemian Fitzrovia neighbourhood. Producing landscapes, still life and portraits, working in oils and water colours she exhibited with the New English Art Club and The London Group and had her first solo exhibition in 1932 at The Bloomsbury Gallery.

She mixed bees wax with the paints to create a luminous quality and was known for her subtle, pale palette. She always put strict instructions on the back of each painting not to varnish or glaze the work, abhorring the use of shiny varnish or gloss, both widely used by many artists to give their work a false depth. In her later career her work became more abstract and throughout the 1960's and 1970's her work increased in popularity.

She married the radio producer and writer Stephen Potter in 1927 and they had two sons Andrew (1928) and Julian (1931) divorcing in 1955. In 1979 she was awarded an OBE. She died aged 81 of lung cancer in her home in Aldeburgh, Suffolk.

Works in The Usher Gallery:

(Landscape)

Sea Defences

Oil



Peter De Wint - (21 January 1784 – 30 January 1849)

About:

De Wint was the son of an English physician of Dutch extraction who had come to England from New York. He was born in Stone, Staffordshire. He moved to London in 1802, and was apprenticed to John Raphael Smith, the mezzotint engraver and portrait painter. He bought his freedom from Smith in 1806, on condition that he supplied 18 oil paintings over the following two years.

In 1806 he visited Lincoln for the first time, with the painter of historical subjects William Hilton, R.A., whose sister Harriet he married in 1810. De Wint and Hilton lived together in Broad Street, Golden Square, where John Varley lived. Varley gave De Wint lessons and introduced him to Dr Monro, who ran an informal academy for young artists.

De Wint first exhibited at the Royal Academy in 1807, and the following year at the Gallery of Associated Artists in Watercolours. In 1809 entered the Royal Academy schools. He was elected an Associate of the Old Watercolour Society in 1810 and was made a full member the following year. By that time, as an established drawing-master, he was spending his summers teaching well-to-do provincial families. In 1812 he became a member of the Society of Painters in Watercolours, where he exhibited for many years, as well as at the Academy.

De Wint's life was devoted to art; he painted admirably in oils, and he ranks as one of the chief English watercolorists. "No artist", asserted Alfred William Rich, "ever came nearer painting a perfect picture than did Peter de Wint". He frequently visited his wife's home city of Lincoln, and many of his panoramic landscapes and haymaking scenes are set in Lincolnshire. He occasionally toured in Wales, and in 1828 travelled to Normandy.

Works in The Usher Gallery:

(Landscape)

Landscape with Castle

Oil



(Landscape)

Landscape with Rainbow

Oil



(Landscape)

From Pont Aberglaslyn

Watercolour



(Landscape)

Trees At Lowther

Watercolour



(Still Life)

Carnations

Oil



Ronald Ossory Dunlop - (1894–1973)

About:

Ronald Ossory Dunlop was born in Dublin, Ireland, to a Scottish-Irish Quaker family and became an author and painter of landscapes, seascapes, figure studies, portraits and still life. Dunlop's mother, Eleanor (née Fitzpatrick) was herself a watercolour artist. His father, Daniel Nicol Dunlop, was a great friend of W. B. Yeats, James Stephens and George Russell.

He studied at Manchester School of Art, at Wimbledon College of Art and in Paris, having spent some time working in an advertising agency. In 1923 he founded the Emotionist Group of writers and artists, and his own work is characterised by a painterly exuberance. He joined The London Group of artists in 1931 and became a prolific exhibitor, showing at venues including the Royal Academy, the New English Art Club, Leicester and Redfern Galleries, the Royal Society of Arts, the Royal Hibernian Academy and the Royal Glasgow Institute of the Fine Arts.

Most of his life was spent in England, latterly at Barnham, West Sussex, close to Chichester. He achieved fame in his lifetime, having been elected a full member of the Royal Academy in 1950, and his work is instantly recognisable, as are the many fakes which have appeared on the market.

Works in The Usher Gallery:

(Landscape)

Martigues

Oil



(Landscape)

Near Cannes

Oil



(Portrait)

Portrait of a Woman

Oil



Charles Haslewood Shannon - (26 April 1863 – 18 March 1937)



About

Charles Haslewood Shannon was born at Sleaford in Lincolnshire, the son of the Rev. Frederick William Shannon, Rector of Quarrington and Catherine Emma Manthorp.

Shannon attended the City and Guilds of London Art School (then known as South London School of Technical Art, formerly Lambeth School of Art), and was considerably influenced by his lifetime partner Charles Ricketts and by the example of the great Venetians. In his early work he was addicted to a heavy low tone, which he abandoned subsequently for dearer and more transparent colour. He achieved great success with his portraits and his Giorgionesque figure compositions, which are marked by a classic sense of style, and with his etchings and lithographic designs.

Complete sets of his lithographs and etchings have been acquired by the British Museum and the Berlin and Dresden print rooms. He was awarded a first-class gold medal at Munich in 1895 and a first-class silver medal in Paris in 1900. He was a member of the International Society of Sculptors, Painters and Gravers.

Shannon became disabled in 1928 after a fall while hanging a picture and the neurological damage that resulted caused amnesia and ended his career.

Work in The Usher Gallery

(Portrait)

Atalanta

Lithograph



Duncan Grant - (21 January 1885 – 8 May 1978)**About**

Duncan James Corrowr Grant was a British painter and designer of textiles, pottery and theatre sets and costumes. He was a member of the Bloomsbury Group. At school, Grant showed little enthusiasm for studying but enjoyed art classes. He was encouraged by his art teacher and also his aunt Lady Strachey, who organised private drawing lessons for him. Eventually, he was allowed to follow his desire to become an artist, rather than join the army as his father wished, and he attended Westminster School of Art in 1902. He then studied art at the Slade School and in Italy and Paris.

Personal Life

Duncan's early affairs were exclusively homosexual. These included his cousin, the writer Lytton Strachey, the future politician Arthur Hobhouse and the economist John Maynard Keynes, who at one time considered Grant the love of his life. Through Strachey, Grant became involved in the Bloomsbury Group, where he made many such great friends including Vanessa Bell. He would eventually live with Vanessa Bell, who though she was a married woman fell deeply in love with him, and one night succeeded in seducing him; Vanessa very much wanted a child by Duncan, and became pregnant in the spring of 1918. It is generally assumed that Duncan's sexual relations with Vanessa ended in the months before Angelica was born (Christmas, 1918). The two lived together in an open relationship for over 40 years; Duncan's love and respect for Vanessa kept him with her until her death in 1961.

Work

Grant is best known for his painting style, which developed in the wake of French post-impressionist exhibitions mounted in London in 1910. He often worked with, and was influenced by, another member of the group, art critic and artist Roger Fry. As well as painting landscapes and portraits, Fry designed textiles and ceramics. After Fry founded the Omega Workshops in 1913, Grant became co-director with Vanessa Bell, who was then involved with Fry.

Works in The Usher Gallery

(Portrait)

Angelica Garnett

Drawing; charcoal & pencil



The subject of this drawing is the artist's daughter, with Vanessa Bell. Angelica grew up believing Clive Bell, Vanessa's husband with whom she had two other children, was her father. Vanessa Bell lived with Duncan Grant in an open relationship for more than 40 years; she remained faithful whilst he had many relationships with men. Clive and Vanessa Bell's relationship remained amicable and Clive often stayed at Duncan Grant and Vanessa Bell's home, sometimes with his mistress Mary Hutchinson.

Angelica went on to marry David Garnett who had previously been Duncan Grant's lover.

Vanessa Bell

About

Vanessa Bell was an English painter and interior designer, a member of the Bloomsbury group, and the sister of Virginia Woolf and the eldest daughter of Sir Leslie Stephen and Julia Prinsep Duckworth. In later life, Stephen claimed that during her childhood she had been sexually molested by her half-brothers, George and Gerald Duckworth.

She was educated at home by her parents in languages, mathematics and history, and took drawing lessons from Ebenezer Cook before she attended Sir Arthur Cope's art school in 1896, and then studied painting at the Royal Academy in 1901.

After the deaths of her mother in 1895 and her father in 1904, Vanessa moved to Bloomsbury with Virginia and brothers Thoby and Adrian where they met and began socialising with the artists, writers and intellectuals who would come to form the Bloomsbury Group.

She married Clive Bell in 1907 and they had two sons, Julian (who died in 1937 during the Spanish Civil War at the age of 29), and Quentin. The couple had an open marriage, both taking lovers throughout their lives. Vanessa Bell had affairs with art critic Roger Fry and with the painter Duncan Grant, with whom she had a daughter, Angelica in 1918, whom Clive Bell raised as his own child. Vanessa, Clive, Duncan Grant and Duncan's lover David Garnett moved to the Sussex countryside shortly before the outbreak of First World War, and settled at Charleston Farmhouse near Firle, East Sussex, where she and Grant painted and worked on commissions for the Omega Workshops established by Roger Fry.

Work in The Usher Gallery

(Still Life)

Zinnias

Oil



George Coates - (8 August 1869 – 27 July 1930)

About

Coates was born in Emerald Hill (now South Melbourne, Victoria) and educated at St James Grammar School, at the age of 15 he was apprenticed to a firm of glass-stainers, Messrs. Ferguson and Urie. He attended the North Melbourne School of design and then joined the evening classes at the National Gallery of Victoria Art School in Melbourne under Frederick McCubbin. He could not, however, attend continuously. His father had died when he was eight years old and the boy was sometimes unable to afford the comparatively low fees.

At the national gallery classes Coates won first prizes for drawing and for painting from the nude, and before the conclusion of his course opened a life class. Among the students associated with him were the Lindsay brothers, Max Meldrum and George Bell, all destined to become well known as artists. In 1896 he won the Melbourne national gallery travelling scholarship, and in 1897 went to Europe as did also a fellow competitor, Miss Dora Meeson, whom he was afterwards to marry.

On 23 July 1903 Coates and Miss Meeson were married, her father having agreed to make the young couple an allowance of £100 a year. Augustus John owned a studio which he let to them at £50 a year, and a long struggle to obtain recognition followed. One early success was a portrait of Miss Jessica Strubelle, which gained an honourable mention at the salon of 1910 and is now in the Bendigo gallery; but Coates did not really come into notice until the 1912 Royal Academy exhibition where he had three important canvases hung.

When World War I came, Coates joined the Territorial R.A.M.C. and worked as a ward orderly. He was promoted to be a sergeant and given charge of the recreation room. In April 1919 he became an official war artist to the Australian government, and made several paintings of war scenes. But he had felt the strain of the war very much, and in April 1919 was officially discharged as "no longer physically fit for war service". He, however, was able to go on with his paintings of war subjects.

Coates was primarily a portrait painter, but when opportunity offered he could manage a subject painting with great ability showing beautiful feeling for rhythm and composition. His painting was usually low toned without losing luminosity, and the drawing was always excellent. He is represented in the Sydney, Melbourne, Adelaide, Brisbane, Perth, Bendigo, Ballarat, Geelong and Castlemaine art galleries, and at the Australian war museum, Canberra. Some examples of his work are also in English galleries and at the Canadian war museum. He was survived by his wife Dora Meeson Coates, a capable artist, who is also represented in Australian galleries. How much his wife meant to Coates may be gathered from the statement made by a friend that "he was utterly unhappy separated from her".

Work in The Usher Gallery

(Portrait)

Girl's Head

Watercolour



Horace Brodzky - (1885-1969)

About

Horace Brodzky was an Australian artist of Jewish ancestry who produced some of his best work in America and lived most of his life in London.

Horace Brodzky was a student at the School of the National Gallery of Victoria in Melbourne, but spent most of his creative life in London. He was one of the earliest Australian artists to embrace the modern style of the twentieth century. Brodzky was the first Australian to be exhibited at the Venice Biennale (1912) and the one of the first artists to experiment with lino-cutting. His graphics were used to illustrate the literary works of Ezra Pound, Eugene O'Neill, Upton Sinclair and Theodore Dreiser.

The influences in his work are various and range from Piero della Francesca to Vorticism and Mark Gertler. His friendships are also reflected in his art, especially those with Henri Gaudier-Brzeska and Jules Pascin. It is interesting that Gaudier-Brzeska abandoned naturalism when he sculpted his famous bust of Brodzky and in the forehead area introduced a semi-cubist faceting of form. In this bumpy passage it is tempting to see a metaphor for the fragmented nature of Brodzky's life.

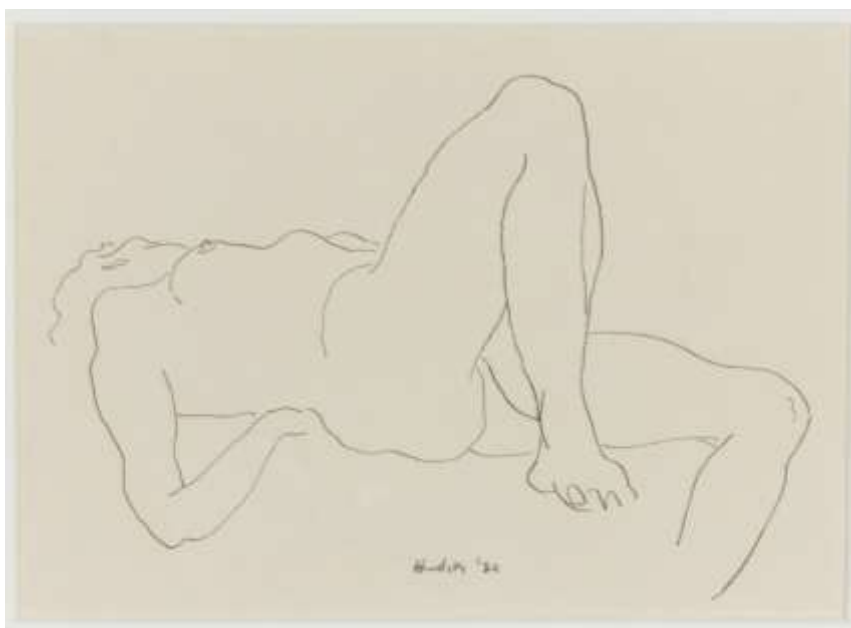
Brodzky's work is represented in such important collections as the British Museum, the Tate gallery, the Victoria and Albert Museum, the National Museum of Wales, the Arts Council of Great Britain, the Museum of Modern Art in New York, the Tel Aviv Museum, the Australian National Gallery of Victoria.

Works in The Usher Gallery

(Portrait)

Nude Study

Drawing, ink



William Logsdail - (25 May 1859 – 3 September 1944)**About**

William Logsdail was a painter born 25 May 1859 in Lincoln, son of George Logsdail; verger of Lincoln Cathedral for over 50 years, and his wife Mary-Anne. His sister Marian was also an artist. He studied at the Lincoln School of Art in the 1870s, winning many national prizes for his architectural subjects.

He attended the Ecole des Beaux-Arts (school of fine arts), Amsterdam in 1878-1880, studying under Michel Marie Charles Verlat and was the only foreign student to win a prize there. One of his paintings from this time (The Fish Market (1880)) was bought on behalf of Queen Victoria and hung in Osborne House. When told of this, Logsdail supposedly commented, '*Shows her Majesty's good sense*'.

He married May Ashman in 1892 and they had three children; Mary, Edward and Stuart. The family lived for two years in Taormina, Sicily before returning to London in 1902, settling in West Kensington, where his *The Early Victorian* (1906) (a costume portrait of his daughter Mary now owned by The Usher Gallery) was well received. This marked the beginning of a period of portrait painting for Logsdail, who was offered so many commissions that he was able to pick and choose his sitter at will.

In 1912, he was elected as a member of the Royal Society of Portrait Painters. In his later career he turned to still life and flower studies.

Work in The Usher Gallery**(Portrait)****Portrait of Goldwynne**

Oil on board

