

(Landscape)

Mestre, Near Venice

Oil



(Landscape)

Church of St. Maria Della Salute, c.1885

Oil



(Landscape)

Venice

Oil



(Landscape)

Venice

Oil



(Still Life)

Flowers in a Persian Bottle

Oil



(Still Life)

Daffodils

Oil



(Still Life)

Garden Flowers

Oil



Michiel Jansz. van Miereveldt – (1 May 1567 – 27 June 1641)

About

The artist, Michiel Jansz. van Miereveldt was born in the Delft and was one of the most successful Dutch portraitists of the 17th century. His works are predominantly head and shoulder portraits, often against a monochrome background. The viewer is drawn towards the sitter's face by light accents revealed by clothing.

After his initial training, Mierevelt quickly turned to portraiture. He gained success in this medium, becoming official painter of the court and gaining many commissions from the wealthy citizens of Delft, other Dutch nobles and visiting foreign dignitaries. His portraits display his characteristic dry manner of painting, evident in this work where the pigment has been applied without much oil. The elaborate lace collar and slashed doublet are reminiscent of clothes that appear in Frans Hals's work of the same period.

Work in The Usher Gallery

(Portrait)

Maria Van Wassenaer Hanecops

Oil



Mary Henrietta Dering Curtois – (1854 - 6 October 1928)

About

Mary Henrietta Dering Curtois was born at the Longhills, Branston, in 1854 and was the eldest daughter of the late Rev Atwill Curtois (for 21 years Rector of Branston and the fifth of the family to be rector there), and a brother of the Rev Algernon Curtois of Lincoln. Her mother was the second daughter of the Rev DH Lee Warner of Walsingham Abbey.

When the rector died in 1868 the family moved to Bedford and subsequently (in 1876) to Washingborough Manor. Miss Curtois studied at the Lincoln School of Art and later at the celebrated Julien Studio in Paris. One of her finest works was 'The descent from the cross', now at Waplow, and a painting of the Lincoln County Hospital which has been exhibited at the Royal Academy and the Paris Salon, presented to The Usher Gallery.

Miss Curtois was a member of the Forum Club, London, and, in addition to her reputation as an artist, was well known as a lecturer.

She never married and died of pneumonia on 6 October 1928.

Work in The Usher Gallery

(Portrait)

Portrait of The Artist's Mother

Drawing, Charcoal



William Hilton - (3 June 1786 – 30 December 1839)**About**

Hilton was born in Lincoln, the son of a portrait-painter; he may be known as "William Hilton the Younger". Although he is best known today for simple portraits of the poets John Keats and John Clare, he was successful in his lifetime with huge history paintings in the "Grand Manner", which have not benefited from the revival of interest in 19th-century British Academic art, and unlikely to be on display in the museums that own them.

In 1800, Hilton was apprenticed to the engraver John Raphael Smith, and around the same time enrolled at the Royal Academy School. Hilton first exhibited there in 1803, sending a *Group of Banditti* and soon established a reputation for choice of subject, and qualities of design and colour superior to the great mass of his contemporaries. He made a tour in Italy with Thomas Phillips, the portraitist.

In 1813, having exhibited "Miranda and Ferdinand with the Logs of Wood," he was elected as an associate of the Academy, and in 1820 as a full academician; his diploma-picture representing Ganymede. In 1823, he produced "Christ crowned with Thorns," a large and important work regarded as his masterpiece, subsequently bought as the first purchase of the Chantrey Fund in 1878. In 1827 he succeeded Henry Thomson as Keeper of the Royal Academy. Two of his works were bought by the British Institution for churches for £525 and £1050, but the failure of "Edith finding the Body of Harold" (1834) to make more than £200 marked the end of the taste for such works. Hilton may be compared with Benjamin Haydon, though he was always more successful. He died in London on 30 December 1839.

Work in The Usher Gallery**(Portrait)****Portrait of Justina Hilton***Oil*

William Hilton Sr. – (1752-1822)

About

Works in The Usher Gallery

(Still Life)

Still Life With a Parrot

Oil



William T Warrener - (1861 – 1934)

About

William Tom Warrener was an English painter of portraits, landscapes and figurative subjects. He is best known for being the subject of his friend Henri de Toulouse-Lautrec's painting *L'Anglais au Moulin Rouge* (The Englishman at the Moulin Rouge) (1892). He also appears in the background of *Jane Avril dansant* (1892).



Born in Lincoln, England, to a coal merchant and magistrate, Warrener studied at the Lincoln School of Art, where he was awarded the Mayor of Lincoln's Gold Medal, and a Queen's Prize in the National Art Examinations at South Kensington, before studying at the Slade School of Fine Art, before moving to Paris in 1885 to study at the Académie Julien under Gustave Boulanger and Jules Lefebvre.

He made his debut at the Paris Salon in 1886 and in 1887 won an honourable mention for his painting *The Confession*. He went on to exhibit eight works at the Royal Academy, which included *The Confession* and *A Comrade's Visit*.

The former painting would have been selected for purchase by the Chantrey Bequest, but it was not eligible due to its being painted outside of England. In 1890, it was exhibited at the annual arts exhibition held by the Lincoln School of Art, and was described in the *Lincoln Gazette* as dealing with a difficult subject in a powerful and sympathetic manner. In 1895, he was elected as a member of the Royal Society of British Artists.

Warrener's style exhibits a significant French influence, and he was a keen admirer of Toulouse-Lautrec. By 1891, he had moved into more advanced practices, with strong colours such as yellow and green.

By 1906, Warrener had given up painting and returned to Lincoln in order to involve himself in the family business. That same year, he co-founded the Lincolnshire Drawing Club. He became the first President of the Lincolnshire Artists' Society on its foundation in 1930.

Work in The Usher Gallery

(Portrait)

Quadrille

Oil



(Portrait)

Leonline

Oil



(Portrait)

Mary Ann Carlton

Oil



(Landscape)

Grez Sur Le Loing

Oil



(Landscape)

December Day at Grez

Oil



(Landscape)

Landscape with Trees

Oil



(Landscape)

Landscape with Trees

Oil



Anna Airy - (1882–1964)**About**

Anna Airy was an oil painter, pastel artist and etcher and was recognised as one of leading women artists of her generation. Airy was born in Greenwich, London, daughter of engineer Wilfrid Airy and Anna née Listing, and granddaughter of Astronomer Royal George Biddell Airy. Airy trained at the Slade School of Fine Art in London from 1899 to 1903, where she studied with William Orpen and Augustus John, Fred Brown, Henry Tonks and Philip Wilson Steer. Airy won prizes at the Slade School for portrait, figure, and other subjects including the Slade School Scholarship in 1902. She also won the Melville Nettleship Prize in 1900, 1901 and 1902.

She was among the first women officially commissioned as a war artist and was given commissions in a number of factories; she painted her canvases on site during World War I in difficult and sometimes dangerous conditions. While working at great speed to paint *A Shell Forge at a National Projectile Factory, Hackney Marshes, London* in an extremely hot environment, the ground became so hot that her shoes were burnt off her feet.

Work in The Usher Gallery**(Still Life)****Roses Triumphant***Oil*

Alfred Stannard – 1809 - 1889

About

Alfred Stannard was the brother and pupil of the artist Joseph Stannard. He lived in Norwich and specialised in landscape and marine subjects.

The Stannard brothers were members of The Norwich School of Artists. In the early nineteenth century, Norwich was the home of artists who, by their common aims and close master-pupil and family ties, formed the only regional school of painting in England. Its two great masters were John Crome and John Sell Cotman and in 1803 this loose knit circle united to found the Norwich Society of Artists, the first of many artists' groups that sprang up countrywide in the nineteenth century. From 1805 until 1833 the Society held annual exhibitions in Norwich, except during 1826-7 when their gallery in Sir Benjamin Wrenche's Court was demolished and a new gallery built. In 1816 three of its leading members, Robert Ladbrooke, James Sillett and John Thirtle, broke away and formed a new but shortlived group which exhibited at Theatre Plain, Norwich, until 1818. Strangely, some of the main artists of the Norwich School, especially the Stannard brothers, did not become formal members of the Society, although its status was raised by the membership of eminent London artists such as John Burnet and Sir Martin Archer Shee.

Alfred Stannard worked as a drawing master. His early easel-size oils, dated 1832 and 1833, have a crisp Flemish richness of handling lost in his later paintings which imitate his brother's work. Works of the 1870s, with little or no glazing, are dry, sketchy and flatter in colour. The Stannard family includes the only women painters of note in the Norwich School.

Emily Stannard 1803-1885 was awarded medals by the Society of Arts in 1820, 1821 and 1828 for her flower, fruit and game paintings in the manner of the Dutch School. Eloise Harriet Stannard 1829-1915, one of Alfred's thirteen or more children, at her best, matched any contemporary painter with her flowers, fruit and baskets of strawberries.

Work in The Usher Gallery

(Landscape)

Fenland Landscape

Oil



Austin Garland - 1887–1966

About

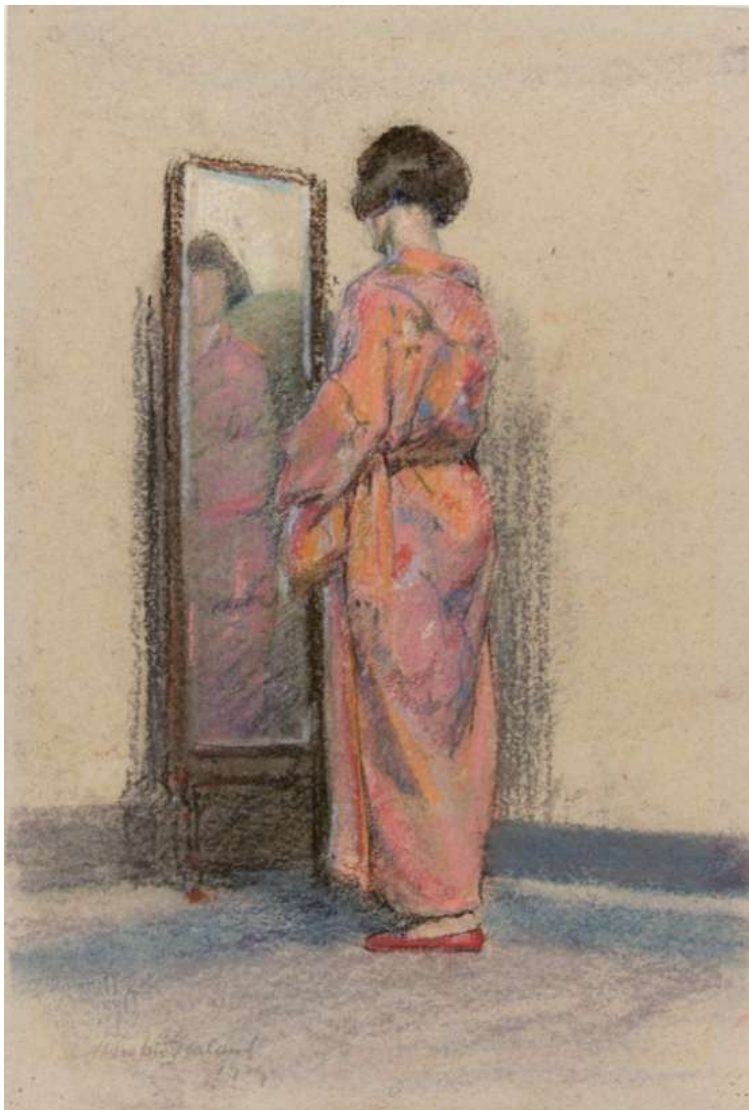
He was Head of Lincoln Art School from 1920 – 1947 and was a member of the Lincolnshire Artists Society.

Work in The Usher Gallery

(Portrait)

The Kimono

Drawing, Pastel



John Downton – 1906 - 1991

About

John Downton was an English artist, philosopher, musician, and poet. Born at Erith, Kent, Downton drew well from an early age. At age fifteen he won the youth silver medal of the Royal Drawing Society. He was educated at Queens' College, Cambridge (1925–1928), first in English and then in Art History, and then trained as a painter at the Slade. Downton played the violin all his life, was often invited to give performances, and always participated in the fortnight-long Grittleton Summer School of Music in Malvern, Worcestershire. He also wrote books, such as *The Death of Art* (1937) and *Craftsmanship, Art and Criticism* (1993). But it is his paintings for which he is now chiefly remembered. His main subject was young girlhood, rendered in the manner of the Italian old masters and with the tempera technique that had been revived by the Birmingham Group.

Both his subject matter and his techniques were deeply unfashionable during most of his adult life, and he ceased to exhibit after the start of the Second World War, during which he was a conscientious objector, working on the land in Shropshire and Pitlochry, Scotland. He never married, and lived mostly in Cambridge. On his death, all his work passed to The Downton Trust.

Work in The Usher Gallery

(Portrait)

Child With Roses

Tempera



Henry Moore

(30 July 1898 – 31 August 1986)

About

Henry Moore was an English sculptor and artist. He is best known for his semi-abstract monumental bronze sculptures which are located around the world as public works of art. His forms are usually abstractions of the human figure, typically depicting mother-and-child or reclining figures. Moore's works are usually suggestive of the female body, apart from a phase in the 1950s when he sculpted family groups. His forms are generally pierced or contain hollow spaces. Many interpreters liken the undulating form of his reclining figures to the landscape and hills of his birthplace, Yorkshire. Moore was born in Castleford, the son of a coal miner. He became well-known through his carved marble and larger-scale abstract cast bronze sculptures, and was instrumental in introducing a particular form of modernism to the United Kingdom. His ability in later life to fulfill large-scale commissions made him exceptionally wealthy. Yet he lived frugally and most of the money he earned went towards endowing the Henry Moore Foundation, which continues to support education and promotion of the arts.

World War One

Upon turning eighteen, Moore volunteered for army service. He was the youngest man in the Prince of Wales's Own Civil Service Rifles regiment and was injured in 1917 in a gas attack, on 30 November at Bournon Wood, during the Battle of Cambrai. After recovering in hospital, he saw out the remainder of the war as a physical training instructor, only returning to France as the Armistice was signed.

After the war Moore received an ex-serviceman's grant to continue his education and in 1919 he became a student at the Leeds School of Art (now Leeds College of Art), which set up a sculpture studio especially for him. At the college, he met Barbara Hepworth, a fellow student who would also become a well-known British sculptor, and began a friendship and gentle professional rivalry that lasted for many years.

World War Two

During the war, Moore produced powerful drawings of Londoners sleeping in the London Underground while sheltering from the Blitz. Kenneth Clark, the chairman of the War Artists' Advisory Committee, WAAC, had previously tried to recruit Moore as a full-time salaried war artist and now agreed to purchase some of the shelter drawings and issued contracts for further examples. The shelter drawings WAAC acquired were completed between the autumn of 1940 and the spring of 1941 and are regarded as among the finest products of the WAAC scheme. After their Hampstead home was hit by bomb shrapnel in September 1940, Moore and Irina moved out of London to live in a farmhouse called Hoglands in the hamlet of Perry Green near Much Hadham, Hertfordshire. This was to become Moore's home and workshop for the rest of his life.

Success

Most sculptors who emerged during the height of Moore's fame, and in the aftermath of his death, found themselves cast in his shadow. By the late 1940s, Moore was a worldwide celebrity; he was the voice of British sculpture and of British modernism in general. The next generation was constantly compared against him, and reacted by challenging his legacy, his "establishment" credentials and his position. By the end of his career, Moore was the world's most successful living

artist at auction. In 1982, four years before his death, Sotheby's in New York sold a 6 ft *Reclining Figure* (1945), for \$1.2 million to collector Wendell Cherry. Although a first record of \$4.1 million was set in 1990, Moore's market slumped during the recession that followed. His eight-foot bronze, *Reclining Figure: Festival* (1951) sold for a record £19.1 million at Christie's, making him the second most expensive 20th-century British artist after Francis Bacon.

Work in The Usher Gallery

(Portrait)

Standing Woman

Lithograph



George Frederik Watts – (23 February 1817 – 1 July 1904)

About

George Frederik Watts was a popular Victorian painter and sculptor associated with the Symbolist movement. He became famous in his own lifetime for his allegorical paintings such as Hope and Love and Life which he had intended to form part of an epic symbolic cycle entitled House of Life which would represent the emotions and aspirations of life in a universal symbolic language.

Watts was born in Marylebone, London. His mother died when he was very young and he suffered from poor health; he was raised and home-schooled by his father. He was taught strict, conservative Christianity and learnt the classics. He rejected conventional religion and was inspired by the classics.

A prize, awarded for a mural design for the Houses of Parliament, allowed Watts to travel to Italy. While in Italy, he was inspired by the Italian masters including Michelangelo's Sistine Chapel and hoped to create a building covered in murals representing the social and spiritual evolution of humanity. On his return to England, he befriended Henry Thoby Prinsep and joined the Prinsep circle of bohemians.

In the 1860s, Watt's work was influenced by Rossetti as can be seen in his portrait of his young wife Ellen Terry. Ellen was 30 years younger than her husband and just seven days away from her 17th birthday when she married. The marriage didn't last as she eloped with another man after less than a year and the couple was divorced.

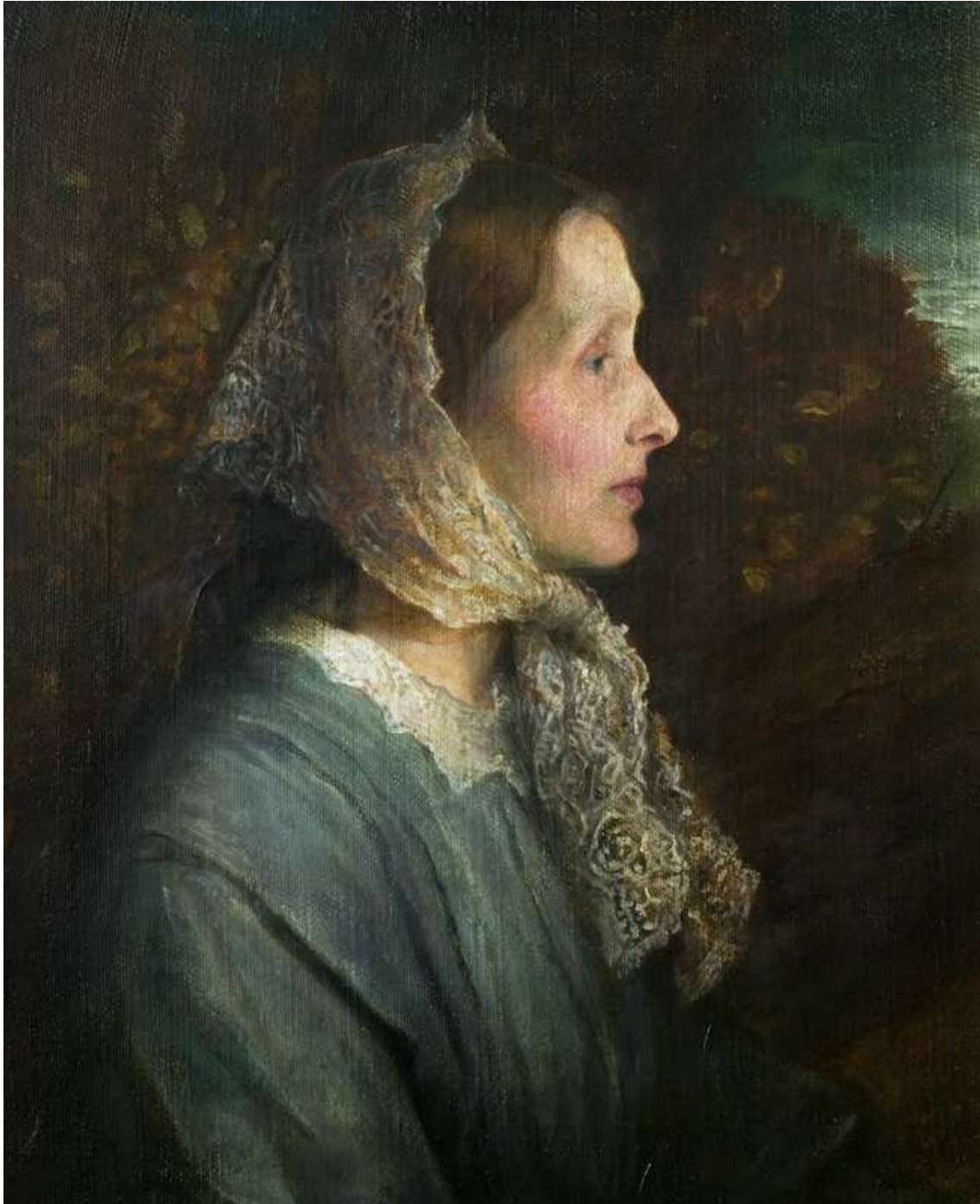
He was an admired portrait painter, choosing as his subjects the most important men and women of the day intending to create a House of Fame.

Work in The Usher Gallery

(Portrait)

Emily Tennyson

Oil



Peter Brannen

About

Peter Brannan was born in Cleethorpes, Lincolnshire in 1926. Inspired by his artistic father and brother, he began to show talent at an early age, studying at Grimsby School of Art and then the Leicester College of Art. He was elected RBA in 1960 (the year of his first exhibition in London) and was made President of Lincolnshire and South Humberside Artists.

Brannan showed a great admiration for the work of the French Post-Impressionists and also the still-lives of Chardin. Yet the Lincolnshire landscape held equal appeal as a source of inspiration and throughout his 30 years in Newark Brannan produced numerous paintings of the market town and its people. As art critic Eric Newton observed, "it is evident that Newark is as stimulating to him as Montmartre was to Utrillo." Brannan has had his work exhibited at the Royal Academy and the English Art Club.

Peter lived and worked in Newark from 1951 until the early 1970s, retiring as Head of Art at the Magnus School in 1981. He had previously been Head of Art at Lilley & Stone Girls' High School and a former art master at the Mount School. His main subjects were buildings, beach scenes, flora and porcelain. He lived in Mount Lane, Newark. He preferred to paint ordinary things – "one can continually rearrange them"

Peter died in 1994 and is buried at Welbourn, Lincolnshire.

Work in The Usher Gallery

(Still Life)

Flowers in a Jug

Oil

