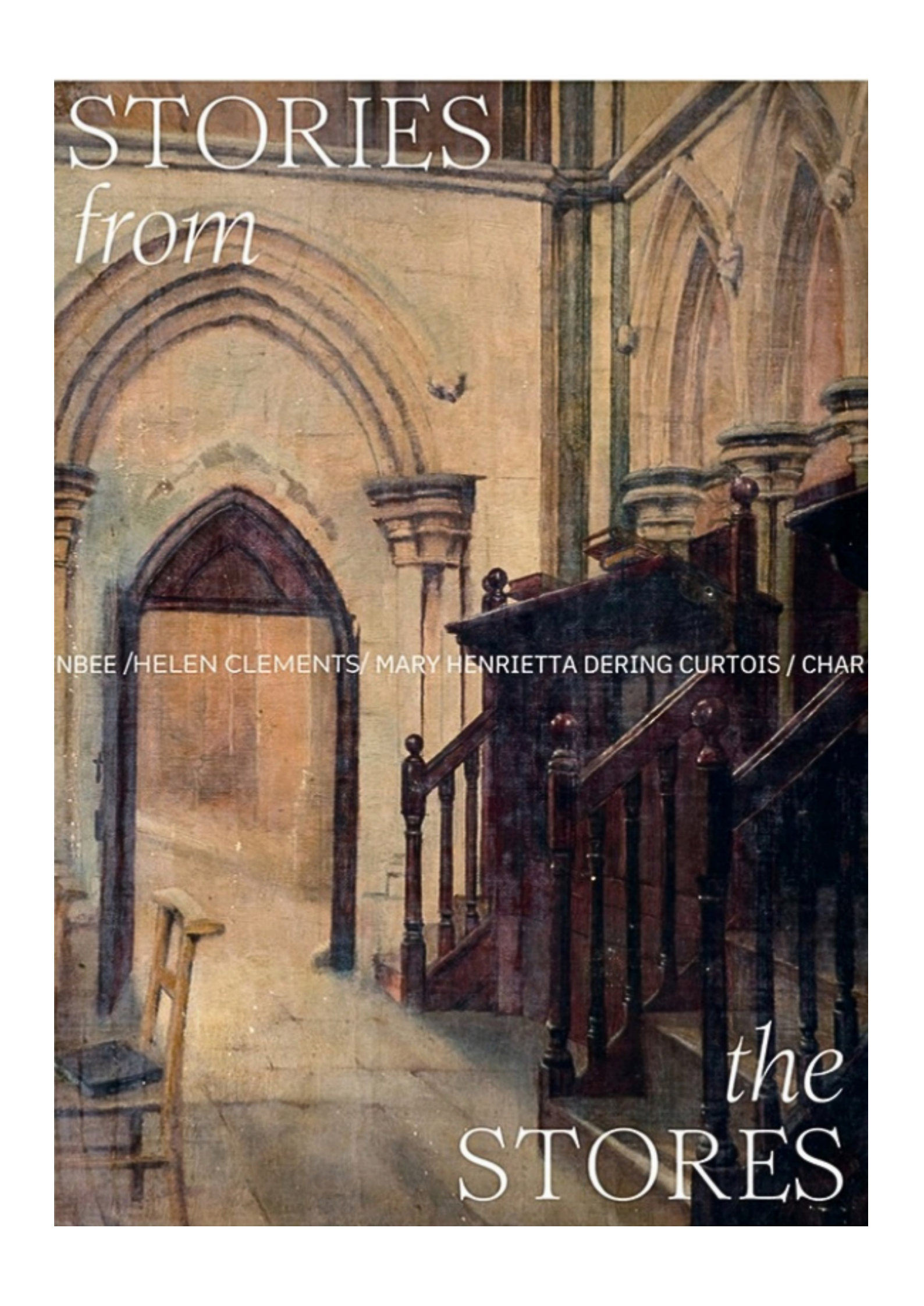


The background of the entire page is a painting of a church interior. It depicts a wooden pulpit with a staircase on the right, a large stone archway in the center, and a simple wooden chair in the lower left. The architecture is Gothic, with pointed arches and stone masonry. The lighting is soft, creating a quiet, contemplative atmosphere.

STORIES *from*

NBEE / HELEN CLEMENTS / MARY HENRIETTA DERING CURTOIS / CHAR

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STORES

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ushergallery.com

Your input is integral to this. We invite you to continue the conversation after visiting these galleries. Share your ideas on what you would like to see on display at the gallery and share your stories with us in the feedback area before you leave.

These two galleries are the first stage in a rehang of the Usher Gallery. Thanks to an uplift in funding from Arts Council England we have been able to begin to change the artwork on display.

THE CONVERSATION CONTINUE

STORES from



WHAT STORIES LAY WAITING TO BE TOLD FROM OUR STORES?

Stories from the Stores takes rarely seen works, some well-known names and introduces you to some new artists. All of these are connected through four central themes: Women Artists, A Sense of Place, European Encounters, and Artists' Communities. The four themes emerged from extensive community outreach, revealing common threads. These two galleries are the first part of the story. Explore the artists and their stories, discover the connections between them. Share your thoughts before you leave to continue the conversation.

Artwork
 Helen Clements (d.1954)
 Morning Chapel, Lincoln Cathedral
 Oil on board, c.20th century
 LCNUG: 1927.258
 Image credit: Lincoln Museum & Usher Gallery.

Usher
Gallery

WOMEN ARTISTS

Parallel with public art collections across the country, our stores lack an equal representation of women artists, though a continuous effort has been made since the 1990s to address this imbalance.

Over the centuries women have faced many barriers to building a career in the arts, whether these be invisible such as imbalanced domestic and child rearing duties, or overt such as financial constraints or policies that expressly limited and restricted women artists. A particular example is in arts education, where despite the recognised importance of studying life drawing, women were excluded from gaining full access to the life room until the 19th century. We want to take this opportunity to tell the stories of local, lesser-known artists in our collection.

Phyllis Shafto, born in Skegness in 1904, is one such story. She travelled to London to work as a war artist during the Second World War but returned to the county due to ill health, where she died in Boston in 1944, aged only 40 years old. Despite her early death, her watercolours were shown nationwide.

Sadly, we know even less about amateur artists like **Helen Clements** (d.1934) and **Edith Toynbee**, whose paintings give us a window into their local views at a moment in time. Here these works are shown with other more well-known names, such as **Mary Henrietta Dering Curtois** (1854 – 1928) who had wider opportunities to study, including at the Lincoln School of Art, and the Académie Julian in Paris.

A SENSE OF PLACE

Lincolnshire is shaped by wide open skies, the coast stretching along the North Sea from the Humber to the Wash, the rolling hills of the Wolds, the flat fenlands, and the urban sprawl of towns and the city. The land tells a story, one that many artists have captured with the stroke of a brush, and a keen eye.

Peter Brannan (1926 – 1994) was born into an artistic family in Cleethorpes, Lincolnshire. Despite leaving his place of birth, the town's promenade, beaches and dunes provided a constant source of inspiration throughout his artistic practice. His works map his love of his surroundings, reflecting the architecture and natural landscapes he found himself in through his life such as Newark.

John Hassall (1868-1948) illustrator, cartoonist and historical painter is best known in Lincolnshire for his iconic *Jolly Fisherman* (1908), created to promote Skegness for the rail network. *A Short Seaplane* (1915) by Hassall gives an alternative view of the county, not focusing on romantic landscapes like many other artists, but instead the importance of manufacturing in the towns and the city. This work particularly highlights Lincolnshire's engineering heritage during the First World War.

EUROPEAN ENCOUNTERS

The European encounters of the artists in our collection shaped their stories. These travels across the continent exposed them to different art styles, a kinder climate and opened social and artistic circles. Lincoln School of Art, under **Edward Taylor** and **Alfred George Webster**, was one of the first schools to establish connections with Europe. Many of our artists attended either Académie Julian in Paris or Charles Verlat's Ecole des Beaux Arts in Antwerp.

William Logsdail (1859-1944), having studied in Antwerp, ventured to Venice in 1880. Here he met like-minded artists on similar journeys, such as the American artists **James Abbott McNeil Whistler** (1834-1903) and **John Singer Sargent** (1856-1925). Logsdail enjoyed the mild Mediterranean climate in Venice, which allowed him to finger outside to paint and capture the light playing upon the water.

William Tom Warrener (1861-1934) was born in Lincoln and attended the Lincoln School of Art, leaving towards the end of 1884, having won a scholarship to the Slade School. Warrener travelled across Europe with his old school master and friend Webster, before settling in Paris at the turn of the century. Here he entered the circle of celebrated painter **Henri Toulouse-Lautrec** (1864-1901), who captured Warrener's likeness in his famous painting *L'Anglais en Moulin Rouge* (1892). Warrener's time in France and his exposure to a wide range of artistic styles influenced the evolution of his work.

ARTISTS' COMMUNITIES

The schools that artists attend, the societies they form, and the social circles that they move through all shape and influence their work. Almost all the artists you see in this display have connections to the Lincoln School of Art (now part of the University of Lincoln) or the Lincolnshire Artists' Society, both organisations that have evolved and continue to influence Lincolnshire artists' careers. The gallery maintains strong links to both artists' communities today.

Frank Bramley (1857-1915) studied at the Lincoln School of Art and travelled to Verlat's Academy in Antwerp, following Logsdail to Venice, and eventually settling in the artists' colony in Newlyn, Cornwall in 1884. Here he met fellow artist, **Katherine Graham**, who became his wife. Unusual for the Newlyn School, Bramley specialised in interior scenes with strong emotional narrative, and many of his works received high praise at the Royal Academy. Bramley, alongside **Stanhope Forbes** (1857-1947), was a founding member of the New English Art Club, which was established in 1886, and influenced by the Parisian avant-garde.

From greengrocer to renowned painter of the Lincolnshire landscape, **Herbert Rollett**'s (1872 – 1932) artistic breakthrough came in 1921 with an exhibition in Hull. Though a self-taught artist, waking up at 5.30am to paint before he opened his grocery shop, he became connected with local, national and international artist communities. In 1924 both the Paris Salon and the Royal Academy accepted his paintings.

PETER DE WINT — A VIEW OF LINCOLNSHIRE

The paintings on these walls offer a glimpse into the world of **Peter DeWint** (1784-1849).

Born in Hanley, Staffordshire, DeWint's passion for art shone through from a young age. Pursuing this talent instead of following in his father's medical footsteps, DeWint entered the art world at the beginning of the golden age of watercolour painting, where advancements in manufacturing meant this portable medium was offering opportunities for artists to work quickly and outside the limits of the studio in natural light. DeWint worked in both oil and watercolour, favouring and becoming most well-known for the latter.

His is a story of love and friendship. DeWint began an apprenticeship with engraver **John Raphael Smith** (1751-1812), learning the art of the trade. It was here that he met and formed a lifelong friendship with artist **William Hilton** (1752-1822). The two travelled to Hilton's home in Lincoln, where DeWint fell in love with Hilton's sister, Harriet, and the county.

The flat, sweeping expanses of Lincolnshire, with rural charm and warm-toned architecture inspired DeWint. He returned often to paint, enjoying the beauty of the open landscapes. His work was admired by many for the way he saw and recreated the beauty of the everyday, including the great romantic poet **John Clare** (1793-1864) and British landscape painter **John Constable** (1776-1837).

DeWint captures an image of rural life in Lincolnshire before the English countryside changed forever as a result of rural enclosure and agricultural industrialisation.