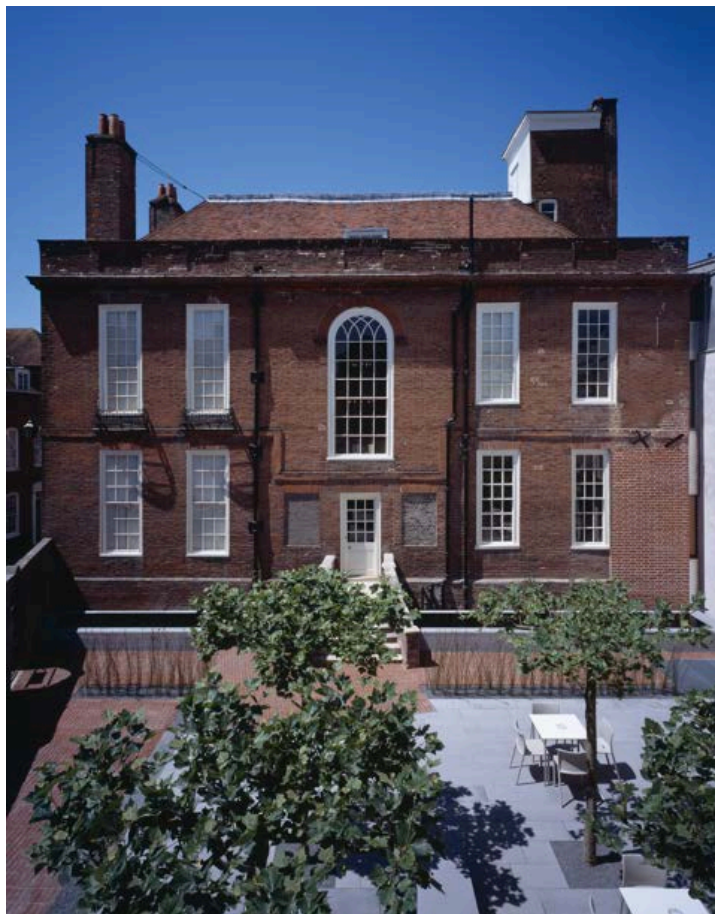


Historic House Collection

Large labels

Entrance and Room 1



Pallant House Gallery's Collection

Pallant House Gallery houses one of the most important public collections of Modern British art in a unique fusion of historic and modern architecture. It brings together the domestic interiors of the Queen Anne townhouse, built in c.1712 for Henry 'Lisbon' Peckham and his wife Elizabeth Albery, and the contemporary galleries of the new wing, which were designed by Sir Colin St John Wilson in association with Long & Kentish architects. It is a 'collection of collections' formed through the generosity of private collectors of art, which have been donated to the Gallery for the benefit of the public.

The Gallery first opened in 1982 with the collection of Walter Hussey, Dean of Chichester Cathedral from 1955 to 1977, who donated work by artists including Henry Moore, John Piper, Barbara Hepworth, Graham Sutherland, and others to the city of Chichester. This was followed in 1989 by Charles Kearley's bequest which included works by international modern artists including Pablo Picasso, Gino Severini and Fernand Léger.

In 2006 Sir Colin St John Wilson and his wife MJ Long, the architects of the British Library, presented their remarkable collection of figurative art and British Pop

art. This was followed by the MJ Long acquisition which totalled 175 modern and contemporary works in 2021.

Walter Hussey believed that as long as the quality is high, there is no reason why art of different periods cannot be displayed side by side. This has remained a guiding principle at Pallant House Gallery.

Rachel Whiteread [b.1963)

Monument

1999

Resin and plaster

Purchased with support from Art Fund and John Ayton MBE and John Booth (2019)



This maquette was made by Whiteread for the Western plinth in Trafalgar square. It is a scaled-down model of the plinth, inverted and cast in translucent resin.

Whiteread later recalled the planning of her sculpture, 'After spending some time in Trafalgar Square observing the people, traffic, pigeons, architecture, sky and fountains, I became acutely aware of the general chaos of Central London life. I decided that the most appropriate sculpture for the plinth would be to make a "pause": a quiet moment for the space.

Georg Muche [1895-1987)

Komposition in vier Akzenten
(Composition in Four Accents)

1920

Oil on canvas

On loan from a private collection (1997)



The artist and architect Georg Muche was a leading figure in the influential Bauhaus School of Art and Design in Germany, as the youngest master of form in

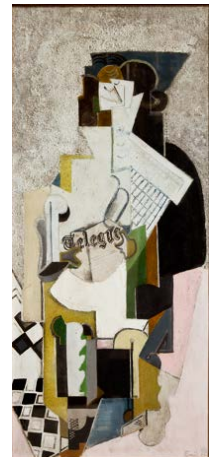
1919, Head of Weaving and in 1923, leader of the Committee for the first Bauhaus exhibition. The use of colour in this painting along with its almost architectural construction can be compared to abstract art by Russian artist, Wassily Kandinsky.

Emil Filla [1882–1953)

Homme Assis tenant un Journal /
Seated Man holding a Newspaper
1920

Oil and sand on canvas

Kearley Bequest, through Art Fund (1989)



Filla was one of the leading figures in the Czech Cubist movement. In 1911 he formed the avant-garde group 'Skupina' with fourteen other artists. As he was working as an art agent, he was able to follow trends in Germany and Paris, where he met Picasso and Braque in 1914.

This painting presents a multi-faceted view of the human figure reading a copy of 'The Telegraph', reflecting the innovative Cubist sculptures that Filla had created in the 1910s.

Marie Laurencin [1883–1956)

Colette (Girl with Pearl Earring)

1934

Oil on canvas

Accepted in lieu of Inheritance Tax from the estate of Sinclair Hood and allocated to Pallant House Gallery (2023)



Marie Laurencin was a prominent member of the modernist avant-garde in the 1910s and was the most famous and successful female artist in Paris in the interwar period. She painted the female figure. Her models were often portrayed with dark eyes, full lips and simplified features. Here, she imitates Johannes Vermeer's famous *Girl with a Pearl Earring*, in her

signature palette of creamy whites, pale pinks and blues against grey tones.

David Lloyd Jones [1928–1994)

Large Tenmoku glaze bowl
with feather decoration

Undated

Stoneware

Professor F. Fielden Bequest (2002)



Gino Severini [1883–1966)

Danseuse No.5 / Dancer No. 5

c. 1913

Oil on canvas

Kearley Bequest, through Art Fund
(1989)



Severini settled in Paris in 1906 and came to know the Parisian avant-garde. In 1910, he joined the Italian Futurist movement. However, Severini was less attracted to the subject of the machine than fellow Futurists and the dancing figure became a favourite subject. Severini claimed that being 'inspired by movement' did not mean that he 'proposed to render the optical illusion of a thing or body that changes its place in space. My aim was to create, making use of that context, an even newer and more vital whole.'

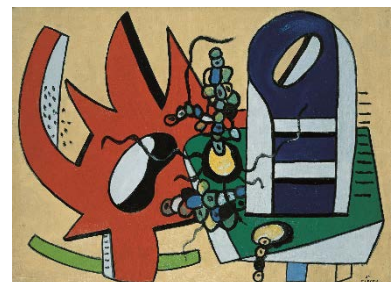
Fernand Léger [1881–1955)

L'Engrenage Rouge (Nature morte en rouge et bleu) / The Red Gear (Still Life in Red and Blue)

1939

Oil on canvas

Kearley Bequest, through Art Fund (1989)



In 1909, Léger rented a studio in Montparnasse. He came to know Albert Gleizes and Jean Metzinger, who regularly met at Jacques Villon's studio. Léger was interested in translating the modern world in his paintings and mechanical elements fascinated him. The

motif of the red gear and table-top still life relates to the mural that Léger painted for the apartment of Nelson Rockefeller in New York.

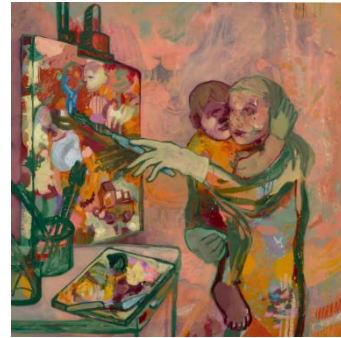
Antonia Showering [b.1991)

Secret Language

2024-25

Oil on linen

Purchased with support from an anonymous donor (2026)



Antonia Showering's paintings often unfold in domestic and interior spaces, where figures appear absorbed in their own thoughts, relationships, and emotional worlds. In this work, these qualities take on added significance when considered in relation to motherhood, for the painting reflects the artist's own experience as both artist and mother. Her painting process includes elements of chance, a process that recalls the methods of Surrealism.

Historic House Collection

Large labels

Room 2



Andy Goldsworthy [b.1956)

Hearth Stone

2002

Incised chalkstone

Commissioned by Pallant House Gallery in 2002,
and purchased with the assistance of the Friends
of Pallant House Gallery, Art Fund and the V&A
Purchase Grant Fund (1989)



Historic House Collection

Large labels

Staircase and Landing



Outside the window, in the garden:

Tracey Emin [b.1963)



Roman Standard, 2005

Cast bronze on metal pole finished with silver nitrate

Accepted under the Cultural Gifts Scheme by HM

Government from Frank Dunphy and allocated to Pallant House Gallery, 2018

A tribute to the *Liver Bird*, the famed symbol of the city of Liverpool, *Roman Standard* was Tracey Emin's first public art project. The sculpture, often mistaken for a real bird, acts as a point of contemplation. Emin takes the idea of the Roman standard and turns it on its head. Traditionally these take the form of an animal attached to a staff and used to identify a legion. Emin subverts the military associations connected with a standard by depicting a small songbird.

Landing:

Barbara Hepworth [1903–1975)

Single Form (Nocturne)

1968



Irish black marble on wood base

Hussey Bequest, Chichester District Council (1985)

Hepworth was a leading figure in the modernist movement in Britain in the 1930s and 1940s. Her preoccupation with the pierced form, began in the 1930s remained a central concern into her later career. Her single-form sculptures have a connection to the forms of nature and often prompted comparison with standing stones and the Neolithic menhirs of Cornwall. However, the piercing of a solid form and the circular cavity is also a formal exploration of space and form.

Patrick Heron [1920–1999)

Coffee Jug and Poppies : 1946

1946

Oil on canvas

Bequeathed by Dr. Bridget Davies to the Patrick Heron Trust and allocated to Pallant House Gallery (2024)



Ben Nicholson [1894–1982)

1946 (still life – cerulean)

1946

Oil on canvas over board

Kearley Bequest, through Art Fund
(1989)



Backstairs Landing:

Graham Sutherland [1903–1980)

Christ Appearing to Mary Magdalene
(Noli Me Tangere) (Touch me not)

1961

Oil on canvas

Hussey Bequest, Chichester District Council (1985)



This painting is one of two versions of the altarpiece 'Noli Me Tangere'. Another version hangs in the St Mary Magdalene Chapel in Chichester Cathedral, commissioned by Walter Hussey. Sutherland depicts the moment when Mary Magdalene finds the tomb of the Christ empty, but encounters the resurrected Christ and mistakes him for a gardener. Sutherland presented Hussey with two paintings from which Hussey selected the one he felt most appropriate for the Cathedral setting.

Walter Richard Sickert [1860–1942)

Gwen Ffrangcon-Davies in 'The Lady with a Lamp'

1932-34

Oil on canvas

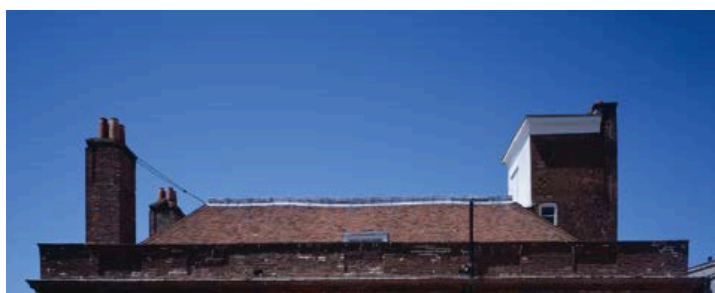
Wilson Gift through Art Fund (2006)





Historic House Collection
Large labels

Room 5



Please see separate Large Print Guide for 1934 Model Art Gallery

Patrick Caulfield [1936–2005)

Coloured Still Life
1967



Acrylic on board

Accepted in Lieu of Inheritance Tax by HM Government from the Estate of MJ Long / Wilson and allocated to Pallant House Gallery (2021)

Caulfield studied at the Royal College of Art in the early 1960s. Whilst he knew and studied alongside artists, including Peter Blake, who used images from

contemporary culture, Caulfield focused instead on traditional fine art subjects such as the interior and still life. However, his reduction of objects and use of simplified areas of colour and black graphic outline, suggests an engagement with contemporary visual culture.

Derrick Greaves [b.1927)

Flower Piece

1969

Oil and acrylic on canvas

Presented by an anonymous donor (2003)



Paul Nash [1889–1946)

Dead Spring

1929

Oil on canvas

Kearley Bequest, through Art Fund (1989)



Paul Nash painted *Dead Spring* following the death of his father, with whom he had a very close relationship. To express his grief, Nash turned to the cycle of decay and renewal found in nature, through the depiction of a withered potted plant on the windowsill of his London flat. The inclusion of geometric shapes, such as the set square, and the use of a restrained colour palette, give the work a sense of order.

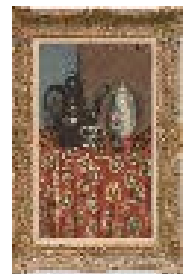
Duncan Grant [1885–1978)

Still Life with Black Coffee Pot

1949

Oil on board

Acquired with support from the Arts Council England/V&A Purchase Grant Fund, Cate Olson and Nash Robbins, and legacies from Margaret Treacher Brown and Lady Heath (2024)



This painting was made in the artist's studio at Charleston farmhouse in East Sussex, which he shared with Vanessa Bell. The objects are placed on an Indian cushion cover on top of a bookcase, which can still be seen at the house today. The patterned cloth grounds the objects within the composition, typical of Grant's consideration of colour, shape and form as a harmonious whole.

Christopher Wood [1901–1930)

Lemons in a Blue Basket

1922

Oil on canvas

Hussey Bequest, Chichester District Council (1985)



Despite his life being tragically cut short at the age of 29, Christopher Wood made a significant impact on modern British art. Wood's first successful paintings were predominantly still lifes. He believed the genre to be under-appreciated and felt that even the most humble object could work as a metaphor for deeper emotional feeling. His understanding of the sensuous qualities of objects and the space in which they were positioned was informed by the work of the French artist Paul Cezanne.

John Craxton [1922–2009)

Hare on a Table

1944-46

Oil on board

On Loan From the Estate of the Artist (1998)



Dead game has long been a subject of still life: symbolically charged with the reminder of death, but also an expression of wealth and status at periods when meat was reserved to the ruling class. Painted in wartime and during food rationing, this hare acquires a particular resonance. Craxton saw in this animal – formerly agile and bouncing, now reduced to a lifeless corpse – a representation of himself, trapped in locked-down Britain during the Second World War.

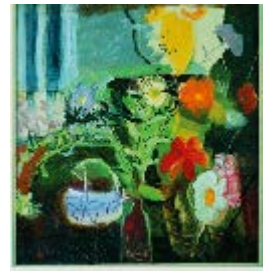
Ivon Hitchens [1893–1979)

Flowers

1942

Oil on canvas

Mrs Diana King Bequest presented through Art Fund
(2003)



This painting of daisies and dahlias was made at Greenleaves, Hitchens' home and studio near Petworth in West Sussex, where he moved with his wife and son in 1940 to escape the bombings in London during the Second World War. He said 'one can read into a good flower picture the same problems that one faces with a landscape, near and far, meanings and movements of shapes and brush strokes'. His later panoramic abstract landscapes would similarly be preoccupied with rhythm and movement.

Clare Woods [b.1972)

Motionless

2022



Oil on aluminium

Credit Line

Acquired with support from Art Fund, the Arts Council England/V&A Purchase Grant Fund, Rupert and Sarah Burgess, the Robert Dale Harbison Bequest and the Esther Welch Legacy Gift (2024)

Clare Woods frequently engages with the history of still life. The title, *Motionless*, is a play on words with 'still life'. The painting is derived from a photograph of a mid-19th century Staffordshire Mochaware jug with banded decoration that had been owned by both William Nicholson and his son Ben Nicholson, who painted both realist and abstract renditions of it. Woods' paintings on aluminium are built with layer-upon-layer of oil in loose, gestural brushstrokes that present both painting and subject as physical objects.

Poppy Jones [b.1985)

Water Glass & Thistle

2024

Oil and watercolour on suede, soldered aluminium frame
Gift of an Anonymous Donor (2025)



Set in the winter Sussex light, Poppy Jones's piece calls for a moment of pause. A thistle, its spiny leaves rendered in crisp detail, rests on an open illustrated book. Together with a half-full glass, it awaits the return of the reader.

The parchment-like quality of the image lends the scene a nostalgic aura. Dream-like, as if arrested in time, it could have been made at the beginning of the last century.

Caroline Walker [b.1985)

My Bottles and Pumps

2024

Oil on board

Acquired with support from Mr Shachar

Samuel and the Arts Council England/V&A Purchase

Grant Fund (2025)



Painting her breast-pumping apparatus and baby feeding paraphernalia on a drying rack, Walker evokes the realities of juggling parental care, paid work and domestic responsibilities. She described this still life as a self-portrait, suggesting that her identity had been suppressed into that of a provider of a newborn's basic needs. The subject matter also speaks of the societal pressures on new mothers to breastfeed, these tools becoming symbolic of mother's guilt around the challenges of feeding 'naturally'.

Mary Fedden [1915–2012)

Still Life with Artichoke

1972

Oil on canvas

Percy Brown Bequest (1996)



Celebrated for her colourful still lifes, Mary Fedden trained at the Slade School of Fine Art where she recalled 'bright colours were not encouraged'. But, being taught by Valdimir Polunin, the set designer for the Ballets Russes, colour and modernism had a significant impact on her work and she forged her own distinctive

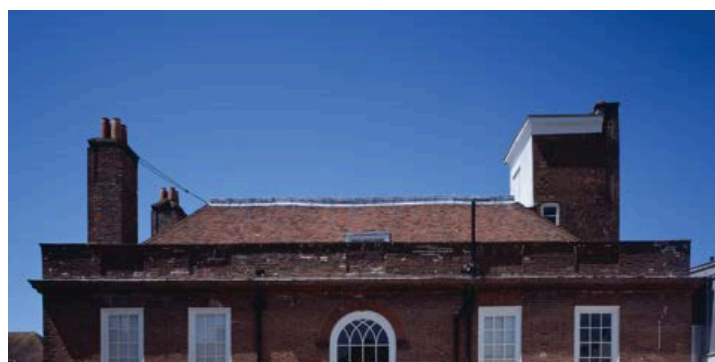
path. Fedden spent much of her life teaching and became the first woman tutor in the Painting School at the Royal College of Art with David Hockney amongst her students.



Historic House Collection

Large labels

Room 6



Ben Nicholson [1894–1982)

1974 (moonrise)

1974

Oil on carved board



In 1974, Nicholson returned to working on carved reliefs, a medium he had been using throughout the 1960s in order to explore particular landscapes. This example is most likely drawn from a memory of the winter moonrise over Lake Maggiore in Switzerland where Nicholson lived during that period. He had responded deeply to the formal qualities of the Swiss landscape, noting the clarity of light, the forms of the mountains and the 'late evening moon rising beyond in a pale, cerulean sky'.

Ian Davenport [b.1966)

Circle painting magenta/yellow/magenta
2001

Household paint on mdf



In his works, Ian Davenport explores colour, materiality and the act of painting itself. Graduating in 1988, he became associated with the Young British Artists: a loose group of predominantly Goldsmiths graduates who dominated the 1990s art scene. His work centres on experimentation, including the use of everyday materials, such as here, where household paint and mdf have been utilised to produce a flat, vibrant background and the trace of a contrasting, broken yellow line.

James Hull [1921–1990)



Painting 1957

1957

Oil on board

Presented by a Friend of the Gallery (2007)

James Hull's training was in architectural design. After service in the Army during the Second World War, he became a toymaker and scenery designer. His early painted works were inspired by Surrealism, he then became increasingly influenced by the Constructivist style of using pure colour and simple geometrical shapes.

Robert Adams [1917–1984)

Rising Movement No. 2

1962

Bronzed steel

Presented by an

Anonymous Donor (2007)



Robert Adams was interested in how he could convey movement through a static sculpture. He had an expert understanding of the complex fabrication process of welding together thin sheets of steel, a non-traditional sculptural material. Adams explained, 'I am concerned with energy, a physical property inherent in metal. A major aim, I would say, is movement, which I seem to get through asymmetry.'

Sandra Blow [1925–2006)

IV Square

2004

Silkscreen on paper

The Golder - Thompson Gift (2010)



Sandra Blow was a committed abstract artist whose predominant themes centred on space, matter and

movement. Often working on a grand scale, her initial canvases were a combination of paint and everyday materials, such as sawdust and cloth. In the 1960s, she began experimenting more with minimalist paintings which continued until the end of her career. The sunny disposition of this work may owe to her relocation to St Ives, and out of London, in her later years.

John Wells [1909–2000)

Untitled Painting

1961–3

Oil on canvas

The George and Ann Dannatt Gift
(2011)



Rachel Jones [b.1991)

A Sliced Tooth

2020

Oil pastel, oil stick on canvas

Presented by the Contemporary Art

Society through the Rapid Response Fund (2021)



Rachel Jones is one of the leading young artists in Britain today. Since graduating from the Royal Academy Schools in 2019, her work has been included in numerous exhibitions that focus on contemporary painting. The title, *A Sliced Tooth*, makes us aware of an abstracted mouth and teeth, suggestive of a symbolic and literal entry point to the interior and the self. Jones is interested in using motifs and colour as a way to

communicate ideas about the interiority of Black bodies and their lived experience.

Jeremy Moon [1939–1973)

Madam Bovary 4/64

1964

Acrylic on canvas

Gifted by KennedyTing (2026)



Flat surface planes, geometric shapes and bold colours are characteristic of Moon's paintings. Emerging onto the 1960s London art scene, his artistic practice aligned with the artistic styles Colour Field and Hard-Edge Abstraction. He would often use the grid to structure his works and to reveal the uncertainty found in pictorial space. This painting demonstrates Moon's interest in creating geometries that connect to the overall canvas shape.

Robyn Denny [1930–2014)

Colour Box (2nd series)

1969/1973

Screenprinted on acrylic

Presented by the Contemporary Art

Gifted by KennedyTing (2026)



Inspired by the scale and vitality of the Abstract Expressionists in the US, Robyn Denny's practice began with large gestural paintings, intermingled with highly worked, abstract collages and observations of heads in the French Tachisme (non-geometric abstract) style. During the 1960s, Denny began developing work that explored colour, space and ways of perception. In this piece, the viewer is challenged by the blurring of foreground and background, the interplay of form and shadow and the use of uncomplimentary colours.

Historic House Collection
Large labels

Room 7



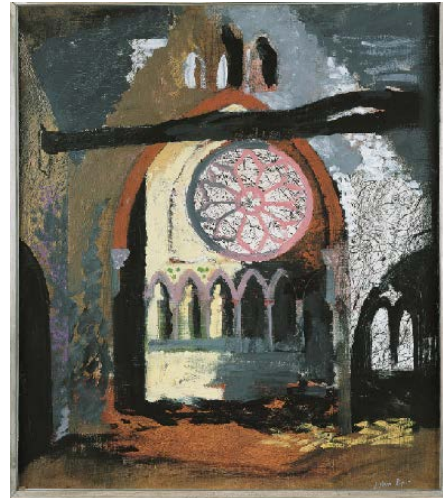
John Piper [1903–1992)

Redland Park Congregational
Church, Bristol

1940

Oil on canvas

Kearley Bequest through Art Fund
(1989)



At the end of 1940, John Piper was commissioned by the War Artists Advisory Committee to record churches that had been bombed during air raids. Through his dramatic use of rich hues and intense black lines, Piper translates the unexpected and terrifying beauty of bomb-wrecked ruins. Harking back to British Romanticism, Neo-Romantic artists of this period, including Piper, celebrated the pastoral past, in the face of industrialised warfare and modernisation.

Mohammed Sami [b.1984)

The Mountain

2023

Acrylic on linen



Mohammed Sami's paintings explore the phenomenon of belated memory. Referring to his own experience, Sami uses painting in order to articulate universal themes of conflict, violence and loss. Sami's works often have double meanings. Whilst *The Mountain* alludes to the surrounding landscape of Baghdad, the form within the painting could also be seen as a pile of rubble, or buildings destroyed by bombs.

David Bomberg [1890–1957)

The South-East Corner,
Jerusalem

1926

Oil on canvas

Wilson Gift through Art Fund



David Bomberg's experience in the First World War had led him to re-examine his avant-garde Vorticist style in favour of a more organic approach that affirmed

humanity's ability to survive the destructive force of the machine. In 1922, he found employment as an artist in Palestine. When exhibited in London in 1928, his paintings of Palestine were generally admired, although some viewers were alarmed at the dramatic change in his work.

Ceri Richards [1903–1971)

La Cathédrale Engloutie II

1960

Oil on canvas

Hussey Bequest, Chichester

District Council (1985)



From 1957 to 1962 Ceri Richards was preoccupied with a series of semi-abstract seascapes that were inspired by the French composer Claude Debussy's prelude La Cathédral Engloutie. It tells the legend of a submerged

cathedral at the mythical city of Ys on the coast of Brittany, which was said to rise from the depths of the sea at moments of profound calm. The music reminded him of the coast of Gower in Wales, where he had spent his youth.

Adrian Berg [1929–2011)

Second Lake, Sheffield Park,
Sussex Weald, 27 August 2002
2002

Oil on canvas

Presented by an Anonymous Donor (2012)



For 25 years Adrian Berg painted the view from his window overlooking Regent's Park in London. He declared, 'My subject is what man has made of nature'. In 1988, Berg moved to Hove, where he spent the rest of his life, and repeatedly painted at Sheffield Park, a National Trust property in Sussex. It has four lakes which form the centre of the park, one of which can be seen in this painting.

Matthew Smith [1879 - 1959)

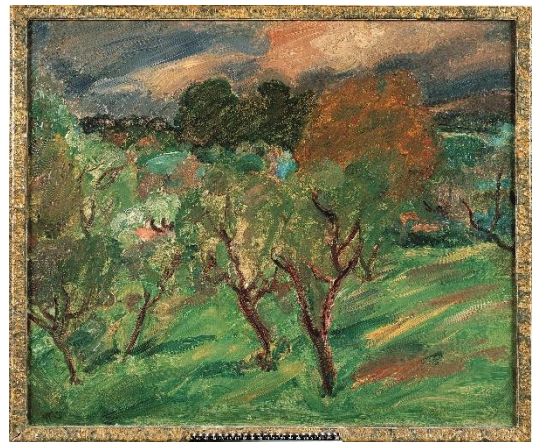
Landscape, near Cagnes

c.1935

Oil on canvas

Hussey Bequest, Chichester

District Council (1985)



Matthew Smith was inspired by French modern artists such as Paul Gauguin and Henri Matisse, who reimagined the landscape in bold, vivid colour and loose, fast brushstrokes. He first visited Cagnes-sur-Mer in the South of France in 1933, where the Impressionist painter Auguste Renoir had lived. Describing his own painting at that time, Smith wrote 'colour equals light; light equals space; and there is a rhythm that pulls us into them and into the worship of nature..'

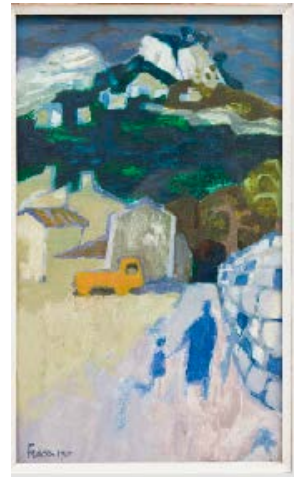
Mary Fedden [1915–2012)

The Yellow Truck

1960

Oil on board

Estate of Lady Charlotte Bonham-Carter,
through The Art Fund (1991)



Mary Fedden's paintings are characterised by her use of vibrant colour, simplified forms and flattened perspective. Fedden travelled extensively with her artist husband, Julian Trevelyan and these trips provided inspiration for many of their paintings and prints. This may be a painting of Taormina in Sicily, with its narrow cobbled roads, high cliffs and terracotta roof tiles.

Graham Sutherland [1903 - 1980)

Datura Flowers

1957

Oil on canvas

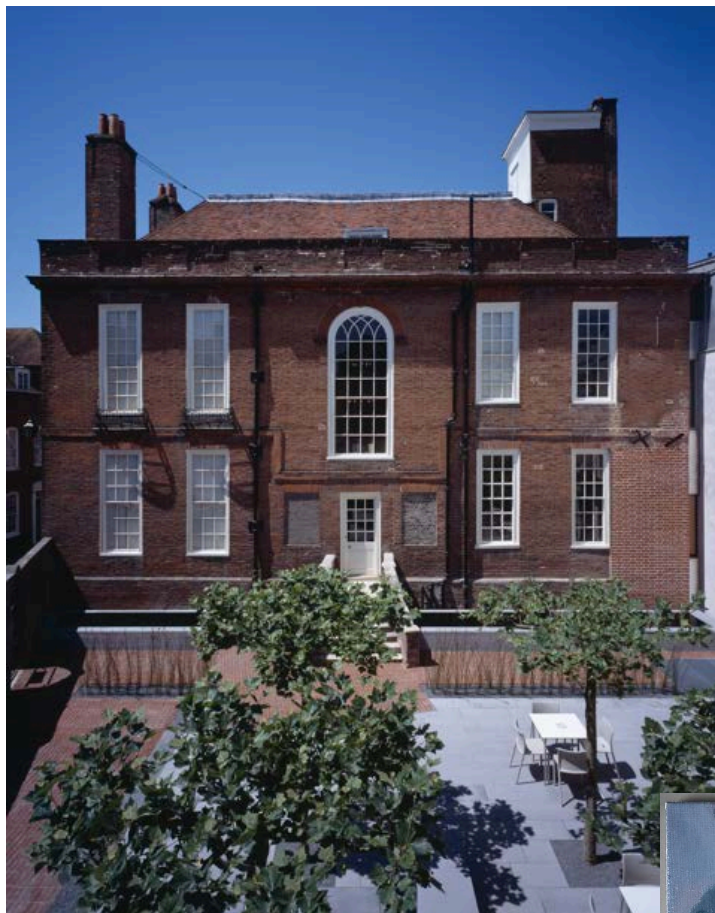
Hussey Bequest, Chichester District
Council (1985)



In 1952 Graham Sutherland purchased La Villa Blanche in Menton, in the South of France. The surrounding landscape and nature such as the Datura flowers which grew outside the tall windows of La Villa Blanche, gave Sutherland the opportunity to experiment with a more vivid palette. The twisted contorted forms of the flowers are characteristic of Sutherland's surrealist style, the artist drawn perhaps to the potency of the Datura, or 'Devil's Snare', which is fatally toxic in higher doses.

Historic House Collection
Large labels

Room 8



Kaye
Donachie
[b. 1970)



Monotonous Remorse

2019

Oil on linen

Purchased with Support of the Contemporary Art Society (2020)

This painting was inspired by Iris Tree (1897-1968), a poet, actress and muse. Monotonous Remorse is a line from Tree's poetry - a device used by the artist to evoke a particular mood and create dialogue between the work and its viewer.

Donachie's paintings have a distinct colour palette which recall a distant time and place. Her dreamlike 'portraits' are not direct representations but are 'abstract narratives' informed by the art and literature of 20th century women who inspire her.

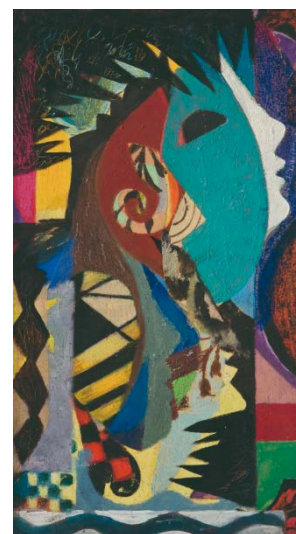
Eileen Agar [1899–1991)

Self Portrait

1938

Oil and mixed media on card

Accepted in lieu of Inheritance Tax by HM Government from the estate of Isabella Anne Marshall Hewat and allocated to Pallant House Gallery (2024)



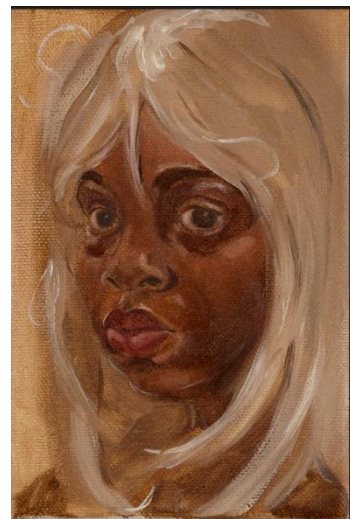
Somaya Critchlow [b.1993)

Untitled

2022

Oil on linen

Presented by Brett Frankle through
Maximillian William, London (2022)



Somaya Critchlow's paintings of Black women are drawn from memory as well as making reference to imagery from the recent and distant past. The women are fictional, but can be informed by anything from self-portraits to images from pop culture and depictions of women in art history, and from the Renaissance to Rococo traditions. Her practice is investigative; through painting she raises questions about sexuality, feminism, beauty and power.

Lucian Freud (1922 – 2011)

Portrait of a Girl

1949

Oil on copper

On Loan from a Private Collection (2017)



Freud's meticulous interest in detail and the surface texture of his paintings reached a climax in the early fifties when he produced a handful of tiny oil paintings on copper. This intimate portrait of Anne Dunn is characterised by greater modelling in light and shade and hints at Freud's fascination with the surface of the body. Freud's portraits can offer a glimpse into his complex personal relationships. By the late 1940s Freud had started an affair with Anne Dunn, who sat for this painting.

Ronald Moody [1900–1984)

Portrait Bust of Harold Moody
1946

Plaster

Gift of the Ronald Moody Trust (2021)



Diana Gurney [1917–2014)

Portrait of Pomola

n.d.

Oil on canvas

Jenifer Lord Gift (2020)



Vanessa Bell [1879–1961)

Portrait of Virginia Woolf

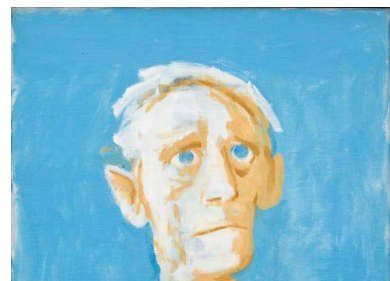
1934

Oil on canvas

On Loan from a Private Collection (2025)

This portrait of Virginia Woolf by her sister Vanessa Bell was painted at 52 Tavistock Square, the London home she shared with her husband Leonard from 1924 to 1939. It was a significant location for Woolf's creative life, and she wrote many of her notable works there including *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *Orlando* (1928). The picture is full of family associations, portraying her sitting in the book-lined drawing room, with decorations by Bell and Duncan Grant.

Victor Willing [1928–1988)



Self-Portrait at 70

1987

Oil on canvas

Wilson Loan (2006)

This haunting self-portrait was one of Victor Willing's last paintings. Although the painting is titled with the artist at age 70, he did not live that long. Willing had been diagnosed with multiple sclerosis in 1966 and he died the year after this was painted at age 60. The artist once said that 'beneath even the desire to change society and the need to communicate is a need, urgent in some of us, to affirm our scratches that 'I exist'.'

Ishbel Myerscough [b. 1968)



Two Painters

2025

Oil on canvas

Acquired with support from Crankstart (2025)

The subjects of this painting, the artists Ishbel Myerscough and Chantal Joffe met at the Glasgow School of Art in 1988 and have been depicting each other ever since. Their exploration of the human form developed together, but in their own distinctive style. The size of Joffe's brush is comically large compared to that of Myerscough, expressing their distinctive practice, the one broad brush, the other meticulously detailed.

Frank Auerbach [b.1931)

Reclining Head of Gerda Boehm

1982

Oil on canvas

Hussey Bequest,

Chichester District Council (1985)

Glyn Philpot [1884 - 1937)

Gabrielle Cross, the Artist's Niece

1919



Oil on canvas

On Loan from a Private Collection (2025)

Glyn Philpot was a sought-after and successful portraitist, whose early work was inspired by the French Impressionist artist Edouard Manet, in particular through his use of light and shade, and loose brushstrokes. Alongside society commissions, Philpot would also frequently use family members as models, such as his niece Gabrielle Cross, daughter of his sister Gertrude. Gertrude Cross is herself the subject of a 1934 portrait also on long-term loan to the Pallant House Gallery collection.



Historic House Collection

Large labels

Room 9



Please see separate Large Print Guide for 2021 Model Art Gallery

Damien Hirst (b.1965)

Bognor Blue

2008

Butterflies and household gloss on canvas



Accepted under the Cultural Gifts Scheme by HM Government from Frank Dunphy and allocated to Pallant House Gallery, 2018

Hirst creates sculptures and paintings that examine the complex relationship between art and beauty, religion and science, and life and death. Since his first exhibition in the early 1990s, butterflies have been a recurring element in his work. In 2006 he created kaleidoscopic patterns, made up of butterfly wings, as well as monochromatic paintings, onto which the butterflies appear to have alighted and become trapped.

Peter Blake [b.1932)

Love
2007



Enamel, wood and found objects on panel

Accepted under the Cultural Gifts Scheme by HM Government from Frank Dunphy and allocated to Pallant House Gallery (2018)

One of the best know British pop artists, Blake combines painting, collage and graphic design to create striking works in which he layers images from art history with those from popular culture. Blake's use of collage, which

began in the late 1950s, responds to his engagement with the increasing abundance of visual imagery and mass-produced objects in contemporary life.

Outside Room 9:

Rachel Whiteread [b.1963)

Untitled (For Frank)

1999

Plaster, polystyrene and steel in three parts

Accepted under the Cultural Gifts Scheme by HM Government from Frank Dunphy and allocated to Pallant House Gallery (2018)



Barbara Hepworth [1903–1975)

Figure (Walnut)

1964

Walnut on painted wood base

On Loan from the Hepworth Estate (2014)

