



From Bawden to Hockney: The Dennis Andrews and Christopher Whelen Collection

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From Bawden to Hockney:

The Dennis Andrews and Christopher Whelen Collection

8 May – 9 August 2026

This exhibition showcases a selection of works generously gifted to Pallant House Gallery from the collection of Dennis Andrews and Christopher Whelen. Dennis and his partner Christopher (Kit) never considered themselves art collectors; instead, their collection reflects a life lived together alongside art. Following the Second World War, both pursued careers in the arts. Kit was a composer, conductor and playwright for film, television and radio, and Dennis worked in theatre, studying stage management before running his own repertory company in Aylesbury and joining the Arts Council of Great Britain's Drama Department in 1952, while also working as a music critic.

The exhibition features key works by leading modern and contemporary British artists, including drawings by David Hockney, Graham Sutherland and Keith Vaughan, prints by Edward Bawden and Ben Nicholson, and two sculptures by Emily Young. There is a significant representation of artists who excelled in printmaking and were influential on its development in Europe in the 20th century, such as Anthony Gross and Stanley William Hayter.

Pallant House Gallery is often described as a 'collection of collections' which together present a comprehensive and coherent story of British art from 1900 to now. The

Dennis Andrews and Christopher Whelen Collection
enriches this narrative.

These works have been generously bequeathed to the
Gallery through Art Fund support.

Art Fund_

Joan Miró [1893 - 1983)

Bouquet de Rêves pour Neila - Composition No. 15
1967

Lithograph on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

Joan Miró spent much of his career working as a painter but from the 1950s he expanded his practice to include engraving and lithography to reach a larger audience.

The title for this lithograph translates as 'Bouquet of Dreams for Neila'. It epitomises Miró's artistic style.

Combining symbols, lines and abstract marks, Miró

infused his works with an energy and rhythm that

referenced wider influences, such as music and poetry.

This work is inspired by poet Yvan Goll.

Victor Pasmore [1908 - 1998)

Burning Waters

1988

Lithograph on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

Victor Pasmore made this lithograph for his first book of poetry, *Burning Waters: Visual and Poetic Images*. The visual elements of the publication were not meant by the artist to be illustrations of the poems in a traditional sense, but to be a symbol or metaphor for each other. As an artist who worked towards pure abstraction in his paintings throughout his career, his later work shows a shift in his ideas on painting towards the symbolic and a renewed experimentation with representation.

David Hockney [b.1937)

Luxor

c.1964

Crayon and graphite drawing paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

In 1963, the London Sunday Times commissioned David Hockney to produce drawings of Egypt for its new magazine. During his journey through the cities of Cairo, Alexandria and Luxor, he produced more than 30 colour drawings and watercolours, having direct access to key archaeological sites such as the Temple of Luxor. Since his student days, Hockney was inspired by the imagery of Egypt, as seen through visits to The British Museum, Hollywood cinema, and the poetry of Constantine P. Cavafy.

Elizabeth Blackadder [1931- 2021)

Figure Beside a Pool

1965

Gouache and pastel on card

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

Born in Falkirk, Scotland, Elizabeth Blackadder had a fascination with her natural surroundings. This grew as she joined Edinburgh College of Art and Edinburgh University (1949–55). Carefully observing, Blackadder created drawings, paintings and prints of still life scenes. Later, she became the first woman to be elected to both the Royal Scottish Academy (1972) and the Royal Academy of Arts (1976). Blackadder returned to Edinburgh College of Art and taught painting and drawing for 24 years up until her retirement.

Edward Bawden [1903 - 1989)

Ives Farm, Essex

1956

Linocut in colours on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

While studying at the Royal College of Art, Bawden became close friends with fellow student Eric Ravilious.

They shared similar artistic sensibilities and a penchant for the countryside. On a bike ride in 1925 the pair discovered Brick House, in Great Bardfield, and recognised its potential to become a rural retreat. For a while the two artists rented rooms there, until the property came under Bawden's, and his wife's, ownership. This linocut depicts Ives Farm, behind Brick House, and reveals the mastery of Bawden's linocutting technique; namely combining multiple layers and colours for a single print.

Edward Bawden [1903 - 1989)

Autumn

c.1950

Linocut on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

Edward Bawden studied what would now be called graphic design and illustration at the Royal College of Art in 1922. He was surrounded by other artistic talent

including Eric Ravilious, Enid Marx and Paul Nash. Although Bawden worked in various mediums, he is arguably best known for his linocuts. Featuring bold shapes, stark contrasting colours and complex overlapping lines, this print epitomises Bawden's printmaking style, as well as his love for gardening.

Henry Mundy [1919 - 2019)

Composition

1961

Gouache and pencil on paper

Dennis Andrews and Christopher Whelen Collection, bequeathed with Art Fund support, (2025)

Henry Mundy was a painter and teacher whose work featured in Situation at New London Gallery in 1961, a landmark exhibition of contemporary British abstract art. He was part of a collective of artists, the Situation Group, who were inspired by the contemporary art

scene in the United States and took their name from the exhibition. Mundy said of his compositions of form, line and colour that he wished 'to get the right intervals between the shapes in a way that satisfies me'.

Ben Nicholson [1894 - 1982)

San Gimignano

1966

Etching and aquatint on wove paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

In 1958, Ben Nicholson relocated from St Ives to near Brissago, Switzerland, in the mountainous landscape along the Italian border. During this time, Nicholson chose to focus on the linear quality of drawing and etching. From 1965 onwards, he worked on a series of prints in close collaboration with the Swiss artist, Francois Lafranca, who lived nearby. Nicholson returned

to San Gimignano on several occasions, drawn to the unique interaction of geometry and natural forms in the landscape and architecture of the Tuscan town.

Henry Moore [1898 - 1986)

Man and Woman

1985

Lithograph on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

For Henry Moore, printmaking was a fundamental part of his practice, often using the medium to sketch out the ideas prior to making his sculptures. From the 1970s onwards, he often worked with master printmakers such as J.E. Wolfensberger based in Zurich, such as in this example here. The Man and Woman is a recurring motif in Moore's work and his exploration of representing the human form.

Leslie Hurry [1909 - 1978)

Cevennes Sketchbook

1950

Watercolour and ink on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

Leslie Hurry was a painter and set designer for ballet, theatre and opera, who worked particularly closely with Sadler's Wells Theatre in London. During the 1940s and 1950s, Hurry made automatic drawings, a technique often employed by Surrealist artists to create art without conscious thought, incorporating chance into their designs. His poetic combinations of figure and landscape, such as this sketch of the range of mountains in south-central France, also aligned Hurry with the British Neo-Romantic artists.

Edward Burra [1905 - 1976)

Mrs Pot

1971-1972

Etching and aquatint on paper

Presented by Dennis Andrews and Christopher Whelen
(2009)

Edward Burra's unique depictions of café scenes, bars and urban nightlife offer a glimpse into the cultural and social life of the 20th century. Particularly drawn to theatre, music and the societal 'underworld', Burra presented scenes from real life that were imbued with surrealist imagery and his distinctive artistic style. In this print, Burra refers to themes and imagery explored in previous works including teapots, 'birdfolk' and performers, in this case drag artists.

Keith Vaughan [1912 - 1977)

Baths at Marrakech

1965

Gouache on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

Self-taught British artist Keith Vaughan is recognised for his atmospheric paintings of nude males within the landscape. During the Second World War Vaughan joined the creative circle of Neo-Romantic artists. In 1965 Vaughan visited Marrakech in Morocco, where he recorded his experience. This gouache shows the pivotal shift in his work from romanticism to abstraction. Created at a time when same-sex relationships were illegal in Britain, the male figures within his work command the space, echoing his desire for acceptance.

Emily Young [b.1951)

Antique Torso

1998

Courville stone

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

British sculptor Emily Young works primarily in natural stone. Her early creative practice focused on painting, studying at Chelsea School of Art, Central Saint Martins in London and Stonybrook University in New York. Her paintings showed her interest in human and animal figures. Later in the 1980s, Young started to carve in stone, creating sculptures which merge the human form with the environment. These raw bodily sculptures challenge the problematic relationship between contemporary human cultures and the natural world.

Graham Sutherland [1903-1980)

Hand

Pencil, watercolour, pen and ink on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

Graham Sutherland was a prominent British artist, well-known for his surreal landscape paintings and portraits of public figures. After the 1930s he transitioned from intricate etchings of romantic British landscapes to more abstract landscape paintings. During the Second World War Sutherland served as an official war artist, creating destructive scenes of crumbled buildings and eerie landscapes. Reflecting on the horror of the war, Sutherland started to paint the figure. His work is rooted with themes of religion, suffering and salvation.

Stanley William Hayter [1901-1988)

Danse du Soleil

1951

Engraving and etching in colours on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

Stanley William Hayter was a very influential printmaker, who brought an intuitive and painterly approach to etching and engraving through his work and studio. He introduced many modern artists to the potential of printmaking through his workshop, Atelier 17, established in Paris in 1927. In examples such as *Danse du Soleil* (Sun Dance), he developed an innovative technique of using multiple colours on a single plate, by etching it at different depths, and using inks of varying consistency.

Anthony Gross [1905-1984)

Reflections

1967

Etching on paper

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

As a child, Anthony Gross was introduced to printmaking and draughtsmanship through his father's map publishing business. This passion for print extended to his formal studies and today he is regarded as one of the greatest printmakers of his time. This etching demonstrates Gross' ability to add depth, pattern and texture to a monochromatic image, also known as 'implied colour'.

Cecil Collins [1908-1989)

Treading Blind

1943

Lithograph and relief print on paper

Presented by Dennis Andrews and Christopher Whelen
(2009)

Initially produced as a bookplate, *Treading Blind* demonstrates Cecil Collins' Surrealist roots, with the biomorphic forms and combination of fantasy and realism. Collins would later detach himself from this movement to follow his own artistic path centred on the spiritual and metaphysical; believing his art could act as messages for the rest of humanity.

Emily Young [b.1951)

The Green Warrior

c.1990s

Carved green Purbeck marble

Dennis Andrews and Christopher Whelen Collection,
bequeathed with Art Fund support, (2025)

Eric Ravilious [1903-1942)

**Different Aspects of Submarines from the Submarine
Series**

1940-1941

Lithograph on paper

The Dennis Andrews and Christopher Whelen Gift
(2008)

Eric Ravilious [1903-1942)

Submarine Dream from the Submarine Series

1940-1941

Lithograph on paper

The Dennis Andrews and Christopher Whelen Gift
(2008)

In February 1940, Ravilious was appointed as an Official War Artist and assigned to the Royal Navy. At the submarine base at Gosport, he drew the interiors of submarines on exercise and the crew training. Later, Ravilious transformed his sketches into lithographs. Full of energy and movement, this lithograph reveals multiple perspectives, contrasting the isolating submarine interior with the expansive underwater world. Created with his typical blue and yellow palette, the work brings light to the crew which lived and served underwater.

Eric Ravilious [1903-1942)

**Commander Looking Through the Periscope from the
Submarine Series**

1940-1941

Lithograph on paper

The Dennis Andrews and Christopher Whelen Gift
(2008)

Commander Looking Through the Periscope creates a shared lens. Here a viewer is invited to inhabit the commander's perspective. Spending time on board Royal Navy submarines as an Official War Artist, Ravilious sought to portray the claustrophobic and mechanical feel of the vessels. Showcasing the cramped reality of underwater living, this lithograph however depicts a moment of quiet and concentration. Here the Commander is connected through the periscope to the outside world.

Eric Ravilious [1903-1942)

**Submarine Dream – Lithographs and Letters Edited by
Brian Webb with an Introduction by Peyton Skipwith**

1996

Lithograph on paper

Published by Camberwell Press, London

Pallant House Gallery Library and Archive

Donated by Dennis Andrews and Christopher Whelen
(2008)