

Large Print Guide

Cruising the Collection

16 July to 4 December 2022

Walk to the text panels to your left.

Collectively

In summer 2021, Towner invited members of the LGBTQIA+ community in East Sussex to take part in a unique creative project, exploring personal responses to artworks in our Collection, through a queer lens. The result was *Collectively*, a podcast series exploring themes of the body, landscape and queer narratives in the Towner Collection.

Episode 1 provides an introduction by producer Renee Vaughan Sutherland, in conversation with Collection Curators, Sara Cooper and Karen Taylor. It can be heard by scanning the link [here](#) using the camera on your phone:



The other eight episodes feature the participants sharing in-depth conversations with Renee about their selected artworks and how these resonated with them.

QR links can be found on the individual labels for the artworks featured in a particular episode.

This exhibition of Towner's permanent collection has emerged from a collaboration with the LGBTQIA+ participants who came together to voice the 2021 podcast series *Collectively*. The podcasts explored, through a queer lens, the group's personal responses to artworks in the Collection. Following the success of the podcasts some of the group, together with the *Collectively* podcast producer – artist Renee Vaughan Sutherland - have expanded their engagement with the Collection to curate this exhibition. Taking over the gallery, they have

selected works that explore themes of the body and body in landscape. The group have selected works that personally resonate with them and their shared experiences as part of Sussex's queer community. They have surfaced stories about forgotten or neglected (queer) histories and have drawn out some of the fascinating connections that link the artworks or artists - shown by the web of purple lines.

You are invited into this space where conversations, connections, and fresh perspectives are revealed and where the Collection is opened up to memories, emotions and experiences of queerness.

The group are: Andrea Mindel, David Harris, Emily Love, Eva Jonas, Flo Wright, John Manuell and Renee Vaughan Sutherland.

Turn to your left and walk to the plinth.

Sarah Hardy (b.1970)

Vitrine, 1994

Glass, vintage leather gloves

Sarah Hardy grew up in Suffolk, among items from her mother's antique shop that included empty drug phials and Victorian funeral invitations.

She later specialised in sculpture and, she says, 'became particularly interested in the boundaries between glamour and medical, side show and relic, fashion and genetics.'

The Collectively group were drawn to this piece for various reasons: the interior of oneself or connection with another, the sensation of touch, or dressing in drag, but also the notion of disconnection or being contained.

SEA190. Acquired 1996

Turn to the wall on your right and walk around the room anti-clockwise

Margaret Dora Mendelssohn Benecke (1876-1962)

Interior with Figure, date unknown

Oil painting

Here, a figure can be seen in a corner, kneeling by a bucket on a mat in a dark space, with light coming from a window, her shadow cast on the wall to the side.

Margaret Benecke lived and worked in Eastbourne for most of her life – for much of it with her lifelong companion Elizabeth Andrews, often supposed to be her romantic partner, whose work is also shown here. They shared a house with sisters Innes and Wilby Hart.

Discussed at length in the Collectively sessions and featured in two podcast episodes, the isolation and central focus of the painting – a woman undertaking domestic labour – raised feelings of queerness that were hard to define.

EASTG1217. Acquired 1953



Attributed to Patricia Preece (1900- 1971)

Girl in Yellow Dress, date unknown

Oil painting

Preece met her life partner, Dorothy Hepworth, at art school.

Hepworth's father bought them a house in Cookham, where Stanley Spencer lived. Preece became romantically linked and eventually married to Spencer, while continuing a relationship with Hepworth.

Many works by Preece are now realised to be by Hepworth – they seemed to form a co-production partnership. Even when Preece died, Hepworth continued signing work with Preece's name.

Preece and Hepworth were connected to the Bloomsbury Group:

Virginia Woolf tried to commission a portrait from Preece who avoided accepting, for obvious reasons with hindsight.

EASTG1206. Acquired 1958

John McCaffrey (b.1961)

Information is Power, date unknown

Oil painting

John McCaffrey notes in a statement that this painting is one of a series celebrating objects such as telephones (see the one in the foreground here), typewriters, books, radios and microphones as outdated means of transmitting ideas, doctrine and propaganda.

John lived in Worthing, East Sussex, but like his wife was born in Scotland, who we believe was the model for this work.

In contrast to his wife's self-portrait to the left, here her shoulders are bare, her head tilted stretching her neck as she pulls on the telephone headphone wire that wraps across her chest. John can be seen, perhaps rather ominously, as a shadowy figure studying her in the mirror behind.

SEA177. Acquired 1993

Angela McCaffrey (b.1962)

Connoisseur or Charlatan, date unknown

Oil on canvas

Born in Scotland, Angela gained a Fine Art degree and went on to work at several universities. She married artist John McCaffrey, and we interpret that this could be a self portrait in response to her husband's painting next to it.

Humour plays a part here. Angela styles a figure in androgynous clothing as opposed to the floating gown on the right. She says in a statement: 'The figure in the painting has a deliberate sexual ambiguity. The role of the character is also questionable.'

A woman (disguised as a man) wears a costume to make herself suitable and acceptable as a connoisseur. [The painting] does touch on matters of sexual and social politics which seem to re-occur throughout my work.'

SEA176. Acquired 1993

Arthur Lett-Haines (1894-1978)

Theatre Scene, date unknown

Gouache painting

Cedric Morris moved in with Lett Haines and his second wife Gertrude Aimée Lincoln, who later moved to the USA. Morris and Lett-Haines remained in a romantic partnership for the next 60 years, alongside having other relationships – in Lett-Haines' case this included with the artist Kathleen Hale.

They had reputations for lively social lives while in Cornwall as part of the Newlyn School. Their sociability continued upon moving to Paris in 1920 and, later in that decade, Suffolk, where they founded organisations that counted Lucian Freud and John Nash among associates.

Painted, perhaps, from a theatre box, this work shows actors playing soldiers, the audience and orchestra visible below.

EASTG541. Acquired 1955

Christopher Wood (1901-1930)

Conversation Piece, date unknown

Oil painting

Christopher Wood, or 'Kit' to his friends, travelled to Paris as a 19-year-old artist with the ambition of becoming 'the greatest artist in the world'.

There he studied drawing and moved in the fashionable circles of Parisian high society, where his bisexuality was the norm rather than the exception. He became well liked and friends with the likes of Picasso and Jean Cocteau and was later asked to join the Bloomsbury Group, although resigning after just six months. Like many artists here, he showed work with Lucy Wertheim.

The Lucy Carrington Wertheim Bequest

EASTG1241. Acquired 1971

Christopher Wood (1901-1930)

Bar Scene with Dog, 1926

Pen and ink drawing

In this bar scene, Wood gives us a suggestive glimpse into 1920s Parisian nightlife, where lines between class, gender and sexuality were blurred.

Observed by the woman behind the bar in the centre, both men stand with alluring confidence. The working class figure on the left smiles flirtatiously at the man

in black tie on the right, while the dog perhaps indicates his symbolic interest.

This interpretation reflects our own understanding and experiences of finding and connecting with other queer people in public social spaces.

The Lucy Carrington Wertheim Bequest EASTG1280. Acquired 1971

Keith Vaughan (1912-1977)

Standing Figure, 1962

Oil on canvas

Taking up the frame, we find a giant, rather gentle figure – left arm muscular, right arm frailer half raised in a charming awkward manner as if catching balance.

During the Second World War, Vaughan was a conscientious objector and changed career from working in advertising to art. He formed friendships with painters including John Minton and is known for his confessional journals, where he writes how he feels others will negatively link his use of the male figure to his sexuality.

In one of the Collectively podcasts we explored the potential of the 'figure' being genderless, perhaps linking to a comment on an overarching human relationship with nature and abstraction.

Presented by the Contemporary Art Society, 1964 EASTG1291.

Acquired 1964



Tom Hammick (b.1963)

Swimmer, 2016

Oil on canvas

In this eerie, magical scene, an illuminated figure can be found behind thorn-like trees. This painting, executed in Hammick's twilight blue palette, references John Cheever's short story *The Swimmer*, 1964.

Cheever, himself bisexual but not open about his sexuality at the time of writing, describes a protagonist – the swimmer – transition from optimism to complete despair through the metaphor of his journey home from a friend's pool party in which time slips and disappears, as does his identity as a husband and father.

Explored in the Collectively sessions, this painting evoked many queer feelings and experiences, from cottaging through to notions of being non-binary.

TT2019.04. Acquired 2019



John Minton (1917-1957)

Spanish Village, c.1950

Oil painting

Minton gives us here an outsider's view of tall houses with warm lit windows, set against green verdant hills and a purplish sky. In 1950, he illustrated a book by the chef Elizabeth David titled 'On Mediterranean Food.' This painting was perhaps created when travelling for those designs. Cedric Morris also knew Elizabeth David – her mother gave him the macaw modelling in his portrait by Francis Hodgkins. Elizabeth's publisher, John Lehmann, also employed a close friend of Minton's – Keith Vaughan – as an illustrator.

There were strong responses in the Collectively sessions to this piece and as a result it was discussed at length in two of the podcasts.

Acquired with the assistance of the Victoria & Albert Museum

Purchase Grant Fund

EASTG1327. Acquired 1977



Continue across to the wall on the other side of the gap.

Continue travelling around the room in an anti-clockwise direction.

Wilfred Avery (1926-2016)

Landscape with Cliffs, 1958

Oil on board

In the 1970s, Avery began to work in collage and gouache as well as oil. He had refined his colour palette and was experimenting with ideas of space. The works that followed often took the form of diptychs, triptychs and multiple canvases. The painting seen here is from

this period, it resembles a surreal moving landscape that undulates and contorts into fluid forms.

Avery's interest in the psychology of the mind inspired him to explore the relationship between the conscious and unconscious in his painting. He

created dream-like mystical images that simultaneously advanced and receded, often resembling writhing landscapes or figures.

Gift of the Executor of the Estate of Wilfred Avery TT2017.08.

Acquired 2017

Sir Cedric Morris (1889-1982)

Tuscan Landscape, 1922

Oil on canvas

In this work, towering haystacks and a rocky outcrop can be seen crowding a

small path leading to a large house in the background. The low hot light bounces off the straw and red terracotta roof.

Cedric Morris's life-long partner was Arthur Lett-Haines, with whom he

co-founded the East Anglian School of Painting and Drawing.

Morris was Welsh, born in Sketty, Glamorgan, but after living in Cornwall, lived in Suffolk with Lett-Haines and painted in countries around the world, such as Portugal, Spain, Mexico, Morocco and, as depicted here, Italy.

The Barrie Evans Gift TT2020.30. Acquired 2020

Keith Vaughan (1912-1977)

Labourer carrying a Hod, 1954

Mixed media painting

This work shows a figure carrying a hod – a bucket-like container for carrying coal or bricks – their back turned, a ripple of movement cascading down their shoulders. During WW2, Vaughn formed close friendships with fellow artist

John Minton. After the war, they shared lodgings and formed the neo-romantic circle. Over time Vaughan increasingly developed his own style, moving towards abstraction and focusing on figures.

A firm favourite of the Collectively sessions, it was obvious to many of the group this was a male-on-male gaze from how the body is presented. The image is sexually charged, and it was felt that the subject returns the gaze to the observer.

Gifted through the Contemporary Art Society, as a bequest from Dr Ronald Lande, in memory of his life partner Walter Urech, 2012
EASTG2373. Acquired 2012

John Minton (1917-1957)

Apple Orchard, Kent / For J Lyons & Co Ltd, 1951

Lithograph

Commissioned by the catering giant J. Lyons & Co., to combat wartime decline and cheaply conceal the faded teashop decor of the interiors of their famous Lyons Tea Houses, this work by Minton presents a very particular British scene of apple pickers in a Kent orchard and appreciation of the male form.

As well as Minton, many other popular post-war British artists were commissioned to design Lyons lithographs and would also visit them themselves. Writer Jane Stevenson quotes the British society figure Barbara Ker- Seymer, saying that Edward Burra and friends in one 'used to sit ... till about 4 o'clock in the morning'.

EASTG2294.6.

Keith Vaughan (1912-1977)

Figures on the Foreshore, 1951

Lithograph

West Sussex village Pagham could be the subject of this work.

Vaughan writes of his visits there with lover Harold Colebrook in a journal entry from 1940,

quoted by art historian Gregory Salter: 'I like to think now of the days last summer when I wandered naked with H over the hot shingle at Pagham. It came as a shock at first... the purely sexual excitement of hot sun. Later it became quite a ritual.

We would walk out, lightly clad, till we had left people behind, and the beach was deserted... There we took off our clothes and lay naked on the ground and offered up our bodies to the sky... They were pagan, sensual days.'

A drawing from the same year with a variation of this title shows a similar grouping of figures without clothes.

EASTGL198.

John Minton (1917-1957)

Soldier in Barracks, 1953

Lithograph

Alternatively titled 'Horseguards in their Dressing Rooms at Whitehall', this work was commissioned by the Royal College of Art, London, in celebration of Elizabeth II's 1953 coronation.

The guardsman Minton depicts is off-duty – perhaps significant as in the 1950s guardsmen had reputations for casual sex work when not

on parade, and it's been stated by the V&A that they were 'popular figures of attraction for upper and middle- class gay men in the 1950s.'

Peering down at the figure we spot his bare feet – socks and shoes on the bed – his legs apart while he brushes his bearskin hat. It is supposed they were 'queer' codes for those in the know at the time.

EASTGL195.



Elizabeth Raikes (1907-1942)

Nude Study, 1938

Pastel on paper

Green legs buckled together take up much of the paper of this pastel drawing and lead to a strong, comfortable upper half – fist on hip – other hand supporting a head turned smiling to the viewer. A sense of ease envelops the picture. The casual

conversation between the artist and sitter emanates from the pastel marks that form and shape the image of the body.

Raikes studied at the Royal College of Art under Henry Moore in the late

1920s and continued a friendship with him on graduating. She was included in the Whitechapel Gallery's 1939 Artists International Association exhibition, along with Elizabeth Andrews. But her life was tragically cut short during the Second World War.

EASTG455. Acquired 1964

Ugo Rondinone (b.1964)

Number 183, Neunteraprilzweitausendundnull, 2000

Installation of 15 framed C-type prints



After Swiss-born Ugo Rondinone's partner Manfred Kirchner died of an AIDS-related illness in 1988, he says he found 'a spiritual guard rail in nature.' Number 183 is a group of 15 unique prints selected by the artist from a larger body of work entitled Sleep, which consists of

167 prints of two solitary figures walking, never meeting, along sand dunes and marram grass.

The long title is a constant in his work. It translates from German as, Aprilninthtwothousandandzero, marking the date the photographs were taken: 9 April 2000.

Purchased through the Contemporary Art Society Special Collection Scheme with Lottery funding from Arts Council England, 2004
EASTG2265. Acquired 2004

Norman Charles Blamey (1914-2000)

Stripes, 1967/68

Oil painting

Blamey taught at an architectural institute, where he met student Margaret Kelly, whom he later went on to marry.

Stripes is a portrait of Kelly, who posed for him a number of times.

His paintings are often heavily textured, due to his liberal use of a palette knife, and contain elongated features and stretches of exaggerated verticals.

In Stripes, the off-kilter unnatural perspective can be unsettling, while Kelly sits with stillness surrounded by busy stripes and other patterns.

In the Collectively sessions our conversations we were drawn to what we felt was the mournful, vacant, isolated nature of the subject – somewhat trapped within a domestic space.

EASTG11. Acquired 1968

Margaret Dora Mendelssohn Benecke (1876-1962)

Glacier Forms, 1936

Oil on canvas

This work and the other abstract painting by Margaret Benecke below were both given to Towner by her lifelong companion Elizabeth Andrews.

Many of the works in the Towner Collection by Benecke are figurative, apart from these two from the 1930s when she began experimenting abstraction.

Similar to Composition: Eastbourne, in Glacier Forms we receive a hint to the work's subject matter from its title where Benecke explicitly references the cliffs formation from glacial melting during the last ice age. The sharp points and rolling curvaceous rocks shown here swoop in strokes of cool blue, brown and grey.

EASTG1340. Acquired 1965

Margaret Dora Mendelssohn Benecke (1876-1962)

Composition: Eastbourne, 1935

Oil painting

The Seven Sisters cliffs and Beachy Head so specific to Eastbourne provide the inspiration for this Benecke work.

We can perhaps see the angular juts of chalk cliffs, grassy downs, manicured lawns and a rocky foreshore set against a flat grey sky.

EASTG1283. Acquired 1962



Robert Colquhoun (1914-1962)

Woman and Goat, 1948

Oil painting

Woman and Goat flirts with abstraction, the block groupings of paint represent heads, limbs and torsos. Blues and reds link the two figures tonally – their intimate relationship enhanced by the fun pink enclosing them in.

Robert Colquhoun and Robert MacBryde had a lifelong relationship. Known as the 'Two Roberts', they worked together on ballet and theatre sets, and lived with John Minton for a period.

The Two Roberts were also connected to Keith Vaughan: they all exhibited at The Lefevre gallery. A further connection revealed in Vaughan's diary is that he felt 'piqued' upon returning home to find his partner at the time, Ramsay McClure, in bed with Colquhoun.

EASTG1358. Acquired 1977

Elizabeth Andrews (1882-1977)

Zennor, date unknown

Watercolour painting

Elizabeth Andrews lived in Eastbourne until 95, sharing a house with fellow artist Margaret Benecke. The title Zennor refers to a village in Cornwall where her family was from.

The village perches on high rocky granite cliffs, crevices from which could be said to be depicted here and looking perhaps yonic.

Benecke and Andrews spent much time in Cornwall and in one of Benecke's letters she describes it as 'a wonderful place on the edge of a moor, with an immense view over the Atlantic, sea birds fly across the window constantly and foxes walk up to the back door.'

EASTG646. Acquired 1965

Adrian Bartlett (b.1939)

Untitled (Woman on Centaurs Back), date unknown

Etching

Bartlett trained at Camberwell College of Arts in London under artist Frank Auerbach and was a printmaker, painter and teacher. He served as president of the artist-led group The London Group and represented Britain at the Florence

Print Biennale. This particular etching is a fantasy scene and could easily occupy a realm of the queer, the weird, the playful and sexy.

Other members of The London Group at various times were Duncan Grant and Cedric Morris.

The Patrick Goff gift

TT2016.47. Acquired 2016

Rodney Gladwell (1928-1979)

This is a life created, flowing spirit I am much, 1962

Oil painting

Much of Gladwell's work portrays human or organic shapes, often blended together in an abstract style.

Gladwell's sexuality is unknown but within the Collectively session we felt the lack of gender in the numerous bodies and their frenetic rendering oozed queerness.

Gladwell's works were owned by Lucy Wertheim, making him a close associate of the other artists under her patronage, many exhibited here and in the upstairs galleries.

The Lucy Carrington Wertheim Bequest

EASTG1240. Acquired 1971

Bernard Arthur Ruston Carter (1909- 2006)

Nude on Blue, 1968

Oil painting

Penned in by orange and red walls, the figure lies with one hand touching their forehead, the other cradling their behind. The protruding blue bed juts out to the viewer – an aspect that links to Bernard (Sam) Carter 's expertise in perspective, in which he was a professor.

He came to this specialism from studying arts at various UK institutions after meeting Duncan Grant. And he taught at art schools, notably Camberwell College of Arts from 1945 to 49 at the same time as John Minton. Like painter-printmaker Adrian Bartlett, Carter contributed to The London Group.

EASTG23. Acquired 1968

Laura Sylvia Gosse (1881-1968)

The Iron Bedstead, date unknown

Etching

The youngest child of poet Edmund Gosse, Sylvia Gosse grew up surrounded by art and went on to study painting in Paris and, later, London. Her work was introduced to Walter Sickert, who became a lifelong friend and colleague and together they

went on to run an art school. She later became a carer for Sickert's wife.

The Iron Bedstead depicts a weary woman sitting on the edge of a bed. The ink is stark and unforgiving for the foregrounded iron bedstead – reminiscent of prison bars – but faint when outlining her body. The work's lack of colour speaks loudly of lonely hesitations, something shared and discussed in relation to this work within the Collectively sessions.

EASTG400.

Wilma Johnson (b.1960)

Neo Nativist: Christine Binnie body-painted and photographed by Wilma Johnson at St. Martin's School of Art 1982, 1982 (printed 2007)

Archival pigment print on paper

Wilma Johnson co-founded The Neo Nativists performance collective with sisters Christine and Jennifer Binnie.

Here, she photographs Christine before a nude intervention they later staged at the British Museum. Christine says, 'The first significant body painting I did was as a life model with Wilma Johnson in her

studio at St Martins in 1981-82. She would book me as a model, and we would paint each other. I think we went and did some flashing in the British Museum after this photo, the date was 4 February 1982.'

TT2019.11. Acquired 2019

Duncan Grant (1885-1978)

Standing Woman, 1973-4

Lithograph on paper

Duncan Grant's daughter Angelica Garnett notes that one of his favourite sayings was 'never be ashamed.' He was associated with the Bloomsbury Group – a formation of artists and writers interlocked through friendship, love and family – often associated with variations of the saying: they 'lived in squares...and loved in triangles'.

When this work was created, Grant was living in East Sussex. It shows a figure hanging sheets on a line. Pastel block colours give a sense of a breeziness.

Writer Hugh St. Clair notes the resentment with which Arthur Lett-Haines viewed the group, and that 'he would write the dates of their parties and pencil against them 'not invited'.'

EASTG926. Acquired 1979

Sir Cedric Morris (1889-1982)

Proud Lilies, 1931

Oil on panel

Morris studied art at the Académie Delacluse, Paris. In 1918, he began his life-long collaboration with Arthur Lett- Haines. He was friends with Frances Hodgkins and Christopher Wood and exhibited with the 7 & 5 Society for the first time in 1926, becoming the society's chairman in 1931.

In this oil painting Proud Lilies, we see the typical approach to subject matter attributed to Morris. The close observation of form and texture gives a rare un-academic freshness. Morris (and Lett-Haines) had an uneasy connection to the Bloomsbury Group – as noted in the Standing Woman label to the right.

Bequest of Miss Monica Graham Young

EASTG1982. Acquired 1985

Paul Graham (b.1956)

Colour photographs

Top, Left to Right:

Medway Lives: Cats Protection League Charity Shop, Gillingham

SEA124.39. Acquired 1986

Medway Lives: Girls Playing, Hempstead Valley

SEA124.33. Acquired 1986

Bottom, Left to Right:

Medway Lives: Tattooed Man, Gillingham

SEA124.29. Acquired 1986

Medway Lives: Kentucky Fried Chicken Counter, SavaCentre

SEA124.41. Acquired 1986

British artist photographer, Paul Graham, was one of the first European photographers to unite a new approach to colour photography with social documentary.

Between April and July 1985, Paul Graham was appointed as photographer in residence to document the experiences of people living and working in the Medway Towns in Kent.

He chose to focus on three categories – urban landscape, people and homes. These photographs are four from the series and act as portraits of a place and its inhabitants in that particular time in the mid-1980s.

Discussed as part of the Collectively sessions, the Medway Lives series evoked many thoughts and feelings of growing up and coming of age. The Kentucky Fried Chicken Counter, SavaCentre was a particular focus – specifically the isolation that realising one's queerness can bring about within what is often deemed a 'traditional' family.



Walk out of the curtained space through the gap behind you and go around the corner to the vitrines in the centre of the room.

Quentin Bell (1910-1996)

Untitled: (Female figure in long dress), undated

Terracotta sculpture

As son of Clive and Vanessa Bell, and nephew to Virginia Woolf, Quentin Bell grew up around the Bloomsbury Group. He wrote and created work in many media but did not seek to exhibit his ceramic work publicly. Much of it remained secret and was only made for personal pleasure and the enjoyment of his own family and friends. These clay figurines probably date from the later part of his life and relate to a public sculpture, *The Dreamer*, in Leeds. They are inspired by a boyhood visit to a circus, where he witnessed a woman levitate and then disappear. There is something fundamentally challenging about making sculpture which flaunts the existence of mass, weight and gravity.

EASTG1393. Acquired 1974

Quentin Bell (1910-1996)

Untitled: (Woman lying on tilting bed), date unknown

Terracotta sculpture

This rising figure could suggest ecstasy, or perhaps pain. Within the Collectively sessions the ambiguity reflected our own feelings around queerness and sexuality.

EASTG1394. Acquired 1974

Turn around and walk to the painting on your right. Continue in an anti-clockwise direction.

Edward Burra (1905-1976)

Soldiers' Backs, 1942

Watercolour painting

At 13 Burra suffered from rheumatic fever, which left him with chronic arthritis and led to a unique way of floor painting to allow for large scale – a treatment given to Soldiers' Backs.

During WW2, Rye became a centre for military activity – it was during this period Burra painted these soldiers scaling ladders into a vehicle. Discussed at length in Collectively podcast sessions were the bulging biceps and buttocks undulating across the canvas, making the work feel sexually charged.

Burra was friends with artist Arthur Lett-Haines and his partner Cedric Morris, meeting in London in his youth.

Acquired with the assistance of the Victoria & Albert Museum

Purchase Grant Fund and the Gulbenkian Fund

EASTG1243. Acquired 1961

Wilfred Avery (1926-2016)

Counterpoint, 1976

Oil on canvas

Soothing purple blues with touches of pink energise this work depicting moonlit hills meeting coastline, meeting sea.

Although living in Eastbourne towards the end of his life, Avery was heavily involved in London's Lewisham branch of the Campaign for Homosexual Equality, along with his partner Ray Crossley, with whom he directed the landmark film *David Is Homosexual* the same year as this work.

In the *Collectively* podcast, the discussion centred on *Counterpoint* evoking feelings of being in the landscape as a way to feel connected, especially when first exploring queer identity and the isolation that can then arise as a result.

Gift of the Executor of the Estate of Wilfred Avery TT2017.09.

Acquired 2017



Wilfred Avery (1926-2016)

Danger Point, 1996

Gouache and collage on paper

Avery studied art at St Paul's College, Cheltenham. It was during this time that he met the artist Paul Nash who encouraged him to look to the avant garde artists in Paris for influence, rather than London or New York.

In 1952, Avery's work was exhibited in the Ten Young Artists exhibition at Beaux Arts Gallery, London. He also designed stage sets with his brother Samuel Lock, for the Oxford Playhouse Company.

By the 1960s, his painting style had developed and become more abstract. Here, you can just about see a figure lying, hand outstretched, two people behind clasping each other.

Gift of the Executor of the Estate of Wilfred Avery TT2017.10.

Acquired 2017

Wilfred Avery (1926-2016)

Chain Reaction, 1996

Gouache and collage on paper

Gift of the Executor of the Estate of Wilfred Avery

TT2017.11. Acquired 2017

Kathleen Walne (1915-2011)

Untitled: Young Man Painting, 1935

Watercolour on paper

A painting by Rodney Gladwell in Walne's home once fell off the wall onto her cat (which survived). Lucy Wertheim represented both Walne and Gladwell.

Gift of Mr and Mrs R W A Bridges

TT2015.07. Acquired 2015

Elaine Kowalsky (1948-2005)

Ahhh..., 1979

Composite print

Alongside co-founding the organisation DACS to secure artist copyright protection, along with Susan Hiller and Eduardo Paolozzi, in 1977 Kowalsky was a founder member of Brighton's North Star Studios printmakers co-operative.

The Studios is where the lithograph was created and due to the size of their printing press was printed in three sections.

In a statement about the work, Kowalsky says that, 'Ahh... in particular deals with grief and miscarriage.' The full title of the work is Suddenly I realised there was nothing to me. She says that it 'presents the individual's realisation that she was disappearing before her very eyes, that life was reducing her to nothing.'

SEA50. Acquired 1979

Kathleen Walne (1915-2011)

Reclining Boy, 1935

Watercolour on paper

Vibrant washes fill the paper in this work.

The domestic furnishings have stabs and splodges of pattern, sensuous facial features highlighted using blue and red swipes.

Walne paints the figure resting, proud, confident, relaxed.

After leaving Ipswich Art School, her boyfriend (later her husband) took her work to galleries in London. Only the gallerist Lucy Wertheim, who she later worked for, took her on.

Covered in one of the podcast episodes was despite the work being titled 'Reclining Boy', the figure is androgynous. With luscious lips and long eyelashes, the boy appears to challenge gender conventions and invites a non-binary definition.

Gift of Mr and Mrs R W A Bridges TT2015.08. Acquired 2015



The label below relates to the green lettering that can be found on the outside of the entrance door.

Dunstan Thompson

Here at Last is Love

1950-1974

The words 'Here at Last is Love' come from the American poet Dunstan Thompson's shortest poem On a Crucifix via a play written by David Charles Manners that premiered at The Stables Theatre, Hastings in May 2022.

Please return this large print guide to the holder by the exit door.

Thank you.