

Large Print Guide

TOWNER 100: Unseen

11 February to 14 May 2023

[Enter Gallery 2 and work clockwise from the wall to your left]

Rachel Jones (b.1991)

Lick your teeth, they so clutch, 2021

Oil pastel and oil stick on canvas

Towner is a member museum of the Contemporary Art Society (CAS), an organisation that champions the collecting of contemporary art by UK public collections. Every four years Towner acquires a new work with CAS financial support. In 2021 our acquisition was this piece by Rachel Jones, one of today's most exciting artists.

In her bold paintings, Jones uses shape and form to create tension enhanced by a balance of rich colours, including fiery reds and cool blues. Layered use of oil sticks applied to raw-edged canvas create texture, making works that resemble miniature landscapes. From a series exploring identity, here abstract mouths and teeth suggest entry points to the self.

Presented by the Contemporary Art Society, 2020/21

TT2021.02. Acquired 2021

Towner 100: Unseen

As part of our Towner 100 Centenary celebration this exhibition presents a selection of the newest acquisitions to the Towner Collection, many of which have not yet been shown. The exhibition provides a rare opportunity to display the full range of our recent collecting and asks why we collect what we do? The exhibition reveals some of the circumstances and decision making that have led to new acquisitions and begins to look at how these artworks will shape our projects for the next 100 years.

Seen alongside The Living Collection on the first floor, these two shows provide an overview of the Collection from its founding in 1923 through to the growing, evolving and dynamic collection that it is today, now numbering over 5000 artworks. Together the two exhibitions demonstrate Towner's rich history of collecting, exhibiting and championing contemporary art.

Inspired by Towner's location between the South Downs and the coast, our collecting policy has prioritised works with a landscape focus. This includes historic landscape works as well as those with a contemporary approach looking at concerns such as environmental issues or geopolitical factors.

What is a collection?

How are artworks acquired?

How are decisions made about which works come into a collection?

What does collecting look like in the future?

In Towner's 100th year, these are some of the questions that we will engage with in this exhibition. Towner's is a 'Living Collection', one that has developed over time and continues to reflect the organisation's ambitions as well as the wider issues of our society. We aim to support artists at all stages of their careers – collecting both emerging and contemporary artworks as well as works that enhance our existing modern British holding. This exhibition will tell some of the stories about the gifts and purchases that have contributed to making the Collection what it is today.

Currently, the Towner Collection is weighted towards white, male, British artists. In 2021 only 18% of our Collection works were by women artists, so we have written into our collecting policy that women and non-binary artists are prioritised for any acquisition. We are committed to achieving greater diversity, better balance, and wider representation across the Collection so that it better reflects us all.

Clare Woods (b.1972)

Twenty Four Hour Sunshine, 2007

Enamel and oil on aluminium

Last year, Towner acquired both of these works by Woods for the Collection – an earlier work and a very recent painting, which seen together demonstrate the development of her practice.

Made in 2007 with her focus firmly on landscape, this painting does not depict a particular location but alludes to Woods's move from London to Hereford on the English/Welsh border. This is a border steeped in history and conflict, but rather than reference this directly she focuses on the almost anonymous detail – the central fence post and the tangle of wires. In the background, highlighted by the fire-red sunlight, the silhouettes of stunted tree trunks can be seen, reminiscent of images by war artists Paul and John Nash.

Purchased with Art Fund support and the assistance of the Arts Council England/V&A Museum Purchase Grant Fund and National Lottery.

TT2022.09. Acquired 2022

Clare Woods (b.1972)

Nowhere Fast, 2020

Oil on aluminium

In the years between making these two works, Woods explored a wide range of media, including collage and print. In 2011, she actively moved from enamels to using oils as her primary medium. This switch shifted her focus onto the texture of the paint itself, and the unpredictable nature of oil paint forced her to engage more physically in its application.

During lockdown, Woods explored an altered relationship to landscape. *Nowhere Fast* is from a series of domestic windows painted from inside, capturing how many of us were viewing our surroundings. Despite the changes to her medium and subject matter, there remains in Woods's work an unease, which has been present throughout her painting career.

Purchased with Art Fund support and the assistance of the Arts Council England/V&A Museum Purchase Grant Fund and National Lottery.

TT2022.10. Acquired 2022

[Turn around and walk to the wall in front of you, to the left of the door]

Glossary

In the text panels and labels for our TOWNER 100 exhibitions you will find words that are often associated with a collection of artworks. The words help describe what a collection is, how artworks come into a collection and some of the actions used when looking after artworks.

Here you can see how Towner defines the words, but definitions can vary in different organisations.

Art Collection: a group of artworks owned by a public or private organisation or an individual. A collection usually has a theme that unites it, rather than being made up of unrelated items.

Accession/ing: the process of bringing an artwork into a collection.

Accession Code: a unique sequence of letters and/or numbers given to artworks when they come into a collection. The code allows the artwork to be identified easily.

Acquisition: an object that is bought by, or gifted to, a museum or gallery.

Bequest: the act of leaving an artwork or a financial gift to a collection through a will.

Collection Database: an electronic management system that stores images and information about artworks.

Collecting Policy: a document where the organisation states the rules that should be followed by people working with the collection and the priorities and themes for future acquisitions.

Commissioning for Acquisition: inviting an artist to make a new artwork that, once finished, will be acquired by an organisation for its collection.

Conservation: the care and preservation of objects by a trained professional which includes research, technical investigation and where appropriate, practical repair.

Collection Curator: looks after and researches the collection and shares it with visitors in exhibitions or displays, working with Towner's wider team, community groups or artists.

Donation or Gift: an artwork being given to a collection without financial exchange.

Loan: an artwork that is borrowed by an organisation from another organisation's collection or from an individual owner. The borrowing organisation will look after the artwork as if it was part of their collection.

Store: the location in which the collection is kept when it is not on display in the galleries. Sometimes this might be in a different location, but at Towner it is here in the building, and we are able to offer guided tours behind the scenes.

Susan Pendered (1925-2021)

From Light into Darkness, undated

Passage Through Time, undated

Both mixed media paintings

Little is known about Pendered. A Sussex-based artist, she regularly exhibited at the Mall Galleries, London, and had solo exhibitions in the USA, Canada and France. She was elected as a member of the Royal Institute of Painters in watercolours in 1982 and, in the same year, was selected for the Royal Academy Summer Exhibition.

These two works were owned by Professor Molly Mahood, a literary scholar and university lecturer. On her death they were generously gifted to Towner by Professor Mahood's family. If you have any further information about the artist please do let us know so we can add it to our research.

The Wallace gift in memory of Professor Molly Mahood.

TT2020.10 and TT2020.12 Both acquired 2020 .

Heather Brennan (b.1944)

Corporation Blue, 1983

Oil on canvas

A gift from the artist, this work depicts a busy day on Eastbourne beach. The title refers to the paint colour used by the local council on the railings.

Whilst studying at Glasgow School of Art, Brennan chose figures at the seaside as her prime subject matter. This particular work refers back to having grown up in Eastbourne and her memories of the beach. Rather than focusing on a single figure or subject, she is concerned with capturing the pattern made by figures, shadows and structures. She states her influence for this work being Stanley Spencer's Southwold – a sunlit painting where the focal point is a hanging towel blowing in the wind, the figures and deckchairs forming a pattern behind.

TT2017.07. Acquired 2017. Gift of the artist

Harold Mockford (b.1932)

Aviary, 1983

Oil on board

Gift from a Private Collection

Acquired 2023

Harold Mockford (b.1932)

Yellow Moon over the South Downs Way, 1999

Oil on board

Similar to Clare Woods and Simon Ling, Mockford paints familiar landscapes that are taken to a point of strangeness and mystery by his use of rich, deep colour and surreal perspectives. The Sussex landscape is ingrained in Mockford. Born and raised in Eastbourne and, later, living in Newhaven, the area gave him constant inspiration and subject matter and, in his studio, he would paint from memory the places he walked and visited.

This work focuses on the dark sky and bright moon shining over an animated tangle of wires and posts. To the right, Aviary depicts Manor Gardens in Eastbourne's Old Town as it was in the 1980s.

On loan from a private collection, future bequest to Towner
Collection.

Simon Ling (b.1968)

Untitled, 2016

Oil on canvas

In 2019 Towner presented the first solo show of Ling's work in a UK public gallery. It was following this that his work was generously gifted to the Towner Collection.

Ling is best known for his vibrant, yet disconcerting, paintings of East London's urban landscape, including the run-down office blocks and shabby shop fronts near his studio. His richly textured paintings take an unusual viewpoint, and, through his layered approach to production, Ling engages with perception as well as the making process.

Similar to Clare Woods's work shown opposite, Ling's paintings go beyond an initial appearance of ordinariness towards a deeper look at the act of painting.

A gift from Simon Ling and Greengrassi Gallery

TT2019.01 Acquired 2019

[Turn and cross to the wall in front and to the left of you]

Richard Billingham (b.1970)

Untitled, 2015

C-type photographic enlargement print

This work depicting the Gower Peninsula in South Wales, where Billingham now lives, was purchased after his solo exhibition of panoramic landscape photographs at Towner in 2015. In the images Billingham reveals the varied geologies, vegetation, and changing weather and light conditions of locations around England and Wales, some of which he revisited over a period of years.

Billingham is well-known for Ray's a Laugh (1996), a photographic series depicting his alcoholic father. In 1997 this series was included in the Royal Academy exhibition Sensation showcasing Charles Saatchi's art collection. However, Billingham originally trained as a painter, and his landscape photographs are more closely aligned to this aesthetic.

TT2015.04. Acquired 2015

[Enter the room to your right]

Dineo Seshee Bopape (b.1981)

Sedibeng, it comes with the rain, 2016

Mixed media installation

Born and based in South Africa, Dineo Seshee Bopape addresses the poetics and politics of land, spirituality, gender, race and sexuality in her ambitious large-scale installations.

Bopape studied painting and sculpture at Durban Institute of Technology and went on to De Ateliers in Amsterdam, graduating in 2007. In 2010 she completed an MFA at New York's Columbia University.

She represented South Africa at the 58th Venice Biennale in 2019. That same year, Towner was the first UK institution to present a solo exhibition of this installation, which was acquired for Towner by the Contemporary Art Society at the art fair Frieze London.

In this immersive installation, Bopape intricately weaves together found and repurposed objects to represent ideas of cosmology, fertility, land sovereignty and the 'self' with references to ritual practices of the Afro-diaspora.

The work is composed of six parts; two are shown here: 'Mama, papa, nii' (Mother, father, warrior) and 'Moruapula' (s-he who tames the rain). Both parts are represented by metal structures placed in careful alignment with each other, along with mirrors creating alternative views.

The structures were used in an earlier work by Bopape looking at global symbols of masculinity and femininity. Black crow feathers are strewn on the floor and tied onto the steel bars of 'Mama, papa, nii', along with a cinnamon stick. These, along with the images on the wall of flowers native to Africa, symbolise the fertility of Mother-father Nature'.

Presented by the Contemporary Art Society through Collection Fund at Frieze, 2017. TT2018.01. Acquired 2018.

[Enter the room to your left]

Elizabeth Price (b.1966)

Sunlight, 2013

Two-channel video projection, 8 minutes

Awarded the Turner Prize 2012, Price is a moving image artist and currently Professor of Film and Photography at Kingston University. She creates videos that explore the social and political histories of objects and archives. Editing plays a key role in Price's practice. She often stitches multiple images together in quick succession, combining them with layered soundtracks.

Originally commissioned for a 2013 solo exhibition at Focal Point Gallery in Southend, Sunlight was acquired by Towner through the Moving Image Fund, an Art Fund project supported by Thomas Dane Gallery. The work was created following Price's residency at the Rutherford Appleton Laboratory, which holds the archive of glass plate photographs (the precursor to photographic film) of the sun seen in this film.

This 2-screen video installation explores 'sunlight' by bringing together a group of images and objects drawn from different periods and technologies. Using live-action video (a form of videography that uses photography instead of animation), Price

has digitally captured an archive of glass plate slides of the sun made daily between 1875 to 1930.

Price edits the footage to present a record of fifty years of sunlight concentrated into this 8-minute film. Choreographed within are associated cultural references: a bottle of yellow nail varnish, Ship-branded matches, a cymbal and a packet of 'sundot tights' – the models for which shield their eyes from the glare. The soundtrack links to the creation of the slides and includes finger clicks that mark narrative changes and music that periodically rewinds.

Supported through the Moving Image Fund for Museums, an Art Fund project conceived in partnership with and supported by Thomas Dane Gallery with the generous support of a number of private donors.

TT2022.14. Acquired 2022

[Return to the main gallery space, continuing along the wall on your left]

Michael Rakowitz (b.1973)

April is the cruellest month, 2021

Concrete, calcite, sand, earth, chalk and donated objects

London's Fourth Plinth artist in 2018, Michael Rakowitz was commissioned by England's Creative Coast to make this site-specific work for Margate, Kent, in 2021 as part of the Waterfronts commissions project. Having a permanent collection and with our focus on landscape and geopolitics, Towner was seen as a perfect home for Rakowitz's work at the end of Waterfronts.

Conceived as an 'anti-war memorial', the work depicts Daniel Taylor, a British soldier who served with the Royal Artillery in the 2003 Iraq war. Now a trained therapist, Taylor was a member of the now-disbanded charity Veterans For Peace UK.

The soldier is deliberately positioned to point towards Parliament, where the decision to go to war with Iraq was made.

The figure is cast in a material made from concrete, calcite, sand and earth from Basra, Iraq, mixed with chalk from Kent.

Embedded in it are items such as military medals and other offerings donated by Taylor, former members of Veterans for Peace UK, and Margate residents. The work is accompanied by a

plaque inscribed with a statement by the World War I poet Siegfried Sassoon who, like Rakowitz, had Iraqi Jewish ancestry.

The title refers to the date April 2003 when a series of bronze memorial statues were removed during the British occupation of Basra. The statues depicted Iraqi soldiers, their fingers all pointing across the Shatt Al Arab river towards Iran where they had been killed fighting in the Iran-Iraq war.

An England's Creative Coast commission in 2021 led by Turner Contemporary

TT2022.19. Acquired 2022

Jananne Al-Ani (b.1966)

Aerial I. Production still from the film Shadow Sites II, 2011

Archival chromogenic print

Aerial I was acquired directly from the artist following her solo exhibitions at Towner last year.

Al-Ani is a London-based, Iraqi-born artist working with photography and film. She is interested in representations of landscapes marked by conflict and the legacy of British power, which correlates with Towner's collecting interests. The title 'shadow sites' refers to the outlines of archaeological features in the landscape, undetectable at ground level but often revealed from the air. It shows the presence of historic sites of human occupation, challenging representations of the Middle East as an uninhabited desert region.

Gift from the artist.

TT2022.18. Acquired 2022

Jem Southam (b.1950)

Polder, 2003

Polder, 2003

C-type photographic prints

Southam lives and works in South West England. He is currently Professor of

Photography at the University of Plymouth. His photographs of landscapes and the natural world often capture subjects in a state of flux, and he returns repeatedly to the same carefully selected locations over months or years, creating a frame-by-frame record of the changing effects of climate and development.

Southam uses a large format (10 by 8 inch) camera so his work can be reproduced at large scale without losing clarity. These two works are from Southam's series focusing on polders in the Netherlands. Polders are low-lying areas of land reclaimed from the sea enclosed by dykes and used to control flooding.

Gift of Nigel Hamway.

TT2019.08 and TT2019.07. Acquired 2019

[Enter the next room and follow the wall to your left]

Sir Kyffin Williams (1918-2006)

Untitled: A Church in Tyrol, Austria, 1950-1960

Oil on board

Gift of Dr. Janet Southern and Michael Kaye

TT2018.02. Acquired 2018

Stuart McCrorie (1926-2017)

Top: Flints on the Path to the Sea, undated

Bottom: The Cliffs from Belle Tout, 1985

Both gouache on paper

Born and raised in Dorset, McCrorie studied at Beckenham School of Art, where he was taught by the painter Carel Weight, then at Bournemouth Art School – graduating with an art teacher’s diploma. He moved to Sussex in 1957 for a teaching job at Bexhill Grammar, which he held for the following 35 years.

In his own artistic practice, McCrorie developed a distinct and personal style. Gouache was his favoured medium, but he also

worked in oils and made sculptures, becoming accomplished across all areas.

However, he regarded himself primarily as a teacher, rarely promoting his own work and so was little known beyond Sussex.

TT2021.09. Gifted by Catherine Bayman, artist daughter.

TT2021.05. Gift in memory of Mrs Jan Warren.

Both acquired 2021

Eileen Mayo (1906-1994)

Stage 17, 1948

Tempera on board

Mayo started her career as a model to established artists, including Harold and Laura Knight, but she was an excellent artist in her own right. In a 1930 interview Mayo said: “having been in the Royal Academy so often as a model, I am now going to make a determined effort to get in as a painter.” Eighteen years later, she successfully exhibited this work in the Royal Academy Summer Exhibition. Depicting Newhaven harbour, it shows Mayo’s interest in Surrealism, a style that appealed to her, yet one she never fully embraced. Mayo favoured tempera over oil as a medium, as it enabled her to execute fine details more precisely.

The work is on loan to Towner following last year's Eileen Mayo exhibition.

On loan from a Private Collection

TL2022.03. Acquired 2022.

Laura Knight (1877-1970)

Café Milano, undated

Pencil on paper

The Barrie Evans Gift

TT2020.36. Acquired 2020

Laura Knight (1877-1970)

Untitled, c.late 1920s

Pencil on paper

One of the most highly regarded artists of the early twentieth century, Knight was the first woman elected into the Royal Academy since the original women members – Angelica Kauffman and Mary Moser. Knight is known for her Cornish landscape paintings, however she was prolific in her recordings of circus life and the ballet. This pencil drawing is believed to be

from her time working behind the scenes at Serge Diaghilev's ballet company Ballet Russes. It features dancers and workers before the performances.

This work and those adjacent are from a recent gift to the Collection from Barrie Evans, which includes Duncan Grant, Paul Nash, Edward Bawden and Cedric Morris.

TT2020.29. Acquired 2020.

The Barrie Evans Gift

André Derain (1880-1954)

Untitled (seated nude), 1902

Pencil on paper

The Barrie Evans Gift

TT2020.25. Acquired 2020

Edward Bawden (1903-1989)

Friday 15, to Nicholas Bentley, 1950

Ink on paper

The Barrie Evans Gift

TT2020.33. Acquired 2020

Paul Nash (1889-1946)

Untitled (Men searching through rubble after a Second World War bombing raid), c.1940-45

Watercolour on paper

The Barrie Evans Gift

TT2020.28. Acquired 2020

Peggy Angus (1904-1993)

Church, Varangeville, 1938

Watercolour on paper

TT2017.12. Acquired 201

[Enter the room on the other side of the wall. Start on your right, and work in an anti-clockwise direction around the space.]

The Oscar Thompsett Gift

Oscar Thompsett (1931-2020) was an avid art collector and through his life built up a large collection that he displayed and stored in his unassuming bungalow outside Brighton. Proud of his career as an art teacher in the Brighton state school system, he strongly believed in encouraging less privileged students to fulfil their potential. Sociable and funny, Oscar had a wealth of amusing tales, but he was serious and knowledgeable about art and well known on the auction circuit.

Close friend of the artists Ron and Percy Horton, their works form the largest grouping in Oscar's collection. Percy Horton had known Eric Ravilious, and it was through the inclusion of Percy's painting *The Ironing Board* in our 2017 Ravilious & Co exhibition that we became acquainted with Oscar. He generously bequeathed his collection to Towner on his death along with a sum of money to support its administration.

Oscar Thompsett (1931-2020)

Self Portrait (age 14 or 15), undated

Oil on canvas

The Oscar Thompsett Gift

TT2024.885. Acquired 2023

Oscar Thompsett (1931-2020)

Portrait of the Artist's Mother, undated

Oil on canvas

The Oscar Thompsett Gift

TT2024.881. Acquired 2023

Ronald Horton (1902-1981)

Self Portrait, 1945

Oil on canvas

The Oscar Thompsett Gift

TT2024.139. Acquired 2023

Ronald Horton (1902-1981)

Shells and Fisherman's Net, 1969

Oil on board

The Oscar Thompsett Gift

TT2024.140. Acquired 2023

Ronald Horton (1902-1981)

Fields to Side of Brighton Racecourse, 1921

Watercolour and ink on paper

The Oscar Thompsett Gift

TT2024.946. Acquired 2023

Ronald Horton (1902-1981)

West Blatchington, Rainy Day, 1921

Watercolour and ink on paper

The Oscar Thompsett Gift

TT2024.941. Acquired 2023

Ronald Horton (1902-1981)

Ships at Portslade, 1950

Oil on canvas

The Oscar Thompsett Gift

TT2024.138. Acquired 2023

Ronald Horton (1902-1981)

Aldrington Basin, 1952

Watercolour on paper

The Oscar Thompsett Gift

TT2024.120. Acquired 2023

Ronald Horton (1902-1981)

Ships, undated

Pencil on paper

The Oscar Thompsett Gift

TT2024.959. Acquired 2023

Percy Horton (1897-1970)

The Ironing Board, 1931

Oil on canvas

The Oscar Thompsett Gift

TT2024.174. Acquired 2023

Percy Horton (1897-1970)

Self Portrait, undated

Oil on canvas

The Oscar Thompsett gift

TT2024.178. Acquired 2023

Percy Horton (1897-1970)

Dower House, undated

Oil on canvas

The Oscar Thompsett Gift

TT2024.172. Acquired 2023

Harold Swanwick (1866-1929)

The Old Priory Farm, Wilmington Sussex, undated

Watercolour on paper

The Oscar Thompsett Gift

TT2024.790. Acquired 2023

Ernest Alfred Sallis Benney (1894-1966)

The Cuckmere Valley, undated

Charcoal on paper

The Oscar Thompsett Gift

TT2024.680. Acquired 2023

Ethelbert White (1891-1972)

Farm Buildings and Trees, undated

Watercolour on paper

The Oscar Thompsett Gift

TT2024.776. Acquired 2023

Nadia Benois (1896-1975)

Country Scene, 1949

Oil on canvas

The Oscar Thompsett Gift

TT2024.870. Acquired 2023

Charles Knight (1901-1990)

Silver Birch Trees, undated

Watercolour on paper

The Oscar Thompsett Gift

TT2024.765. Acquired 2023

Charles Knight (1901-1990)

Pen Y Bont, North Wales, undated

Watercolour on paper

The Oscar Thompsett Gift

TT2024.764. Acquired 2023

Peter John Garrard (1929-2004)

Ghajnsielem, 1975

Oil on canvas

The Oscar Thompsett Gift

TT2024.894. Acquired 2023

Alfred Rich (1856-1926)

Warehouse and Port, c.1890s

Watercolour on paper

The Oscar Thompsett Gift

TT2024.763. Acquired 2023

Richard MacDonald (1919-1993)

Wapping London, 1954

Oil on board

The Oscar Thompsett Gift

TT2024.875. Acquired 2023

Gordon Randall (1907-1981)

Granite Rocks, undated

Gouache on paper

The Oscar Thompson Gift

TT2024.708. Acquired 2023

Elliot Seabrook (1886-1950)

Farm House on Hill, no 10, undated

Ink on paper

The Oscar Thompson Gift

TT2024.563. Acquired 2023

Ronald Dunlop (1894-1973)

Portrait of Victoria Sackville West, undated

Oil on canvas

The Oscar Thompson Gift

TT2024.907. Acquired 2023

Therese Lessore (1884-1945)

Overture and Beginners, undated

Oil on board

The Oscar Thompsett Gift

TT2024.874. Acquired 2023

Julian Bell (b.1952)

Dog Day, 1988-89

Oil on canvas

The Oscar Thompsett Gift

TT2024.903. Acquired 2023

[Turn and walk to the display cabinet behind you. View the works from left to right, moving around the display.]

Elliot Seabrook (1886-1950)

From left to right:

Dasies, number 152, undated

Poppies, number 153, undated

Both works watercolour on paper

Both works from The Oscar Thompsett Gift

TT2024.447 and TT2024.448. Both works acquired 2023

Elliot Seabrook (1886-1950)

From left to right:

Old Zandvoort, undated

Zandvoort Beach 'by Schaap', 1930

Both works pencil on paper

Textile design, undated

Mixed media drawing on paper

All works from The Oscar Thompsett Gift

TT2024.438, TT2024.440 and TT2024.446. All acquired 2023

[Exit the room and go to the wall on your left. Continue round the space in a clockwise direction.]

Roland Jarvis (1926-2016)

Autumnal Gathering, 2003

Acrylic on canvas

Jarvis was a multi-talented artist. He originally worked as an engineer until, at 24, an exhibition visit had a profound effect, inspiring him to retrain as an artist. He studied painting at Chelsea School of Art where he was taught by Henry Moore. Awarded a French Government scholarship and British Council grant, he was able to study in Paris from 1956-9 and work in various teaching studios, including Beaux Arts.

Returning from France, he taught printmaking in London, before moving in 1982 to a chapel in Hastings, which he converted into a studio with spaces for the different areas of his practice. These included painting, printmaking, clock making and film animation.

Gifted by Sophie Mason.

TT2018.13. Acquired 2018

Merlyn Chesterman (b.1949)

October Waves, 2015

Woodcut on paper

The Patrick Goff gift

TT2016.37. Acquired 2016

Jessica Warboys (b.1977)

Sea Painting, Birling Gap, 2017

Mineral pigments on canvas

These large-scale paintings were made on the shoreline at Birling Gap just west of Eastbourne, on the enclosed beach at the foot of the chalk cliffs. Warboys created the works by casting pigment onto lengths of raw canvas that were submerged then pulled from the sea, producing swathes of colour echoing the water's ebb and flow. The 'painted' canvas became a record of her interaction with the landscape.

The paintings reference her interest in performance as artistic process. They also engage directly with the border between land and sea, which has long been a focus at the heart of Towner's

Collection. They were commissioned by Towner and featured in Warboys' 2017 solo exhibition.

Presented by Contemporary Art Society, 2016/17

TT2017.18. Acquired 2017

Alvaro Barrington (b.1983)

1944-1977, 2018

Oil and yarn on burlap paper in custom wooden frame

Barrington was born in Venezuela and raised between the Caribbean and the US. He currently lives in London. Aligned with Towner's collecting themes, he is interested in issues around community, location and landscape. His work explores travel and cultural exchange as well as memory and nostalgia. Barrington talks about "celebrating communities in the way that they celebrate themselves".

Barrington works across a range of media, often with non-traditional materials such as wood, concrete and hessian, all of which are entwined with his personal history. Here, he has combined yarn with oil paint and displayed the works in custom frames.

Gifted by Russell Tovey through the Contemporary Art Society
TT2022.20. Acquired 2022.

Alvaro Barrington (b.1983)

Lamb of God, 2020

Screenprint on paper in custom frame

Gifted by Russell Tovey through the Contemporary Art Society
TT2022.21. Acquired 2022

Joe Packer (b.1967)

Tenderdusk, 2018

Oil on canvas

TT2021.10. Acquired 2021

Tom Hammick (b.1963)

Past Atkins Point, 2012

Oil on panel

TT2019.05. Acquired 2019

Tom Hammick (b.1963)

Airline Ticketing, 1999

Colour etching and aquatint from three plates on paper

Gift from a Private Collection

TT2021.08. Acquired 2021

Peter Phillips (b.1939)

Bird and Machine, 1974

Screenprint and lithograph on paper

The Patrick Goff gift

Andy Warhol (1928-1987)

Flowers, 1970

Screenprint on paper

The Patrick Goff gift

TT2016.45. Acquired 2016

Carry Akroyd (b.1953)

Along the Drain, 2008

Screenprint on paper

The Patrick Goff gift

TT2016.34. Acquired 2016

The Patrick Goff Gift

Patrick Goff was born in 1947. With his father in the Royal Air Force, he moved frequently and his education was irregular, but his early love of drawing eventually led him to art college. He studied at Bath Academy of Art with tutors including abstract painter Adrian Heath. Following this he worked as a studio assistant to Heath and to another abstract painter, John Hoyland.

As a painter, photographer and printmaker, Goff had a number of successful exhibitions, as well as working as Director of Art at Morley College London. Alongside his own career, Goff has built a significant collection of prints, a medium that fascinates him. His collection includes works shown here by Andy Warhol, Merlyn Chesterman, Peter Phillips and Carry Ackroyd. Goff has

generously given a total of 31 prints to the Towner Collection to enhance our existing print collection.

[Turn and walk to the display cabinet behind you. View the works from left to right]

John Nash (1893-1977)

Staverton, double-sided page from sketchbook, undated

Pencil and watercolour on paper

Presented by Jeri Bapasola through Art Fund

TT2021.06. Acquired 2021

Lothar Götz (b.1963)

Sketch for Dance Diagonal, 2018-2019

Sketch for Dance Diagonal, 2018-2019

Both works coloured pencil on paper

In 2019, Götz was selected from an open call and commissioned to transform Towner's exterior to mark the 10th anniversary of our new building. He drew on and responded to Towner's unique architecture, its angles, recesses and alcoves, enveloping the building in a vibrant rainbow of colour. Götz typically makes large-scale paintings, drawings and installations that play with existing structures. Towner's was his largest commission to date.

These two working drawings for the artwork were given to the Collection by the artist.

Gifts of the artist

TT2020.04 and TT2020.05. Both acquired 2020

[Walk to the sculpture in front of you.]

David Nash (1945-1945)

Cork Spire, 2014

Cork bark

Gift of the Artist

TT2020.13. Acquired 2020

What do you think?

The Towner Collection was founded for the people of Eastbourne, to be seen, enjoyed, learnt from, and shared with audiences both living in the town and those visiting.

The aim of this exhibition is to provide a deeper understanding and appreciation of how the Collection is developing today and for the future. We hope you have enjoyed this overview of the Collection and seeing more of our recent acquisitions. .

We'd like to know what you think:

Whose work would you like to see in the Towner Collection and why?

Please use the card and pencils to tell us your suggestions and post them in the box. Your ideas will help us plan for the future.

Support the Collection

Acquiring new works and looking after an art collection requires significant investment.

Your gift will directly support the Collection.

Thank you.

To continue exploring the Towner Collection visit TOWNER 100: *The Living Collection*, 17 December 2022 to 28 August 2023, or book one of our fortnightly Art Store tours.

Please return this large print guide to the holder. Thank you.