

An abstract painting with thick, expressive brushstrokes. The composition features a variety of colors including shades of green, brown, blue, purple, pink, and yellow. The strokes are layered and textured, creating a sense of depth and movement. The text is overlaid on the upper right portion of the painting.

# Ivon Hitchens & his lasting influence



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29 June - 27 July 2019

An exhibition of works by Ivon Hitchens  
(1893-1979) and some of those he influenced

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“But see Hitchens at full pitch and his vision is like the weather, like all the damp vegetable colours of the English countryside and its sedgy places brushed mysteriously together and then realised. It is abstract painting of unmistakable accuracy.” – Unquiet Landscape (p.145 Christopher Neve)

The work of British painter Ivon Hitchens (1893 – 1979) is much-loved for his highly distinctive style in which great swathes of colour sweep across the long panoramic canvases that were to define his career. He sought to express the inner harmony and rhythm of landscape, the experience, not of how things look but rather how they feel. A true pioneer of the abstracted vision of landscape, his portrayal of the English countryside surrounding his home in West Sussex would go on to form one of the key ideas of British Modernism in the 20th Century.

A founding member of the Seven & Five Society, the influential group of painters and sculptors that was responsible for bringing the ideas of the European avant-garde to London in the 30s, Hitchens was progressive long before the evolution of his more abstracted style post-war. Early on he felt a compulsion to move away from the traditional pictorial language of art school and towards the development of a personal language. His move to the Sussex countryside in the 1940's, after his London studio was bombed, was a major turning point towards the development of that language. He spent the next 40 years at his secluded home in the woods, deeply absorbed by the landscape surrounding him, forming what would become his signature style.

This exhibition looks to highlight the legacy of his vision and its lasting impact on both the work of his peers and contemporaries, and beyond, to contemporary landscape painters of today. As well as the five works

that will be on display by Ivon Hitchens, the exhibition will feature works by eight other artists; William Crozier, Patrick Heron, Howard Hodgkin, Winifred Nicholson, Lindy Guinness, John Hitchens, Calum McClure and Olivia Stanton. The work in the show ranges from 1948 – 2019, allowing for the opportunity to trace the influence of one of Britain's most cherished modern artists across seven decades.

An exhibition of works by Ivon Hitchens (1893-1979) and some of those he worked alongside and those he influenced;

William Crozier (1930-2011)

Patrick Heron (1920-1999)

Howard Hodgkin (1932-2017)

Winifred Nicholson (1893-1981)

Lindy Guinness (b.1941)

John Hitchens (b.1940)

Calum McClure (b.1987)

Olivia Stanton (b.1949)

Ivon Hitchens (1893-1979) was a pioneer of the abstracted vision of the landscape that is one of the key ideas of British Modernism in the 20th Century. He was a founder member of The Seven and Five Society, the influential group of painters and sculptors, that was responsible for bringing the ideas of the European avant-garde to London in the 1930s.

He attended the Royal Academy School in 1911, but with the intervening years of the Great War, he did not finish until 1919. Hitchens felt a compulsion to move away from the traditional pictorial language consecrated by the RA and to develop a personal language that would express what he actually felt in front of nature. He wanted to express the inner harmony and rhythm which he feels rather than sees, running through and uniting any group of forms, all the while conceding to the discipline and craftsmanship derived from a long academic training.

After his London studio was bombed in 1940, he moved with his family to a gipsy caravan in the middle of the Sussex countryside, where he embarked on the landscapes - using long horizontal canvasses traditionally reserved for seascapes and panoramas - that were to define his career. In his later years, his work became increasingly abstracted, the brush marks and colours taking on a language of their own, far removed from the motif, and have been described as a kind of visual music.

*Green Shades in a Green Wood*, 1970

Oil on canvas

54 x 132 cm



William Crozier (1930-2011) was born in Glasgow to Irish parents. After graduating from the Glasgow School of Art in 1953, he spent time in Paris and Dublin before settling in London. From the 1980s, when he set up studios in Ireland and the UK, Crozier's painting of the landscape blossomed with an extraordinary radiance that takes inspiration from eastern European as much as western art. His depictions of the Mediterranean, Irish and English countryside summon the powerful experience of nature.

Intensely vibrant, Crozier's prints share the characteristic energy and luminosity of his paintings, comprised of bold symbols, patterns and abstracted planes of colour. Norman Ackroyd RA wrote that for Crozier, making prints: "...could simply be another and very beautiful way of drawing in colour".

Based in London throughout the 1960s and 1970s, Crozier exhibited his works in London, Glasgow, Dublin and all over Europe. As many artists of the 1960s did, Crozier combined painting with teaching, first at Bath Academy of Art, (with Howard Hodgkin, Gillian Ayres and Terry Frost), then at the Central School of Art and Design (with William Turnbull and Cecil Collins), at the Studio School in New York and finally at Winchester School of Art where he led a strong centre for painting based on the European tradition.

*Garden*, 1998,  
Carborundum  
63 x 69 cms





1/20

Garden

ROBERT RAUSCHENBERG

Patrick Heron (1920-1999) was an abstract painter, textile designer and writer on art, whose work was devoted to the analysis of natural forms and colours. He is widely considered one of the greatest British painters of the Twentieth Century. Born in Yorkshire he began his career early. While still at school he began painting and his first design for his father's textile factory was successful. He studied at the Slade School of Art before the war, then in 1945 moved to London to become an art critic.

He later taught at the Central School of Arts and Crafts in London (early 50's) before moving to Eagle's Nest at Zennor, near St Ives where he spent the rest of his life working with the leading artists of the St Ives School. From 1960, the year of his first solo show in New York, and for the following four decades Heron exhibited regularly in Britain and internationally.

Heron was a Trustee of the Tate Gallery from 1980-1987, turned down a knighthood under Margaret Thatcher (Heron was a lifelong socialist and pacifist) and declined to become an RA. The Tate Britain held a major retrospective of his work in 1998, the year before he died. His work is held in many public collections in Britain including The British Museum, The National Portrait Gallery, the Tate, the V&A, the Southampton City Art Gallery, and the Otter Gallery, Chichester and internationally.

*Yellows and Browns Interlocking with Soft Cadmium (Blue Flash)*, 1968

Gouache

58.4 x 77.5 cm



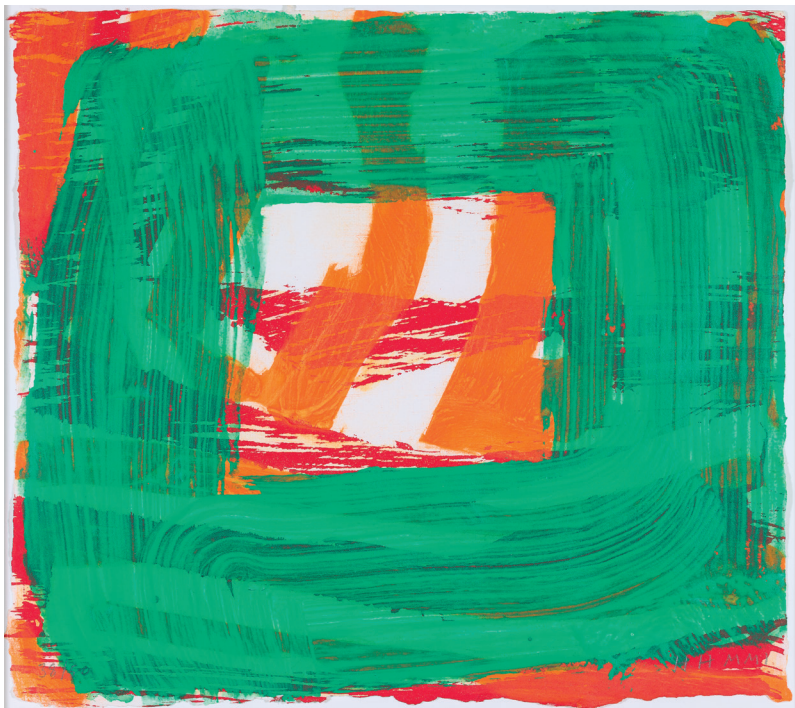
Howard Hodgkin (1932-2017) is often attributed to having been one of Britain's most important contemporary painters and printmakers. Born in London, he grew up in Hammersmith Terrace. After returning from New York, where he spent three years during the war, he studied at the Camberwell School of Art (1949-50), and the Bath Academy of Art, Cosham (1950-1954).

Hodgkin's works are deeply attuned to the interplay of gesture, colour, and ground. They often refer to memories and private experiences, but deliberately avoid the representational. Though his works often appear spontaneous, they are regularly the result of an extensive process of layering and over-painting.

His paintings and prints have been the subject of major exhibitions all over the world. His first retrospective was curated by Nicholas Serota at the Museum of Modern Art, Oxford, in 1976. In 1995 The Metropolitan Museum of Art, New York presented a major retrospective which toured to Europe and in 2010 they presented a dedicated prints retrospective. In 1985 Hodgkin won the Turner Prize and represented Britain in the Venice Biennale. He has served as a trustee of the Tate, London and the National Gallery, London and was knighted in 1992. His paintings and prints are held by most major museums including Tate, London; British Museum, London; Metropolitan Museum, New York; Museum of Modern Art, New York; Carnegie Institute, Pennsylvania and Louisiana, Denmark.

*Home*, 2001

Hand-painted lift-ground etching with aquatint from 1 copper plate and carborundum from 1 plastic plate on 100% cotton paper  
36.8 x 41.4 cm



Winifred Nicholson (1893-1981) was born in Oxford. She was encouraged to paint as a child by her grandfather, the artist George Howard. In 1912 she began her formal studies at the Byam Shaw School of Art in London, later going on to study art in Paris, Italy, India and the Hebrides. Nicholson was a colourist who developed a personal impressionistic style, concentrating on domestic still life objects, in particular flowers, and landscapes.

She participated in extensive mixed exhibitions throughout her life, initially as Winifred Roberts, her maiden name. She joined The Seven and Five Society in 1925 and exhibited there for a decade. In 1920 she met the painter Ben Nicholson. They married within the year and worked alongside each other in Italy, France, Devon and Cornwall and spent their winters at a villa among vines on the mountainside above Lake Lugano in the Italian-Swiss Alps. They acquired an old farmhouse, Bankshead, in Cumberland. The home became a source of huge inspiration for Winifred where many artists visited them including Paul Nash, Christopher Wood and Ivon Hitchens.

In 1969 a Retrospective exhibition of her work was held at Abbot Hall Art Gallery in Kendal. Shortly afterwards, twelve of her pictures were shown in The Helen Sutherland Collection, a touring exhibition which opened at the Hayward Gallery. In 1972 she was given a solo exhibition at Kettle's Yard, Cambridge.

*Sauge Tree Gate*, 1960

Oil on canvas

49.5 x 75 cm



John Hitchens, (b.1940) studied Fine Art at Bath Academy of Art at Corsham from 1958 – 61. He now lives and works near Petworth, West Sussex. Over the years, Hitchens main focus has been capturing the South Downs and the surrounding countryside of West Sussex, as well as scenes from North Wales and North West Scotland where he has spent extended periods of time.

While landscape is the original source of his paintings, his recent work is primarily concerned with expressing its patterns and textures, which have led him towards a more abstract style. This development was greatly influenced by a period spent photographing landscape elements from the air, which enabled Hitchens to gain an awareness of the land as a two-dimensional composition. He translates these elements into motifs that echo the land below, explaining that the paintings are therefore “sometimes nearer, sometimes further, from the subject characteristics”.

Other elements, such as the strong earth colours, have come from observing bands of natural dye colours, in hand woven rugs, which ‘parallel the browns and ochres of field lines, linking back to the land itself’. Both his father, Ivon Hitchens (1893-1979) and his grandfather Alfred Hitchens (1861-1942) were also prominent British painters.

*Autumn Spaces*, 1977

Oil on canvas

51 x 184 cm





Lindy Guinness, (b.1941) also known as Lady Dufferin, The Marchioness of Dufferin and Ava, is a British conservationist, businesswoman, agriculturalist and artist. She is the daughter of Loel Guinness and Lady Isabel Manners, sister of Charles the 9th Duke of Rutland. In 1964, she married the Marquess of Dufferin and Ava at Westminster Abbey.

As a girl she was a passionate artist. She met Duncan Grant when she was just 17, he became a close personal friend and had a huge influence on her life and her art. She has said, of their friendship, 'My whole development as a person and an artist is entwined with Duncan'. In 1965, she won a scholarship to the Slade School of Art. Before that she was a scholarship student in Salzburg under Oscar Kokoschka and did her postgraduate training at the Chelsea School of Art and evening classes and summer courses both at the Heatherly School of Art and the Byam Shaw.

She has exhibited extensively in London, Dublin and Belfast and has more recently had solo shows in Italy, Paris and New York. Her work today is continually inspired by the Irish countryside, the changing seasons and her herd of prize-winning cows. She currently divides her time between Holland Park and Clandeboyne, the 2000 acre family estate in County Down, Northern Ireland, in which she is actively involved.

*Lake Gestures*, 2019

Oil on board  
25 x 29.5 cms



Calum McClure (b.1987) graduated in Drawing and Painting from Edinburgh College of Art in 2010. He was the winner of the 2011 Jolomo Painting Award, and won a prize at the inaugural W Gordon Smith Award for painting.

McClure is a painter immersed in the history of landscape painting. Some of his paintings are almost abstract, some clearly representational, always presented side by side encouraging the viewer to ponder. Using light, shadow and reflection he evokes atmosphere. The images are positive, beautiful and lyrical, those of a precious environment to be nurtured and celebrated.

Recent work has taken inspiration from various source images, including film stills, photographs from train windows and other photographs taken whilst walking. He is currently working on ideas and themes including: nocturne, the idea of an 'in-between image', and more generally light and its reflective qualities. In September 2019 we exhibit his first body of work inspired by Sussex.

*Blue Tree, Sussex, 2019*

Oil on canvas

20 x 20 cms



Olivia Stanton (b.1949) trained at Byam School of Art (now part of Central Saint Martins), London from 1973-77. Olivia's work is sophisticated and visually stunning. The authority of Olivia's work transmits from an astonishingly matt paint surface, the matt surface exudes a calm that draws the viewer in to take a closer look.

Her work is a colour-rich expression of the everyday and what she sees about her - 'life', heavily influenced by landscape during her years living in France and more recently about structure and balance. Conscious that she does not want to tell us what to see, she prefers to share what she sees and let the work speak for itself.

Influences include Ivon Hitchens, R B Kitaj, Gillian Ayres and further back to Gauguin, all for their bold use of colour. She also cites the influence of Japanese wood blocks – 'I like the way they organise black'.

Since 1973 Olivia has worked part-time at the iconic art shop Green and Stone of Chelsea, with owner Rodney Baldwin. It is a place where she has learnt a lot about paint, materials and met many great modern and contemporary painters. She still works there to this day and notes its importance to her personally.

*Goat's Pen, 1997*

Oil on canvas

133 x 106 cm



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