



WILLIAM SCOTT  
PAINTINGS AND DRAWINGS  
FIFTIES THROUGH EIGHTIES



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October 16 - December 21, 2019

Anita Rogers Gallery

SoHo, New York

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2019

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EXHIBITION  
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FRONT COVER: *Poem for a Jug, No. 21*. 1980. Oil on canvas. 32" x 36"

INSIDE COVER: *Blue Message*. 1972. Oil on paper. 9.25" x 9"

RIGHT: Portrait of William Scott (on left) with Mark Rothko (on right) at the Scott home in England. 1959. Photo by James Scott.  
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BACK COVER: *Black, Yellow and White Composition*. 1953. Oil on canvas. 40" x 50"



## WILLIAM SCOTT (1913-1989)

William Scott CBE, RA, acclaimed British artist of the Post-war generation was, together with Peter Lanyon and Patrick Heron, considered one of the giants of the Modernist movement in the UK. Patrick Heron, who also doubled as 'one of the finest art critics of the century', wrote perceptively of Scott's work. 'It is the sensation of space and depth in a painted flatness,' he explained in 1953, 'that inspires much contemporary painting. Scott is a brilliant exponent of it.'

After visiting a Scott show in London in 1953, James Johnson Sweeney, then director of the Guggenheim, wrote to the gallerist Martha Jackson: "At last England has a painter." That same year Scott became one of the first British artists to visit New York, where Martha Jackson introduced him to Rothko, De Kooning, Kline, and Pollock. The following year, Scott, with Hepworth and Bacon, took part in a three-person show at the MJ Gallery going on to exhibit with Jackson regularly through the next decade. The influence of Rothko was particularly strong, and in 1959 the Rothko family visited the Scott's at their cottage in England. Rothko had just finished his Seagram paintings while Scott was working on his Altnagelvin mural; both artists discussed the issues and problems of where and how an artist can best show his work.

It was after that first trip to America that Scott returned to his European roots invigorated by the dynamism, confidence and scale of the work that he had seen in New York. In 1958, he represented Britain at the Venice Biennale where he was stunned to see the first Johns flag painting. But, although his reputation was now expanding internationally, it was with the advent of Pop and Conceptual art in the sixties and seventies that Scott's work began to be overshadowed by younger artists such as Rauschenberg, and Warhol.

This exhibition aims to highlight a selection of works from the artist's mid to late career, and introduce, or in some cases re-introduce, the artist to the New York public. The exhibition will feature work from the early 1950s through the 1980s, including abstract work as well as his domestic still-lives. Images from his iconic Poem for a Jug and Orchard of Pears series are included.

In 1957, an exhibition of paintings from the Solomon R. Guggenheim Museum was shown at the Tate Gallery, London that included Scott's *Black, Yellow and White Composition*, 1953, an early abstract work which is now part of this exhibition (pictured right).



*Black, Yellow and White Composition*. 1953. Oil on canvas. 40" x 50"





*Green, Black and White.* 1953. Oil on canvas. 11" x 14.5"



*Still Life.* 1957. Oil on canvas. 48" x 60"