

Mornington Crescent, Early morning

Frank Auerbach

Oil on canvas, 1992-93

Since moving to his Camden Town studio in 1954, Frank Auerbach has intensively painted and drawn the streets, buildings and parks in the local area. “It’s never just topography,” he has said, “it is never just recording the landscape. It always has to do with some sort of feeling about my life”.

Study for Camden Theatre

Frank Auerbach

Coloured wax crayon on paper,
1978

The area surrounding Frank Auerbach's studio in London has been the artist's muse ever since he moved there in the 1950s. He has said, "This part of London is my world. I've been wandering around these streets for so long that I have become attached to them, and as fond of them as people are of their pets."

Study for Primrose Hill

Frank Auerbach

Coloured wax crayon on paper,
1978

Frank Auerbach has been painting and drawing London's Primrose Hill, close to his Camden studio, for over sixty years. For many years he would begin the day by doing a drawing outside, "so as to have an impulse, an idea, a new fact, a newly discovered structure to work from —and then to paint with older and newer drawings pinned up."

Bus Stop, Willesden

Leon Kossoff

Oil on board, 1983

This painting belongs to a series of work depicting an area of North London close to where the artist was born. “London, like the paint I use seems to be on my bloodstream,” he has said. “It's always moving- the skies, the streets, the buildings, the people that walk past me when I draw, have become part of my life.”

A Street in Willesden

Leon Kossoff

Oil on board, 1985

This painting belongs to a series of work depicting an area of North London close to where the artist was born. “London, like the paint I use seems to be on my bloodstream,” he has said. “It's always moving- the skies, the streets, the buildings, the people that walk past me when I draw, have become part of my life.”

From Willesden Green No. 2

Leon Kossoff

Charcoal and pastel on paper, 1991

(Right)

Leon Kossoff has lived in Willesden, North-West London since the 1960s. During the 1980s and 1990s he would often draw the trains rushing along the railway line at the bottom of his garden. Train lines, he says, "open out the landscape, somehow".

School Building

Leon Kossoff

Pastel and charcoal on paper, 1987

(Left)

This drawing depicts a former school, close to where the artist lives in North London. He is often drawn to places that tend to be overlooked. “Perhaps everything’s beautiful,” he has said. “It’s a question of how you experience things visually.”

Hommage á Chrysler Corp

Richard Hamilton

**Mixed media collage on board,
1957**

This work relates to an oil painting of the same name that Richard Hamilton described as a “compilation of themes derived from the glossies”. It was made in the same year that Hamilton wrote the first ever definition of the term ‘Pop Art’: ‘Popular, Transient, Expendable, Low cost, Mass produced, Young, Witty, Sexy, Gimmicky, Glamorous, Big Business’.

Solomon R Guggenheim (Metalflake)

Richard Hamilton

**Fibreglass, acrylic and metalflake,
1965-66**

Depicting an idealised version of the famous New York museum building, Richard Hamilton has transformed Frank Lloyd Wright's iconic design into a glossy symbol, exploring the way that objects are reimagined in popular culture.

Release

Richard Hamilton

Screenprint from photographic and hand cut stencils with collage, 1972

This print shares its image with the one Richard Hamilton used in his famous *Swinging London* paintings, created in the late 1960s. It shows the rock star Mick Jagger and the gallery owner Robert Fraser handcuffed in a police van and on their way to court on charges of drug abuse.

A Fleet of Buses

Allen Jones

Suite of 5 colour lithographs on paper, 1967

This set of prints playfully combines figurative, abstract and sculptural techniques to bring to life London's iconic red buses in movement. Like his Pop Art peers, Allen Jones was keen to reference everyday experiences, including the realities of existing in a modern urban city.

Window at Night

Patrick Caulfield

Oil on canvas, 1969

Soon after graduating from the Royal College of Art in 1963, Patrick Caulfield became preoccupied by domestic and public interiors, elevating commonplace city scenes into emblems of modern life. Often, he would allude to the appeal of those spaces by offering a tantalizing glimpse from the outside.

Cinema 13 – The Odeon at Muswell Hill

Colin Self

Mixed media, 1964

In the 1960s Colin Self, one of the most inventive but least well-known of the British pop artists, made a series of works based on the Muswell Hill Odeon. He was especially drawn to the cinema's marbled Art Deco interior, which the manager would let him sketch when it was closed to the public.

Red Morning (Hate)

Gilbert & George

Hand-coloured gelatin silver prints
in artists' frames, 1977

Artistic duo Gilbert & George made this work during a time of political and social unrest in England and in response to the growing socialist movement. Combining anonymous urban buildings with self-portraits, the work is a characteristic reflection on real experiences. As they have said: "We want our works to be real, life-like, true to life. We are interested in the truth... We are of life, part of it. So our images must have that reality. They are real things".

Untitled (Landscape with Rainbow)

Pauline Boty

Oil on board, c.1961

Though she died tragically young at the age of 28, Pauline Boty helped define the 1960s Pop Art scene. This bright, dream-like work gives abstraction a Pop twist, conveying both a calming sense of space and the artist's energy and spirit.

Garden

Howard Hodgkin

Oil on canvas, 1960-62

Howard Hodgkin took inspiration from the natural landscape throughout his career, returning to the motif of the garden on several occasions. Included in seminal Pop Art exhibitions, this early painting demonstrates the emergence of Hodgkin's highly distinctive painterly language at a time when many other artists were turning away from abstraction.

The Park Bench (After Gainsborough)

Jonathan Yeo

Oil on canvas, 2012

This work was created for an exhibition organised by the charity Crisis, in which artists were challenged to highlight the plight of homelessness and dispossession. Based on Thomas Gainsborough's *Mr and Mrs Andrews* (1750), Yeo has relocated the setting of the famous double-portrait from a vast country estate to an urban park and replaced the wealthy landowners of the original painting with two people associated with the charity.

David Ross Collection

Gone for a Burton

George Shaw

Enamel on board, 2011-12

George Shaw has spent nearly two decades painting the suburbs of Coventry, where he was brought up. He paints from a “nostalgic, sentimental point of view”, and as a result defines it as self-portraiture rather than landscape. He says, “It’s an attempt to represent my growing, in the same way that Rembrandt painted self-portraits as he aged.”

SAX A.D. 832 - Second Painting

Michael Andrews

Oil on canvas, 1983

This painting shows Saxlingham Nethergate in Norfolk, where Michael Andrews lived from 1981. The title is taken from the wording on the village sign, which gives date of the village's establishment. Andrews was interested in historical landscapes, saying "It's time and landscape that interests me. The way it's been affected by the people living in it".

Figures in the garden at 13 Park Lane, Norwich

Michael Andrews

**Oil on canvas mounted on board,
1955**

During the 1950s Michael Andrews often painted his family home in Norwich. These quiet Arcadian scenes stand in contrast to the bohemian lives of the School of London, the group of painters to whom he is linked, which included Lucian Freud, Francis Bacon and Frank Auerbach.

Early Morning in Hot Weather: Glenartney

Michael Andrews

Acrylic on sandpaper, 1976-1977

Michael Andrews first visited Scotland in 1975 and returned there regularly over the following twenty years. He often painted the landscape there, using it as a means to explore the complex relationship between individuals and their environment.

**Study for John Lane
wildfowling on the wall,
Geldeston March 1981**

Michael Andrews

Watercolour and acrylic on paper,
1981

A Shoot (Grimsthorpe/Norfolk) I

Michael Andrews

Watercolour on paper, 1984

Michael Andrews was fascinated by the way that humans inhabit the landscape. These shooting scenes reflect his enjoyment of rural sports as well as his interest in its historical dimensions. He once described painting as “the most marvellous, elaborate way of making up my mind”.

Lynette Yiadom-Boakye

A Consideration Like No Other

Oil on canvas, 2011

Lynette Yiadom-Boakye paints portraits, but her subjects only exist in her imagination, lending them an eerie ambiguity. She works fast, often completing the bulk of a picture in a day. “Instead of trying to put complicated narratives into my work,” she has explained, “I decided to simplify, and focus on just the figure and how it was painted. That in itself would carry the narrative.”

David Ross Collection

Ouranophobia

Ged Quinn

Oil on canvas, 2012

Combining sci-fi imagery with landscapes painted in the tradition of Claude Lorrain and Richard Wilson, Ged Quinn's surreal paintings often have a disquieting atmosphere. He says: "All I am using from old paintings is the intellectual space that the artists created for them. In a sense I imagine that I am standing there again and how might it have changed."

Tree No. 12 (PCI46)

Tony Bevan

Acrylic and charcoal on canvas,
2014

Travelling in China in 2008, Tony Bevan became fascinated by an ancient tree he discovered in the courtyard of a temple in the district of Dujiangyan, Sichuan Province. Painted in deep reds and black, his ongoing responses to the tree have an unsettling bodily character, evoking limbs, tendons or veins.

Rough Sea

**Christopher Richard Wynne
Nevinson**

Oil on canvas, 1916-17

Invalided home from his voluntary position with the Red Cross during World War I, Nevinson produced a number of sea paintings before returning to the front as an Official War Artist. Experiencing the brutality of the war made him even more convinced of the merits of Futurism, the Italian avant-garde movement that urged severance with the past.

The Wave

Keith Vaughan

Indian ink, wax-resist and gouache,
1944

Keith Vaughan was a self-taught painter and writer who abandoned a career in advertising in 1939 to pursue a career in art. He was initially associated with the Neo-Romantic movement, which was influenced by the visionary landscapes of Samuel Palmer and William Blake.

Black Rocks and Beach Huts, Whitby Bay

Keith Vaughan

Oil on board, 1955

By the 1950s, Keith Vaughan was beginning to make increasingly abstract paintings. With its flat blocks of colour, this work shows the growing influence of the French-Russian artist Nicholas de Stael.

Two Sailing Boats

Alfred Wallis

Pencil and oil on card, c. 1930s

Born in 1855, Alfred Wallis first went to sea aged 9. When he retired from being a mariner and a fisherman, he settled in St Ives and took up painting “for company” after his wife died. Entirely self-taught, he rarely used traditional materials, instead using whatever he had to hand, such as household and ship’s paint, discarded boxes, calendars, train timetables and furniture.

Phoenix

Barbara Hepworth

Yew wood, 1954

Barbara Hepworth moved from London to St Ives in Cornwall at the outbreak of war, and it remained her home for the rest of her life. The Cornish landscape and seascape were a great inspiration to her. As she said, "This relationship between figure and landscape is vitally important to me. I cannot feel it in a city."

Hand Sculpture II

Barbara Hepworth

Cherry wood and string, 1963-4

Hepworth's work is rooted in her own response to the feeling of being in a landscape. She often used strings in her sculptures in order to convey, she said, "the tension I felt between myself and the sea, the wind or the hills."

Fishermen in the snow

John Bellany

Oil on board, 1965

From his earliest years, John Bellany was inspired by Port Seton, the Calvinist fishing town in Scotland where he was born in 1949. This painting was previously owned by David Bowie, who was fascinated by the artist's upbringing and visited Port Seton on a number of occasions.

The Man Emancipation Machine

Derek Boshier

Oil on canvas, 1962

Graduating from the Royal College of Art in 1962, Derek Boshier went on to make a series of paintings that were preoccupied with the growing cultural and political influence of America. Boshier often used jig-saw puzzle pieces or cogs to symbolise the way people can be manipulated by society.

The Swimming Lesson

David Hockney,

Acrylic on canvas, 1965

Hockney discovered his great subject, the swimming pool, when he visited Los Angeles for the first time in 1964. He was bewitched by the sunny city - “the promised land” as he called it - which offered an intoxicating contrast to the dour, chilly England he’d left behind.

Floating Feeling II

Neil Stokoe

Oil on canvas, 1970

Neil Stokoe was in the same year at the Royal College of Art as David Hockney, Ron Kitaj and Allen Jones, and was a protégé of Francis Bacon. From the 1970s, however, he worked in such intense isolation that he did not show or sell any works for over thirty years. Stokoe often paints people in a state of solitude, imbued with psychological ambiguity.

Beach Umbrella

David Hockney

Acrylic on canvas, 1971

Based on a photograph David Hockney took while staying in the French Riviera, this work is saturated with the same vivid light that inspired artists such as Picasso, Matisse and Cézanne. Painted following the end of a relationship, this fresh and immediate response to nature celebrates the solace Hockney found in paint as he adjusted to a new stage in his life.

Voyage on a Rough Sea: Homage to Marcel Broodthaers

Susan Hiller

20 archival pigment prints, 2009

This work is part of a series paying homage to other twentieth century artists. Celebrating the Belgian conceptual artist Marcel Broodthaers, Susan Hiller has reframed the 19th and 20th century maritime motifs used in his 1973-4 book and film *Un Voyage en Mer du Nord* (*A voyage on the North Sea*).

Grimsby – The World Is Your Whelk

Harland Miller

Oil on canvas, 2006

Since 2001, Yorkshire-born artist Harland Miller has taken inspiration from the dust jackets of Penguin books, replacing the original titles with his own sardonic, playful and often nostalgic text.

Edward Allington

Two Indian Measuring Devices

**Ink, emulsion, currency and cheque
on ledger paper, 2016**

Sculptor and draughtsman Edward Allington often used found objects in his work. In particular he collected leather-bound volumes of accountancy ledgers, covering their pages with his imaginative drawings and ideas for sculpture, adding cheques and bank notes to intensify the sense of history.

Three Japanese Measuring Devices

Edward Allington

Ink, emulsion, stamps and cheque on ledger paper, 2016

Speaking of his use of accounting ledgers as a background to his drawings, Allington has said: "I want there to be a contradiction between my illusionistic style of drawing and the paper. If you read the writing on the paper, you have to ignore the drawing, and if you want to read the drawing, you have to ignore the writing."

Tide

Celia Paul

Oil on canvas, 2015

In recent years Celia Paul has repeatedly painted the sea close to where she was raised in Devon. “Water shows that there is actually a pattern in even the most dissolute dispersed chaos, there is order” she says, “the way that waves form and break and re-form: the pattern does, always, shape again.”

Landline Grey

Sean Scully

Oil on aluminium, 2014

Landscape is the inspiration for Sean Scully's Landline series. He says, "I was always looking at the horizon line – at the way the blocks of the world hug...and brush up against each other, their weight, their air, their colour, and the soft uncertain space between them".

Bather II

Peter Doig

Oil on linen, 2017

Born in 1959, Peter Doig grew up in Scotland, Trinidad and Canada. Now living between London, Trinidad and New York, he uses found images, photographs and memories as sources for his imaginative, disquieting paintings.

Greensleeves

Hurvin Anderson

Oil and acrylic on canvas, 2017

Born in Birmingham to parents of Jamaican origin, Hurvin Anderson paints enigmatic, hybrid places, describing his work as a “dialogue between two territories”. In 2017, Anderson was nominated for the Turner Prize. This painting was on display as part of the exhibition of work by the four shortlisted artists.

Gentle Air

Bridget Riley

Oil on linen, 1983

Though abstract, Bridget Riley's work is deeply connected with the experience of landscapes. She has said of her paintings: "the eye can travel over the surface in a way parallel to the way it moves over nature. It should feel caressed and soothed, experience frictions and ruptures, glide and drift..."

California Bank

David Hockney

Acrylic on canvas, 1964

California Bank is one of the earliest paintings David Hockney did during his first visit to California in 1964. It conveys a vivid impression of Los Angeles, with its sense of space, sleek modernist architecture and exotic tropical planting.

Number Sixty Seven

Gerald Laing

Oil on canvas, 1965

Gerald Laing moved to New York in 1964, where his paintings of film stars, pop singers, astronauts and other celebrities chimed with the burgeoning Pop Art movement.

Appropriating images directly from magazines, Laing's works are a celebration of the spirit of the time.