

# RICHARD GREEN

WILLIAM SCOTT RA CBE

Greenock 1913 - 1989 Somerset

Ref: CD 202

## *Blue and White*



Signed lower right: *W SCOTT*; inscribed on the reverse: *no.8*

Oil on canvas: 40 x 50 in / 101.6 x 127 cm

Frame size: 45 x 55 in / 114.3 x 139.7 cm

Painted in 1958



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# RICHARD GREEN

FINE PAINTINGS • ESTABLISHED 1955

## *Provenance:*

Martha Jackson Gallery, New York, January 1963  
Anderson Gallery, Buffalo  
Offer Waterman, London, October 2001  
Private collection, UK;  
Richard Green, London, 2007;  
private collection, Ireland  
Sotheby's London, 19<sup>th</sup> November 2013, lot 93  
Richard Green, London;  
private collection, USA, acquired from the above in January 2015

## *Exhibited:*

New York, Martha Jackson Gallery, *William Scott 1952-1962*, 25<sup>th</sup> September–20<sup>th</sup> October 1962, no.8, illus.  
New York, Martha Jackson Gallery, *A Survey of Gallery Exhibitions*, 1964[?]  
Buffalo, Anderson Gallery, *William Scott Memorial Exhibition*, 26<sup>th</sup> September–31<sup>st</sup> October 1992, no.16  
London, Offer Waterman, *Modern British Art*, 2002, p.21, illus. in colour  
London, Richard Green, *Modern Masters III*, June 2014

## *Literature:*

Alan Bowness, *William Scott Paintings*, Lund Humphries, London, 1964, pp.10, 37, no.92, illus.  
Robert Fusillo, letter to William Scott, December 1964[?]  
Pernilla Holmes, 'Report Card: William Scott RA', *Art Review*, 2002, p.28, illus.  
Sarah Whitfield (ed.), *William Scott Catalogue Raisonné of Oil Paintings, Vol. 2, 1952-1959*, Thames & Hudson in association with the William Scott Foundation, London, 2013, p.238, no.362, illus. in colour

'During the last ten years I have aimed at expressing my ideas in as direct and simple a manner as possible taking for my subjects things seen, which are common and ordinary, believing that the poetry of the subject will be in the painting of it'.<sup>1</sup>

Choosing objects of purely formal significance, William Scott's representation of still life subjects concentrated on a contrast between the primitive austerity of the objects depicted and the sensuous qualities of paint and colour. *Blue and White*, painted in 1958, vividly demonstrates this contrast, displaying a few simple objects enlivened by a rich paint surface, thick with impasto. Suggesting a gradual development towards a second period of abstraction, Ronald Alley discusses Scott's still lifes from 1957–58, describing the increased simplification of form and the importance of texture: 'Though still life remained the theme for most of his paintings, the pots and pans began to lose their identity and to turn into irregular oblong or lozenge shapes... The quality of the picture surface was now extremely important, the textural contrasts, the thin paint and the thick paint and the scratched lines. But although Scott treated oil paint as a delectable substance, he was anxious to avoid a too perfect

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<sup>1</sup> The artist cited in Ronald Alley, *William Scott*, Methuen, London 1963.

finish, a facile smartness. Hence his careful-careless way of applying the paint, his practice of allowing corrections to show through, and his liking for what he calls “the beauty of the thing done badly”.<sup>2</sup>

### **WILLIAM SCOTT RA CBE**

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Born in Greenock, Scotland on the 15<sup>th</sup> February 1913 to an Irish father and Scottish mother, William Scott grew up in Enniskillen, a small town in Northern Ireland. He studied at Belfast College of Art from 1928-31 and at the Royal Academy Schools in London from 1931-35, first in the sculpture school then from 1934 in painting. During his education at the Royal Academy, Scott won a silver medal for sculpture, became a Landseer scholar in painting and on leaving the schools was awarded a Leverhulme Scholarship. In 1936 Scott worked for six months in Mousehole, Cornwall. The following year he married a fellow student at the Royal Academy, Mary Lucas. For the next two years William and Mary Scott travelled and lived abroad, mainly in France, Venice and Rome. William, Mary and Geoffrey Nelson ran an art school at Pont-Aven in Brittany in the summer months of 1938 and 1939, living for the rest of the year in the south at St. Tropez and Cagnes-sur-mer. In 1938 he was elected Sociétaire du Salon d’Automne, Paris. He left France in the autumn of 1939, spending a few months in Dublin before returning to London. In January 1941 he took a cottage at Hallatrow, near Bristol, where he ran a market garden and taught part-time at Bath Academy.

In 1942 Scott was given his first one-man exhibition at the Leger Galley, London. The same year he volunteered for the army and served nearly four years from 1942-6 in the Royal Engineers, during which time his painting practically ceased. While in the map making section, Scott learnt the technique of lithography. In 1945 he illustrated the *Soldier’s Verse*, chosen by Patric Dickenson with original lithographs by W Scott.

In 1946 Scott was appointed Senior Painting Master at Bath Academy, Corsham. He was elected a member of the London Group in 1949 and in 1953, after teaching at a summer school in Canada, Scott visited New York, where he met Jackson Pollock, Willem de Kooning, Mark Rothko and Frans Kline. In 1958 a retrospective exhibition of Scott’s work was exhibited at the British Pavillion at the Venice Biennale, and he was commissioned to create a large mural for Altnagelvin Hospital, Londonderry. In 1959 he was awarded first prize in the painters’ section at John Moores Liverpool Exhibition. William Scott died on the 28<sup>th</sup> December 1989.

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<sup>2</sup> R. Alley, *William Scott, ibid.*