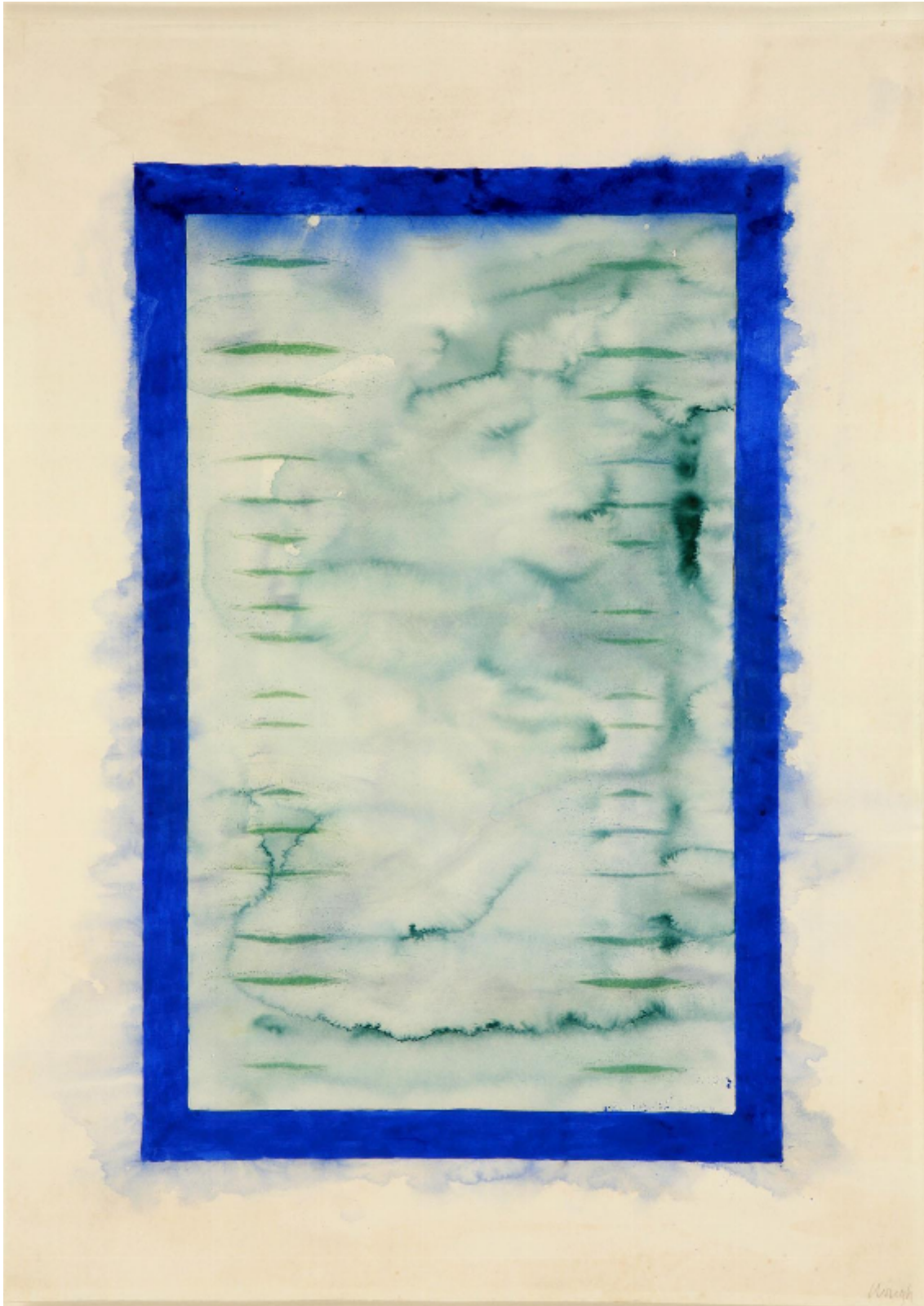


Prunella Clough, Enclosure, 1973, Watercolor, Modern British  
Prunella Clough

Sold



REF: 11143

Height: 48 cm (18.9")

Width: 35 cm (13.8")

Depth: 2 cm (0.8")

## Description

Prunella Clough (British, 1919-1999) Enclosure Signed. Watercolor. 1973 Label verso, signed, titled and dated Sheet height 48cm., 18.7/8in., length 35cm., 13 3/4in., Floated in a white Cornish box frame. Frame Height 64 cm., 25 in., Length 49.5 cm., 19½ in.

This was executed during the period which saw Clough's work subjected to a process of reduction. The visual cues from the observed world, while still present, become increasingly oblique and enigmatic. She had a one man show at the New Art Centre in 1973 at which this work might have been shown.

Although critically acclaimed as one of the most interesting British artists of the postwar period and highly respected among her peers, Clough is not well-known amongst the wider public. She devoted her career to finding beauty in unconsidered aspects of the urban and Industrial landscape. Clough's preoccupation with abstract, formal qualities such as composition, colour and texture, which is foregrounded in her later works, also underpinned her earlier, figurative work.

Born in Chelsea, she was the daughter of Eric Clough-Taylor, a published poet. At Chelsea Art School from 1938, she was taught by Ceri Richards, Julian Trevelyan, Robert Medley and Henry Moore. She studied commercial graphic design and sought advice from Graham Sutherland when he came in to use the etching press. During the second world war, Clough drew charts, maps and graphs for the office of war information (US), bicycling to an office in the basement of Selfridge's. By 1945 she was exhibiting small still-lives and landscapes at the Redfern gallery, and presented her first solo show at the Leger gallery two years later. She found her subjects by touring the Industrial wastelands and bombsites - docks, power stations, factories, scrapyards - for gritty urban paintings. Slowly she focused on the components of the cityscape (literally the nuts and bolts of the picture) as her art floated towards abstraction. But her paintings, drawings and prints never quite lost the shadowy shapes of the recognisable world, as if reality were being placed under a microscope.

From 1946-1951 Clough produced etchings, lithographs and paintings of fishermen and dockers in London, East Anglia and the Industrial Midlands. During the 1950s, preoccupied with the potential for abstraction in flatness of form, she introduced plant motifs into her urban scenes. Her work was shown at the 1951 Festival of Britain. Clough was drawn to the Soho pub and club circuit, and, in a 1949 article in *Picture Post* magazine, was named, among several friends, as a young artist to watch - the others being the Roberts (Colquhoun and MacBryde), Patrick Heron, Leonard Rosoman, Keith Vaughan and John Minton. She was then unfairly bracketed with the neo-romantic movement, when the real link here was social rather than artistic. Her art resisted the allusive and illustrative image, and she owed far more to Braque than to Samuel Palmer. And yet, in her very distinctive handling of paint (stencilling, spraying, blending and blurring, scraping and scratching out - never repeating and never revealing any clues of technique), and in her delight in the visual evidence all around her, she managed to convey the fabric and the feel of urb...