

Paul Nash, Haystack, Oxenbridge Farmhouse, Iden, Watercolour,
Paper, 1923, Redfern

Paul Nash

Sold



REF: 11141

Height: 54 cm (21.3")

Width: 37 cm (14.6")

Depth: 0.2 cm (0.1")

Description

PAUL NASH (British, 1889-1946)

Haystack at Oxenbridge Farmhouse, Iden

Signed and dated 'Paul Nash/1923' (lower left)

Pencil and watercolour

PROVENANCE : Private Collection. The estate of the late Miss Rose Adeane. The Redfern Gallery, Haystacks at Rye London, no.419 label undated.

Sheet height 54 cm., 21 ¼ in., Length 37 cm., 14 1/2 in.

Floated in a gilded, ogee, carved frame

Frame Height 71 cm., 21.75 in., Length 52.50 cm., 21.75 in.,

SUMMARY

For Nash, the 1920's was a period of country living and he produced some of his loveliest watercolours in the woods and fields and on the coast of Kent and Sussex where he lived. In this work you can feel how Nash's imagination was touched by the sensual qualities of light and shade, and the force and sound of the wind, as he translates the visual evidence into a more poignant composition. This picture with its soft, lyrical, pastoral depiction of Oxenbridge Farmhouse evokes the essence of rural life alongside the impact of war on this and the artist himself through his subtle contrasting in the scale, texture, palette and arrangement of the leaning haystack and the spiralling wind. This work portrays Nash's deep love and appreciation for nature, as well as a strong sense of place which related to both the external appearance, and what lies beneath, the history and emotions that are within particular landscape.

SIGNIFICANCE

This picture is Nash's first, known, depiction of Oxenbridge which was the home of close friends and artistic colleagues who he and wife Margaret regularly visited and the tithe cottage on the farm would two years later become their home. He masterfully conveys the 'sense of place' in his characteristically, lyrical depiction of the farmhouse, track and tree on the horizon in a soft, freely executed, light, muted palette. The spiralling wind over the roofline and the 'haystack' on the right introduce a layered, visual narrative representing the affect of war on this landscape and those who live there. This layering is characteristic of places that Nash was drawn to return to in which he imbued symbolic qualities within features of the rural landscape, creating significant and repeated inspirations and themes for his oeuvre and possibly seeking peace within himself. Writing in *Country Life* in 1938 Nash describes how a change of perspective or the appreciation of overlooked objects and natural features could allow the viewer to experience familiar landscapes in a new way. Using the wind and the haystack to portray an estranged sense of unreality within the representation of the landscape is an example of the significant and profound influence that Nash exerted over artists throughout the twentieth century and beyond. Creating another narrative and layer of meaning in the work including the impact of the artist's experience of WW1 which in-turn becomes more subjective through the epoch, lens and perspective of the viewer's reading. This picture represents a rare opportunity to acquire a work by one of Britain's greatest landscape painters who played a key role in the development of Modernism in English art featuring characteristics that are significant to his oeuvre and his influence on the art w...