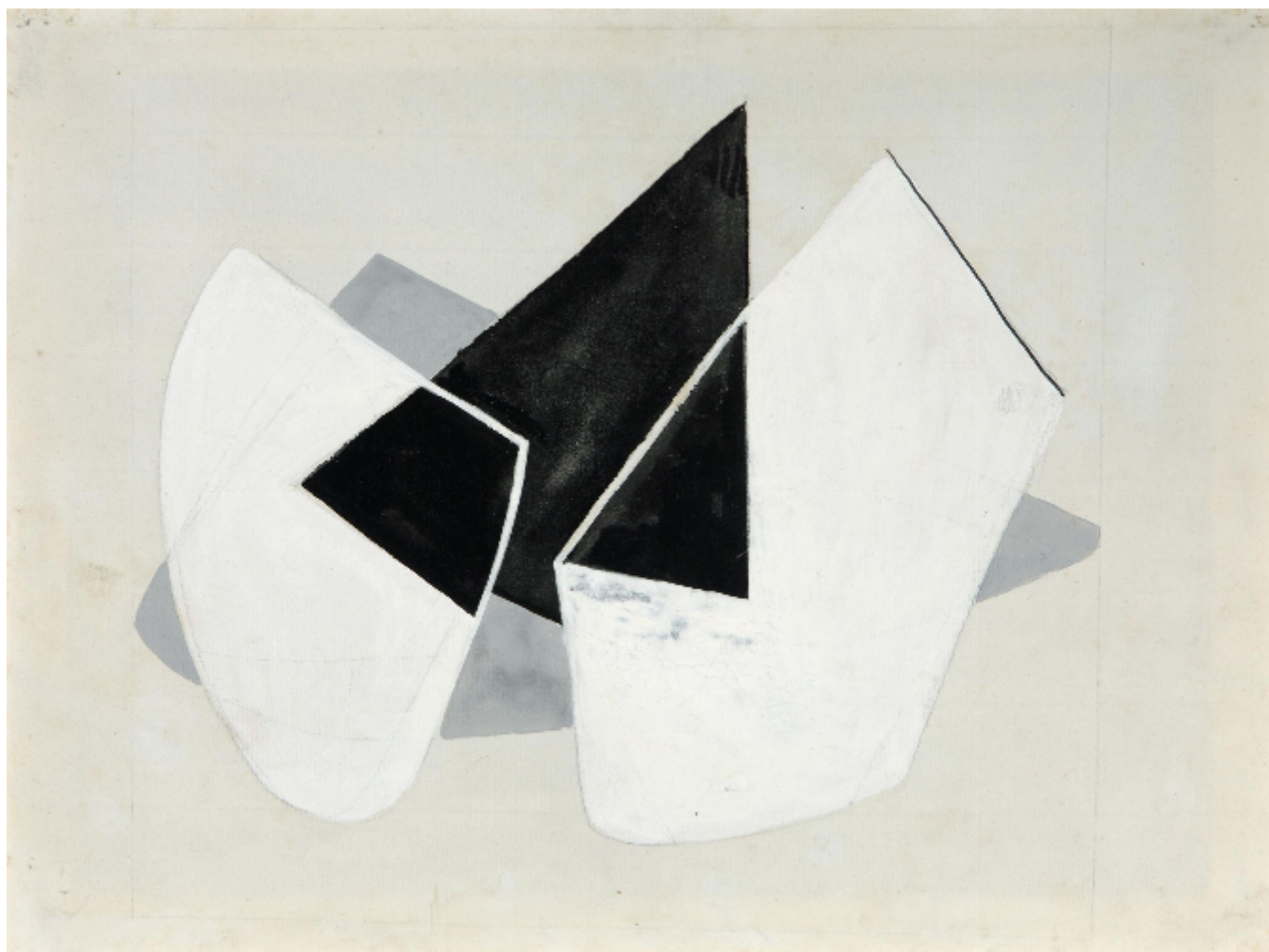


Gross Balance 1/ Abstract Sequence No 5, 1935

Winnifred Nicholson Nee Dacre

Sold



REF: 10903

Height: 23.5 cm (9.3")

Width: 31.1 cm (12.2")

## Description

Titled and signed by the artist as 'Winifred Dacre' on the backboard.  
Inscribed 'owned by Andrew Nicholson' on the backboard.  
Inscribed 'Abstract Sequence No 5' & 'Abstract Seq 5' on the backboard.  
The reverse with a French, landscape sketch.  
Pencil, ink and gouache  
Executed in 1935

RELATED TO : Abstract Sequence No 3 (variation on cyclamen and primula) 1935, p 151, Unknown Colour, (Andrew Nicholson)  
Abstract Sequence No 9 1935, p 151, Unknown Colour (Andrew Nicholson)  
Blue Purpose, 1935, p 121, Winifred Nicholson (Andreae)

Sheet height 23.5 cm., 9¼ in., Length 31.1 cm., 12½ in.  
In a ebonised, double moulded frame  
Frame height 47 cm., 18 ½ in., Length 54.5 cm., 20 ½ in.,

In 1935, WN worked on a series of paintings that progressively abstracted her 1923 Cyclamen and Primula; 'I made a series of abstract drawings each one becoming less realistic and more simplified. There are about 15 of these'. She gradually simplified the image until she arrived at the complete abstraction of Blue Purpose. Gross Balance 1 / Abstract Sequence 5 forms part of this small group expressing colour freed from shapes and forms. It is a powerful example of WN's individual abstract language achieving a pure essence of shape and colour, darkness and light. ' You know, I don't think colours fit themselves on to the rectangles of concrete art any better than they are fixed on to material objects of representational art...for myself I am as happy... with cuckoo flowers as with squares'

Having separated from BN, from the autumn of 1932 until September 1938, WN and her three children wintered in Paris. 'I wanted to get to know about abstract art'. She also wanted a reconciliation with BN and knew that Paris would have great appeal to him. Painting trips to the South of France in the Spring months, and summers spent in Cumberland, gave her three very distinct and separate locations, each with unique light and colour in which to explore her abstract and representational motifs.

WN rented an apartment in the 16th arrondissement, a second floor flat at 48 quai d'Auteuil, with a balcony overlooking the Seine. She made strong friendships with the constructivists and modernists, notably Piet Mondrian, Naum Gabo, Jean Helion, Hans Hartung, Cesar Domela and Hans Erni, Jean Arp, Constantin Brancusi, Alexander Calder Wassily Kandinsky and Jean Hugo.

When she started to produce abstract works in 1934, BN asked WN to use a different surname, partly to emphasise her independence as an artist and separated wife (they did not divorce until 1938), and partly to avoid confusion between his abstracts and hers. Although she felt uncomfortable about using another name, which was a longstanding contentious issue between them, she acquiesced and used an old Howard family name (Winifred's mother Lady Cecilia, was the daughter of George Howard, 9th Earl of Carlisle) 'Dacre' for her abstract work and theoretical writings.

WN experimented with elliptical shapes, upward-opening arcs and gradations of light, exploring the richness of colours intensively. Her abstract forms were not chosen primarily for their structural, formal

harmony, but rather for their...