

Memorial exhibition of the works of Philip Wilson Steer ..., 1860-1942

National Gallery - Philip Wilson Steer 1860



Description: -

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Steer, Philip Wilson, -- 1860-1942 -- Exhibitions.Memorial
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Sold Philip Wilson Steer, O.M. (1860

In 1927, Steer began to lose the sight in one eye but he continued to paint, although mostly in watercolours rather than in oils, and his compositions became much looser, at times almost abstract, but by 1940 he had stopped painting. His first reference to the artist appeared in his New English Art Club review in *The Spectator*, 5 April 1890 see Maureen Borland, DS MacColl, *Painter, Poet, Art Critic*, 1995, Lennard Publishing, pp. Looking back over fifty years he was confident that the earliest of these — in 1884 and 1885 — was to Walberswick in Suffolk.

Philip Wilson Steer

Awarded the Medal of Merit in 1931.

Philip Wilson Steer 1860

During Inter-War period he pursued his interest in watercolours and produced the famous 'Mrs Raynes' 1922, Tate Collection. If you have any information regarding this work and rights to it, please contact.

Steer, Philip Wilson, 1860

Various appendices by Hornby Steer, Walter Sicket, Wilson Steer, press notices etc. When he was compiling his biography, MacColl wrote to George Clausen for his reminiscences of the early days when Steer and he were founder members of the New English Art Club. Studied at Gloucester School of Art 1878 to 1880 and Drawing Schools of the Department of Science and Art, South Kensington 1881.

Philip Wilson Steer 1860

Philip Wilson Steer 1888—91 Tate was beyond doubt the greatest of our landscape painters since and , inheriting the ethereal glow of the one vying with the other in his pursuit of the windy, silvery, delicious and blending strains with these in a new creation.

Memorial Exhibition of the Work of Philip Wilson Steer

VAT at the current rate of 20% will be added to the Buyer's Premium and charges excluding Artists Resale Right. These paintings made him a leading figure in the Impressionist movement in Britain but in time he turned to a more traditional English style, clearly influenced by both John Constable and J. In character he was benign, modest, and dryly amusing, inspiring affectionate regard in almost everyone who knew him.

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