



X. *Gartenkunst*, by Paul Klee (1879–1940), 1924. Gouache on paper, 14.5 by 19.2 cm. Presented by Mrs Gigi Crompton, 2016. (PD.1–2016).

Given to the donor, Mrs Gigi Crompton, in 1946 as a wedding present by Sir Roland Penrose, this small gouache by Klee is believed to have once been in the collection of the Surrealist poet Paul Eluard. It is one of a group of works executed by Klee in the 1920s with a delicate web-like design, suggesting plants and possibly filigree trellis or ironwork, painted on a dark ground. The Fitzwilliam Museum has only one other work by Klee, a drawing in coloured inks entitled *Lufgeister* of 1930, which was presented to the collection in 1978.



XI. (left) *Evidence of doubt*, by Jane Dixon (b.1963), 2011–13. Set of sixteen photograms, 27.98 by 22.9 cm. And (right), untitled drawing for print 2 in the series *Evidence of Doubt* by Jane Dixon. Graphite on True-Grain polyester drafting film, 2013. Given by the Friends of the Fitzwilliam Museum, with a contribution from the Chadwyck-Healey Charitable Trust, 2013 (P.318–2013). © Jane Dixon.

Jane Dixon's *Evidence of doubt* suggest photographic records of real organic forms, but prove to be imaginary and drawn by the artist's hand. It is inspired by nineteenth-century photographs – or photogenic drawings – which were created by laying specimens of plants and algae on light sensitive, chemically prepared paper in order to produce a direct, life-size image in negative. A famous example is Anne Atkins's *Photographs of British Algae* (1843–53). Dixon, however, has made a series of drawings on transparent film, which she then laid on photographic paper and exposed to light to create negative images of mysterious life forms. Two extra drawings, made specially for the Fitzwilliam's set, were acquired with the photograms, and in 2015, Jane Dixon gave the remaining fourteen drawings to the Museum in memory of her mother, Evelyn Dixon.