

Terry Frost, Thrust, Modern British Picture, Ink and Wash on Paper, 1950s

Sold



REF: 11104

Height: 46.5 cm (18.3")

Width: 56.5 cm (22.2")

Depth: 0.2 cm (0.1")

Description

Sir Terry Frost (British, 1915-2003) : Thrust

Signed & dated 'Frost 58' in pencil, lower right

Titled on reverse

Ink and wash on paper

Provenance: Austin Desmond Fine Art, label verso . The Mayor Gallery, label verso

Exhibition history: Austin Desmond 'Terry Frost Works on Paper, 1947 - 1972'

Very few artists are successful in monotone as it is brutally visual so any weaknesses in the composition and/or the technique used are laid bare. This is a rare work and the monotone is totally appropriate for the title, ie simple, focused energy in the motion, and also focuses the viewers attention on the movement in the work which you can feel.

Measures: Sheet height 24 cm, 9 ½ in., length 34.5 cm, 13 ½ in.,

In a moulded, ebonized frame.

Frame height 46.5 cm, 18 ¼ in, length 56.5 cm, 22 ¼ in,

In 1958 Frost was working from Porthmeor Studios in St Ives, having returned with his family from his teaching post in Leeds the previous year. Contemporary St Ives was again a hotbed of artistic activity, with Roger Hilton, Barbara Hepworth, Bernard Leach, Peter Lanyon, Patrick Heron and Brian Wynter all working in the town or nearby.

Terry Frost's studio in St Ives, circa 1960.

Frost was already an established figure, with two solo shows at the Leicester Galleries to his name and a third that year. In the same year he moved to Waddington Galleries, where he would have exhibitions regularly until 1978. The Tate purchased a first picture in 1959, and Frost's career was also poised to go international with his first American solo show, in 1960, at the Bertha Schaeffer Gallery in New York - a critical success which was attended by American heavyweights de Kooning, Rothko, Kline, Newman, and Motherwell. Frost characterised these years as 'a period of total confidence any mark I made seemed to be fine.'

This work Thrust is strongly situated in the development of themes from Frost's Leeds years of 1954 to 1957 and before, to those of his work of the Sixties; and demonstrates motifs present in work from across his career.

In the preceding years in Leeds he made a series of paintings which represented a movement through a landscape in abstract, for example Winter 1956, Yorkshire (Tate Collection). The fascination with motion and force and how these could be rendered in composition was first explored earlier in the decade, and extended through to later work such as the Laced, and Suspended Forms series. Here this enquiry is clearly present, both in the title Thrust and in the strong sense of propulsion of the two emphasised v or u forms towards the centre of the image.

In all of Frost's work there exists a tension between abstraction and figuration - he never relinquishes to the

complete abstraction advanced by Ben Nicholson and Naum Gabo and others. From the late fifties into the sixties Frost had a particular appr...